Miss July cannot bring the fragments of herself together to realize her full potential as a woman and a human being. The beauty myth has been the driving force behind her performance as a sex object and the way she defines her self-worth. Though in her age she has indeed become more powerful through knowledge and awareness, this is unattractive to society, and Miss July, who has been a victim of this myth, continues to see herself as unattractive. Though she recovers pieces of her mind, she is unable to connect these pieces to her bodily identity, and the poem ends on a bitter note for the reader.

Works Cited


Ashley Thomson and Shannon Hengen

Annual Atwood Bibliography 2013

This year’s edition of the Bibliography is noticeably longer than earlier years. In part this is because we have continued our practice of including salient excerpts or abstractions from the various publications we have identified, all in the interest of saving readers’ time. This is true even when we have found web links to the full-text of many of these sources: there is no guarantee such links will be permanently available. The second reason the Bibliography has expanded is that 2013 was literally the Year of the Flood with citations both by and about
Atwood reaching new levels, in large part because of MaddAddam. Even so, the year’s Bibliography, like its predecessors, is comprehensive but not complete. References that we have located—almost always to theses and dissertations—for which the full-text is not available, even through interlibrary loan, have not been included. On the other hand, citations from past years that were missed in earlier bibliographies appear in this one so long as the full text is accessible.

It should be noted that earlier editions of this bibliography may now be accessed full-text, starting from 2007, from ProQuest’s Literature Online (LION) (which also contains the full-text of articles in this journal).

There are a number of people to thank, starting with Desmond Maley, librarian at Laurentian University. 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.

And one final note. This is the last year Shannon Hengen will be involved as co-author, after working tirelessly on each issue since the 2002 edition as well as on Margaret Atwood: A Reference Guide: 1988-2005 (Lanham, Maryland: Scarecrow, 2007). Her replacement, starting with the 2014 Bibliography, will be Dr. Shoshannah Ganz, from the Department of English, Memorial University in Newfoundland.

As always, we would appreciate that any corrections to this year’s edition or contributions to the 2014 edition be sent to athomson@laurentian.ca or shganz@grenfell.mun.ca

Atwood’s Works


“Exclusive to The Connection.” Excerpt: “I was very lucky to have had a mother who read to her children. She was the eldest of five, and had also saved up for college by teaching in one-room schools, so she was an expert reader. In those pre-TV years, she was the best entertainment around. Has technology replaced the reading parent? Let’s hope not. No device is a substitute for the magic of that first reading voice. For a young child, the reading parent is very familiar, but can also miraculously transform into all the creatures in the book, some human, some not. Maybe that’s how we fiction writers get our first lessons in multiple voice: hearing our parents read. (And squeak, moo and bleat.)

I was also lucky to have had an older brother who not only read, but wrote. We lived for most of the year in the north, without electricity or running water, or schools, theatres or libraries—our father was a forest entomologist, studying insects who destroy trees—so
when it rained, reading, writing and drawing were our only resources. We could also make things out of the Rainy Day Hobby Book, but we seldom had the materials on hand. I longed to sculpt animals out of pipe cleaners.... (But where could I get the pipe cleaners?) My brother made his books by folding the pages down the middle, adding a cover made of construction paper, then sewing up the spine. His output was copious, his plots dire. The illustrations featured spaceships and other planets where horned and one-eyed enemies lurked, the air was filled with bullets and explosions, and the plants were toxic or carnivorous. But the good guys always won, and then they ate large dinners. Whew! The end! These were satisfying books.

Being a younger sister, I imitated everything my brother did, so I imitated the bookmaking too. But though a few languid bullets wafted through the air and occasionally something blew up, I was more interested in ice cream cones, gold crowns and especially Easter eggs—enormous, habitable ones, with ladders for climbing up into them.

What we do as adult writers is often connected with our earliest preoccupations. The first chapter of MaddAddam—the third book in the series that started with Oryx and Crake and continued with The Year of the Flood—is called ‘The Story of the Egg.’ ‘In the beginning, you lived inside the Egg,’ it begins. ‘That is where Crake made you.’ This egg is hardly an Easter egg, though it has mythic significance in the minds of its characters. I’ve been living inside the world of the Crakers’ giant egg for 12 years now ever since I began Oryx and Crake while travelling in northern Australia. It feels strange to have completed the MaddAddam trilogy: like being expelled. What will I do now? Perhaps I’ll construct a novel around another childhood obsession, such as the pipe-cleaner animals. Or perhaps not. “


“Cat’s Robo-Cradle.” New Yorker 89.14 (20 May 2013): 78. Excerpt: “In Ann Arbor, Michigan, there is a warehouse filled with discontinued merchandise, which has been nicknamed the Museum of Failed Products. Inside, one can learn about the line of TV dinners launched by a well-known toothpaste company, with packaging that unwisely echoed the design of the toothpaste. Other candidates for the permanent collection include the Christ Child doll (parents, it seemed, could not quite picture Baby Jesus sharing a dolly tea party with a sock monkey) and the pet-of-the-month scheme that astonished child subscribers with a regular supply of dead rodents and reptiles, sent to them through the mail. To keep myself humble, I here recall the fact that, back in my market-research days, in 1963, I was skeptical about Pop-Tarts—those breakfast confections made of two layers of flour product glued together like clamshells, with a blob of jam in the clam position. When our testers put them in the toaster, the things exploded, spewing boiling jam over the inside of the toaster. This defect was later rectified, with well-known results. Rome wasn’t built in a day, nor were Pop-Tarts. It was decades after the invention of the sewing machine that it became commercially viable. So the inevitability of the device I am about to propose may not seem immediately obvious, though there is no doubt in my mind about
the need for it.

My proposal is called the Robo-Coyote. It would address the fact that billions of migratory birds are killed in North America every year by cats, both feral and owner-operated. When you add to that the mega-millions killed by urban high-rises whose proprietors foolishly keep the lights on all night, it’s a wonder there’s a bird left in the skies. And, since birds are a main predator of forest insects, their dwindling is already affecting the health of our forests. As climates change and winters warm, the situation will worsen: insects will move northward in hordes, munching as they go. What’s more, the cats—millions of them—are gobbling up small rodents that are the staple fare of owls, falcons, and hawks, which may cause a further decline in those bird numbers. What to do? No point in proposing a cat cull: the same people who love birds also love cats—I am among their number—and the animal-rights folks would be aroused in their irate thousands. Whatever is set in motion must not harm cats by a single whisker, and must be enjoyable for kittydom as well. Hence my Robo-Coyote. With foreseen advances in robotics and 3-D soft-tissue printing, the engineering of this artificial game warden should be well within reach. The Robo-Coyote would prowl the forests, ignoring skunks, porcupines, and rabbits, attuned to feral cats alone and emitting whiffs of mating hormones and possibly some soulful howls in order to attract them. Unlike a real coyote, the RoboCoyote would be able to shimmey up trees. Once a cat had been lured close enough, the Robo-Coyote’s mouth would open wide. The cat would then enter, descend the throat, and find itself in a comfortable nook, complete with cushion and squeaky-mouse catnip toy. Thus amused, the cat would be transported by the swiftly travelling Robo-Coyote to a cat fun fair—an enclosure within which cats would be free to chase robo-birds, robo-shrews and moles, robo-squirrels, and even robo-butterflies. A cat’s hunting and playing instincts are said to be separate from its hunger cycles, so the sequestered cats need not eat the robo-prey should they manage to catch any. Food would be supplied on a contract basis by cat-food companies eager to show the world of animal—and bird—lovers that they are doing their best to tackle the migratory-bird issue, while assuring their shareholders that they are improving their bottom line: with the Robo-Coyote deployed in full force, one need not feel guilty about “owning” a cat. And the pet-food companies could even sponsor their own Robo-Coyotes, which could have advertising banners painted on their sides. Think of the enlivening effect that the Robo-Coyotes would have on the family stroll in the park! There would be the parents, droning on about the wonders of nature; there would be the kids, deprived fingers twitching for their iPads—when, zoom!, across the path shoots a Robo-Coyote, yowling like a lovesick tom, stinking like a mangy in heat, and as unreal in appearance as anything in “The Brotherhood of Evil Mutants.” Next minute, a cat appears, and is quickly inhumed. Lights flash. Beeps beep. Music sounds.


“The Changing Landscape of Our Nation.” Canadian Living October 2013: 27-28. On the impact of climate change. Excerpt: “There’s a new term, cli-fi (for climate fiction), that’s being used to describe books in which an altered climate is part of the plot.” Available from:


“Doris Lessing 1919-2013.” The Guardian 18 November 2013 Section: Guardian Home Pages: 1. Excerpt: “Wonderful Doris Lessing has died. You never expect such rock-solid features of the literary landscape to simply vanish. It’s a shock. I first encountered Lessing on a park bench in Paris in 1963. I was a student, living on baguettes, oranges and cheese, as one did, and suffering from a stomach ailment, as one did. My pal Alison Cunningham and I had been barred from our hostel during the day, so Alison was soothing my prostrate self by reading from The Golden Notebook, which was all the rage among such as us. Who knew we were reading a book that was soon to become iconic?” (771 w). Available from: http://www.theguardian.com/books/2013/nov/17/doris-lessing-death-margaret-atwood-tribute. (1 July 2014).


“[Excerpt].” New Republic 7 October 2013 Section: Phenomenology: 14. The article by Judith Shulevitz, “Tomorrow’s Blistered Hellscape Today,” ends with “Just One Creepy Excerpt from Margaret Atwood’s Oryx And Crake. ‘This is the latest,’ said Crake. What they were looking at was a large bulblike object that seemed to be covered with stippled whitish-yellow skin. Out of it came twenty thick fleshy tubes, and at the end of each tube another bulb was growing. ‘What the hell is it?’ said Jimmy. ‘Those are chickens,’ said Crake. ‘Chicken parts. Just the breasts, on this one. They’ve got ones that specialize in drumsticks too, twelve to a growth unit.’ ‘But there aren’t any heads,’ said Jimmy .... ‘That’s the head in the middle,’ said the woman. ‘There’s a mouth opening on the top, they dump the nutrients in there. No eyes or beak or anything, they don’t need those.’ ‘This is horrible,’ said Jimmy. The thing was a nightmare. It was like an animal-protein tuber .... ‘But what’s it thinking?’ said Jimmy. The woman ... explained that they’d removed all the brain functions that had nothing to do with digestion, assimilation, and growth.”

“[Excerpt].” Star Tribune (Minneapolis) 22 September 2013 Section: Variety: 1E. From MaddAddam: “As they were eating the soup, they’d heard voices, approaching through the shoreline trees. It was the Children of Crake, the Crakers—the strange gene-spliced quasi-humans who lived by the sea. They were filing through the trees, carrying pitch-pine torches and singing their crystalline songs. Toby had seen these people only briefly, and in daytime. Gleaming in the moonlight and the torchlight, they were even more beautiful. They were all colours—brown, yellow, black, white—and all heights, but each was perfect. The women were smiling serenely; the men were in full courtship mode, holding out bunches of flowers, their naked bodies like a fourteen-year-old’s comic-book rendition of how bodies ought to be, each muscle and ripple defined and glistening. Their bright blue and unnaturally large penises were wagging from side to side like the tails of friendly
dogs.”

“Fail Better: In Modern Society, Failure Is One of the Last Taboos - but Is It Intrinsic to Literary Endeavour? Writers Reflect on Their Own Disappointments in Life, Love and Work.” The Guardian 22 June 2013 Section: Guardian Review Pages: 2. Atwood is among writers contributing. Excerpt: “Failure is just another name for much of real life: much of what we set out to accomplish ends in failure, at least in our own eyes. Who set the bar so high that most of our attempts to sail gracefully over it on the viewless wings of Poesy end in an undignified scramble or a nasty fall into the mud? Who told us we had to succeed at any cost? But my own personal failure list? It’s a long one. Sewing failures, to begin with. The yellow shortie coat with the lopsided hem I crafted when I was 12? It made me look like a street waif, and caused my mother to hide her eyes every time I ventured out the door in it. Or maybe you’d prefer a few academic failures? My bad Latin mark in Grade 12, my 51 in Algebra? Or my failure to learn touch-typing: now that had consequences.

But such adolescent slippages come within the normal range. Something more epic, perhaps? A failed novel? Much time expended, many floor-pacings and scribblings, nothing achieved; or, as they say in Newfoundland, a wet arse and no fish caught. There have been several of those. Let’s take Blakeney, Norfolk, in the winter of 1983. We’d gone there to write and watch birds; the second activity was most successful, but the first was a washout. I had some complicated fictional scheme in mind, and was pursuing it in a cobblestone ex-fisherman’s cottage with cold stone floors, a balky Aga, and a tiny, smoky fireplace I never did master. My plot involved various time layers and improbable interweavings of badly realised characters, and the digging up of Mayan eccentric flints—that’s what they’re called—in a part of Mesoamerica I knew little about. What had set me off on this track, a track that became narrower and narrower and finally petered out in a field bestrewn with burdocks and cow pats? I soon gave up on the eccentric flints, but I had to put in the time somehow because I had such a lovely (though cold) workspace. So I would read through the accumulation of Jean Plaidy novels left by generations of summer visitors, thus adding to my already excessive stock of Tudor lore. Then I’d walk back to where we were living—a rectory haunted by nuns, allegedly—and put my chilled feet up on the fender, thus developing chilblains. Perhaps it was those six months of futile striving, tangled novelistic timelines, rotten Tudors, and chilblains that caused me to break through some invisible wall, because right after that I grasped the nettle I had been avoiding, and began to write The Handmaid’s Tale. Get back on the horse that threw you, as they used to say. They also used to say: you learn as much from failure as you learn from success.” Available from: http://www.theguardian.com/books/2013/jun/22/falling-short-writers-reflect-failure.


“For the Love of Alice; Canadian Authors and Book Lovers Pick Their Favourite Stories from Our Nobel Laureate [Alice Munro].” Toronto Star 13 October 2013 Section: Entertainment: E1. Atwood’s contribution: “I’m bad at picking favourites, so I’ll talk about my earliest encounter with Alice’s stories. I read her first collection, Dance of the
**Happy Shades**, in 1968, in freezing cold Edmonton, curled up beside a bar heater. The title story knocked me out. ‘This is the real thing,’ I thought. ‘Wow,’ I later taught this story in a course I invented called ‘Southern Ontario Gothic.’ Two elderly piano teachers with red eyes and witchy noses welcome children into their cottage for a recital. But an unexpected group arrives, from what used to be called ‘an institution.’ One girl plays beautifully: the ‘The Dance of the Happy Shades’ has transformed her! But no, because afterwards she’s the same damaged child as before. Nonetheless she lives partly in another country, the one with the music in it. Like many of Munro’s stories, this one concerns the enchantments of art: are they real or are they a lie? Both at once, it seems: the magic is in how you do it. So there it is. The magic is in how she does it. You have to listen.”

“Forty Years Ago and Forty Years Ahead!” *Virago at 40: A Celebration.* [Ed.] Lennie Goodings. London: Virago, 2013. s.p. This is a one-page piece by Atwood who appears alongside 39 other Virago authors in a free e-book celebrating the 40th anniversary of that British publishing company. May be downloaded at no charge from Amazon and read on a Kindle.


**Good Bones and Simple Murders and The Tent** [Sound Recording]. Read by Laurence Bouvard. Bath: Chivers, 2013. 6 CDs (315 min.).

“The Great Canadian Literary Vacation.” *Globe and Mail* 29 June 2013 Section: Book Review: R13. When asked to recommend a book that would help readers understand Ontario, Atwood wrote: “I’ll recommend Tom King’s *The Inconvenient Indian*, which is one key to understanding ‘the place that I am from,’ which is the backwoods, I suppose. It’s succinct, funny, and hard-hitting, all at once. Gives a much-needed overview, and helps you read the newspaper with a more informed eye.”

“The Great Gatsby” by F. Scott Fitzgerald; *Wuthering Heights* by Emily Brontë; *Moby-Dick* by Herman Melville; *Nineteen Eighty-Four* by George Orwell.” *The Brick* 91 (Summer 2013): 105. Atwood’s contribution to a larger section of the periodical devoted to “Endings.” Excerpt: “Off the top of my head, I can think of four memorable endings. I can remember them without peeking, which means I must have been impressed by them.

1. *The Great Gatsby.* It’s lyrical and, yes, romantic, but it hit me the first time I read the book, around age sixteen.
2. *Wuthering Heights.* Cathy and Heathcliff are both there and not there; the narrator has it both ways.
3. *Moby-Dick.* A somewhat double ending: first the ship (of America) sinks, taking all down with it, including the flag. Second, the telling survival of Ishmael, which certainly echoes the messengers in the Book of Job. (‘And I only escaped alone to tell thee.’) Made me think hard about narrators in tragedies—who is to tell the tale?
4. The double ending of Orwell’s *Nineteen Eighty-Four.* In the first, Big Brother wins, and the boot will grind into the human face forever. In the second, the world of 1984 must be over because there’s a note on Newspeak written in the past tense and in standard English. So Newspeak did not prevail. That approach certainly influenced the way I ended *The Handmaid’s Tale*: with two endings—one open—does she make it or not?—and the other set much later, in which Gilead has not prevailed.

Endings are very important, as are beginnings; I fret a lot over both. Beginnings perhaps
more, however.”


“How We Met: Naomi Alderman & Margaret Atwood; ‘We Ended Up Talking About Whether Zombies Are Able to Love People.’” *The Independent* 3 February 2013 Section: Profiles: s.p. Excerpt: “I met Naomi in Toronto early last year. She’d been flown over by the Rolex folk as part of its mentoring scheme that I’d been asked to take part in. So we met for lunch to talk and see what we could get out of working together. We both found pretty early on that we’re prone to digression. So rather than talking about the main challenges of writing, we ended up talking about the latest in digital weirdness—and whether zombies are able to love people. Naomi’s pretty self-starting, having hauled herself into writing with no grants—and like me she had to develop a way of making a living in the meantime. Though looking at her life as a video-game author, I would never have guessed she’d grown up in an Orthodox Jewish family. A number of people have redone the story of Christ as a novel. Someone even did one in which Jesus was a magic mushroom. But Naomi’s book *The Liars’ Gospel* is pretty cunning as it’s charting the events of Christ’s life but reported from four different points of view—and it indicates that this is a mature writer. We’ve hung out in New York, working on alternating chapters of a character novel, *Happy Zombies Sunrise Home,* which we did on [the online writing community] Wattpad. Naomi would mischievously end her chapter with a life-or-death situation that I would then have to get that character out of. And I’ve been over to London to see her, eating fish and chips with a pint of beer while writing a script [for a zombie-themed fitness app co-created by Alderman]. We come from very different backgrounds. Hers was suburban, while I grew up in the wilds of Northern Canada. And she’s had this fascinating point of view growing up Orthodox Jewish, with the restrictions that caused. Our pairing could have been a disaster but we spend all our time laughing our heads off. She’s coming to Toronto next month to stay at my house and work on her new novel. I’m not trying to do any major shaping, though; we’re just going to bounce ideas off each other.” Available from: Lexis-Nexis. Also available from: http://www.independent.co.uk/news/people/profiles/how-we-met-naomi-alderman--margaret-atwood-8473751.html. (1 July 2014).


*MaddAddam.* Toronto: McClelland & Stewart, 2013. Also published: New York: Nan A. Talese/Doubleday; Random House; London: Bloomsbury. “Months after the Waterless Flood pandemic has wiped out most of humanity, Toby and Ren have rescued their friend Amanda from the vicious Painballers. They return to the MaddAddamite cob house, which is being fortified against man and giant Pigoon alike. Accompanying them are the Crakers, the gentle, quasi-human species engineered by the brilliant but deceased Crake. While their reluctant prophet, Jimmy—Crake’s one-time friend—recovers from a debilitating
fever, it’s left to Toby to narrate the Craker theology, with Crake as Creator. She must also deal with cultural misunderstandings, terrible coffee, and her jealousy over her lover, Zeb. Meanwhile, Zeb searches for Adam One, founder of the God’s Gardeners, the pacifist green religion from which Zeb broke years ago to lead the MaddAddamites in active resistance against the destructive CorpSeCorps. Now, under threat of an imminent Painballer attack, the MaddAddamites must fight back with the aid of their newfound allies, some of whom have four trotters. At the centre is the extraordinary story of Zeb’s past, which involves a lost brother, a hidden murder, a bear, and a bizarre act of revenge. Combining adventure, humour, romance, superb storytelling, and an imagination that is at once dazzlingly inventive and grounded in a recognizable world, MaddAddam is vintage Margaret Atwood, and a moving and dramatic conclusion to her internationally celebrated dystopian trilogy.” (Publisher).


MaddAddam a Novel. [Sound Recording]. Read by Bob Walter, Robbie Daymond, and Bernadette Dunne. New York: Random House Audio: Books on Tape, 2013. 11 CDs (810 min.).


“Margaret Atwood on Grouse Shooting.” The Guardian 27 July 2013 Section: Guardian Review Pages: 4. Short comment included as part of a longer piece by Mark Crocker, “Wings of Desire: Why Birds Captivate Us.” Excerpt: “I lived in woods as a child. My dad—a crack woodsman and subsistence expert—hunted grouse. So did my brother, with a bow, before he was of firearm age. The grouse were somewhat easy to track because of the drumming they do—usually on hollow logs, using the log as an amplifier and beating with their wings. We didn’t have any dogs. We only ever hunted grouse in order to eat them. (They are delicious but we had to watch for pellets.) It was the war. It was the woods—there were no grocery stores. The alternate animal proteins were Spam and Klick and smoked bacon. We fished for the same reason—to eat. The idea of killing any animal or fish for sport and then throwing it away is repugnant to me.” Available from: http://www.theguardian.com/books/2013/jul/27/wings-desire-mark-cocker-birds. (1 July 2014).

“Margaret Atwood on Her First Near-Death Experience.” Elle Canada 148 (October 2013): 131. Excerpt: “This is an account of the first time I almost died. There may have been other times, unknown to me or anyone else: I might have almost fallen out of the tree house we were building. I might have nearly been swept away on a raft we were unwisely launching on Lake Superior. I might have just missed being smothered in a sand tunnel we were constructing. None of these things happened; this near-death event was of another kind entirely, though equally a matter of chance. My family was in the car on a return trip from Nova Scotia, where we had gone to visit our many relatives....The car was descending a long, steep hill at its usual rapid pace. At the bottom of it, a tractor pulling a huge load of hay drew out of a side road and began to cross in front of us. The car brakes
failed. My mother’s hand, which was massaging the back of my father’s neck, froze in its motion. Did I realize what was happening? I don’t think so. But I must have realized something, because whatever my brother and I were doing stopped short. There were no screams, no expletives. Silently the sun shone. Silently the hay wagon inched across the road. Silently the car descended the hill. Just before the moment of impact, our lane was cleared, and both we and the hay wagon continued on our way. My mother said afterwards that she thought her last moment had come. My father said, ‘That was a close shave.’ I feel obliged to note that ‘a close shave’ is an expression that was used before the takeover of safety razors and electric shavers. It refers to the straight razor, lethal if the hand slipped, and means that the blade had come very close to the jugular. How many times have I almost died since? Many; so have we all. But that was the first time of which I was aware. Did I feel grateful then to have been spared? No. I was too young for such complex feelings as gratitude. But I feel grateful now. My mother’s general comment still applies: ‘We hang by a thread.’” Also appears in The Reader’s Digest Online: http://www.readersdigest.ca/magazine/close-shave-margaret-atwoods-brush-death. (1 July 2014).

“Margaret Atwood on Writing The Blind Assassin.” The Guardian 10 August 2013 Section: Guardian Review Pages: 5. Excerpt: “Writing The Blind Assassin was a start-and-stop process. My first idea was to write about the generations of my grandmother and my mother, which together spanned the entire 20th century. They lived through the First World War and the Second World War, both of which made a huge impact in Canada. Canada went into the first war in 1914 and the second one in 1939, two months before my birth, and the percentage of young Canadian men killed in those wars was very high. The sense of loss is commemorated in towns across the country, almost all of which have prominent war memorials; which is why the erection of such a memorial is a central event in the novel. But neither my grandmother nor my mother was devious enough to take the lead in the novel I proposed to write, which involved quite a bit of lying. Neither of these women told lies; at difficult moments they changed the subject and talked about the weather. But my Iris Chase was predestined to be a liar, at least in matters that concerned her dead sister, Laura.

I first came at the story through a younger relative of Iris. Iris was dead, and this relative, who had inherited her house, had discovered a cache of letters in a hatbox; these letters revealed some of the secrets that Iris had been hiding. But the younger relative did not interest me and the hatbox did not convince, so out the window they went. I tried again. This time Iris was still alive, and two young journalists who’d stumbled upon a clue were in pursuit of her. There were several difficulties with this. First, Iris was way too canny to let these folks in the door, or to tell them anything she might have been concealing should they manage to worm their way in. Second, the two of them started having an affair, and since one—the man—was married and had twin babies, this affair became tangled, and threatened to take over the book. So the adulterous pair were exiled to a filing cabinet, where they are doubtless fornicking to this very day. There was a suitcase involved in this plot, and it contained a clue-containing photograph album. Suitcase and album followed the hatbox out the window, although one photograph stayed in the book in a changed form.

I withdrew to the starting line once more. This time I gave Iris full rein, and let her speak
for herself in the first person. I don’t know why that didn’t occur to me in the first place. Perhaps I was afraid of her. She does become somewhat fearsome as the book moves along. The hatbox and the suitcase morphed into a much larger container—a steamer trunk, a piece of luggage everyone in that generation would have—and that steamer trunk remained in the story, and proved useful as a container of surprises. The original of the trunk was my mother’s, and was fascinating to me as a child; it is now mine, although I have painted it to get rid of the rust.

The town of Port Ticonderoga is in itself a character in the book. It is a blend of Stratford, Ontario, which has a summer theatre festival; Saint Mary’s, which has a quarry; Elora, which has a gorge; and Paris, Ontario, which is a port on a main river, and, like the others but more so, had some beautiful 19th-century architecture. Such towns once supported a wide array of mills and manufacturers, including button factories; thus the Chase family business. And many of these prospered in the early 20th century, but faltered and failed during the great depression, as does the Chase enterprise. The depression years were also the ‘golden age’ of science-fiction, fantasy and weird-tales pulp magazines, and the character Alex is modelled on the many writers who wrote for those pulps, often under multiple names. Then as now, SF is a form that allows an exploration of social structures in a more indirect and possibly more entertaining manner than does social realism. The events of the depression lived through by the characters, including the men’s march on Ottawa in 1935, the 1934 Communist rally in Maple Leaf Gardens, and the volunteers who went to the Spanish civil war, are all drawn from history. The news and magazine stories about them, however, were composed by me, except for the account of the maiden voyage of the Queen Mary, which is real; as is the fact that the posh passengers made off with everything moveable as souvenirs.

There is one other piece of literary imposture I should confess to. I’d chosen as one of the epigraphs a quotation from Elizabeth Smart, whose experimental 1945 novel, *By Grand Central Station I Sat Down and Wept*, was considered scandalous, and was suppressed by her Canadian relatives; but I could not get permission to use this quotation. So I substituted an inscription on a Phoenician burial urn, which I made up. Needs must when the Devil drives....” Available from: http://www.theguardian.com/books/2013/aug/09/blind-assassin-atwood-book-club. (1 July 2014).

“Modesty Gets Its Just Desserts: Alice Munro’s Nobel Rewards Her Mastery of the Short Story, Writes Margaret Atwood.” *The Guardian Weekly* 18 October 2013: 39. A slightly revised version of the article that ran in *The Guardian* 12 October. Excerpt: “Alice Munro has been awarded the Nobel prize in literature, thus becoming its 13th female recipient. It’s a thrilling honour for a major writer: Munro has long been recognised in North America and the UK, but the Nobel will draw international attention, not only to women’s writing and Canadian writing, but to the short story, Munro’s chosen métier and one often overlooked. Whenever the Nobel is conferred, a deluge of media descends—like the pack of cards cascading on to that other Alice, she of Wonderland—not only on the winner, illuminated in the sudden glare of international publicity like a burglar trapped in headlights, but on every other writer who has known the chosen one. A quote, a reminiscence, an evaluation! Account for it! Why her? They clamour. Munro herself is
unlikely to say much along these lines: Canadians are discouraged from bragging—see the Munro story, ‘Who Do You Think You Are’?—so will probably spend much of her time hiding in the figurative tool shed. We’re all slightly furtive, we writers; especially we Canadian writers, and even more especially we Canadian female writers of an earlier generation. ‘Art is what you can get away with,’ said Canadian Marshall McLuhan, and I invite the reader to count how many of the murderers in Munro’s stories are ever caught. (Answer: none.) Munro understands the undercover heist that is fiction writing, as well as its pleasures and fears: how delicious to have done it, but what if you get found out? Back in the 1950s and 60s, when Munro began, there was a feeling that not only female writers but Canadians were thought to be both trespassing and transgressing. Munro found herself referred to as ‘some housewife’, and was told that her subject matter, being too ‘domestic,’ was boring. A male writer told her she wrote good stories, but he wouldn’t want to sleep with her. ‘Nobody invited him,’ said Munro tartly. When writers occur in Munro stories, they are pretentious or exploitative of others; or they’re being asked by their relatives why they aren’t famous, or—worse, if female—why they aren’t better-looking. The road to the Nobel wasn’t an easy one for Munro: the odds that a literary star would emerge from her time and place would once have been zero. She was born in 1931, and thus experienced the Depression as a child and the Second World War as a teenager. This was in south-western Ontario, a region that also produced Robertson Davies, Graeme Gibson, James Reaney and Marian Engel, to name several. It’s this small-town setting that features most often in her stories—the busybodies, the snobberies, the eccentrics, the cutting of swelled heads down to size, and the jeering at ambitions, especially artistic ones. The pressure of cramped conditions may create the determination to break free, to gain some sort of mastery; but if you try this, you’d better do it well. Otherwise those who have laughed at you will laugh even harder, since an ice dancer who tries a triple axel and falls on her behind is hilarious. Shame and embarrassment are driving forces for Munro’s characters, just as perfectionism in the writing has been a driving force for her: getting it down, getting it right, but also the impossibility of that. Munro chronicles failure much more often than she chronicles success, because the task of the writer has failure built in. In this she is a romantic: the visionary gleam exists, but it can’t be grasped, and if you drive on about it openly the folks in the grocery store will think you’re a lunatic. As in much else, Munro is thus quintessentially Canadian. Faced with the Nobel she will be modest, she won’t get a swelled head. The rest of us, on this magnificent occasion, will just have to do that for her.” Available from:

“My Hero: George Orwell: Margaret Atwood Is Grateful for the Example of the English Writer, Who Also Scoffed at Convention.” The Guardian 19 January 2013 Section: Guardian Review Pages: 5. Excerpt: “I grew up with George Orwell. I was born in 1939, and Animal Farm was published in 1945. I read it at age nine. It was lying around the house, and I mistook it for a book about talking animals. I knew nothing about the kind of politics in the book—the child’s version of politics then, just after the war, consisted of the simple notion that Hitler was bad but dead. To say that I was horrified by this book would be an understatement. The fate of the farm animals was so grim, the pigs were so mean and mendacious and treacherous, the sheep were so stupid. Children have a keen sense of injustice, and this was the thing that upset me the most: the pigs were so unjust. The whole
experience was deeply disturbing, but I am forever grateful to Orwell for alerting me early to the danger flags I’ve tried to watch out for since. As Orwell taught, it isn’t the labels—Christianity, socialism, Islam, democracy, two legs bad, four legs good, the works—that are definitive, but the acts done in their names. Animal Farm is one of the most spectacular emperor-has-no-clothes books of the 20th century, and it got Orwell into trouble accordingly. People who run counter to the current popular wisdom, who point out the uncomfortably obvious, are likely to be strenuously baa-ed at by herds of angry sheep. I didn’t have all that figured out at the age of nine, of course—not in any conscious way. But we learn the patterns of stories before we learn their meanings, and Animal Farm has a very clear pattern.

Then along came Nineteen Eighty-Four, which was published in 1949. I read it in paperback (the copy of which is pictured here) a couple of years later, when I was in high school. Then I read it again, and again. It struck me as more realistic, probably because Winston Smith was more like me, a skinny person who got tired a lot and was subjected to physical education under chilly conditions—a feature of my school—and who was silently at odds with the ideas and the manner of life proposed for him. (This may be one of the reasons Nineteen Eighty-Four is best read when you are an adolescent; most adolescents feel like that.) I sympathised particularly with his desire to write his forbidden thoughts down in a secret blank book. I had not yet started to write, but I could see the attractions of it. I could also see the dangers, because it’s this scribbling of his—along with illicit sex, another item with considerable allure for a teenager of the 1950s—that gets Winston into such a mess.” Also published: Guardian Weekly 15 February 2013: 39. Available from: http://www.theguardian.com/books/2013/jan/18/my-hero-george-orwell-atwood. (1 July 2014).


his dead daughters. We read historical fiction for the same reason we keep watching *Hamlet*: it’s not what, it’s how. And although we know the plot, the characters themselves do not. By the end, Mantel leaves Cromwell at a moment that would appear secure; four of his ill-wishing enemies have just been beheaded, and many more have been neutralised. But really Cromwell is balancing on a tightrope, with his enemies gathering and muttering off stage. The book ends as it begins, with an image of blood-soaked feathers. But its end is not an end. ‘There are no endings,’ says Mantel. ‘If you think so you are deceived as to their nature. They are all beginnings. This is one.’ Which will lead us to the final instalment. How much intricate spadework will it take to ‘dig out’ Cromwell, that ‘sleek, plump, and densely inaccessible’ enigma? Reader, wait and see.” The full-text of Atwood’s review of the book is available from: http://www.theguardian.com/books/2012/may/04/bring-up-the-bodies-hilary-mantel-review. (1 July 2014).

“Review: REREADING: Long Ago and Far Away: In 1934 Seven Gothic Tales Took America by Storm, Starting One of the Most Essential Writing Careers of the 20th Century. Margaret Atwood Remembers Meeting the Show-Stopping Isak Dinesen.” The Guardian 30 November 2013 Section: Guardian Review Pages: 20. Excerpt: “On the Danish 50-kroner banknote there’s a portrait of Isak Dinesen. It’s signed Karen Blixen, which is how she is known in Denmark. She’s shown at the age of 60 or so, wearing a wide-brimmed hat and a fur collar, and looking very glamorous indeed. I first saw Dinesen when I was 10, in a photo shoot in Life magazine. My experience then was similar to that of Sara Stambaugh, one of her bio-critics: ‘I well remember my own excitement around 1950, when, leafing through a used copy of Life magazine, I stumbled across an article on the Danish Baroness Karen Blixen, her identity not simply revealed but celebrated in big, glossy black-and-white photographs. I still remember one in particular, showing her leaning dramatically from a window, striking, turbaned, and emaciated.’ To my young eyes, this person in the pictures was like a magical creature from a fairytale: an impossibly aged woman, a thousand years old at least. Her outfits were striking and the makeup of the era had been carefully applied, but the effect was carnivalesque—like a dressed-up Mexican skeleton. Her expression, however, was bright-eyed and ironic: she seemed to be enjoying the show-stopping, if not grotesque, impression she was making. Could Dinesen have been contemplating such a moment in Seven Gothic Tales, 25 years earlier?” (1965 w). Available from: http://www.theguardian.com/books/2013/nov/29/margaret-atwood-isak-dinesen. (1 July 2014).


and the ghouls that inhabited the grisly Overlook Hotel in Colorado, escaping by the hair of his chinny-chin-chin just before the clock struck midnight and the hotel’s infernal boiler blew up, incinerating the forces of bad and leaving readers hiding under the bed, but cross-eyed with relief. In Doctor Sleep Dan has grown up, but he retains his ‘shining’ abilities. Having wrestled the demon drink to an uneasy standstill—his father had that problem too, as we recall—he’s attending A.A. and working at a hospice facility, where, with his mind-probing talents, he helps the dying to reconcile themselves to their often misspent lives. Thus his nickname, Doctor Sleep, which echoes his childhood nickname, ‘doc.’ (As in the ‘What’s up?’ of Bugs Bunny fame. What, indeed?) Enter another magic child, Abra—as in ‘cadabra,’ the text helpfully points out—who’s even better at the shining stuff than Dan is. She alarmed her parents early on by predicting the 9/11 disaster while still in her crib, and has since caused dismay by sticking all the spoons to the ceiling during her birthday party. The two shiners soon find themselves in spiritual communication, which is a lucky thing, because young Abra is going to need big help…. Full text available from: http://www.nytimes.com/2013/09/22/books/review/stephen-kings-shining-sequel-doctor-sleep.html?_r=0. (1 July 2014).


“Through the Wardrobe.” Harper’s Bazaar (UK) September 2013 Section: Talking Points: 206-207. How fashion is at the heart of the fantasy worlds she creates. Excerpt: “I grew up with a keen interest in clothes, possibly because I didn’t have many of them. My mother, who was given to canoes and ice-skating, had no interest in anything that might force her to wear a hat and gloves. In the spring, summer, and fall, when we lived in the woods, I was dressed in my brother’s discarded overalls; in the city I wore second-hand outfits passed along by the mothers of children larger than myself. One of the big appeals to me of The Wonderful Wizard of Oz was the scene in which Dorothy finally reaches the Emerald City and is given, not only a bath, but—oh joy!—several new dresses. How intensely satisfactory that would be, I thought wistfully. Meanwhile, the magazines we were given when convalescing from our childhood illnesses were crammed with fashionable ladies, wearing fur stoles, high heels, tiny chapeaux with veils, swirling skirts and dark red lipstick. Where were such artificial but compelling creatures to be found? Nowhere nearby. Due to this fashion deprivation I was an early knitter, an aficionado of glamour—outfit paper-doll books, and a teenaged tailoress, though some of my laboriously sewn creations were less successful than others. The orange dirndl skirt block—printed by myself with a design of trilobites, was appealing to me, though it took some explaining in a world in which other girls had poodles and telephones on their skirts.
My fascination with the various ways in which people decorate themselves soon extended to the history of costume. It seemed important to know what sort of shoes Elizabeth Bennet of *Pride and Prejudice* was wearing as she tramped through the mud to visit her ailing sister, and whether Cathy and Heathcliff in *Wuthering Heights* were wearing cozy woollen garments out there on the cold, windy moors: a passionate kiss with your teeth chattering is hard to sustain. I admired Scarlett O’Hara’s sartorial use of her curtains in *Gone with the Wind*: it showed gumption, and the value of stitchcraft. When writing historical fiction, it’s important to get the clothes right: an out-of-period fichu or farthingale can ruin the attempt at plausibility, while giving a character anachronistic underpants is surely an unthinkable faux pas. Luckily there are now a great many source books for vanished fashions, and any information you might need about wigs, patches, codpieces, hoop skirts and bum rolls is readily available online....” Available from: LexisNexis.

“Trouble on Planet Genderland.” *Chatelaine* September 2013: 116-118. Excerpt: “Think of it as a kind of *Star Trek* that you can explore in your own invisible spaceship, checking out the various planets, beaming yourself down to meet the inhabitants, then beaming yourself up and away when they turn unfriendly and start hurling the carnivorous tomatoes. I spend much of my virtual-world time on Planet Book, as you might expect, but I also hover in and out of Planet Genderland. Not surprisingly, the two planets sometimes overlap.... It’s funny enough, but behind it is serious business. In fact, behind it is business. Once upon a time publishers would give female authors—non-romance writers, anyway—covers that attempted to make them seem more respectable by making them seem more male, or at least more sober. Geometric designs, abstracts and so forth; not a lot of giggles, and not a lot of flowers either; flowers being a signal for passive sexuality, prettiness and frailty. But then along came chicklit, the great-great-granddaughter of *Pride and Prejudice*, and it dawned on the publishers that teenaged girls liked to read about teenaged girls. Suddenly there was gold in them there hillocks, and the covers mutated accordingly.... On Planet Genderland, there’s now been a resurgence. Young women and also young men are taking up the cudgels, largely through blogs and social media but sometimes on more traditional platforms. What’s been the trigger? Perhaps the internet has been a factor. Events that once would have been skimmed over or blamed on the female victim have gained worldwide attention: the death of a young woman in India from a gang rape on a bus; the attempted murder of a five-year-old girl who was kidnapped and raped; the rape of a 10-year-old girl by some Ohio high school football players; the suicide of a Canadian teenager who was bullied online after she was raped; the all-too-frequent murders of aboriginal women in various countries. Many cases are attracting charges of police inaction or indifference. They are also fuelling indignation, outrage and protests, and the public is pushing those in power to take action. Is this a true tectonic-plate Earth-altering shift? Will things really change for young women, and change positively? Or will they change for a little while and then change back? My invisible spaceship doesn’t have a time travel button, so I don’t know. Neither will I likely be around long enough to see how this wave turns out. In the immediate future, however, I’m sanguine. I managed to banish the pink and white flowers originally proposed for the book cover of my forthcoming novel, *MaddAddam*. What have I got against flowers? Nothing. But it’s not about flowers.” Available from: http://www.chatelaine.com/living/chatelaine-book-club/margaret-atwood-trouble-on-planet-genderland/. (1 July 2014).


“Virtual Reality, Real Spies.” New York Times 22 December 2013 Section: Sunday Review Desk: 4. Excerpt: “Aha! It seems that national security personnel have been infiltrating the online game World of Warcraft, disguised as loathsome Orcs or brew-swilling Pandaren or pointy-eared, deep-cleavaged Blood Elves. What are these costumed undercover agents doing in the hi-def scenery, apart from having fun? The cover story is that they hope to expose hordes of terrorists laundering money in pretend banks or trading toxic info on drawbridges; or else to unearth—concealed in a surreal mushroom or luminous flower or ominous grotto—a keyhole leading to the Dark Web. This information, part of the documents leaked by Edward J. Snowden, was shocking, especially to the players of World of Warcraft. (“Oh no! Not Velen of the Draenei! I trusted him!”) It may also have been shocking to members of Second Life, another favored agent hangout. That hot dude avatar sweet-talking you into a virtual nightclub so you’d divulge your innermost sexual hang-ups and terrorist affiliations was really a jolly spook in a trench coat all along? O.M.G., that is so not funny! ….” Available from: http://www.nytimes.com/2013/12/21/opinion/atwood-virtual-reality-real-spies.html. (1 July 2014).

“What I’ve Learnt.” The Times (London, England) 24 August 2013 Section: News: 8. Excerpt: “In the early Seventies, people reviewed my hair. With women writers it was always about some secondary feature: ‘She’s a woman writer; she can’t be any good.’ I was right about some aspects of the future. Whatever instincts I had in The Handmaid’s Tale came very much to the fore in the last presidential election. Republican candidates made some ill-advised remarks about women’s reproductive rights. They also claimed that there is a difference between ‘real rape’ and ‘not real rape’ and that if it were ‘real rape’ a woman couldn’t get pregnant because her body would shut down. The menopause has taught me nothing. It made hardly any impact. There are people who are now 62 who were deeply traumatised by me as children. My younger sister was born the day before Hallowe’en and I used to run her birthday parties. I would paint my face green, turn down the lights and tell stories. It had a big effect. Creativity must be partly genetic. Part of it has to be, doesn’t it? I think that’s where I got mine from. Other kids are good at maths. People move through the world in cohorts. The year in which you were born and how many other people were born in that year has a big influence on what sorts of opportunities are available to you. I was born in 1939, right after the Second World War had begun. There weren’t very many people in that cohort so there were a lot of opportunities to those in that age group once we started looking for work. That didn’t happen 15 years later. You will always encounter people who are going to be jealous of you. In 1972 I received some good advice: ‘Now you’re a target, people will shoot at you.’ In other words: be ready, don’t take it personally, keep moving. It’s more difficult to hit a moving target. My father taught me that the first mark of a real scientist is they’re sceptical about science. If they’re given a study, they want to know who did it and whether it stands up. When I read a scientific claim I always ask: ‘Is this real? Let’s look at the studies.’ The Handmaid’s Tale is No 37 in the American Library Association’s
100 Most Frequently Challenged Books. It’s banned because there’s sex in it and it’s ‘anti-Christian.’ What does that tell me about the United States? Nothing I didn’t already know. Different generations of young people worry about different things. We worried about nuclear war. Now they worry about climate change: what is going to happen when the human race hits the wall. In its extreme form, romantic love is somewhat humourless. For Valentine’s Day, my boyfriend in high school gave me a real cow’s heart with an arrow through it. It made me laugh. The way to my heart has always been somebody who can make me laugh. So, Mr. Gibson, you’d better keep on being funny. I was a collaborative parent. I used to run murder parties for my daughter. It’s important to hire an actor to be the murderer: nobody wants their child coming home saying, ‘I murdered someone today.’ When you’re 73, things don’t dismay you in the same way they used to. Something happens to your biochemical make-up, number one. Number two: you know what your own personal plot is; you know how the story has worked out.”

“[What’s My Favourite Canadian Place?].” Canadian Geographic 133.6 (December 2013): 86. Excerpt: “Visiting Canada’s Arctic is the kind of thing that people say changes your life. You have no idea what the planet is really like until you’ve been to the Arctic. People often think it’s a colourless place, covered in ice, but it’s actually vivid with colour. Depending on which part of the Arctic you’re in, there aren’t many trees, but there’s a lot of growth that turns different hues. The wildlife in the Canadian Arctic is also impressive: bears, walruses, whales, seals—not to mention astonishing bird life in many places. During one trip with Adventure Canada, we were in a boat approaching a large rock that looked to be volcanic, because there were huge clouds of steam rising from it. But indeed there is no volcanic activity in that part of the world. As we approached, we saw that the steam was rising from hundreds of walruses that had hauled out upon this rock on a sunny day. The older ones were lolling about on the rock, and the younger ones were charging around in the water like a football team, snorting. Another time I went to see a large field of stromatolites that had been discovered just the year before. Stromatolites are the fossilized mounds of blue-green algae that created oxygen in our atmosphere billions of years ago. Our planet didn’t come ready-made with oxygen; it was created as these organisms split oxygen off water. Every time you breathe, you are breathing an inheritance from those very fossils. In my short story, ‘Stone Mattress,’ the murder weapon is one of these stromatolites. The word translates literally as ‘stone mattress,’ and they’re very sharp and pointy when they fragment. The Canadian Arctic is a fascinating place. Culturally, historically, geographically, it’s different from anything I’ve ever experienced anywhere else.” As told to Heather Yundt.

“When Privacy is Theft.” New York Review of Books 60.18 (21 November 2013): 6-8. A Review of Dave Eggar’s The Circle (New York: Knopf, 2013). Excerpt: “The Circle is Dave Egger’s tenth work of fiction, and a fascinating item it is....The outpouring of ideas is central to The Circle, as it is in part a novel of ideas. What sort of ideas? Ideas about the social construction and deconstruction of privacy, and about the increasing corporate ownership of privacy, and about the effects such ownership may have on the nature of Western democracy. Dissemination of information is power, as the old yellow-journalism newspaper proprietors knew so well. What is withheld can be as potent as what is disclosed, and who can lie publicly and get away with it is determined by gatekeepers: thus, in the Internet age, code-owners have the keys to the kingdom.” Available from:

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“Writing Bytes.” *New York Times* 3 November 2013 Section: BR: 12. In answer to the question, “The Internet has changed (and keeps changing) how we live today—how we find love, make money, communicate with and mislead one another—Atwood responded: “Do new technologies change what plot devices are available for writers of fiction? Do chickens have beaks? (Once, the answer to the chicken question would have been self-evident, but novel food-producing practices must now give us pause. To search online: De-beaking. Lab meat.) But back to the query. The answer is, of course. So it has always been. How to move a character from here to there? (Horse. Boat. Coach. Dogcart, as in Sherlock Holmes. Train. Streetcar. Automobile. Plane.) How to eliminate a character in a violent or murderous fashion? (Rock. Club. Knife. Sword. Own petard. Gun. Fooling with their GPS so they drive into the sea.) How to have them communicate? (Smoke signals. Drums. Cuneiform. Scroll. Postal Service. Telegram. Phone. Hole in a tree, if a John le Carré spy. E-mail. Writing on your hand so the mini-drones can’t see or hear it.) Each of these technologies has its downsides and loopholes, which can be turned against one character by another. Each has its moment of obsolescence, which in fiction marks the plausibility threshold. Could a landline telephone still ring as suspensefully as it did in ‘Dial M for Murder’? Not likely. A cellphone playing an annoying bar from the ‘William Tell’ Overture, plaintively, under a shrub, is more like it. Your practice test: Rewrite Edgar Allan Poe’s story ‘The Purloined Letter,’ using present-day communications technology. In the original, a ‘letter,’ made of ‘paper,’ written in ‘ink,’ and bearing a ‘seal,’ was disguised as an inferior letter and hidden in plain view. The letter needed to be invisible to searchers, but close at hand so it could be quickly produced when needed. Go to it. I’m sure there are a hundred brilliant solutions to the puzzle of ‘The Purloined E-Mail.’” Available from: http://www.nytimes.com/2013/11/03/books/review/writing-bytes.html?_r=0. (1 July 2014).


*Yu Si Zhe Xie Shang: Yi Wei Zuo Jia Lun Xie Zuo.* Shanghai: Shang hai wen yi chu ban she, 2013. Chinese translation of *Negotiating with the Dead* by A. Tewude and Lina Wang.


**Quotations**

“[Quote].” *The Age* (Melbourne, Australia) 26 October Section: Life & Style: 30. In her article “Stories that Stoke Fear; Turning Pages,” Jane Sullivan begins with: “Margaret Atwood has a theory that ‘horror’ has to do with the body and ‘terror’ with the mind: ‘Terror is the fear of something dreadful yet to come. Horror, on the other hand, has a
bowl-of-eyeballs yuck factor.””

“[Quote].” *Australian Magazine* 22 June 2013 Section: Magazine: 8. In her article, “Voices from the Past,” Nikki Gemmell quotes Atwood who once said: “A voice is a [human] gift; it should be cherished and used. Powerlessness and silence go together.”

“[Quote].” *Calgary Herald (Alberta)* 8 February 2013 Section: Swerve: SW18. In her short article, “Valentine’s Day Tips,” Jacquie Moore quotes Atwood on what NOT to get that special lady: “garter belt, panty-girdle, crinoline, camisole, bustle, brassiere, stomacher, chemise… spike heels, nose ring, veil, kid gloves, fishnet stockings, fichu, bandeau, merry widow, weepers, chokers, barrettes, bangles, beads, lorgnette, feather boa, basic black, compact, Lycra stretch one-piece with modesty panel, designer peignoir, flannel nightie, lace teddy.”

“[Quote].” *Calgary Herald (Alberta)* 12 October 2013 Section: News: 15. In her profile of Canada’s Nobel prize-winning author, “Alice Munro is the Archetypal Canadian Writer,” Aritha Van Herk quotes Atwood to reinforce her view that writing is a precarious life: “Writing is one of the chanciest things you can do. There’s no boss, no job, no pension plan.”

“[Quote].” *Cape Argus (South Africa)* 16 August 2013 Section: Entertainment: 2. In her article, “A View from the Top: Perversion, Fame and Innocence,” Lara De Matos quotes Atwood who once wrote: “Stupidity is the same as evil, if you judge by the results.”

“[Quote].” *Cape Times (South Africa)* 11 October 2013 Section: News: 9. In their article, “Canadian Munro wins Nobel literature prize,” Sven Nordenstam and Cameron French reference Atwood who claimed Munro was ‘among the major writers of fiction in our time…. Munro has been among those writers subject to periodic rediscovery, at least outside Canada. It’s as if she jumps out of a cake—Surprise! and then has to jump out of it again, and then again,’ Atwood wrote.”

“[Quote].” *Country Living* 36 (1 April 2013): 79. Hard to avoid the following quote which appears this time of year almost every year: “In the spring, at the end of the day, you should smell like dirt.”

“[Quote].” *Globe and Mail* 11 October 2013 Section: News: A1. In her article about Alice Munro’s Nobel Prize, “Canada’s Master of the Short Story Shuns the Limelight, Preferring to Let Her Penetrating Work Speak for Itself,” Sandra Martin quotes Atwood: “‘It is not a People’s Choice award,’ Ms. Atwood said. Writers are nominated by academics and a winner chosen by the Swedish Academy, ‘and the workings of that committee are quite secretive,’ she said. Although glad that the prize went to a woman, Ms. Atwood insisted that gender should never be a deciding factor. ‘You can’t make literary decisions on that basis,’ she said, ‘any more than we on the Giller jury were making decisions on whose turn it is, or what gender they are.’”

“[Quote].” *The Guardian* 5 September 2013 Section: Guardian Comment and Debate Pages: 33. In his column “Diary: Hugh Muir,” Muir quotes Atwood: “We all have hopes and dreams. Consider the author and poet Margaret Atwood. ‘What would you be if you weren’t an author,’ was the question from *Time Out* magazine. ‘Realistically, a gene-splicing botanist cloning glow-in-the-dark potatoes.’ Luckily, she picked up a pen.”

“[Quote].” *Herald Sun (Australia)* 11 May 2013 Section: Books: 26. In her article “Buried Treasure,” which describes the gestation of *Burial Rights* by Hannah Kent, Deborah Bogle includes an Atwood quote: “When you’re the writer of the book you’re never going to be charmed by it because you know how the rabbits are smuggled into the hat. You can’t ever
sit back and objectively evaluate it. I know when I can be content with something, but I’d never think, ‘Oh God this is amazing, everyone must read it.’”


“[Quote].” National Post 9 February 2013 Section: Financial Post: FP2. In her article, “Upon Sober Second Thought...; It’s Time to Shut Down the Senate Permanently,” Diane Francis notes that: “The Senate has even embarrassed circumspect, more temperate Canadians. Novelist Margaret Atwood once described it as ‘a featherbed for fallen Liberals.’”

“[Quote].” New Internationalist 464 (July/August 2013): 12-16. In his article, “Debt—a Global Scam,” Dnyar Godrej references Atwood: “Large outstanding personal debts—say a mortgage taken out during a housing bubble—can turn even the stoutest of us into ‘quivering insomniac jellies of hopeless indebtedness’ (as Margaret Atwood so accurately puts it). Debt is, we feel, whatever the rights or wrongs, ‘our own fault.’”

“[Quote].” The Press (Christchurch, New Zealand) 24 August 2013 Section: News: 5. A list of various unrelated quotes includes: “If you are waiting for the perfect moment, you will never write a thing. I have no routine.”—writer Margaret Atwood as well as “You know what’s interesting about Washington? It’s the kind of place where second-guessing has become second nature.”—George W. Bush and, “The reason there is so little crime in Germany is that it’s against the law.”—Alex Levin.

“[Quote].” Prince George Citizen (British Columbia) 15 October 2013: Section: Opinion: 6. An article celebrating Alice Munro’s Nobel Prize quotes Atwood: “Among writers, her name is spoken in hushed tones. She’s the kind of writer about whom it is often said—no matter how well-known she becomes—that she ought to be better-known.”

“[Quote].” Publisher’s Weekly 260.4 (15 November 2013) Section: PW Select: 4. In her article, “What Every Self-Publisher Needs to Know,” Betty Kelly Sargent includes one of Atwood’s tips for writers: “Do back exercises. Pain is distracting.”

“[Quote].” Sunday Herald 7 July 2013 Section: HS-Arts, Books, Cinema: 54. Demetrios Matheou, reviewing “Stories We Tell,” a new film directed by Sarah Polley, points out that the film opens with an Atwood quote: “When you’re in the middle of a story, it isn’t a story at all, but only a confusion.”

“[Quote].” Sunday Star-Times (Auckland, New Zealand) 13 October 2013 Section: News: 30. In discussing the reaction to Helen Fielding’s final instalment of Bridget Jones, Mad About the Boy in an article titled “Poor Old Bridget,” Hadley Freeman commented on the view that a character has to be instantly recognizable to a reader and adhere to their political beliefs, and noted this seems to be applied far more to female characters and writers. “Claire Messud took pleasing umbrage when a journalist asked her this year if she would want to be friends with her (female) character: ‘For heaven’s sake, what kind of question is that?... If you’re reading to find friends you’re in deep trouble,’ Messud retorted. Fellow female novelists jumped to her support: ‘Do women writers get asked about [the likeability of their characters] more than male ones? You bet your buttons they do,’ Margaret Atwood wrote.”

carelessly dismiss as worthless the vitality and youth for which we all end up mourning to some degree or another. ‘The three of them were beautiful, in the way all girls of that age are beautiful. It can’t be helped, that sort of neither beauty, nor can it be conserved; it’s a freshness, a plumpness of the cells, that’s unearned and temporary, and that nothing can replicate. None of them was satisfied with it, however; already they were making attempts to alter themselves into some impossible, imaginary mould.’”

“[Quote].” *Telegram & Gazette* (Massachusetts) 15 September 2013 Section: Local: B1. Linda Bock starts her column titled “Bumper Crop; Prime Apple Quality, Quantity Predicted Deckhead Will Go Here and Here,” with an Atwood quote from *Alias Grace*: “I stand holding the apple in both hands. It feels precious, like a heavy treasure. I lift it up and smell it. It has such an odour of outdoors on it I want to cry.”


“[Quote].” *Textwärts* [Internet Site]. This site, featuring writing by Lilith Adami, includes an Atwood quote on its banner: “Niemand zwingt dich zu schreiben. also jammer nicht.” which roughly translated (by Google!) means: “No one forces you to write, so [stop] whining.” Available from: http://textwarts.wordpress.com/ (1 July 2014).

“[Quote].” *Times & Transcript* (New Brunswick) 18 October 2013 Section: D6. In his story, “In (Somewhat Overdue) praise of Alice,” Alex Bruce notes that “When news broke last week that Canada’s reigning master of short fiction, Alice Munro, won the 2013 Nobel Prize for Literature, Margaret Atwood—a national trove of boundless quippery for a deadline-stalked press corps—offered the pithiest reaction. ‘Okay, everyone’s calling Me to get me to write about Alice,’ she tweeted. ‘Alice, come out from behind the tool shed and pick up the phone.’”

“[Quote].” *Toronto Star* 9 September 2013 Section: Opinion: A13. In her article, “Passport to Harperlandia,” which criticized Canadian Prime Minister Stephen Harper’s attempt to set the clock back in his country, Heather Mallick quotes Atwood: “Margaret Atwood has described this olden Canada: ‘a world of frozen corpses, dead gophers, snow, dead children and the ever-present feeling of menace, not from an enemy set over against you but from everything surrounding you.’ Much of our literature, she says, ‘is a diagram of what is not desired.’ She wrote this in 1972, 40 years before Harper produced a passport exemplifying precisely this.”

“[Quote].” *Toronto Star* 11 October 2013 Section: News: A17. Commenting upon the writing style of Canada’s newest Nobel laureate in an article titled “Our Local Hero Finds Her Power in Plainness,” Heather Mallick notes that “the tone of her landscapes...provides a bleak hilarity (always the best kind.). As Margaret Atwood has written, ‘Her acute consciousness of social class, and of the minutiae and sneers separating one level from the next, is honestly come by, as is her characters’ habit of rigorously examining their own deeds, emotions, motives and consciences, and finding them wanting.’ Atwood becomes even more doom-laden and accurate. ‘Forgiveness is not easily come by, punishments are frequent and harsh, potential humiliation and shame lurk around every corner, and nobody gets away with much.’”

women ran the world, would they do a better job?... For the negative: Novelist Margaret Atwood, who famously argued that ‘If all women are well behaved by nature—or if we aren’t allowed to say otherwise for fear of being accused of anti-femaleism—then they are deprived of moral choice. . . . To put it another way: Equality means equally bad as well as equally good.’”

“[Quotes].” Similes Dictionary. Ed. Elyse Sommer. Canton, Michigan: Visible Ink Press, 2013. 2nd ed. This dictionary contains a large number of Atwood quotes on the following topics: Advancing, Animals, Brevity, Brightness, Collapse, Continuity, Conversation, Dancing, Disappearance, Discomfort, Disintegration, Eyes, Fingers, Flowers, Fragility, Hair, Hatred, Head Movements, Heat, Helplessness, Muscles, Noises, Realization, Sexual interaction, Shape, Skin, Smell, Softness, Sun, Truthness/Falseness, Turning and Twisting, Visability [sic], White, Word(s) and Wrinkles. Example: “Turns his head from side to side, like a turtle,” in the Head Movements section.

**Interviews**

“The Dame of Doom.” *Toronto Life* 47.8 (August 2013): 99. Excerpt: “Five things you didn't know about the ubiquitous Margaret Atwood, whose apocalyptic new novel, *MaddAddam*, is out this month. 1 She eats bugs. ‘My dad was an entomologist, so I have nothing against eating insects. Giant locusts are delicious toasted.’ 2 She thinks about killing people. ‘The murder story I wrote for the *New Yorker* came out of an Arctic cruise I went on with an organization called Adventure Canada. A bunch of us were talking about how, if you wanted to kill someone up there and get away with it, you would do it.’ 3 She has a thing for zombies. ‘The British writer Naomi Alderman and I co-wrote a story called “The Happy Zombie Sunrise Home” for Wattpad, an online fiction site. Naomi also wrote the script for Zombies, Run!, an exercise app that makes you think you're in the middle of a zombie attack, and in which I make a voice cameo. I recorded my part in a tiny studio in London. It was like the old radio days.’ 4 She takes no joy in the Rob Ford mess. ‘It's gone beyond schadenfreude and into the realm of “This is pathetic.” I think Ford seriously needs help. What this whole story says to me is that he desperately wants to be liked, and is quite shy. I can see why he resents slick operators and all those other people he sees as his enemies.’ 5 She once got mugged in broad daylight. ‘Two young kids approached me on a residential street in the Annex years ago, probably looking for drug money. I suppose I looked like an old lady. One of them was wearing a ski mask, and they had this walloping big knife. These kids had seen too much television: if you’re going to stick someone up with a knife, you shouldn't carry around a big one like that. It’s too visible. They were quite nervous; their hands were shaking. I gave them my money, but said, ‘Not the cards.’ They said, ‘Oh, okay.’”

ALKAYAT, Zena. “Margaret Atwood; The Canadian Author Who’s Just Published the Final in a Trilogy of Apocalyptic Novels Tells Zena Alkayat About a Crush on Sherlock Holmes and Why She Reads the Bible.” *Time Out* 3 September 2013 Section: Books: 76. Excerpt: “What were your favourite books when you were growing up? ‘Growing up’ covers a lot of reading material for me, from *Mother Goose Nursery Rhymes* (an introduction to surrealism) to the tales of Beatrix Potter (a taste of dark gothic). I went from *Wild Animals I Have Known* by Ernest Thompson Seton (furry romance) to Sherlock Holmes (my pre-teen pop idol crush) and on to the outer galaxies of Austen and Brontë. Let’s just say it was very inclusive. Which books give you utopian or dystopian
inspiration? I’ve been deeply immersed in the early forms: all of HG Wells, much of Jules Verne, and onward to Huxley, Orwell and Ray Bradbury. For those who don’t know it, you can also have a lot of fun with Consider Her Ways by John Wyndham. And I do love Riddley Walker by Russell Hoban for the language and The Left Hand of Darkness by Ursula K Le Guin for its sheer effrontery. What would you be if you weren’t an author? Realistically, a gene-splicing botanist cloning glow-in-the-dark potatoes. I was good at botany when I was younger, and examiners didn’t take marks off for spelling, unlike those marking the English exams—like a lot of writers, I was a bad speller. Unrealistically, an opera singer. Though I might have ended up as a graphic designer. I still take an unhealthy interest in my own book covers. Has a book ever inspired you to do something strange? Wildwood Wisdom: Classic Wilderness Living by Ellsworth Jaeger inspired me to try almost all of the wilderness survival foods it mentions. I didn’t manage the porcupine, but I’ve eaten cattails, acorns and many more which are best relied on for emergencies only. Which book do you tend to re-read? All the murder mystery novels which are kept at our family summer house in the woods. Why? Because they are there. For a similar reason, I also read the Bible a lot—the stranger parts, such as the dismembered concubine—because the nice Gideons leave it around in hotel rooms for people like me who are taking a break from the TV news while doing book tours.”

ANDRES, Trisha. “Small Talk: Margaret Atwood.” Financial Times (London) 28 September 2013 Section: FT Weekend Supplement: 11. Excerpt: “Who is your perfect reader? Somebody who gets the joke. Which books are on your bedside table? My bedside table is quite large—and on it are some of the 145 novels that I’m reading for the Scotiabank Giller Prize [for Canadian fiction] of which I’m a judge. I’m also reading Feral by George Monbiot and Richard Mabey’s Weeds and Turned Out Nice Again. Where do you write best? Planes, trains and ships are good because nobody phones. What would you go back and change? I would like to be taller. Not a lot taller, just 3 inches taller. I’d prefer to be about 5ft 7in, which is the new normal. I used to be the normal, but not any more. What’s your current favourite word? The most peculiar word that I’ve just come across, not necessarily my favourite, is ‘jorts,’ meaning jean shorts. It actually sounds like something I might have made up myself. How do you relax? Cross-country skiing. I always take a foghorn in case I topple over and can’t get up. What book do you wish you had written? The complete works of William Shakespeare would do me nicely, thank you. What are you most proud of writing? I’m Canadian. We’re not allowed to have emotions like that. How would you earn your living if you had to give up writing? A highly paid position in which I didn’t have to do very much work. If I could go back in time, I could be a lord and have a lot of perks and wouldn’t have to do anything. All I would have to do is gamble, drink and squander my estate. Which literary character would you like to play in a film? Miss Havisham. I think I’d be very good at that. I used to dress up as a witch for Halloween, so I could dig up my costume and my cackling voice. What is your favourite place in the world? The Canadian Arctic. It is spectacular—a life-changing landscape. Who are your literary influences? I’m too old to have any at the moment. In high school, it was Ernest Hemingway, Katherine Mansfield and Ray Bradbury.”

complete, or could there be a quartet on the horizon? A: It’s complete. As far as we know now.... Q: Before I spend any more time pondering the pallindromic nature of MaddAddam or the fact he has your initials, should I? A: My initials? No. And the spelling has more to do with the problem of finding an Internet name that hasn’t already been taken. Q: There are surprises, some of them from how funny the end of days can be, like the Feast of St. Maude Barlow of Fresh Water. A: No spoilers now. Q: And far more optimism than a reader of Oryx and Crake might have expected. A: There are always surprises in writing. As for the optimism, you can call it that or you can call it a necessity of the novel form. In order for there to be a story at all, there have to be people or people-like creatures, as in Watership Down, who can communicate and whose point of view you can explore.... Q: Plague hangs over the trilogy. A: Plague has hung over human history. The biggest human extinction was after 1492 in North and South America when the mortality rate was 95 per cent, which is enormous. But again, I’m actually giving you grounds for optimism: There were enough to continue. The five per cent who made it through are what you need to survive a bottleneck, which we have been through before. I was an early reader of Rats, Lice and History, back in the ‘50s. Remember it? Its grandchild was Guns, Germs and Steel. We don’t actually know how many people survived Crake’s epidemic, but even a thing like that—it’s always more than you figure. Q: More than I figured in MaddAddam, and communication is an issue there, too. A: More survivors than you think, but they can’t talk to one another once the lines of communication go down, so they don’t know, and that is what would happen in the real world. I was slated to go Los Angeles at the moment when that Santa Monica earthquake happened, and Los Angeles was cut off. You couldn’t phone anybody there, so there were a couple of days when nobody knew whether your friend or agent, in my case, had survived it. You didn’t know. In the First World War, people would be receiving letters from loved ones who had been dead for weeks, and they would not know until that black-bordered telegram arrived. I remember, of course, when it was letters only, or the telephone, and you did not make expensive long-distance calls unless it was, ‘Come home to the funeral,’ or the like. Q: Do you think that the plague is the crucial but random factor in our own future? A: The epidemiologists think so, which is why they’re on red alert most of the time. We think we know how to deal with what’s there now. We almost know. Somebody lets smallpox out—and don’t think they didn’t keep stores of it—a lot of people are going to be in trouble, because they stopped vaccinating people for smallpox some time ago. Some of the old diseases that we think are gone—case in point, measles are back, now that somebody has spread around, in a very wicked way, the idea that these inoculations were making children autistic. Now we’re getting outbreaks that are killing children. The end result is, if you create a population that lacks immunity, and diseases are still there, you’re going to get outbreaks and you’re going to get death. In my generation, diphtheria and polio were still big killers. You heard awful stories about polio, and several of my cousins died of diphtheria. Disease has always been a much bigger killer of human beings than wars. Q: Ten years ago, you told me you thought modern civilization had about 30 years before collapse. Are we down to 20 now, or have there been reasons to change your mind? A: The jury is out. Keep an eye on the weather, which is changing faster than predicted, and on the new diseases escaping or being made, even as we speak. It’s a race between new tech and biosphere bankruptcy, I’d say. Q: At the end of MaddAddam, you write what you wrote in Oryx and Crake: There’s nothing in here
that hasn’t been done, isn’t about to be done, or isn’t theoretically possible already. Does that really work when it comes to making alliances with neurally enhanced pigs? A: Read the papers. Q: People are talking to pigs? A: Not quite, but they’ve just melded human and pig DNA in the egg, and those have had progeny. Okay, so they haven’t done the human cortex tissue—yet they’re nervous about that but somebody’s going to do it! And the results of this will be much more human than predicted. It was just in the paper a couple days ago, a human-pig DNA meld. Q: It’s important for you to point that out. You want people to know that this is all doable? A: My brother the biologist disputed the purring in the Crakers [the new humanoid species Crake created before he tried to kill everyone else]. I hold to it: a change in the vocal cords. Nobody quite knows the truth about cats purring, but it does seem to be also a self-healing thing for them, which is why, when you take your cat to the vet and it’s frightened, it will purr.

Q: Do you go to and fro in your opinion of human nature? Crake, who does not think well of us, is very persuasive and I think he must persuade you sometimes. Yet you have altruistic characters. A: Everybody writing about human beings in any serious way will say the same thing. When we’re good, we’re very, very good, and when we’re bad, we’re horrid. This is not news, because we’re so much more inventive and we have two hands, the left and the right. That is how we think. It’s all over our literature, and it’s all over the way we arrange archetypes, the good version, the bad version, the god, the devil, the Abel, the Cain, you name it. We arrange things in pairs like that because we know about ourselves. It’s also true that there is a rescue thing in people, and not just rescuing the family, which is kind of obvious from a biological point of view. But why is it that some people will jump into a freezing river and swim out to a downed plane for total strangers? What is that about? And it seems to be that it’s part of your concept of who you are. That’s why some people run into the burning buildings, because if they don’t, their concept of who they are will be violated. They wouldn’t be who they thought they were.

Q: I’ve heard you quoting Kafka, ‘There’s lots of hope, but not for us.’ I don’t know what he meant by that, so I thought I would ask you. A: He was making a joke. A lot of the stuff Kafka said he thought was hilariously funny. Q: You were just kidding, too? A: As Freud said, ‘Jokes are always serious.’ Q: You haven’t written a realistic novel since The Blind Assassin. Recently, you’ve been less rooted in Canadian history and more universal. Have your interests as a writer changed? A: No. Sometimes you explore this part and sometimes you explore that part. I have some more things to explore on the Canadian end, which I will proceed to do if I live that long. Q: How do you see yourself in the national imagination? You seem at times a literal icon, good or bad. That’s why you get, as you put it yourself, the odd brick through your window, aimed at you personally. A: It has been this way since 1967. I think it’s something to do with a) my hair, which used to get reviewed regularly when I had more of it, or b) my horoscope. But in the Chinese system, I’m a rabbit. Peaceful, burrow-loving, fuzzy . . . go figure. Q: You’ll be 74 this year. Now that retirement’s an option for both popes and writers like Philip Roth, do you ever contemplate it? A: When I get bad enough, I’ll do it. I’m a reader of late Tennyson. It’s not a pretty picture. When I get bad enough.”

BLAND, Jared. “‘I’m Not a Prophet’; The End Is Nigh: As She Readies MaddAddam for Release Next Week, Margaret Atwood Talks to Books Editor Jared Bland about the Big Themes that Inform Her Work—and the Predictions that Have Come to Pass.” Globe and Mail 24 August 2013 Section: Weekend Review: R5. Excerpt: “On a recent hot and sunny
afternoon, around the corner from her home in Toronto’s well-appointed Annex neighbourhood, Atwood met with up with me at a bustling café patio—to which she arrived an hour late, though to her credit, she had phoned 30 minutes into my waiting to belatedly warn me she was running behind. At times during our conversation—her first with a Canadian newspaper in anticipation of the publication of MaddAddam—she was playful, quizzing me, for instance, on the reasons Stephen King might have called his hotel in The Shining ‘The Overlook.’ At other moments, she could be quasi-adversarial, pointedly ignoring questions that didn’t interest her, answering instead those she wished had been posed. Throughout, she offered her own revealing takes on the big themes that inform her work. Among them: feminism, utopia, and apocalypse. She also stooped to ponder whether someone like her, whose books have predicted so much that has come to pass, is a prophet. Atwood says not; future generations may beg to differ. **Toward the end of MaddAddam, a character complains that she hates gender roles. Toby, the female protagonist, replies that the complainer should stop performing them. These books have an interesting relationship with feminism. Is that, for you, an ever-present concern?** What? Girls, boys; boys, girls? **That’s one way of putting it.** I’m from the generation that had the boys door and the girls door when you went to school, and you got in big trouble if you went in the wrong one. It was so that the snips-and-snails-and-puppy-dog-tails nasty boys wouldn’t pull the pigtails of the girls, who were of course engaged in their own byzantine, evil plotting. I’ve never bought into any sort of hard and fast, this-box/that-box characterization. People are individuals. Yes, they may be expected to be a particular way. But that doesn’t mean they’re going to be that way. Lady Catherine in Pride and Prejudice, she’s very bad, but she’s a woman. And we are very pleased when Elizabeth Bennet faces her down and tells her to piss off and mind her own business. And that’s a woman-woman thing. It has nothing to do with theories of feminism. It has a lot to do with the class system and asserting yourself as an individual. I **found it fascinating that that moment came late in this book, after Toby’s ascendance to what is, in a sense, a much more traditionally gendered role: the laying open of her jealousy, her suspicion.** That’s not traditional. That’s just human. And in fact, it’s prehuman. I don’t know if you’ve ever had a dog. Have you ever had two dogs? Do you know that if you pat one of the dogs, the other is immediately there and wants to be patted? They keep count. Small children do this, too: ‘How much is for me?’ When they’re grownups, it’s all about how much can they rightfully claim. ‘I know from my socialization that I shouldn’t be jealous, and no commitments have been made ... but ...’ One of the interesting things to me is that, right now, some of the most feminist books out there are being written by men. **In Stephen King, there are two big no-nos. One is being mean to women; one is being mean to kids. The Girl with the Dragon Tattoo trilogy:** If a woman wrote that, she would just be accused of being the most hate-filled, anti-male kind of person. So it is actually men writing the most extreme books of that kind. That’s interesting to me, just as the most extreme criticism of women’s behaviour, if it’s not just ‘slut’ kinds of things, is going to be written by women. **Does the notion of writing actively feminist work not interest you?** No, it’s that that term itself has always been very rubbery. It’s hard to get people to say exactly what they mean by it. So they say ‘feminist.’ Does that mean all the female characters are good and all the men are bad? Would we believe that? Probably not, unless it was some kind of other-planet-type science-fiction sort of thing. Does it mean that we are exploring ways in which life is unpleasant for women? Well, it might mean that. But
do we honestly believe that life is not unpleasant for a lot of men? Life is actually quite unpleasant for a lot of men. What does that mean? What exactly are we looking at? The division, with this set of characteristics being over here, and that set being over there, doesn’t hold up to scrutiny. Does it mean, for instance, that we should not have laws that enable women to perform as individuals? No, we should have laws that enable women to perform as individuals. It’s not a particularly extreme point of view. If you go back through history and you could vote on every single issue that has been hotly debated at the time, most people in our society would vote for the side that turned out to be the feminist one. Should women be allowed to read? Should women be allowed to have jobs? Should women be allowed to control their own money? There’s a moment early in the novel when someone notes that perfection exacts a price, but it’s the imperfect who pay it. That’s partly true. I think the perfect also pay. So much of this trilogy is about what can go wrong when perfection is sought in an extreme way. How should we balance our desire to improve as people, and as a society, with the perils that come from going too far? That’s the utopia question. Every utopia—let’s just stick with the literary ones—faces the same problem: What do you do with the people who don’t fit in? The real ones also did that. Remember that National Socialism presented itself as utopia. In order to achieve this wonderful future in which everything’s going to be terrific, who are you going to shove into a hole in the ground? Every one of them has had to face that, including the literary ones, beginning with Thomas More. Even including Jonathan Swift’s utopia of the Houyhnhnms, who finally decide they have to get rid of Gulliver, because he doesn’t fit. He can’t be. So he has to go, much though they like him. Goodbye to you. But where’s the line between a whole set of desirable incremental improvements ...and a utopia? Utopia is usually a total blueprint: This is how we’re going to run everything; this is how everything fits. Typically in literary utopias you get a traveller to that place, or an observer within that place, who is shown the thing once it’s already complete—you don’t see it in the stages of evolving. And then you get what I call the ‘touring the sewage system’ problem. In your bad, inferior society, you handled the sewage system this way. But we have vastly improved on that, and now I’m going to show you how all that works. And that’s usually kind of a boring part; it poses narrative problems. How do you make that interesting? There are various ways of doing it. A lot of the 19th-century utopias were essentially guided tours. They were written by people who really did think those ideas should be implemented. They put it into fictional form to show what it would look like. Then you get more extreme, less realistic examples, like W.H. Hudson’s A Crystal Age, a wonderful William Morris-type society in which people are doing a lot of weaving in beautiful stained-glass houses in the woods. But the catch is that nobody has sex—they’re not even interested in it, except these two tragic figures called the mother and the father who have to do this awful thing that everybody pities them for. Then the unfortunate mother has to do this horrible thing called giving birth. But it’s a tragedy because our traveller from the past falls in love with one of these beauteous maidens who doesn’t know what he’s talking about—’You want me to do what?’ In this book and The Year of the Flood though, there’s this utopian vision emerging from a spiritual survivalist movement, God’s Gardeners .... [W]ell, they’re holding the fort. But this kind of thinking has been built into mythology for a very long time. Deucalion’s flood. Noah’s flood. Utanapishtim’s flood in Gilgamesh. There’s always been some kind of thing that’s wiped out quite a few people. Actually, as Homer presents the Trojan War, Zeus
says at some point that there are too many people; we have to get rid of some of them! But there’s always the seed of beginning again. Nobody can actually go so far as to say it’s all going to be wiped out and then there’ll be nothing. In MaddAdam, the people holding the fort systematically harmonize themselves with the things that, quite literally, fall outside their square. They have their boundaries, they have their adversaries, and they ally themselves with them, in the end. Have you read 1491? It’s about what North and South America were like in 1491, after which the mortality rate was something like 95 per cent. It’s probably the biggest mass extinction of human beings that has ever happened. Black Death was 50 per cent, overall. Ninety-five per cent is really pretty high. But that is not the first bottleneck the human species went through, which we know from counting back through the mitochondrial DNA. We have had ups and downs, as with any species. If you follow whooping cranes, they were down to 25 in the world; they’re now up to 600. Now those are going to be somewhat inbred. It is a problem. So is a bottleneck coming again? I’m not a prophet. What I’m saying is: You can kill a lot of them, but until you kill every last … until you kill it down to the stub … That’s true of every animal, including us.

A strange month to not be a prophet, with so much of what you predicted in the first two books of this trilogy coming to pass: lab-manufactured meat, and news of approval being given in Japan to grow human organs inside pigs. They’ll grow kidneys first, like I said would happen. They’re trying to put this law in place that says you can never have human cortex tissue in an animal. Dream on. Somebody’s going to do it, just to see what happens. That must be one of the strange realities of working on a project that’s this future-oriented and that took this long. To see it come true. I know. It’s scary. But as usual I didn’t put anything in at the beginning that wasn’t already in process. The question wasn’t ‘Will they be able to do it?’ but ‘Will they keep trying to do it?’ And the answer is ‘Yes.’”

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“The Write Stuff: To Kick Off a Month of Globe Coverage Marking 20 Years of the Country’s Premier Literary Award, Books Editor Jared Bland Talks to Four of the Giller Prize’s Most Notable Winners About Their Earliest Scribblings, Their Advice to Young Novelists (Forget About the Giller!) and the Pressures of Performing in a Country that Believes in Books.” Globe and Mail 5 October 2013 Section: Weekend Review: R1. In addition to Atwood, the interviewees included Austin Clarke, Linden MacIntyre, and M.G. Vassanji (who has won twice). Excerpt: “Why did you want to become a writer?

Margaret Atwood: Why don’t you start with ‘When did you want to become a writer?’

Okay, when did you want to become a writer? Atwood: When I was 16. There wasn’t any ‘why’ at that moment in my life because when you’re at that age, you don’t think in those terms. But let’s just say that it was more fun than anything else I was doing. What else were you doing? Atwood: Other things that were less fun. It was going to be more fun than being in home economics, let’s put it that way…. You take those aptitude tests, and mine included car mechanic. When you started, what was the hardest part?

Atwood: How are you going to make your living? There wasn’t any idea in Canada at the time—we’re talking the late fifties—that you would suddenly burst into bestsellerdom and make your living from it. So the real question was: What’s the day job gonna be? My first idea was to get something called Writer’s Markets, which told you where you could sell things to magazines and how much they’d pay you. You could make the most money writing true-romance stories, so I went out and got a bunch of true-romance magazines. I thought I should be able to whip up a few of these and sell them to magazines. I set out to
do that, but I could not master the language. The plots were not hard, but that kind of language was beyond me. I laughed too much. To write those kinds of stories successfully, you have to believe them. **MacIntyre**: Did you keep them? Did you lock them in a drawer someplace? **Atwood**: Alas, no. I do have one in which somebody goes mad. I was quite fond of writing those. People go mad in peculiar ways. I was reading Poe. Then I thought I was going to be a journalist. I announced this to my long-suffering parents, and they were biting their tongues so hard they practically choked. They dredged up a real journalist; they knew one, so he came over and had dinner, and said female journalists who worked at his paper worked either on the obituaries or the ladies’ pages. And I could not expect anything else. So that was the end of that. **MacIntyre**: There was also a widely held view back in those days that if you wanted to be a serious writer of fiction, you should avoid a day job that required you to type a lot, and you should avoid taking English in university. **Atwood**: Yes, I understood that later, and had several well-meaning male poets telling me I would never amount to a hill of beans unless I was a truck driver. **What do you tell young writers if they ask for help?** **Atwood**: Stop, now! **What does the public demand of you?** **Atwood**: They want you to be their spokesperson, and therefore to subordinate your primary responsibility, which is to your writing. They want you to subordinate that responsibility to whatever it is they want you to say. **Vassanji**: And pressure you on the kind of writing. When the prize is around, it puts pressure on the writers. And young writers wonder, ‘How do I win that prize?’ This is the downside. There may be great books which are nominated, but if you’re not careful with a filtering process in terms of trends . . . **Atwood**: You mean you might want to write the kind of book that would win a prize. **Vassanji**: Right—especially if you’re young, there might be people who are pressured to think like that, by the public, by their friends, by their families. **Atwood**: As my sister-in-law once said to me, ‘Why don’t you write a novel about a great white shark and make a lot of money?’ **Atwood**: So, first responsibility, therefore, to your writing, and your readers. **Clarke**: I take it and run with it. As a reward. But it makes you uncomfortable, since you want to duplicate, or have another book that’s just as good. So you start writing for the Giller. And I think that’s a problem with young people: They want to write a Giller book. **Atwood**: But there is really no such thing. There’s been a huge variety.”

**BROCKES, Emma.** “Margaret Atwood, Science Fiction’s Ravenous Intellect: The Novelist Talks to Emma Brockes about Zombies, Bees—and Her Latest, MaddAddam.” **Guardian Weekly** 4 October 2013 Section: Culture: 40. Excerpt: “When Margaret Atwood wrote *Oryx and Crake* in 2003, most of the inventions in the book were, to the non-scientist’s eye, relatively outlandish: cross-species gene-splicing, growing meat in a petri dish, manmade pandemics. Ten years later, with the publication of *MaddAddam*, the last book in the trilogy, they are simply part of the news cycle. Atwood has an uncanny ability to second-guess developments in biotechnology, although frankly, she thinks, if they had any sense, scientists would look to her books and do more. ‘Mohair sheep, they haven’t done that yet,’ she says in the Atwoodian tone, a kind of steely levity. ‘I think it would be quite a good commercial venture. You can imagine a lot of people wanting to get their own DNA hair.’ The 73-year-old smiles, thinly. ‘I’m offering it as a free gift to the world.’ We’re in Toronto, where Atwood has lived for much of her adult life. . . . Ever since the early 1970s when she was asked how she coped with being a novelist and doing the housework (‘I would say, look under the sofa’), she has been aggressively indifferent to
criticism. ‘So I’m told,’ she says coolly on the question of whether greater visibility increases the impact of failure. She will write what she wants, and that’s all there is to it. In any case, she believes, these three novels—the middle one is The Year of the Flood, which Atwood wanted to call God’s Gardeners but couldn’t risk it being mistaken for ‘a rightwing nut-bar book’—barely qualify as science fiction. ‘If I were writing about Planet Xenor, that would be different. It is our world, except with a few twists.’ It is also a novel about self-definition. Thus every story begins, unfolding on the understanding that all accounts are partial, all impressions subject to change. As a child, for example, Atwood and her family would spend their summers out in the wilds and their winters in the city, so that ‘my idea of a city was that it was always cold and covered with snow.’ Her father, Carl Atwood, was a zoologist conducting entomological research (she used the details in her novel Cat’s Eye). Her mother was a nutritionist. Atwood’s interest in science isn’t coincidental and she didn’t need consultants for the novel. ‘I grew up with the biologists. I know how they think.’ The biologists, in turn, are rather grateful for her interest. ‘They’re my readers. I have a big following among the biogeeks of this world. Nobody ever puts them in books. “Finally! Someone understands us!”’ Atwood has always written about monsters, of one kind or another. In Cat’s Eye, it’s the school bully. On a forum called Wattpad, she has co-written a zombie serial with Naomi Alderman called The Happy Zombie Sunrise Home. ‘We each had a character. I ran the grandmother, fending off the zombies with the garden tools. She ran the granddaughter. It starts out with the granddaughter saying to the grandmother, “Mom just ate dad in the kitchen. What do I do?” And the grandmother says, ‘I never liked that woman . . . self, self, self—that’s all she ever thought about.’ This interest is something she has, at times, suspected her agents think ‘is beneath my dignity.’ Nonetheless, as with so many things, she has given the undead a great deal of thought. ‘There’s a difference between werewolves and vampires on the one hand, and zombies on the other. Zombies are always in a group; it’s never just one. . . . Vampires are always rich, because they’ve lived a long time and accumulated stuff. They tend to be aristocratic. Vampires get the joy of flying around and living for ever; werewolves get the joy of animal spirits. But zombies, they’re not rich, or aristocratic, they shuffle around. They’re a group phenomenon; they’re not very fast; they’re quite sickly. So what’s the pleasure of being one?’

These days, for Atwood, the most pressing question is one of time. The major downside of her success is that she is asked to lend her voice to a lot of causes. She was sufficiently up against deadline with MaddAddam to have finished it on a train. ‘It’s a consciousness of the clock ticking. So am I going to do anything that big again? Probably not. Whereas if I were 40 I would say, ‘Of course!’ When Atwood started writing, she was subject to public rebuke for trying to run a family at the same time, and elements of that debate have failed to move on. For goodness’ sake, she says, why do people constantly fuss around these issues? ‘Who’s making up the obligations, number one? Who said you have to do it, number two? Who says you have to be a writer, number three? No one’s holding a gun to your head. Who says who says who says?’

The recent Atlantic essay by Lauren Sandler advising women writers to have only one child if they want to achieve anything professionally causes Atwood to make a giant eye roll. ‘They can do whatever they like. Leave them alone. Alice Munro has three. I would
personally have liked to have had more.’ (She has a daughter who lives in Brooklyn.) Hers is a toughness born of experience. ‘I’m of that generation that was told by all of the social historians and literary writers that of course women writers had to dedicate themselves to their art and they couldn’t have both. So I thought to hell with that. I didn’t see why it had to be either/or.’ When her daughter was little, Atwood and her husband lived on a farm and he was very involved. ‘We hired somebody to help with the sheep, cows, tractor driving and correspondence. But we ourselves split the childcare. We had somebody come in a couple of mornings a week. And no, we didn’t feel very guilty.’ Until that point, Atwood had always fitted in writing around a day job. ‘If you have a job in the daytime, you write at night. It’s all a question of how much you want to do it. You don’t want to do it, then throw it out the window. Make your choice. Stop whining about it and filling up copy in magazines with your guilt. Sorry to sound so pragmatic. How dirty it is under your bed is your business, not anyone else’s.’

Can she imagine herself, as Munro did recently, announcing a retirement from writing? Atwood looks suddenly fierce. ‘Don’t believe it. People say that, but what they’re really saying is, “Stop calling me. Don’t bother me, I’m retired. Now I can write more!”’ It’s a great temptation. But they never really follow through, because as soon as they say it, they feel free, and as soon as they feel free, they get another idea. What they’re really saying is, “I don’t feel obligated.”’ Available from http://www.theguardian.com/books/2013/aug/24/margaret-atwood-interview. (1 July 2014). A variation of this interview was published in The Guardian 24 August 2013 Section: Guardian Review Pages: 10.

BYRNE, Jennifer. “Jennifer Byrne Presents Margaret Atwood.” 27 May 2013: Online. (26 minutes). Also available as a videodisc. [Sydney, N.S.W. ABC1]. In this interview, recorded at the Perth Writers Festival, Byrne speaks with Margaret about her unconventional upbringing, her most influential work, and much more in between. Available from: http://www.abc.net.au/tv/firsttuesday/s3769182.htm. (1 July 2014).

CAREY, Anna. “Atwood’s Zombies: the Present State of the Future; Margaret Atwood Places Her Novels in the Jules Verne Tradition of Science Fiction: Within the Realms of Possibility.” Irish Times 3 September 2013 Section: Features: 12. Excerpt: “If a zombie apocalypse ever takes place, I want to be with Margaret Atwood. We’re sitting in an Edinburgh hotel talking about The Happy Zombie Sunrise Home, the online novel she co-wrote with English writer Naomi Alderman. The two authors wrote alternating chapters, with neither knowing where the other would take the story next. So when Alderman ended a chapter with a character trapped by a zombie in a shack containing nothing but a chair, a bucket and what we call a chest of drawers but North Americans call a bureau, it was up to Atwood to figure out how she escaped.... She has [also] just published MaddAddam, the final part of a trilogy that began with Oryx and Crake in 2003 and continued six years later with The Year of the Flood. [In these books] Atwood offers a vivid picture of how technology could affect society over the next century. And it’s not farfetched speculation—the scientific breakthroughs in her books are all technically possible. In this sense, the books are part of one of two traditions in science fiction. ‘There’s one line of descent in modern sci-fi which goes from Jules Verne, who was writing about stuff he thought would or could come true,’ she says. Things that are within the realms of possibility. ‘Then you have HG Wells with The Time Machine—no way, José; it’s not
going to happen. One of them leads to Star Wars and the other one leads to 1984. So that’s the distinction. There are no dragons or time machines. But there are a lot of new bioengineered forms and, yes, we can make that virus….’ As the daughter of an entomologist and a nutritionist, science was always part of her life. ‘It wasn’t a question of being interested in it, I was just immersed in it,’ she says. This was reflected in her earliest writing. ‘My first novel, at the age of seven, was about an ant. There’s something about the first three stages in the life of an ant that are not very lively.’ She laughs. ‘Once it had legs, things became more fun.’ She sees clear parallels between science and literature. ‘They are both narrative forms,’ she says. ‘Especially biology. That’s why so many medical doctors have become novelists…. Every illness has a narrative. There’s before you were ill, when you started feeling ill, when you became ill and then whether you got cured or not. It’s all a sequence of events, which is what narrative is.’ Pointing out that very young children can understand basic stories, Atwood believes storytelling is innate, and probably began as a teaching aid, a way of telling others how some things were done and why other things should be avoided. That wouldn’t work if the stories weren’t enjoyable. ‘We seem to be pre-programmed to understand and enjoy stories. The two elements are information and entertainment. If you only have the entertainment, it’s going to be a read-it-once book. But if you have only the information, it’s going to be a text book.’ When I ask if she will return to the world of the MaddAddamites, she says, ‘I don’t really feel there’s time in my life to do that.’ Atwood, now 73, has been forced to prioritize her work in a new way. ‘Let’s be realistic,’ she says. ‘The clock is ticking. How old are you?’ Thirty-eight? ‘Well, wait 20 years and then you will see that you do in fact start thinking like this. I ask how much time do I have. I’ll probably still be ambulatory for another 10 years at least. I might have my mind in its current form for a discernible period of time. But not an infinite period of time.’ Does this awareness affect her work in other ways? ‘I think I’m working faster.’ Atwood is working on three projects, but won’t give details.”

CARROTT, James H. and Brian David JOHNSON. Vintage Tomorrows: [a Historian and a Futurist Journey through Steampunk into the Future of Technology]. Farnham: O’Reilly, 2013. Atwood interview, mostly about time travel and the human mind, on pp. 210-216. Carrott, the interviewer during the 2012 KeyWest Literary Seminar, describes Atwood as “one of the most brilliant women I have ever had the honor of meeting.”

CHAMBERLAIN, Adrian. “Atwood: Back to the Future.” Times Colonist (Victoria, British Columbia) 19 October 2013 Section: Arts: C1. Interview in connection with an upcoming visit to Victoria BC to promote MaddAdam. Excerpt: “Atwood is almost frighteningly intelligent. And in interviews (which she’s said to detest) the writer can be imperious and a touch caustic. In one notorious media encounter, Atwood, then 37, spoke with the CBC television’s Hana Gartner. In mid-stream, an exasperated Atwood asked, ‘Can I say something very rude?’ then suggested Gartner (who’d said Atwood’s stories made her sad) would be better off reading Harlequin romances. I’ve spoken to Atwood just once before, a decade ago, when Oryx and Crake was published. To my surprise, she was effusive and charming. Quizzed then about her reputation, Atwood said it might have been forged in the 1970s, when female fiction writers were subjected to patronizing questions such as: ‘What’s the book about and why should anybody read it?’ and ‘Do men like you?’ This time, slotting into a long list of phone interviews, Atwood seemed more impatient and less tolerant of questions she deemed sub-par. Asked if having Grimm’s Fairy Tales...
in her childhood home was a big literary influence, Atwood retorted: ‘I’m not my own biographer. So sure. Let’s say it was a big thing. It costs nothing.’ To be fair it’s likely not fun, as a famous writer, to be asked the same questions over and over. Atwood does have a sense of humour, albeit on the dark side. MaddAddam, for example, makes reference to ChickieNobs, chicken-like apparitions with no eyes or beaks bred to produce tubes of flesh perfect for chicken nuggets. A living snack food. Atwood said her futuristic literary inventions are rooted in things that actually exist, or could potentially come about using current science. She mentioned news reports about burgers being created in petri dishes for consumption. The headline in one newspaper: ‘Dutch scientist creates frankenburger using animal stem cells.’ ‘It sounds horrible,’ said Atwood, sounding rather pleased at the prospect, ‘but it has a possible positive outcome. Less methane in the atmosphere, fewer forest clearcuts to make pasture.’ She sees MaddAddam as being in the tradition of such satirical novelists as George Orwell and Jonathan Swift. And there’s Samuel Beckett who is ‘funny and horrible all at the same time.’ Her humour is ‘pretty Canadian as well. Canadians do make fun of just about anything,’ Atwood added. Because we lack political power? ‘I think it’s because the Scots and Irish got in there at some point,’ said the writer, who has Scottish ancestry. MaddAddam may be chock full of bleak fun, but Atwood’s concern about where we’re headed to—and who’s driving the bus—is deadly serious. At the core of her books, she says, is the theme of out-of-control corporate power. ‘Kings and dukes, in English history—there was a struggle between them, which the kings ultimately won for a while,’ Atwood said. ‘If you think of the corporations as dukes and the governments as kings, I would say the dukes are now winning. They’re becoming laws unto themselves.’

CHRISTIE, Janet. “Art of the Possible.” Scotland on Sunday 1 September 2013: 9. Excerpt: “Margaret Atwood is telling me about a weird new burger. It was grown in a lab in the Netherlands last month, then cooked and eaten, and was also the subject of numerous tweets to this queen of the twitterati. ‘A lot of Twitter pals sent me news of the lab meat burgers, a lot saying “yuck.” But I think, don’t say that because if it becomes a standard, then you’re not going to be doing shoddy, cruel, bad mass farming and you’re going to cut way down on the amount of methane released, so I’m pretty interested. Lab meat turns up in MaddAddam,’ she says. ‘My ChickieNobs [genetically engineered chicken-nugget-producing creatures] are horrifying, but they don’t have brains, so no brain, no pain. If one of the arguments against eating meat is to do with cruelty and animal intelligence, then lab meat avoids that. There’s also the environmental argument for it. Are you going to eat meat and support ethical farming or turn your back on the whole thing? We know the arguments because our daughter is vegetarian,’ she says in her dry Canadian tones. She’s referring to Jess, her daughter with writer Graeme Gibson, with whom she lives in Toronto and on the birdwatchers’ paradise of Pelee Island on Lake Erie. The family decamped to Edinburgh when Gibson was on a Scottish Canadian Writer’s Exchange in 1978/9 and Atwood has retained a fondness for the city. ‘We love Edinburgh, were here for a year, and still have pals here. I remember taking Jess, who was about two, into Jenners to see Santa. We found him having a fag. My daughter asked him for a goat. No, she didn’t get one! I remember Halloween too, searching for a pumpkin and being redirected to the turnips. It took hours to make a lantern, but it did shrivel nicely as it aged,’ she says displaying the love of the gothic that runs through much of her work....
Questions are sent back to try harder. For example, a lame, ‘At the age of 73, what has life taught you?’ elicits, ‘What a gruesome question. Let’s see. If you leave a tadpole in a jar in the sun it will die.’ Similarly, ‘What is the message of the MaddAddam trilogy?’ prompts a, ‘Message? There is no message. Ha! Be nice to people,’ she drawls, faux-nice. ‘If you want to do a message rent a billboard and do an advertising campaign,’ she says.

For now Atwood remains as busy as ever, laying claim to genes that see the women in her family live into their nineties. ‘At the moment I have three projects on the go: a collection of stories which is almost finished, a build-out of a serial on a website that I’m turning into an entire novel, and the third one... I’m not talking about yet. There’s also a graphic novel of The Handmaid’s Tale. These things are either wonderful or potentially terrible. Let’s hope it’s the first rather than the second. The possibility for catastrophe is ever present,’ she says, laughing.” Available from: http://www.scotsman.com/lifestyle/books/interview-margaret-atwood-on-her-novel-maddaddam-1-3069846. (1 July 2014).

CROSBIE, Lynn. “And No Birds Sing: Canada’s Woman of Letters Margaret Atwood Sits down with Lynn Crosbie to Discuss the Future of Humankind.” Zoomer 29.6 (Sept. 2013): 46-50. Excerpt: “I ask Atwood if the powerful sense of loss that pervades [MaddAddam] is related to her own life in any way and it is. She has lost countless friends and she gave me a list, poignant in its length, including Larry Gaynor, one of the inspirations for the novel’s hero, the very charismatic Zeb. Gaynor, whom she knew from ‘around 1975, through Graeme,’ had the fastest mouth in the West, was intensely smart, led an interesting and somewhat rascally life (fire-eater, carniv, TV script writer—Seeing Things among others—a person who knew how to swallow forks) but was a staunch friend and always thoughtful, though you wouldn’t want to meet him in a dark alley on the wrong side. ‘Women generally loved and appreciated him,’ she tells me. Then, ‘I was the last to see him alive and conscious. We were all wrecked when he died.’” The interview also contains comments from various fans, including Sarah MacLachlan (Anansi Press), and Ron Mann (Filmmaker).

“[Commentator].” Terms and Conditions May Apply. Director Cullen Hobak. [Sausalito, Calif.?]: Hyrax Films; Distributed by Roco Films Educational, 2013. 1 videodisc. 1 hr, 19 mins. Featuring Margaret Atwood, Danac Boyd, Orson Scott Card, Ray Kurzweil, Douglas Rushkoff, Moby 1, Eli Pariser, Sherry Turkle and Mark Zuckerberg. “Admit it: you don’t really read the endless terms and conditions connected to every website you visit, phone call you make or app you download. But every day, billion-dollar corporations are learning more about your interests, your friends and family, your finances, and your secrets and are not only selling the information to the highest bidder, but freely sharing it with the government. And you agreed to all of it. With fascinating examples and so-unbelievable-they’re-almost-funny facts, filmmaker Cullen Hoback exposes what governments and corporations are legally taking from you every day—turning the future of both privacy and civil liberties uncertain. From whistle blowers and investigative journalists to zombie fan clubs and Egyptian dissidents, this disquieting exposé demonstrates how every one of us has incrementally opted-in to a real-time surveillance state, click by click—and what, if anything, can be done about it.” (Publisher). Available for purchase. Trailer available from: http://tacma.net/tacma.php. (1 July 2014).

1 Moby is not a mistake. He is a Musician and Digital Rights Activist.
GILHULA, Vicki. “Thoroughly Modern Margaret.” Sudbury Living (Spring 2013): 76-77. Interview in advance of her visit to Sudbury to celebrate her 74th birthday. Excerpt: “She sees young people’s fascination with zombies as symbolic of their feelings of hopefulness. ‘In an age when so much is demanded of you, it is kind of a vacation not to have a brain (like a zombie).’ ‘These are harder times; you can say it is the youth of today saying ‘I don’t have a future.’ One way is Occupy Wall Street: I don’t have a future and I am going to do something about it. Or I don’t have a future, so basically I am a zombie.’”

HABER, Leigh. “Lady Oracle.” O, the Oprah Magazine 14 (1 September 2013) Section: Reading Room: 127. Excerpt: “The publication of [MaddAddam] gave O books editor Leigh Haber the chance to ask the iconic author how she keeps it all percolating. Q Your books are often social critiques of human behavior, but they can also be read simply as great yarns. MA: That’s what novels are meant to do—that’s certainly what Charles Dickens and George Eliot did. You can’t subtract society from the long prose narrative. It’s pretty much impossible. Q Were there a lot of books around you when you were growing up? MA: Yes. I spent much of my childhood in northern Quebec, and often there was no radio, no television—there wasn’t a lot to entertain us. When it rained, I stayed inside reading, writing, drawing. I’m told I learned to read early so I could read the funny papers. Q When did you start writing in earnest? MA: When I was 16 I started publishing all kinds of things in school magazines. My main feedback came from my English teacher, Miss Bessie B. Billings, who said, ‘I can’t understand this at all, dear, so it must be good.’ If I were starting out today, I would create an anonymous Web site where you can call yourself ‘Flaming Wings of Steel’ and put up a steamy vampire novel—no one would know it was me writing. Q Where do the scary sci-fi themes in your work come from? MA: I was warped early by Ray Bradbury and Edgar Allan Poe. I was very fond of Franz Kafka. And I was watching all those B movies, like “Village of the Damned.” Q There is a lot of violence in the new book. MA: Yesterday I read a piece about someone in Syria tearing open a dead enemy and eating his heart—on video—and announcing that this was his plan for all his foes. There’s violence in the world. Do we add to it if we depict it? That’s an ongoing debate. Q Speaking of violence, I found an online video of you giving a tutorial on being a hockey goalie. How did that happen? MA: It was for a Canadian comedy show. I was asked to do a sketch on how to stop a puck. I put black socks over my figure skates so they’d look like hockey skates. My high moment was when I was passing the puck back and forth with some pros who said, ‘Hey! You can skate!’ I said, ‘Well, yes, I can skate—I’m Canadian!’ Q You’ve said that what sets writing apart from the other arts is its ‘democracy.’ What do you mean? MA: It’s cheap to do. It’s portable. You don’t need sets or lighting or a crew, as you do with theater, film, or a symphony orchestra. Writers and books are cheap dates, especially when you compare the cost of a book with a ticket to the opera—or an NHL game.”

HEINRICH, Rachel. “It’s a Madd, Madd WORLD.” Quill & Quire 79.7 (September 2013): 14-17. Atwood interviewed in Toronto about MaddAddam. Excerpt: “Atwood bristled slightly when asked about creating a male voice; she gets the gender question a lot. But she patiently, pointedly explained the careful symmetry of the trilogy’s narrators: she had taken heat throughout her career for not writing from a male perspective, so she wrote Jimmy in Oryx and Crake, which in turn drew criticism that the book excluded female points of view. So the second book was Toby’s, and the third book is now balanced between male and female narrators. She dispensed with the subject on a practical note:
Men and women have different concerns. When you have a character climbing over a fence, their point of view will be different because of the dangly bits. Dangly bits came up again when I suggested the trilogy could make a blockbuster movie, an idea Atwood is open to but suspects may not happen because of the Crakers’ wagging blue penises. I offered that perhaps they could be loin-clothed, like the Na’vi in Avatar, to which Atwood said, eyes widening, ‘No. No. I’m afraid that bits of shrubbery would have to be involved.’” Available from: http://www.quillandquire.com/authors/2013/08/27/its-a-madd-madd-world-how-margaret-atwood-continues-to-find-news-ways-to-provoke. (1 July 2014).

HOBY, Hermione. “Curiouser & Curiouser; Straight-Talking, Optimistic, and as Inquisitive as Ever, the Prodigious Canadian Writer Margaret Atwood is about to Publish Her Latest Novel. Just Don’t Call Her an ‘Icon’ or Put Her on a Pedestal—and Certainly Not in a Rocking-Chair, She Tells Hermione Hoby.” Sunday Telegraph (London) 18 August 2013 Section: Features: 22, 23, 27. (2473 w.) Excerpt: “We meet in Toronto, where she lives, and in the time we spend talking she’s accosted by no fewer than four acolytes. Holding court seems to be her default mode. She’s dressed all in black, her white-grey hair in a stiff corona, and her fearsomely lively eyes are an engaging contrast with that slow and slightly supercilious voice. Atwood is about to publish MaddAddam…. I suggest to Atwood that if she were a God’s Gardener, she’d be like Toby and welcome the eco-lifestyle while resisting the dogma. ‘That tends to be my stance in life,’ she responds, drily. My favourite creation within the huge world she’s imagined are the pacifist Crakers, a biogenetically engineered humanoid species who eat grass, purr and glow blue. Some of the funniest sections of the novel are the conversations Toby has with them as they insist, childlike, on story after story. Atwood clearly feels this need—to tell and hear stories—is something that can’t and shouldn’t be bioengineered away. ‘Not if you want people to remain human,’ she says. ‘As soon as you have a language that has a past tense and a future tense you’re going to say, “Where did we come from, what happens next?” The ability to remember the past helps us plan the future.’ There’s a quote by the speculative fiction writer William Gibson of which Atwood is particularly fond: ‘The future’s already here but it’s unevenly distributed’—and it feels particularly pertinent in relation to this trilogy. ‘Some of the things in Oryx and Crake were real in 2003,’ she says. The book’s glowing green rabbits, for example, as well as genetically modified pigs. Other elements of the book ‘aren’t quite real but they could be….‘

Her novel-writing career began in 1969 with the proto-feminist work The Edible Woman, which explored female body image a decade before Susie Orbach’s Fat is a Feminist Issue. Men have been known to tell her that her books have saved their marriage. ‘People come up to you and say, “Your writing has changed my life,” she says. ‘What they really mean is you’ve changed the way they look at the world. If something of yours happens to be of help to them that’s wonderful, but it wasn’t me waving any kind of magic wand—the book is the intermediary….’ Do the words ‘national treasure’ strike terror in her heart? ‘I think more terror is struck by the word “icon,”’ she says. ‘All these things set a standard of behaviour that you don’t necessarily wish to live up to. If you’re put on a pedestal you’re supposed to behave yourself like a pedestal type of person. Pedestals actually have a limited circumference. Not much room to move around.’
She doesn’t, despite her enormous output, write every day. ‘You always think, “Oh, if only I had a little chalet in the mountains! How great that would be and I’d do all this writing.” Except, no, I wouldn’t. I’d do the same amount of writing I do now and the rest of the time I’d go stir crazy. If you’re waiting for the perfect moment you’ll never write a thing because it will never arrive. I have no routine. I have no foolproof anything. There’s nothing foolproof.’

Her partner for the past 38 years has been Graeme Gibson, a fellow writer and bird-watcher.... Both Atwood and Gibson are stalwart environmental campaigners as well as joint honorary presidents of the Rare Bird Club and members of Canada’s Green Party. When did her environmental epiphany come? ‘I just grew up with this stuff. It’s been dinner-table conversation since 1948,’ she says, impatiently. ‘This is not new stuff—it’s been predicted time and time again, and we’re on course for what was predicted.’

Soft and chatty Atwood is not, and it doesn’t take much to launch her into full-blown lecture mode. At one point, for example, I find myself listening to a lengthy disquisition on the role of money in the 19th-century novel. On Twitter, however, she’s the opposite—inclusive, generous and playful, 140 characters at a time. ‘It’s like having a little radio show,’ she says. Or, I’d counter, a rather big radio show: her followers now number well over 400,000. ‘It’s also,’ she says, ‘like being at a party. And therefore I mostly pass along stuff that concerns other people. Little moments of serendipity happen and they’re really quite silly.’ She limits her tweeting time to a lean 10 minutes a day, but Twitter isn’t her only online enthusiasm. She’s a champion of all sorts of digital innovations and recently published a zombie story—a collaboration with the British novelist Naomi Alderman—on the self-publishing site Wattpad. ‘I could sit in a rocking-chair,’ she adds, laconically, ‘and everyone would think I was normal. Instead, I get, “Oh my goodness, you’re so engaged!” But that’s just curiosity; it’s not a feeling that I have to be engaged.’ Our conversation turns to Instagram and the phenomenon of the ‘selfie’ (photographic self-portrait). Does she think our age is more narcissistic than others? ‘Not a bit. I say they should enjoy it while they can. You’ll be happy later to have taken pictures of yourself when you looked good. It’s human nature. And it does no good to puritanically say, “Oh, you shouldn’t be doing that,” because people do. So there are ages in which it’s discouraged and there are other ages in which it’s wildly encouraged and we happen to be in the wildly encouraged age at this moment. It’ll change back.’ Does she consider herself an optimist? ‘Any writer is an optimist,’ she shoots back.... That, I suggest, seems an appropriate sentiment on which to end. ‘Yes,’ she nods and makes a modest smile. And for the first time we seem in complete agreement.”

HUNTER, Jennifer. “The Curious Mind of Margaret Atwood; The Author’s Latest Novel Is the Conclusion to Her Dystopian Trilogy.” Guelph Mercury 24 August 2013 Section: Arts: C1. (960 w.) Excerpt: ‘Margaret Atwood is late. She’s expected for a meeting in a Toronto café at 10 a.m. sharp to talk about her new novel, MaddAddam, but she doesn’t appear until 10 minutes later, her froth of silver curls peeking behind a cedar tree in the café patio. She explains she’s been up much of the night reading and thinking about Stephen King’s latest novel, Doctor Sleep, which the New York Times has asked her to review. Hard to imagine Atwood snuggling up with a Stephen King book, but this is a woman who last year co-wrote a novel about zombies, The Happy Zombie Sunrise
Home. The subjects of Atwood’s trilogy, the devastation of much of humankind and the environment, and the vicious grip on our world by mega-corporations, come straight from those personal concerns. As she sits in the garden patio of a Toronto café, birds twitter around, appropriately, and Atwood asks for a hat to shade her face from the sun. She reaches into her purse to grab a tube of sunscreen and smushes it over her luminous porcelain skin and sculpted cheeks. (Beauty hints for we younger ones who want to keep wrinkles at bay.) Her dystopian trilogy contains themes that are all plausible, including the reach and influence of giant corporations, changes to Earth’s climate and environment, and unintended damages of genetic mutation. Her books describe animals such as the rakunk, a raccoon crossed with a skunk, and pigeons, genetically altered pigs. Asked about the book title, MaddAddam, the two ‘d’s’ in the words mad and Adam, and whether there is some scientific philosophy about the title and plot that plays with elements of the Genesis myth, Atwood explains the domain name Mad Adam was already being used and she had to find another way. ‘Unless you secure the domain for the title of your book, someone else will secure it and turn it into a porn site, hoping to capitalize on the notoriety of your book,’ she says. ‘This happened to me,’ she recalls, with The Year of the Flood. As the interview with Atwood winds down, I ask her to tell me more about the young character named Blackbeard who appears in MaddAddam. ‘That’s the big question,’ she says, laughing and wagging her finger, warning me not to give away the ending before the publication date later this month, or my life will be in peril. I promise. I want to be around to read her next book.”

JEWELL, Stephen. “Bringing a Circle to an End.” New Zealand Herald 26 October 2013
Section: Entertainment: n.p. Atwood reflects on publishing a trilogy. Excerpt: “The Canadian writer must have been surprised after completing her 2003 novel Oryx and Crake when she inadvertently found herself embarking on a trilogy, a literary staple of many genre authors. Set in a chaotic post-apocalyptic environment devastated by a genetically engineered plague, it has since been followed by 2009’s Year of the Flood and the just-published Maddaddam. ‘I should lie and say I always intended to do it like that but it wouldn’t be true,’ laughs the 73-year-old. ‘But I did know there were going to be more books shortly after the first one because it was obvious there were two corners of that world that had not been explored—the God’s Gardeners and the Maddadamites. I, for one, wanted to know more about them and I wanted to see exactly how those people were functioning.’ Unlike the majority of multi-volume sci-fi epics, Atwood’s opus can be read in any order. However, with the events of Oryx and Crake occurring concurrently with those of Year of the Flood, she suggests tackling either of the two previous instalments before attempting Maddaddam. ‘You’d probably be well advised to read one or the other before the third book, as it would mean you’d be well acquainted with the characters and their situation,’ she says. ‘But whether you read Oryx and Crake or Year of the Flood first, you’re pretty much going to come out in the same place.’ Her first venture into dystopian fiction since The Handmaid’s Tale three decades ago, the Maddadam Trilogy shares themes of reproduction and fertility with its ominous predecessor. ‘These things tend to go around in cycles,’ says Atwood. ‘A generation will take on an issue and think they’ve solved it but then along comes the next generation for people for whom it isn’t solved. Kids reject the values of their parents because they want to do something different, and then their kids reject their values and go back to what their grandparents were doing.’
As for whether this is the last we will see of drifter-turned-reluctant prophet Snowman-the-Jimmy, his enigmatic muse Oryx and his mad scientist best friend Crake, Maddaddam hopefully brings their various stories to a conclusion. ‘It’s definitely supposed to be the end and I certainly think so,’ says Atwood, who is relieved that none of the advanced technologies depicted in the book have become discredited since Oryx and Crake first appeared. ‘You can’t cheat and go back but the main outlines were theoretically present even back then. What has been developed since that time is the Cloud, which is basically a bunch of servers.’ Social media has also become a significant part of everyday existence over the past decade, although Atwood maintains that the religious survivalist God’s Gardeners would shun public networks such as Facebook and Twitter. ‘They don’t hold with computers and cellphones,’ says Atwood, who is a prolific tweeter herself. ‘I think social media has been pretty interesting and the one thing that has changed for a lot for authors is how publishers think about book tours. It took them a while to come to grips with it and when I promoted Year of the Flood four years ago, I basically did all of that myself. But now they’re really on to it so they’re on Twitter and Facebook. There’s also a downloadable poster of the Maddaddam cover and a book trailer. Who ever thought that a book would have a trailer?’ Despite the massive growth in e-book sales, Atwood believes that online platforms are not going to subsume their physical equivalents any time soon. ‘E-books have hit a plateau and that’s probably where it’s going to sit,’ she says. ‘Even though there’s piracy, not everyone wants to do that as they don’t necessarily want to read a book of any complexity in that form. You can buy the e-book, which is a lot more navigable, or you can buy the pirated version, which is a lot less so. Alternately, you can read a paperback, which is a much more immersive experience.’

An honorary president of global conservation organisation Birdlife International’s Rare Bird Club, Atwood also boasts some more down to earth interests. Indeed, Oryx and Crake are both named after endangered species, the former sharing her moniker with a beleaguered African antelope. Meanwhile, the red-necked crake is a seldom-seen Australian small bird that Atwood spotted in Queensland in 2001. ‘I was attracted to its imminent extinction,’ she says. ‘It could have been something else that was even more imminently about to become extinct such as the cassowary but that doesn’t sound as good as a one-syllable name.’ A regular visitor to New Zealand over the past few decades, Atwood is also concerned with the plight of Aotearoa’s iconic flightless inhabitant. ‘The last time we were in the country, we went all the way down to the bottom and saw the kiwis at night,’ she recalls. ‘We were actually really lucky because sometimes you don’t get to see them. We saw small and large kiwi, males and females and kiwis sticking their beaks under their gold lumage. It was quite a show and it was put on just for us.’”

Available from Lexis-Nexis. Also available from:

MARCHESI, David. “Doomsday Machine; The End Is Nigh in Her New Novel, but Margaret Atwood Feels Right at Home Among Tweet-Bots and Zombies.” New York Magazine 26 August 2013 Section: Column: 1. Excerpt: “‘You get a get-out-of-jail-free card when you reach a certain age,’ says Margaret Atwood, sitting on the edge of a chair in the austere library of midtown’s Cornell Club. ‘People are no longer afraid that you’re
going to turn them down for a date.’ It’s the day before the 73-year-old Atwood—probably the world’s most distinguished doomsday novelist, who says she’s been going undercover lately as a benign old lady ‘handing out the gingerbread cookies’—takes a transatlantic journey on the Queen Mary 2 with her longtime partner Graeme Gibson (a former novelist who quit fiction for PEN-world literary philanthropy) and her two grandkids. It’s a literal and figurative launch to celebrate (and escape before) the publication of her upcoming novel, MaddAdam, the final installment of the postapocalyptic trilogy of ‘speculative fiction’ that Atwood began with 2003’s Oryx & Crake and continued with 2009’s The Year of the Flood. … For Atwood, the books are not a fantasy vision but a picture of a very near and very plausible future. Which is exactly why she gets so peevish when anyone calls it sci-fi. ‘I hate to tell you this, but you will never actually go to a galaxy far, far away and encounter Darth Vader. That’s science-fiction; it isn’t going to happen,’ says Atwood, dressed primly in a black blouse and pants and brightly patterned scarf, speaking in a clipped Canadian accent that makes her initially seem a bit more imposing than those gingerbread cookies would suggest. But the stuff in these books? She leans forward. ‘This could be you. We’re constantly presented with moral choices,’ says Atwood, trying to explain the calculus of that ‘could.’ ‘We might find lab meat icky, but on the other hand, think about the huge amount of methane that’s emitted by the livestock business. There’s a downside to everything. So what you really should be asking is, “Does the downside outweigh the upside?”’ Then there are things with weird upsides. The Black Plague, for example: not entirely bad! The mortality rate was 50 percent,’ she acknowledges, ‘but women had entry into a lot of fields that they had been excluded from before because there was such a shortage of people. Our problem right now is that we’re so specialized that if the lights go out, there are a huge number of people who are not going to know what to do. But within every dystopia there’s a little utopia.’

Atwood’s long complained of what she’s called ‘the sociobiology of literary criticism,’ that one’s gender and age can cruelly shape reputation and status, but she seems now basically at peace with her own (at her age, she says, ‘you’re neither an honorary man or a dishonorary woman; you’re an elder’). Which makes sense, since her anachronistic-seeming apocalypticist-at-the-bake-sale temperament is, actually, a pretty good fit for our end-of-days pop culture—which she insists anyone could’ve seen coming. ‘Go back to 1000 A.D. and there was the same thing,’ she says. ‘It clusters around the millennium. The whole Internet was supposed to melt down, remember? Even when Oryx & Crake was published, it was the moment the SARS outbreak occurred. Wasn’t that fun? I would say, “I’m from Toronto” and I’d cough and everybody would leave the room. Climate change is another reason. People are more attuned to that. Calgary flooding? Who ever heard of that? I guess we should have remembered it’s on a floodplain.…

You hear doom and gloom about the Internet ruining young people’s command of English—that’s nonsense,’ she says, telling me the critics confuse a niche vernacular for a general trend. ‘Telegrams were short because you paid by the word, so you left words out of sentences—people didn’t go around talking like that.’ The Internet, she says, ‘is a new set of toys,’ and social media ‘is like a party. You’re there to facilitate an exchange amongst other people. To what extent should writers participate?’ she asks. ‘It so happens
that if you do it, your sales won’t necessarily be any higher—hate to break that sad news. But if you don’t do it, they will definitely be lower. Proust wouldn’t have done it; lucky Proust, he had an independent income.’ But ‘forget about doing anything online that you think can be kept secret,’ she goes on. ‘WikiLeaks and Mr. Edward Snowden are not imaginable before the Internet. The compression of information into a very, very small space, it makes this stuff possible. Once upon a time the Establishment as such decided what you were going to hear about. Now we have ubiquitous publishers and ubiquitous distrust.’ She grins, delighted to be getting dark again, and gives a warning. ‘Turn off your cell phone. Somebody knows where you are.’ Available from: http://nymag.com/guides/fallpreview/2013/margaret-atwood-maddadam-2013-9/.

MAUNDER, Patricia. “‘Let’s Be Prepared for the Zombie Apocalypse, and Also Go Shopping for the New Frock We’re Going to Wear to the Dance.’ Margaret Atwood.” Sydney Morning Herald (Australia) 3 August 2013 Section: Spectrum: 4. Excerpt: “Small in stature and build, narrow-faced, and slightly bowed by her 73 years, Margaret Atwood is reminiscent of a delicate bird as she walks purposefully, but without haste, along the street in her home town of Toronto. When she talks about her new book, however, it does not take long for the bird of prey to appear. As soon as the conversation turns to matters of note, her eyes are fierce as a hawk’s, and she will sometimes pounce—with unfailing politeness—to answer questions before they are completed, or pick apart a word. For now, though, the Canadian author, widely regarded as one of the finest writers and intellects of her generation, is chirping happily about ‘the rellies, the cossies and the mozzies.’ Atwood smiles as she reveals her familiarity with Australian slang, gleaned from numerous visits over the decades. She comes not just for writers festivals, such as those in Brisbane and Perth earlier this year, but also because ‘we have rellies in Brisbane. Graeme’s mother was Australian,’ Atwood says, referring to her partner, author Graeme Gibson. ‘She came to Canada and had a radio program in the ’30s. She was called the Australian Songbird, and played the ukulele. Isn’t that romantic?’ Gibson has visited his Brisbane ‘rellies’ since the age of two. ‘We’ve been back [to Australia] a number of times, including to the north,’ she says, adding that the birdwatching there is particularly rewarding…. It was during a birdwatching trip in Australia in 2001 that she was inspired to write Oryx and Crake. ‘We were in the land of the cassowary,’ Atwood says, ‘so the question was how long is the cassowary going to be able to hold out, despite its habit of stealing pies off window sills and eating bananas.’ Conversations about extinction, diminishing habitats and invasive species were the catalyst for the book, a 2003 Booker Prize finalist in which Homo sapiens are all but wiped out. The scientist who creates the novel’s apocalyptic virus takes his name from a rare Australian bird, the red-necked crake, which Atwood once spied from her balcony in far north Queensland….Although Atwood is well known for her environmental activism, she dismisses any suggestion this trilogy is intended to persuade readers to her way of thinking. ‘Am I writing aigtprop, am I writing a rule book, or am I writing a work of fiction?’ she asks. ‘Fiction always has a moral dimension because human beings have a moral dimension. So the reader will always make ... decisions; they may not be the same as the writer’s decisions, but they will be decisions.’

Sequels, let alone trilogies, are not Atwood’s style (many readers still hope for a follow-up to 1985’s The Handmaid’s Tale, another Booker finalist), but the extraordinary world she conjured for Oryx and Crake resisted containment. ‘In fact, some of the material in
MaddAddam originally was in Year of the Flood, but it was going to get too big,’ Atwood says. ‘The first two novels converge; the third one goes on from there to that question that people were always asking me: what happens next?’ Bright-eyed and alert, Atwood continues connecting the dots with ease: the gene shared by humans and birds that enables the former to speak and the latter to sing; the evolutionary advantage humans gained from language, particularly through the development of past and future tense because of their importance to mythology, memory and planning.

As humans, we live in a present ‘we hope will connect to some form of glorious future,’ but we can also ‘prepare for some other form of horrible future. We always have both of them in our minds at the same time ... So let’s be prepared for the zombie apocalypse, and also go shopping for the new flock we’re going to wear to the dance....’

Her novels may not be agitprop, but Atwood is far from a closed book. She is publicly forthright in her views, whether on the separatist movement in the French-speaking province of Quebec or the replacement of grass with artificial turf at her alma mater, the University of Toronto. ‘I think artists and writers get shoved to the front because if other people said those things they might get fired,’ Atwood says. ‘I don’t think that other people lack opinions; I think they’re careful about expressing them except under pseudonyms in letters to the newspaper or online, where they yell and swear a lot.’ Of course, there is no lack of public opinion about Atwood. For the most part, it is extremely positive.... However, she has had to get used to the ‘brick that flies in from left field and wangs you on the head’—her metaphor for when ‘somebody attacks you in a newspaper. Somebody you’ve never met, and you have no idea why they’re doing it. And they’re not usually attacking your book. They’re attacking you ... your total being.’ Does she ever consider withdrawing from public life, to write only for her own pleasure? ‘Why would I write for me? I already know what I’m going to say,’ she says with a chuckle. ... Sitting down to write is as hard as it ever was, she says (and not simply because she never learnt to touch-type—something she regrets).’ In fact, it’s probably a little bit harder because when you’re young you think, “Not very many people are going to read this anyway, so I can more or less go to town.”’ Yes, she feels the weight of expectation, she admits. Speaking of expectations, what is her next book? ‘I’m not telling!’ she says with a laugh, as playful as a cheeky parrot.” Available from: http://www.smh.com.au/entertainment/books/dangerous-mind-the-formidable-margaret-atwood-20130801-2r03c.html (1 July 2014).

MEDLEY, Mark. “This Is the End? It’s Not the World We Have to Worry About, Margaret Atwood Says, It’s Ourselves.” National Post 31 August 2013 Section: News: WP14. (1,619 w.) Excerpt: “Atwood, sitting on the patio of an Annex café, not far from her Toronto home, at first dismisses the question of whether this trilogy will be what she’s remembered for (‘I don’t know. I’m not going to be there, so I actually don’t care’) before giving it some thought. ‘You can’t even begin to imagine anything of that nature,’ she says. ‘You just can’t predict it. And since it’s not you doing the remembering, you have no control over it. So you’ve got no control over what other people are going to remember about you.’ Is she happy the trilogy is done? ‘Happiness is overrated,’ she says. Does she feel a sense of relief? ‘I felt a sense of relief that I’d made my deadline.’ Atwood’s dry sense of humour is not only on display in person, but in MaddAddam; despite the fact the
novel is set in a post-apocalyptic future, it is a very funny book. Maybe when the world ends all one can do is laugh.” A shortened version of this interview was published in the Windsor Star 26 October 2013 Section: Arts: B1. Available from: http://arts.nationalpost.com/2013/08/30/margaret-atwood-this-is-the-end/. (1 July 2014).

METCALF, Fran. “Veteran Author Margaret Atwood Writes Novels about Environmental Collapse While Embracing New Technology, Writes Fran Metcalf.” Herald Sun (Australia) 16 February 2013 Section: Books: 26. (739 w.) Phone interview in advance of trip to Brisbane, Australia. Excerpt: “Speaking from her home in Toronto, Canada, Atwood sees no contradiction between her curiosity for what is possible through technology and her passion to conserve what we already have. ‘The two are not mutually exclusive,’ she says. ‘One of the things we are going to have to solve is new ways of approaching old things….’ Atwood will be performing in Perth and then Brisbane, where she feels at home because her husband and fellow novelist Graeme Gibson’s mother is from Brisbane and he has family there. During her show, Atwood will narrate passages from [The Year of the Flood]…while Conservatorium of Music students perform songs composed by Orville Stoeber. The music was written for the hymns in the book, which Atwood wrote for a small fictional community of survivors, called God’s Gardeners. The final instalment of the trilogy, MaddAddam, will be released in August and brings to an end more than a decade of work for Atwood, who began writing the first instalment, Oryx and Crake, in 2001 during a trip to Cairns where she and Gibson went birdwatching. ‘We saw a red-necked crake and had a conversation about threatened species,’ she says. ‘We also spent some time in Arnhem Land and went to an ancient site where we saw rock paintings that were 50,000 years old. There was a realisation that people used to have an ability to live from the land and that a lot of our ecosystems are extremely fragile and a small change in things like temperature can produce catastrophic results. This is not tree-hugging stuff. There are no fuzzy bunnies here. This is about us realising if we don’t do things, we are going to die….”” Also available in Courier Mail (Australia) 2 February 2013 Section: Queensland Life: 20.

NATHANSON, Hannah. “Margaret Atwood: The Canadian Writer Wants Her Own Jubilee and Likes the Loos at The Wolseley.” London Evening Standard 6 September 2013 Section: ES Magazine: 58. Excerpt: “Home is... Toronto and an ancestral log cabin in Points North, Canada. Where do you stay in London? The Royal Over-Seas League on St James’s Street. It’s not The Athenaeum but it has one of London’s last crinoline staircases, which permitted women with petticoats to pass. Earliest London memory? If books count, the first couple of lines of AA Milne’s poem ‘Buckingham Palace.’ By age 11 I was in love with Sherlock Holmes and I was quite disappointed not to find Hackney carriages when I eventually came here. Last play you saw? The most powerful production was King Lear staged at the old bus station at King’s Cross. Because the site was up for demolition, the walls actually fell in during the storm scene and the rain poured in from outside. Most romantic thing someone’s done for you? At my age it’s very nice to be called ‘love.’ Best place to let your hair down? The garden restaurant at the Royal Over-Seas League. They do good cold plates and strawberries and cream. First thing you do when you come to London? Stagger across the road to Caffè Nero for a good strong coffee. Favourite shops? I always end up going to Boots and Accessorise on my first day to pick up all the things I’ve forgotten to pack. Pret A Manger sandwiches are such a wonderful addition since I first came to London in 1964, when all you could eat in that
price range was eggs, chips and peas. Hatchards for books, and Neal’s Yard in Covent Garden for gifts. **Best meal?** I like The Wolseley because the loo is in the old bank vault. **Best thing a London cabbie has said?** ‘I didn’t know where it was so I won’t charge you.’ I like that they pride themselves on knowing every destination. **Who do you call when you want to have fun?** Friends who go away back and some fellow authors I’d rather not name. **Best place for a nightcap?** Anywhere that’s open for a single malt, no water, no ice. **Building you’d like to be locked in overnight?** The London Library because there would be plenty to read. **Best place for a first date?** I would have no idea at this time of my life but the Tower of London might be romantic. **What would you do as Mayor for the day?** I would throw a party and recreate the Jubilee flotilla down the Thames with fireworks. **Building you’d like to buy?** Fortnum & Mason with everything still inside it. **What are you listening to at the moment?** I’m listening to Beethoven a lot in the car and my fellow Canadian Leonard Cohen. I like country and western because the songs have stories. I don’t listen to music when I write because it would be too distracting. **What’s your biggest extravagance?** Going to the opera at the Royal Opera House in Covent Garden. Some of the performances have stood out for their peculiarity. I went to see Faust and Mephistopheles was in drag, dressed up like Queen Victoria. The singing was great but the costume didn’t really work for me. **Animal you’d like to be?** A timber wolf, because they have an active social life and they sing to each other when they howl. **Best piece of advice?** ‘Don’t eat there,’ which is good for any time. **At the moment you are...** On tour until December, using my spare time to write. **Who’s your hero?** Ulysses, because he was a great liar and if, as a fiction writer, you’re going to have a hero, you need someone who is a good storyteller. **What do you collect?** Books, by default—they’re coming out of the seams at home but they do make good insulation—and Inuit prints and sculptures.” Available from:

O’REGAN, Nadine. “First Person: Margaret Atwood.” *Sunday Business Post* (Ireland) 15 September 2013 Section: Agenda: s.p. Excerpt of remarks from interview:

• At 16, I started writing, and it was more compelling to me than the other things that I was doing or might have done.

• Human beings invent things that have to do either with their fears or their desires. Their list of fears and desires is very ancient.

• We’ve always been looking for the perfect weapon, the cloak of invisibility. We’ve always wanted beautiful sexual partners who are faithful to us, but we’ve wanted lots of them, and there is a math problem.

• As kids, a lot of inventors read science fiction. It may expand their lateral thinking.

• I believe in truth in labelling. When *The Robber Bride* came out in Europe, after the Berlin Wall came down, they went for a porny-looking cover and I thought: ‘There are going to be some very disappointed men in raincoats.’

• Inventions can come from putting together two existing technologies in ways that haven’t been thought of before.

• The things that I do in books like *MaddAddam* and *The Handmaid’s Tale*: they don’t come from nowhere, they come from research, although I might stretch things.

• I’m not good at inventing dragons. Ursula K. Le Guin has already done the best dragons. A completely logical world is not possible for us.
• What is roughly known as spirituality is probably inbuilt. I think people just have it as part of their humanness. And it gets coupled with another thing they have, which is narrative. And that is why you have an origin story of some kind, and cosmology of some kind.

• It’s a bad idea to show your partner your work. If it isn’t wonderful, what are they going to say? It’s unfair to them and it’s unfair to yourself. It puts people on the spot in a very unpleasant way. Always proof-read on paper rather than on screen.

• I don’t think Twitter is any more of a distraction than all the other things we use as distractions. Twitter is like having a little radio show and you can invite guests onto it.

• An icon of any kind invites iconoclasm. Somebody is always going to take a poke at you. As Northrop Frye, the literary critic, explained to me, seeing a rich man in a fur coat slip on a banana peel is funny. Seeing a poor man slip is not funny.

• I’ve been saying I was going to [slow down] for years. It hasn’t happened yet. The rocking chair awaits me. I’m just not in it yet.

• Every once in a while, a writer says: ‘Oh, I’m retiring’. But they never hold to it. You’ll find they’re still secretly writing something.

• Knowledge and belief are two separate things. I’m a strict agnostic, by which I mean I don’t think you can call knowledge anything you can’t prove, which is why I’m not an atheist. You can’t prove it! It’s a dogma.

• My feeling about different churches is: who does the best funeral.” Available from Lexis-Nexis.

POWELL, Chris. “Writer of the Human Condition: Margaret Atwood on Her Latest Book and Body of Work.” Costco Connection 26.5 (September/October 2013): 22-25. Excerpt: “Our interview was the informal start of her promotional duties for MaddAddam, which included a preview abroad the Queen Mary in August, followed by a whirlwind five-country book tour. The ensuing conversation, however, touches on everything from the current zombie fascination, to the late Danish author Isak Dinesen (Atwood is writing a forward to a reissue of Dinesen’s 1934 book, Seven Gothic Tales), to her ‘very wicked’ ability at Chinese checkers, to the Fifty Shades of Grey phenomenon (‘I would say that it’s one of those things that happens every once in a while. Something takes off and makes publishers very happy’), to her reputation as a writer of dystopian fiction.” Available from: http://www.costcoconnection.ca/connectioncaeng/20130910?pg=24#pg24. (1 July 2014).

PURVES, Miranda. “‘I’m A Multi-Tasking Gemini...Rising’.” Flare 35.9 (September 2013): 184-185. Excerpt: “When I arrived at the café on Bloor Street where we’d arranged to meet, Atwood was sitting by the window having her photo taken, wearing a wide brimmed black hat (which she took off for our interview) and a red shirt tied in a knot over a black shirt. The effect was elegant and practical. When we spoke, we went into a private room. She sat on one of the soft chairs across from me, her legs draped over its arm, like a 16-year-old at the cottage. She said that by a certain age, everyone has a uniform. I had mentioned that her partner, the novelist Graeme Gibson, seemed stylish and like he cares about clothes. ‘He does care,’ she said. ‘I mean, he has a box within which, those are his things, and he will not wear anything that isn’t in there.’ Wondering how she’d developed ‘her things,’ I asked how her style had evolved over the years. ‘When it really changed was 1970, ‘71, when I spent time in France with Tony Richardson and he said, [British accent] ‘You shouldn’t wear your hair pinned back! You shouldn’t try to straighten your
hair! You should just wear it natural, like a Nell Gwyn sort of woman!”—referring to the ringleted actress-mistress of King Charles II of England. It’s very hard to imagine Atwood with ironed-flat hair. Her natural curls are a part of what’s so iconic about her. It’s who she is. But it turns out it was also a choice. Which is significant. She has long chosen to remain true to herself: not suffering fools in interviews, not revealing more than she wishes, and—as she told the author Susan Swan in a 1975 interview in Communiqué—not compromising her calling for a relationship: ‘Either they could handle [me writing] or they couldn’t, and if they couldn’t, then that was the end of [it], because I wasn’t going to say, “Well, I’ve given up writing and now I’m just going to dedicate myself to you, dear.” That would have been totally false….’ MP: Do you think often about your own psychology, yourself? Atwood: I never ever think about it at all. It doesn’t interest me. MP: You never have? Atwood: I probably… [Thinks] when you’re in the self-indulgent, introspective age of 20 or something. MP: Because you like looking out at the world more? Atwood: Absolutely. Anyway, I’m a multi-tasking Gemini, so what can you do? I’m superficial. Nothing to be done. I shouldn’t say that. Gemini rising. Different….It fascinated me how much she knew about this—astrology being an interesting (but surely made-up) attempt to map the world. But then, her books are preoccupied with mapping specific worlds. The way her MaddAddam trilogy lingers in the memory is as a landscape, a dreamscape with its specific colours, details, dangers and technologies. Given her interest in speculative fiction and new technologies … it’s hard to place her in an era when women had to study home ec. But she described at length how, as a teenager in 1956, she ‘put on the first and only home economics opera. It was about three fabrics: Orion, Nylon and Dacron. I played Orion.’ MP: What was the first one? Atwood: Orion. Orion and Dacron have not stood the test of time. Nylon has. The conflict was provided by a wandering knight called Sir William Woolley. His terrible problem was he shrank from washing. [High voice] No no! He shrinks from washing!’ She explained that she sewed her own dresses as a young woman because it was cheaper, and would have continued if she hadn’t moved ‘17 times between 1961 and 1971, so I wasn’t going to lug a sewing machine around.’

Many of her home ec classmates still attend her readings—and this loyalty made me think of something an esteemed literary editor said to me years ago in a beauty salon, while I was working there, sweeping hair. She said she believed one of the reasons for Atwood’s success was that, like her hairstyle, she had kept the same agent and editors since the ‘70s. Her loyalty to them made them loyal to her. Wondering about this, I [MP] said, ‘Can I talk to you about loyalty? Because I spoke to Ellen Seligman once when I was actually working at this hair salon, and she came in, and she was talking about you.’ Atwood: She got her hair done? MP: Yes, she got her hair done. Atwood: Don’t tell! Loyalty is not telling what other people do with their hair! MP: But everybody gets their hair done, right? Atwood: I don’t.” Available from: http://www.flare.com/celebrity/deep-style-margaret-atwood/. (1 July 2014).

ROBB, Peter. “A Moment with Margaret Atwood; On Topic: Her New Book, the First Mad Scientist, Twitter, Science and Survival.” Ottawa Citizen 14 September 2013 Section: News: H1. Excerpt: “When the private person that is Margaret Atwood dons her public persona and talks, one more time, with incisive humour, thoughtfulness, passion and patience. Donning that persona, she says, is ‘like planning it out on your calendar for the
moment the book tour will be over, but meanwhile enjoying the day.’ This happy day she was on her cellphone in a Toronto coffee shop, enjoying a view of flowers, while talking about the strange garden that is *MaddAddam*, the closing novel of her dystopian trilogy about a world decimated by man-made disease and corruption. And yet, this last book is ‘jauntier than the last one,’ she says. …The characters of *MaddAddam* inhabit a wondrous, scary world. Atwood calls herself an ‘Alice in Wonderland kind of writer, so verdict first, trial afterwards. I write and then I research.’ She also draws on a tradition that she has absorbed over many years of thought. In that lexicon is *Gulliver’s Travels*, the great work of social satire by Jonathan Swift. ‘I think all books of that kind have an element of that (satire) going back to Sir Thomas More. Whether they are utopias or dystopias, the comparison is always to our own world, because what else can it be? *Gulliver’s Travels* is a book that I know very well and admire a lot, not only for some of its content but for the absolute straight-faced manner in which (Swift) tells it: “I’m just a plain guy and everything I have put down is just the plain unvarnished truth.” And then he proceeds to tell these amazing whoppers.’ In one of the parts of *Gulliver’s Travels*, Swift imagines a flying island dedicated to the pursuit of useless and ludicrous experiments, such as extracting sunbeams from cucumbers and examining the excrement of individuals to see if they are plotting something sinister. Muckraking indeed. For Atwood, this part of *Gulliver* is the first instance of the mad scientist in literature. ‘All of those mad scientists that we know so well, from Frankenstein to Jerry Lewis in *The Nutty Professor*, I’m sure that Book Three (contains) the first example. Before that they were all alchemists.’ Ironically, Atwood notes, ‘a lot of the experiments (Swift) was making fun of, we are actually doing them. So maybe his mad scientists weren’t so crazy after all. Storing sunlight in cucumbers; we are now making biological batteries....’

She is attracted to the odd and the unusual. For example: ‘There is a contest in Japan which is devoted to perfectly useless inventions, but everybody knows that is a joke. But when they are judging them, they have to be perfectly useless.’ ‘You’ve probably heard of the Darwin Awards? The Darwin Awards are given to people who have eliminated themselves from the gene pool by doing something terminally stupid.’ Or what about: ‘The weirdest book title award, which last year went to *Goblin Proofing Your Chicken Coop*, which of course I immediately ordered.’ Things just come across her desk, she says. ‘Not only that they come across my Twitter because my Twitter followers, as soon as someone eats a Lamb meat hamburger, they’re going to tell me about it, like, immediately. They know what I like. It is a remarkably useful and endless source of information....’

Our world is being driven by science in many ways. However, the ability of science to offer objective answers to difficult policy questions is under assault in Ottawa, Atwood says. ‘I think the (government) we have now is actually hostile to a particular kind of science, and that would be the kind that monitors the air, the water and the earth; and is going to tell you what you are putting into your mouth. It’s really quite sinister and it goes all the way back. Do you remember Grassy Narrows?’ (The reference is to the mercury poisoning of First Nations people on the Grassy Narrows reserve in Northwestern Ontario. Uncovered in the 1960s in the fish these First Nations people ate, the effects are still being felt today.) Atwood is convinced there will be a concerted attempt by the government and powers that be to stop funding investigative science. ‘If you get rid of any sort of objective
research, nobody can say, “what about X?” because they can say, “where’s your proof?” I think in any situation in which there’s absolute power, you are always going to get corruption. Thinking in terms of kings and dukes, with kings being governments and dukes being corporations, the dukes have a lot of power these days.’ In the trilogy, the fight to survive is on every page. It’s a theme that Atwood says has become universal…. ‘Everybody is thinking about survival,’ she says. In fact, she adds, ‘they are teaching a course at the University of California about surviving the Zombie Apocalypse. There are a lot of young people worrying about the implications of global warming and infectious diseases and we all should be worried because we are more or less coming to the end of antibiotics.’

But is she optimistic about the future? Sort of. ‘The human race has been through some very narrow bottlenecks in the past and they have made it through.’ On the other hand: ‘There is a very interesting book called Humans Who Went Extinct (Clive Finlayson, Oxford University Press) about other humanoids that did not make it because of climate change. ‘Any writer is an optimist.’ Why? ‘Because anybody who puts pen to paper or finger to keyboard is envisaging a future reader.’ After all her accolades and successes, Atwood stands as a towering figure in Canadian literature, but she eschews the burden of that praise. ‘I have a lot of problems with certain types of adjectives, such as great. You get up in the morning and you think “do I have to be great today?” And we are Canadian, of course. You are not really allowed to be great, and you have to explain this to other people, and they say “what book of yours are you most proud of?” I say, “well Canadians don’t get to do that.” You get to say “this one isn’t bad.”’

ROMEOI, Stephen. “A Funny Thing Happened on the Way to the Apocalypse.” Weekend Australian 16 February 2013 Section: Review: 18. (2,236 w.) Excerpt: “Ahead of an Australian visit, Margaret Atwood talks to Stephen Romeo about God, love, poetry and the need to keep a sense of humour in the face of annihilation. On the day we speak, much of Australia is experiencing extreme heat, bushfires are ravaging Tasmania and other parts of the country are on catastrophic fire alert. Atwood, a writer who has long warned of humankind’s capacity for self-destruction, greets this news with a mixture of alarm and grim conviction. ‘Climate change,’ she says flatly, as though there is no need to comment further. But she is distressed to hear about the bushfires because she has a fondness for Australia that has its roots in a family connection. Her long-time partner, Canadian novelist Graeme Gibson, 78, had an Australian mother. He was born in London, Ontario, but spent time in Queensland as a boy and ‘remembers all his uncles and aunts and cousins.’ Atwood explains: ‘Graeme’s mother’s father was a doctor who had lung problems. He was told to go somewhere hot so he emigrated to Australia, where he met his wife—Graeme’s mother’s mother—who was an opera singer in Brisbane, named Bertie. When the father died, Bertie took her daughter, Mary, to Canada, to see her father’s birthplace, and on that trip Mary met Graeme’s father. What a story!’ This Australian link shows up in Atwood’s work…. In The Year of the Flood, one of the saints worshipped by the quasi-religious group at the centre of the novel, the Gardeners, is Australian Climate Commission boss Tim Flannery…. When Flannery’s name popped up like that late in the book, I laughed, and it was far from the first time. For all her seriousness, Atwood is a funny writer. The Year of the Flood is like The Road, Cormac McCarthy’s take on a post-apocalyptic planet, except with jokes…. ‘I don’t think people
would lose their sense of humour at the end of the world,’ Atwood says. ‘They would still be who they are but just in a different situation.’ She says the humour in her books—‘Even The Handmaid’s Tale [set in a Christian fundamentalist totalitarian state] has some quite funny bits in it, I believe’—it just happens. ‘I don’t write the book and then insert the humour. It’s part of the ongoing textual unrolling.’ She adds that Franz Kafka, ‘one of my heroes,’ would ‘laugh his head off while reading his own work….’

Not unrelated, surely, to this sense of humour is the fact Atwood is not a pessimist (it may be going too far to call her an optimist). Nor, despite her concerns about the corporate-scientific drive to reshape the natural world, is she anti-technology….What Atwood is against, though, is ‘not thinking things through thoroughly,’ and here she reaches for an Australian example: the introduction of the cane toad to control agricultural pests. ‘That’s what I’m concerned about: the unintended consequences of what we do. It’s that… things bite back.’ She cites another example: the introduction of Australian possums into New Zealand. ‘They are just wreaking havoc,’ she says, ‘though they make nice, warm socks.’

On the climate-change question, Atwood says: ‘I don’t like to say I’m pessimistic but people are going to have to snap out of their trance soon. Certainly there is no political will, so the movement has to be at a grassroots level.’ And if we don’t snap out of our trance? Here Atwood has what could be called a perverse optimism: humankind may well become extinct but the planet will go on: ‘I don’t think we’re capable of killing everything…. We will go before it does.’

Rightly or wrongly, it is this sort of cool vision for which Atwood is best known, articulated in works of speculative fiction, such as The Year of the Flood, which is set in a future in which a ‘waterless flood’—an unidentified plague—has devastated humanity. Maddaddam, due in September, will take the story to its conclusion. Will Atwood’s imagining of our possible future end with annihilation, salvation or something in between? The answer to that question is keenly awaited by her legion of fans and she’s not about to disappoint them by spilling the beans in a media interview. ‘Maddaddam begins where The Year of the Flood finishes and goes on from there,’ she says. ‘It explores what happens when the conventional humans and the new creations find themselves in the same space. You can see that there might be some cultural misunderstandings.’ The rest we will have to wait for, though not entirely passively. Atwood took to Twitter recently to ask her readers: ‘What should be on #Maddaddam cover? a) Flowers b) Snakes c) Zeb d) Blue naked people e) Ring where I spilled coffee f) All of above g) Or…?’

We have been talking for more than an hour so I ask Atwood if she minds, to finish up, if I ask for her thoughts on a handful of big topics, like one of those ‘Ten Minutes With . . .’ interviews. She’s up for it. We start at the top, with God. ‘You think I know something about God? Anyone who says they know anything about God is lying!’ Being a rigid agnostic I make a strict distinction between belief and knowledge, so you can’t say you know something unless you can prove it. There’s never been any proof for God and there’s never been any disproof for God. Do I think there are things in the universe we can’t see? Absolutely.’ OK, so how about organised religion? ‘Which one? You can’t
talk about them all in the same way any more than you can say all technology is bad. Are Quakers the same as Orthodox Russians? Not even remotely. So if you want instead to talk about the human tendency to clump together in groups around a shared ideal that is bigger than any one of them, then yes, that seems to be a human characteristic.’ Thinking about human characteristics, how important is love? ‘Oh God, give me a break. Do you mean I love my pussy cat, do you mean I love macaroni, do you mean sex, do you mean partner attachment, do you mean loving your children…. What exactly do you have in mind? The problem is the language: we have one word and it’s supposed to cover all these different things.’ Seeing you’ve mentioned sex, why has Fifty Shades of Grey been such a huge success? ‘No 1, the woman is the most important person in the book; No 2, they go shopping; No 3, the guy is absolutely devoted to her. What’s not to like? It appeals to everybody’s narcissism, and in a soft-porn way.’ How do you feel when you get a bad review? ‘It’s not the end of the world.’ Speaking of which, what are your thoughts on death? ‘It’s one of those subjects you can’t really talk about because you haven’t done it yet.’”

THOMSON, Bev. “Margaret Atwood’s Maddaddam.” Canada AM—CTV Television 10 September 2013. Excerpt: “THOMSON: When you finish a book, as in this case in a trilogy, so that’s kind of the end of these characters that have been bubbling through for the last ten years, is there a sadness? ATWOOD: I think there is always, I think every writer gets post-publication depression—ask them about it—because there goes your book out into the world. So empty nest syndrome. THOMSON: One reviewer called Maddaddam a love letter to literature because of the exploration of communication and language and how it changes. How do you feel about that? ATWOOD: Language is basic to who we are as human beings and so, as it turns out, is storytelling. So we have a new race of human beings. Their creator hoped to eliminate that. He wasn’t keen on the arts. But he was not able to do it. So now they are telling stories and hearing stories, and they are building up their own mythology.

THOMSON: Tell me about, in this book, about Blackbeard and … how he changes his thought process on the spoken word and the written word. ATWOOD: Well, he is a Craker child. He is a child of these people so there is a lot that he doesn’t understand about us and how we work. For instance, what is underneath your clothes, because they don’t have clothes. THOMSON: Right, right. ATWOOD: So he is very curious about us, and he is very curious when he sees one of the other characters writing and he wants to know what it is and how to do it. So she shows him. They are quick learners. So pretty soon he is writing his own journal and the stories are, therefore, going to be about not only him and his people, but us and what remains of us. We’re about to become mythological creatures in his mythology. THOMSON: It is an interesting intertwining story, obviously post-apocalyptic, but of survival and who is going to do it. But there is so much humour in it as well…. THOMSON: When you write these stories, I mean in terms of your thinking and believing on the political side, on the future side. In this case, I was curious about energy, and our consumption of petroleum and how we treat it. Your thinking went into that when you’re writing this plotline? ATWOOD: Think back into world history. Once upon a time, the sun god was worshipped because it supplied energy. Sun supplied energy. So what supplies energy now? Of course there’s going to be a church for it, sooner or later. However, our whole civilization is floating on cheap energy. No matter where that comes
from. If you turned off the light switch tomorrow you would get the most astonishing social chaos. Just think about it. Most people live in cities. If there were no energy, how would the food get into the city? That’s partly why God’s Gardeners are growing vegetables on flat rooftops. They’re bringing their food supply into the city, and that’s a trend. It’s already happening. I didn’t put anything into these books that was not based on things that are already happening or things that we have got the technology to do.

THOMSON: Right... and that’s very true in the case of the plague. ATWOOD: We can now make viruses. We can also make lab meat. So, in our books, we not only have Chickie Nobs, but we have never bled shishkabuddies out there for you. People say it’s plastic meat, but it actually isn’t. It’s real animal protein except it’s never been in an animal.

THOMSON: One of the things that has always struck us about you is that you love what you do. There are so many things outside of writing that you do and that you’re involved in, not the least of which is an announcement that I read about this morning that you have been chosen to change one of Shakespeare’s works into prose. ATWOOD: Do not use that word change. No, no, no, not a hair of his head shall be altered.... It will be an exploration of it, not an altering of it. THOMSON: Right. ATWOOD: Don’t you worry. Don’t you worry. You’re safe with me.” Available from: Proquest’s Canadian Newsstand.

TILLOTSON, Kristin. “The Grande Dame of Dystopia.” Star Tribune (Minneapolis) 22 September 2013 Section: Variety: 1E. Excerpt: “Margaret Atwood, a master at creating clever names, is always on the lookout for more. Settling into a cafe chair on a gorgeous August morning in Manhattan’s Bryant Park, she points out a sandwich kiosk called Witchcraft. ‘I like that one,’ she says. Gracious of her, considering it pales in comparison with monikers of the fantastic creatures populating MaddAddam, the just-published conclusion to Atwood’s trilogy about a small band of humans—and gentle humanoids—trying to survive after a man-made plague has left the planet in shambles.... Unusual for an author of her age, Atwood’s fan base is growing broader and skewing younger. ‘The Bridges of Madison County was read by women aged 35 to 55,’ she said. ‘I am read by 10-year-olds, 90-year-olds, gays, straights, men, women.’” Available from: http://www.startribune.com/entertainment/books/224485991.html. (1 July 2014).

UBELACKER, Sheryl. “Atwood’s an Optimist despite Dystopic MaddAddam.” Edmonton Journal 24 August 2013 Section: Arts & Life: D1. Excerpt: “‘We can’t go on forever on the path that we’re on,’ Atwood asserts during a recent interview. ‘And a lot of people know that, because No. 1, the planet is finite. No. 2, kill the ocean and that’s the end of us because it makes 60 to 80 percent of the oxygen we breathe. So people are devoting a lot of thought to these things. But I don’t notice a lot of political will about it yet, because politicians think what’s uppermost on everybody’s mind is ‘Do I have a job? And they’re right about that; people vote their jobs. People also vote their health. So when it gets a bit too dire and too many Walkertons come down the tube, then people will realize that it actually doesn’t matter how much money you have if you’re dead.’

Walkerton is the Ontario town where the water became tainted with E. coli in 2000, causing seven deaths. The Harper government, Atwood says, has grudgingly admitted the environment needs protection, yet at the same time is pushing for the Keystone and other pipelines, despite the risk of oil spills fouling sensitive terrain, and higher greenhouse gas
emissions from the oil sands extraction process. The author wants to know how much taxpayer money is supporting such projects, what taxpayers will get out it, and who will monitor any fallout to people’s health. ‘What you really don’t want is corporations out of control, making a huge mess that the taxpayer will then have to clean up, usually being unable to afford it. At the core of my books is uncontrolled corporate power. And when you have that you no longer have a democracy,’ Atwood argues, echoing one of the central themes of MaddAddam and its companion novels.

Still, despite the ominous warnings in her trilogy, the acclaimed novelist is far from writing off the human race altogether. ‘Well, I did leave some people standing,’ laughs Atwood, conceding that she is an optimist at heart, like most writers. ‘No. 1, they think they’re going to finish their book. No. 2, they think somebody’s going to publish it. No. 3, they think somebody’s going to read it. No. 4, they think somebody’s going to understand it. No.5, they think that’s a worthwhile enterprise. So they’re inherently optimistic about human communication or they wouldn’t do writing.’

And when it comes to her writing, beyond classifying the literary troika as ‘speculative fiction,’ Atwood eschews any attempt to pigeonhole her work as belonging to a particular genre. Her response to being asked what she calls herself is unequivocal: ‘I don’t call myself anything, usually call myself a writer. And all of those membranes between genres are very leaky. Things wash back and forth; they always have. The genre system that has been put in place today is essentially for the convenience of bookstores—”What shelf do we put it on?” And for me, the distinction is not between this genre or that genre. It’s between good, important books and other books…. I’ve never been and will never be a person who thinks that one kind of book is by its nature superior to other kinds of books. It doesn’t work that way.’

At 73, Atwood…continues to keep busy. ‘What is this continue? Are we using the O-L-D word? “Oh, you’re amazing for your age.” ‘ Are we going to do that?” Atwood counters, mock-serious. “Oh, you’re still continuing on, dear, isn’t that wonderful,” she says, breaking into a high pitched, cartoon-like voice, channelling some imagined commentator. “You’re so feisty.” In her so-called spare time, Atwood describes herself as a gardener, canoeist, walker and an intermittent knitter (the no-needles rule on planes has curbed that hobby, she confides). She and longtime partner, writer Graeme Gibson, are avid birders and staunch environmentalists. Many bird and animal species, forests, oceans, lakes and rivers, and of course the Earth’s atmosphere are in peril, she says. ‘Name it, it’s under threat.’ So is that the message she wants to impart in MaddAddam and its companion novels? ‘What is my message? If I had a message that was that short, I would rent a billboard – “Eat more prunes,’” she chuckles. ‘It doesn’t reduce to that. So people are always trying to extract one single message out of books because we were taught that way in high school. The message of a book is the experience of reading the book,’ Atwood says. ‘So I think my message to people who are scared of possibly negative futures is—it’s a book. It’s still only a book. And it hasn’t got out of the book, yet.”

VOILMERS, Eric. “Margaret Atwood Writes the Book on Zombies.” Calgary Herald (Alberta) 13 February 2013 Section: Entertainment: D1. (1,069 w.) Interview in advance of Atwood’s talk and reading at the University of Calgary as part of its Distinguished
Writers Program. Excerpt: “It’s not surprising that Margaret Atwood can offer a historical perspective as part of her brainy dissection of pop culture’s continued fixation with zombies. Like all monsters, zombies have always been a heavily politicized bunch in fiction, Atwood explains, on the line from her home in Toronto. You can trace the idea of the hidden-in-plain-sight menace back to 1950s Cold War paranoia films such as the first Invasion of the Body Snatchers. Before that, it was the Draculas and Frankensteins of 19th-century Gothic literature and even the chilling premise of Nathaniel Hawthorne’s 1835 short story “Young Goodman Brown,” which focused on the 17th-century Salem witch trials and suggested your neighbours could secretly be Satan-worshipping evil doers. So The Happy Zombie Sunrise Home, a serialized novel Atwood wrote last year with British author and protégé Naomi Alderman, can’t help but have a bit of a political subtext lurking beneath, even if the tone is decidedly cheerier than Hawthorne, Dracula, Cold War allegories and Atwood’s last two speculative-fiction novels, Oryx and Crake and its follow-up, Year of the Flood. ‘Any time you are talking about arrangements in power, you may not be talking about specific politics, but you are talking about how human beings arrange their affairs,’ says Atwood. ‘And that’s always political if you want to call it that. It’s about power. The thing about zombies is, unlike vampires and werewolves, (they) are very equalizing. It’s like Dance of (Death), after the Black Death. That motif always showed peasants, dukes, the bourgeois, cardinals, Popes, poor people—everybody was included. Zombies have that effect.’ So while zombies may now be ‘top of the pops,’ as Atwood describes them, they also have a long literary history that can be traced back to past horrors. Still, fans of the undead need not fear. Just because her zombie fiction has some heady academic and historical context, that doesn’t mean it isn’t a lot of fun....”

WATTS JR., James D. “Author Won’t Allow Labels to Imprison Her Work.” Tulsa World (Oklahoma) 31 March 2013 Section: Scene: D1. (917 w.) Interview in advance of “An Evening with Margaret Atwood” in Tulsa. During the evening Atwood was to give a talk and be presented with the Ambassador’s Award from the Oklahoma Center for Poets and Writers at Oklahoma State University-Tulsa. Atwood had previously come to town in 1999 to receive the Peggy V. Helmerich Distinguished Author Award from the Tulsa Library Trust. Excerpt: “Throughout her life as a writer... Margaret Atwood has spent an inordinate amount of time peeling off labels. Labels can be a means of identification, but more often are a means of simplification, reducing something rich and complex down to a single, vague term. Like ‘Feminist.’ Or ‘Canadian.’ Or ‘Dystopian,’ ‘Science Fiction,’ ‘Thriller’ or—most simply—‘Genre.’ ‘It’s funny, but I would say that many of the most widely read novels of the 19th and 20th century would probably be classified as genre fiction in some way,’ Atwood said. ‘I mean, what is Moby-Dick? It’s a sea story—“Oh dear, another sea story!”—yes, but it’s so much more than that. These books were out there with all the other novels, and that’s when they acquired their large popular readership,’ she said. ‘There were no categories—what mattered was, ‘Does the story involve you?’”

Atwood took time out from correcting the galleys of her latest novel to talk with the Tulsa World.... ‘I had no idea that there would be another book after Oryx and Crake—until about 24 hours after I finished it,’ Atwood said. ‘But I knew this was a world I very much wanted to explore more, and besides, I wanted to know what was going to happen next to these characters.’ While Oryx and Crake and The Year of the Flood tell stories that are
parallel to each other, MaddAddam moves the story forward in time and deals more with the character of Zeb, as well as examining how the Crakers—the genetically engineered species created to survive the pandemic—get along with the remaining humans.

Atwood’s interest in what she calls ‘speculative fiction’—stories that imagine future worlds that are strikingly, even hideously, plausible and possible—began as a child. ‘When I was growing up, my family were big consumers of detective stories and science fiction, among other things,’ she said. ‘We also read a great deal of 19th-century fiction, which probably has a great deal to do with the presentation I have planned for Tulsa, which builds on the idea of prisons.’ The idea of being trapped is one that appears in a lot of Atwood’s fiction, including her serial Positron, in which citizens and criminals exchange places within an enclosed community built around a prison. Atwood said she will use Positron, as well as her novel Alias Grace, based on a historic murder case in the mid-1800s. ‘We’re re-examining the whole idea about these institutions, and not for the first time,’ Atwood said. ‘For example, at the time of Grace Marks..., they were called “penitiaries,” and you were supposed to go in and become penitent. Later, they were called reformatories—you pass through and come out reformed,’ she said. ‘I think all this interest I have comes from reading Charles Dickens at a young age. And Les Miserables—the book, that is. It’s a pretty dark tale, which made a deep impression on me.’

While Atwood’s sensibilities were formed in part by 19th-century novels, she is also a writer curious to explore, and happy to embrace, current technology. She is an active user of Twitter, she’s working on the fourth installment of Positron, and she collaborated with English novelist Naomi Alderman on another serial novel that was originally published on the website Wattpad, titled The Happy Zombie Sunrise Home. ‘And if you go to the website Glossi (http://glossi.com/margaretnaomi/3745-the-happy-zombie-sunrise-home?q=atwood), you’ll be able to see my sketches for the Happy Zombie Sunrise Home,’ Atwood said. But Atwood’s embrace of technology doesn’t quite extend to the way she composes her works. ‘I never learned to touch-type,’ she said. ‘And I think you develop neurological pathways to express yourself and for me, that involves cursive that I think I have to translate in typing.’

News
“The 50 Most Influential.” Toronto Life 47.12 (December 2013): 44-50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70. Atwood number 17 (p. 52). Excerpt: “MARGARET ATWOOD, 74, Novelist: From saving libraries to chiding politicians to changing our national anthem, Atwood’s activism has made her the de facto leader of Toronto’s literary crowd. It’s hard to think of a more connected (literally and figuratively) writer. Atwood has so embraced the new media technology as to become a one-woman publicity machine. She has 430,000 Twitter followers, to whom she regularly disseminates news of this environmental petition or that arts event. She made national headlines when she tweeted her support for a campaign to shame Bank of Canada governor Stephen Poloz into reintroducing notable Canadian women onto our currency. Who needs a publicist? In September, the savvy self-promoter published an essay on Wattpad describing the process of writing her new novel, MaddAddam, a behind-the-scenes account for hard-core fans.”

“Atwood to Give Virtual Lectures at UNB.” Daily Gleaner (Fredericton, New Brunswick) 21
January 2013 Section: Main: A3. Excerpt: “Canadian writer Margaret Atwood will deliver two lectures for a new business course offered this winter at the University of New Brunswick’s Fredericton campus. The course, entitled ‘The Environment, Society and Business,’ will explore the environmental, economic and social dimensions of the impact that business practices and lifestyles have on the environment.... Atwood will deliver two lectures to students via Skype from New York, the first of which will take place on Monday. Rob Austin, dean of UNB’s faculty of business administration, said the university sought out the awarding-winning author because of her stature as one of the ‘world’s most imaginative and provocative thinkers about how business and science might influence’ the future of society. He said Atwood is also a good fit for the course because she has written about the future in a couple of her novels. ‘Two of her most recent books, Oryx and Crake and The Year of the Flood, are about a dystopian future where people have not worried enough about sustainability and where things have gone badly wrong as a result,’ he said. Austin said the new UNB course is an effort to get students thinking about sustainability issues in business, the economy and overall consumption....At least two of Atwood’s novels will be required readings for the course—Payback: Debt and the Shadow Side of Wealth and Oryx and Crake.”

“Ballet Troupe to Adapt Dystopian Atwood Novel.” Star Phoenix (Saskatoon, Saskatchewan) 27 April 2013 Section: Weekender: E5. Excerpt: “The Royal Winnipeg Ballet plans to start its next season with the world premiere of choreographer Lila York’s adaptation of The Handmaid’s Tale. The ballet company says the production, based on Margaret Atwood’s 1985 dystopian novel, will run from Oct. 16 to 20. New York-based York, whose signature work is Rapture, has consulted with Atwood on the project and has put it to a musical score by James MacMillan.”

“CanLit Greats Celebrate Munro Win.” Times Colonist (Victoria, British Columbia) 29 October 2013 Section: Arts: C4. Excerpt: “On Sunday, Atwood took to her Twitter account to post two photos of herself with the 82-year-old Munro in Victoria. In the first photo, the two are sitting beside each other on a couch in a hotel room with their arms around each other and smiling for the camera. ‘In a secret lair in #victoria BC Empress Hotel, #Alice Munro and I have a quiet Hooray yesterday,’ Atwood wrote in the post. The second photo is in the same setting and shows each of them holding filled champagne glasses. ‘And then we hoist a glass! Clink!’ wrote Atwood, a frequent Twitter user who has more than 440,000 followers. In a third posting, Atwood wrote she passed along ‘congratulations+goodwill to #AliceMunro, &; she thanks you. (“Oh yes. You do That Thing.”)’ Munro, who has published more than a dozen collections of short stories, is the 110th Nobel laureate in literature and only the 13th woman to receive the distinction....Atwood was in Victoria to give a reading and talk on Saturday night at Alix Goolden Hall.”

“Finalist Inspired by Juror Margaret Atwood.” Kamloops Daily News (British Columbia) 9 October 2013 Section: Entertainment: C2. Excerpt: “German-born Canadian writer Dan Vyleta had just entered his apartment door in England with an armful of potatoes and other groceries Tuesday when he got the call that his new novel had made the short list for the prestigious $50,000 Scotiabank Giller Prize. ‘I read the name of the jurors and my heart both sang and sank, I think,’ the 39-year-old said in a telephone interview from Durham in northeast England, where he’s teaching at the local university. ‘It’s quite intimidating.’ Intimidating for Vyleta because his novel The Crooked Maid (HarperCollins
Canada)—which is set in Vienna after the Second World War—was made a finalist by a jury that includes Can-Lit icon Margaret Atwood, who inspired his writing career. ‘I remember being in university in the years (Atwood’s) Alias Grace came out, and I remember reading it and just thinking, “(Crap), I really want to write!”’ he recalled with a laugh, using an unprintable salty word.”

“Reading, in a Very Male Way.” London Evening Standard 28 August 2013 Section: Features: 17. Excerpt: “Speaking at Queen Elizabeth Hall last night, Canadian novelist Margaret Atwood revealed what revolutionised her writing—Post-its. ‘Before Post-its, I used scraps of paper to make notes on characters but, of course, they don’t stick.’ Her latest novel, MaddAddam, is published today. Atwood has decided, unusually, to have a male protagonist in the novel. She asked a young man, a friend of hers, whether she had understood the subtleties of the male mind. ‘He looked down and said, “Well, umm ... how did you know?”’ she said. ‘And then he gave me two tips. The first was on swearing and the second was to tell me you don’t hold a joint that way.’”

“Students Rally in Protest of Gilmour’s Reading Lists; Others Defend Academic Freedom as Fallout Continues from Professor’s Remarks.” Toronto Star 28 September 2013 Section: Greater Toronto: GT3. When University of Toronto visiting literature professor David Gilmour claimed to have no interest in teaching books written by women—including Margaret Atwood, Carol Shields and Alice Munro, more than 100 students rallied in a leafy University of Toronto courtyard to protest his opinions. Still, Atwood defended his right to express them. Speaking at Social Media Week, she commented on the backlash, saying “universities are places where people are entitled to express themselves. Other people are then entitled to respond to those expressions. It should be an exchange.” She did not address Gilmour’s comments directly because she was a judge for the Giller prize, for which Gilmour was long-listed.

“[Today].” Herald-Sun [Durham North Carolina] 18 November 1913 Section: Local News: 12. Excerpt: “Today’s birthdays: Actress Brenda Vaccaro is 74. Author-poet Margaret Atwood is 74. Actress Linda Evans is 71. Actress Susan Sullivan is 71. Country singer Jacky Ward is 67.... November 18 was also the day back in 1883 when ‘The United States and Canada adopted a system of Standard Time zones,’ or in 1928 when ‘Walt Disney’s first sound-synchronized animated cartoon, “Steamboat Willie” starring Mickey Mouse, premiered in New York’ or in 1966 when the ‘U.S. Roman Catholic bishops did away with the rule against eating meat on Fridays outside of Lent.’”

“Vast Knowledge Is Free, on Internet Archive.” Toronto Star 10 May 2013 Section: Business: B1. Atwood in the Internet Archive. Extract: “Admittedly, a tour of the IA can be as time-consuming as visits to the Louvre and the Uffizi combined, since the IA digitizes such broad swathes of knowledge. That includes 1.2 million movies; 4.5 million texts, including Margaret Atwood’s 1985 dystopian novel The Handmaid’s Tale; 1.6 million audio recordings, including salvaged 78-rpm big band recordings from the 1920s; some 115,000 music concerts, including the Grateful Dead at Nassau Coliseum in 1981; and the world’s oldest known cute-cat video, an early product of Thomas Edison’s studio dating from 1894.” Unless the title has been checked out it is available after registration at: https://archive.org/. (1 July 2014).

“Viking Breaks Record; Eight New Ships Will Join River Cruise Fleet; Margaret Atwood to Preview Latest Book.” Palm Beach Post (Florida) 6 April 2013 Section: Accent: 3D. Excerpt: “Author Margaret Atwood will be previewing her new book, MaddAddam,
onboard Cunard Line’s Queen Mary 2 on its eastbound trans-Atlantic crossing August 15. The new novel completes the trilogy she began with Oryx and Crake and continued with The Year of the Flood. Atwood is the author of more than 40 books of fiction, poetry and critical essays. Promotional fares for this seven-day voyage from New York to Southampton start from $1,399 per person, and must be booked by April 15.”

AHEARN, Victoria. “Writers Reveal Challenges Behind Book-Prize Juries.” Times Colonist (Victoria, British Columbia) 1 December 2013 Section: MONITOR/BOOKS: D5. Excerpt: “When it comes to being on a book jury, you have to take in the material wherever and whenever you can in order to get through the dozens of titles submitted, say writers who’ve done the demanding job. ‘I’m a great person for reading on the floor, sort of in a crouching position. I do it quite a lot,’ says Atwood, who has served on the Scotiabank Giller Prize jury four times, including this year’s instalment. ‘Sometimes I do it in a chair. I don’t do it in bed very much, but I do it on the floor quite a bit, and I think that’s a holdover from my old funny paper reading days, which you always read them on the floor—you spread the paper out and read them on the floor. Wherever I happen to be.... Some of them I did take with me in e-form as I was travelling, but I always referred back to the paper version,’ continues the Can-Lit legend, who served on this year’s Giller jury while doing the book festival circuit to promote her novel MaddAddam. ‘It’s a more in-depth read for me; I can get into the text better and I also seem to be able to find my way around better.’ Being able to quickly flip through the pages to remember certain story elements was important to Atwood, since she and fellow 2013 Giller Prize jury members Esi Edugyan and [Jonathan] Lethem had to read a whopping 147 titles submitted by 61 publishers. They then re-read certain titles—sometimes multiple times—and consulted with each other in order to narrow down the field to a long list of 13 books, then to a short list of five (a number determined by the prize) and the eventual winner announced in November, Edmonton-based Lynn Coady for her short story collection Hellgoing.”

ALDERMAN, Naomi. “Review: THE WEEK IN BOOKS: Learning With Atwood.” The Guardian 26 October 2013 Section: Guardian Review Pages: 5. Atwood’s protégé comments upon her experience working with her mentor: Excerpt: “I’ve published three novels and am well into my 30s, so I suspected I might be un mouldable at this point. But I’ve just completed a two-year mentorship programme; the reason I knew it would work was clear from the moment I first received the news that Margaret Atwood has chosen you.” We’d met once in Toronto, had exchanged weird tales from the Bible, I’d sung her a somewhat racist Yiddish song, she’d laughed. I was her protégé, she my mentor in the Rolex scheme that brings artists of all disciplines together. ‘Protégé’ and ‘mentor’ are not necessarily comfortable words, hinting, as they do, faintly of dependence. I expected, I think, a series of conversations about my work, as with a helpful editor or writing friend. What I didn’t expect was the fun. We co-wrote a serial story together on the literacy—encouraging site Wattpad. Atwood guest-starred in the zombie running game app I co-created. We’ve swapped jokes and odd tales. She turns out to know almost as many Hebrew folk songs as I do. She agreed to be chased offstage by zombies in Venice last week, as part of our presentation alongside other creative pairings in the scheme including musicians Gilberto Gil and Dina El Wedidi, artists William Kentridge and Mateo Lopez. The relationship has also stretched me in ways I didn’t anticipate. Margaret invited me to go birdwatching with her in Cuba, which involved roughing it in the Zapata swamp. We’re planning a trip to the Arctic together. Now that she’s introduced me to the natural
world, I find environmental themes creeping into my work, unexpected and unbidden. I’m aware that it’s a privilege. More than a year of learning about writing, it’s been a year of learning about living.”

ARMITSTEAD, Claire. “From Busiers to Swishy Trousers: How Important Is Clothing in Literature?”  *Guardian.Co.Uk* 9 September 2013: Online. Extract: “Napoleon forgot to pack the winter clothing for Russia, the US army got the trousers wrong in Korea and the second-world-war habit of striking matches on trouser zippers was an open invitation to snipers. So said Margaret Atwood, in a Guardian book club session on *The Blind Assassin*, in which she also revealed she had a large library of military books. ‘I’m very interested in clothing technologies and the effects that they had on armies. It’s a neglected field of study,’ she said. For instance, ‘the pants in the Korean War were made of nylon, but nylon when you walk goes poosh, poosh, poosh. It made people very audible. Bad clothing to have for a war that was fought a lot in the dark by guerrillas.’ Atwood was responding to a question about how she researched her historical fiction, and it set us thinking about the role of clothing in literature. Clearly, it’s important for writers of historical romances to know their basques from their bustiers (as it is for chick-lit authors to have a good brand sense), but clothes in fiction are far more than mere window dressing....” Available from: http://www.theguardian.com/books/booksblog/2013/sep/09/clothing-in-literature-margaret-atwood. (1 July 2014).

BAILEY, John. “The Bard Gets a Makeover.” *The Age* (Melbourne, Australia) 13 September 2013 Section: Shortlist: 3. Excerpt: “Shakespeare’s plays are set for a novel makeover as a collection of high-profile authors prepares to pen prose versions of his works. Margaret Atwood has put up her hand for *The Tempest*—a perfect fit, given her recent science-fiction forays blurring the boundaries between the human and animal.”

BARBER, John. “The A List Gathers for Purdy’s A-Frame; Canadian Writers and Entertainers Are Holding a Fundraiser to Save the Cabin Where Our Unofficial National Poet Found His Voice.” *Globe and Mail* 6 February 2013 Section: Globe Review: L5. Excerpt: “Something funny is happening in Toronto this winter: A group of leading Canadian literary figures is appealing to corporations to support the nation’s poetry. ‘It is to laugh,’ confesses one of them, writer Marni Jackson. ‘To get people behind the cause of poetry takes a certain amount of imagination.’ But imagination, if not money, is one thing the Al Purdy A-Frame Association has in abundance. Growing out of an alarm about the imminent destruction of the famous backwoods cabin where poet Al Purdy magically emerged as the seminal voice of a new Canadian literature, the group has spent years scavenging support in hopes of saving the cabin and giving it new life as a retreat for emerging writers. Their latest coup: barn boards scrounged from a nearby demolition to replace long-rotted barn boards Purdy and his wife, Eurithe, themselves scrounged 50 years ago to clad their rickety home. On Wednesday, the Purdy association is shooting for the moon with a gala fundraising concert in which leading writers and entertainers, including Margaret Atwood, Gordon Pinsent, Gord Downie and Dennis Lee, will read and riff on all things Purdy.”

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“Atwood Joins Arts and Letters.” *Globe and Mail* 27 February 2013 Section: Globe Review: L8. Excerpt: “Margaret Atwood has joined a distinguished group of colleagues and predecessors by accepting the E.J. Pratt Honorary Membership for Literature at Toronto’s venerable Arts and Letters Club. Among the other literary figures who have been part of the club since its founding in 1908 are Marshall McLuhan, Robertson Davies
and Atwood’s ex-professor, Northrop Frye. ‘We are delighted that she has accepted
honorary membership,’ president Richard Moorhouse said.” For more on the Club see:

--- “Atwood Tries Another Side of the Giller.” Globe and Mail 14 February 2013 Section:
Globe Review: L7. Excerpt: “Canadian author and leading literary ambassador Margaret
Atwood would sooner be judge than contestant for the 20th anniversary of the Scotiabank
Giller Prize, having withdrawn her upcoming novel from competition in order to serve her
fourth stint on the Giller jury. Atwood’s upcoming MaddAdam, the last novel of a
futuristic trilogy that began with Oryx and Crake, is scheduled to be published this
September. But it will not be among the 150 books that she and her fellow jurors are
scheduled to read before then, according to Giller Prize executive director Elana
Rabinovitch. Atwood’s role on the jury ‘means the book will not be eligible for this year’s
prize,’ Rabinovitch confirmed. Atwood, a long-time member of the Giller advisory board,
has presided on the jury three times previously. She won the award once, in 1996, for
Alias Grace. The author was ‘very excited’ about serving a fourth time for the award’s
20th anniversary, according to Rabinovitch. ‘I think she understood it was very important
to us and she wanted to be of help.’ Joining Atwood on the three-person jury this year will
be Esi Edugyan, winner of the 2011 Giller for Half-Blood Blues, and U.S. author Jonathan
Lethem, best known for his 1999 novel Motherless Brooklyn. For the first time since 2008,
the Giller jury includes two Canadians, departing from the recent practice of appointing
one Canadian and two foreign writers. ‘We thought it was important for the 20th
anniversary that we have two Canadian jurors,’ Rabinovitch said.”

Poloz says he is ‘absolutely open’ to the idea of putting an identifiable woman back on
Canada’s currency, but that will have to wait until the next rollout of bills. The central
bank has taken heat from women’s groups for removing the so-called Famous Five,
relating to the Supreme Court case that recognized women as persons, from the $50 note
in the most recent rollout of polymer bills. Poloz acknowledges he had a weighty petition
with 22,000 signatures land on his desk recently drawing his attention to the omission.
The petition, organized by author and historian Merna Forster, has been signed by a
number of luminaries, including author Margaret Atwood.”

BLAND, Jared and Lisan JUTRAS. “Bestsellers.” Globe and Mail 14 September 2013
Section: Books: R25. Excerpt: “How’s this for meta: Margaret Atwood granted
permission for a real-life video game to be made based on the fictional video game played
by characters in her MaddAdam trilogy. It’s called ‘Intestinal Parasites,’ and apparently
it’s quite hard. Or at least for Atwood, who told Globe Books she stalled in the game’s
third level, and needs to put some practice time in.”

BRADSHAW, James. “Atwood Leads the Charge Against Fake Turf at U of T.” Globe and
Mail 14 March 2013 Section: National News: A5. Extract: “Margaret Atwood is rallying
her legions of social-media followers against the University of Toronto’s plan to turf one
of its largest green spaces in favour of artificial playing fields. The esteemed novelist and
U of T alumna has become more vocal of late, hinting through Twitter that the plan could
jeopardize her future donations to the university. Her advocacy has given renewed
momentum to a noisy debate started last month by professors, students and alumni over
the plans to use Pan/Parapan American Games funding to help build a pair of artificial
field-hockey surfaces on the school’s storied ‘back campus’ field. But university officials are standing fast, insisting the project will go ahead and promising a wide range of students will benefit. The plan’s detractors have voiced a range of concerns, fearing access to the field will be restricted, that artificial turf raises environmental and health concerns, and that the synthetic surfaces will be an affront to the heritage sites around them. University officials say they are sympathetic to the aesthetic downside, but say replacing the chronically muddy, churned-up grass will triple the time when the field is available to students, and that health warnings being circulated are ‘scaremongering.’ ‘So, @UofTINews: as a soon-to-be dead alum w. $ to leave, am I annoyed by the anti-green plan? Y!,’ read one of Ms. Atwood’s more provocative tweets. ‘That is Ms. Atwood’s prerogative,’ said Scott Mabury, U of T’s vice-president, university operations, adding that he hasn’t heard such warnings from other alumni. ‘We all like natural grass better, but the needs of our students lead us to taking advantage of great opportunities like this to make sure the university’s dollar goes as far as possible.’’’ Epilogue: Atwood and her supporters lost this cause. See “City Turf’s Bid to Keep U of T Field Au Naturel.” Toronto Star 13 June 2013 Section: News: A1. Excerpt: “Toronto city council has decided to end the turf war over the University of Toronto’s back campus sports field. Bowing to the possibility of facing a lawsuit, council voted 31-12 Wednesday to support artificial turf, which officials say is needed in order for the university to host field hockey during the 2015 Pan Am Games.”


BURGESS, Kaya. “Margaret Atwood’s Domain Name Warning.” The Times 13 September 2013 Section: UK News: s.p. Excerpt: “Many novelists cloister themselves away from the modern world while writing, but there is no escaping the digital age, as Margaret Atwood found when inventing a suicide site called Nitee-Nite.com in her novel Oryx and Crake, where characters tailor their own bespoke deaths. ‘I had to change the spelling,’ she said. ‘It turned out there was a children’s sleepwear company called Nighty Night and they would not have been pleased at all.’ Yet the risk runs both ways. ‘You want to grab all the domain names for your book titles,’ advised Atwood, 73, whose new novel MaddAddam is out. ‘If you don’t, you’ll find your book title is the domain name for a pornography site.’” Available from: Lexis-Nexis.

BYGRAVE, Melanie. “Top Authors Team Up With University.” Great Yarmouth Mercury 27 December 2013 Section: ROP: s.p. Atwood and James Lasdun to join The University of East Anglia (UEA) as UNESCO City of Literature visiting professors. They will each spend the spring semester at the university helping students to develop their creative writing skills through a series of master classes and individual tutorials. They will also appear at the university’s spring literary festival—Lasdun on Wednesday, 12 February 2014 and Atwood on Wednesday, 26 February. Atwood will also deliver the annual Sebald Lecture at the British Library on Tuesday, 18 February. ‘Atwood in Translationland’ will explore her adventures with translations in 44 languages over 45 years.” Available from: Lexis-Nexis.

CHURCH, Elizabeth. “Report on Proposed Island Airport Expansion Expected to Cost $1-Million.” Globe and Mail 7 May 2013 Section: Toronto News: A9. Atwood added her support to the group. NOJetsTO, which was opposed to the proposal by Porter Airlines to
expand the downtown airport.

DEVINE, Cate. “Book Festival.” The Herald (Glasgow) 26 August 2013 Section: HS-Features: 20. Atwood at the Edinburgh International Book Festival. Excerpt: “An adoring audience greeted the cult-like presence of Margaret Atwood, delivering the first-ever public reading of MaddAddam, the brilliant, challenging and chilling final book of the trilogy that began with Oryx & Crake and was followed by The Year of the Flood. The author’s extraordinary grasp of that latest technological development, hacking, and a highly-honed environmental consciousness were to the fore. Her weird vision of the future was articulated with confidence. ‘I don’t usually use things that don’t already give us signs of their existence,’ she said, enigmatically. Throwing out aphorisms like alms to her followers, the high priestess of terrifying possible futures ended with a note of hope. ‘One of the reasons for writing these books is so that these things don’t happen,’ she said.”

ERMELINO, Louis. “Our Margaret Atwood: Conclusion of Her Trilogy Finds Her Big Fan Base.” Publisher’s Weekly 13 September 2013 Section: News: 37. Excerpt: “Margaret Atwood is Canadian, but, Stateside, we might easily forget that fact because we are just so crazy for her writing. As Nan Talese, who has been Atwood’s publisher in the U.S. for 37 years, says, ‘She has expanded my mind with each of her works.’ Indeed. Along the way, Atwood seems to have built an expansive readership for her novels and her nonfiction work. The Blind Assassin (2000), her Booker Prize-winning novel, sold over half a million copies. This week, the conclusion to her futuristic trilogy, MaddAddam, shows up on our Hardcover Fiction list at #9 with over 7,000 copies sold in its debut week. The first book, Oryx & Crake, published in 2003, and the second, The Year of the Flood (2009), together sold close to 400,000 copies. Fans will revel in the return of the characters they first became attached to 10 years ago, while first-timers have a lot to look forward to. Talese in her editor’s note calls Atwood ‘a veritable promotion machine’ who has ‘legions of Twitter fans.’ Atwood started promoting MaddAddam in the U.K. this August and will appear in Ireland, the Netherlands, the U.S., and Canada through December....”

FLOOD, Alison. “National: Book Auction to Shine Light on the Secrets of Quidditch.” The Guardian 18 May 2013 Section: Guardian Home Pages: 18. Excerpt: “A ground-breaking charity auction of annotated first editions from 50 major contemporary writers will give unprecedented insight into how the classic titles came to be. Fifty authors including Margaret Atwood, Nadine Gordimer, Philip Pullman, [J.K. Rowling], Tom Stoppard and Ian McEwan have each donated a first edition of one of their most famous works, with each book extensively annotated or illustrated by the writer. Taking place next Tuesday in aid of English Pen, the auction is expected to raise hundreds of thousands of pounds for the writers’ charity.”

GEDDEDES, Jonathan. “Third Time Unlucky.” Evening Times (Glasgow) 17 July 2013 Section: HS-News: 26. Atwood approves using a line from Oryx and Crake as an album title from singer Laura Donnelly and guitarist/programmer Andrea Gobbi. Extract: “I’m very influenced by songs and books when I write...’ [Gobbi said]. ‘That particular phrase, “Turn All Memory to White Noise,” is at the end of the book and is very significant; it related a lot to the way I felt and I decided that would be the title of the album. We had to ask Margaret Atwood and her reply was that she wanted to read the lyrics first. We were obviously a bit nervous, but after a wee while she got back to us and said she was delighted. The approval of such a writer made us feel really good, especially Laura, as she writes most of the lyrics.’”
HENSCHEL, S. J. “Margaret Atwood.” *AudioFile* 22.4 (December 2013/January 2-14): 34-35. The article focuses on Atwood’s audiobooks, especially *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*. Atwood has selected the voices for her audiobooks with the help of Random House audio producer Orli Moscovitz.

HEWLETT, Jason. “Hope, Zombies: They’re Related; Renowned Author Makes Profound Connections.” *Kamloops Daily News* (British Columbia) 16 February 2013 Section: News: A4. Report of Atwood’s lecture on zombies at Thompson Rivers University. Excerpt: “The horde of people who packed the Grand Hall didn’t have to check their brains at the door… as Atwood, who’s been called ‘a scintillating wordsmith’ and ‘expert literary critic’ by *The Economist*, put meaning into her lecture. Someone who enjoys tracing literary genealogy, Atwood looked at the origins of zombies and other literary monsters and how they reflect the societal views of the day. She did so with razor-sharp wit and humour during her lecture entitled ‘The Evolution of the Zombie: Their Past and Future.’ ‘I could have called it ‘Zombies: Their Ancestry and Function or Things Fall Apart,’ ” she said. Although zombie imagery is taken from history, including depictions of the Black Plague and accounts from the two world wars and Nazi concentration camps, the current zombie craze is reflective of our modern age, she said. ‘The future back in the 1930s was very beckoning and bright and much more streamlined,’ she said. ‘But we’re finding it a lot more ominous these days, what with hurricanes and climate change.’ She said vampires, with their allusions to wealth and sexual prowess, reflect more prosperous times. Even Frankenstein’s monster displayed the intelligence and personal growth of the early 19th century. Zombies are shambling and soulless monsters like the people we encounter on morning commutes to and from work, said Atwood. ‘We live in cities now, far from sources of food, not knowing our neighbours,’ she said. ‘Zombies are the horrifying crowd of the urban horde; their grasping hands reach out for something which, if you gave it to them, would destroy you.’ There is a plus side to the mindlessness though, she said. Zombies exist in an eternal now because they lack memories and foresight. They have, like many people, no goals or responsibilities. Atwood is often asked at events like the one at TRU if there’s hope for society. She said there is because, with hope, people make an effort. She said zombies are essentially people without the hope. ‘And I wish you hope.’”

HUNT, Stephen. “Choreography That Reads Like Literature.” *Calgary Herald* (Alberta) 31 August 2013 Section: Entertainment: C3. Excerpt: “When it came time to search for a little artistic inspiration to help her create her new dance piece, Oriana Pagnotta turned to a reliable old literary friend: Margaret Atwood. It wasn’t exactly random—each of the choreographers in the 2013 Alberta Dance Festival were asked to take as the launching place for their new piece another artistic creation, whether poetry or prose or painting…. In Pagnotta’s case, the inspiration was Atwood’s debut novel, *The Edible Woman*. ‘I love it,’ she says. ‘I’ve read it several times over the years, and just keep coming back to it, so I was really excited to get to dig into it. ‘There’s a lot of imagery around baking and being disassociated,’ she adds, ‘where your head is sort of not part of your physical body, which struck me as a strong physical image, where the character is getting caught up in her life and feeling out of control, so I took some of those images of being disassociated from your body and this weird abstraction of baking and doing dishes in to the piece that I’m working on.’ While Pagnotta concedes that drawing on inspirations from other genres of art is something that choreographers do quite regularly—a ballet inspired by the songs of
k.d. lang, anyone?—this edition of the Alberta Dance Festival blurs the lines between the genres a little more than is usual.”

JASIEWICZ, Ewa. “Activist Victory.” New Internationalist 462 (May 2013): 10-11. Excerpt: “Électricité de France (EDF) has suffered a humiliating climb-down after public pressure forced it to drop a $7.5-million lawsuit against the climate campaign group No Dash for Gas. ...Resistance to the case ignited over Twitter. In just three weeks, 64,000 people signed a petition instigated by the parents of defendant Claire Faust— including Naomi Klein, Noam Chomsky and Margaret Atwood. EDF’s Facebook wall was sabotaged daily and a website called EDF-OFF was designed to help people switch from EDF to greener energy suppliers. A protest called ‘Let’s talk PEOPLE power’ was launched in advance of the company’s 1 May AGM. An EDF recruitment event at Oxford University was targeted by a gospel style flash mob. The lawsuit was raised in parliament; while one of Britain’s leading consultants on corporate sustainability and reputation—Brendan May of the Robertsbridge Group—warned EDF that it risked ‘reputational suicide’ through its legal strategy.”

KEATING, Sara. “What Does Wattpad Offer Established Authors Like Atwood?” Irish Times 16 November 2013 Section: Weekend: 13. Excerpt: “On a recent visit to Dublin, ... Margaret Atwood spoke fervently about the opportunities that digital books offer the publishing industry for developing new relationships with readers. Atwood has always been interested in the future and in the impact that science and technology may have on the evolution of society. From her 1985 book The Handmaid’s Tale (Kindle edition £5.98) to her most recent climate-change trilogy, which culminated earlier this year with the publication of the final instalment, MaddAddam (Kindle edition £8.75), the Canadian writer has displayed a brave commitment to exploring the most contemporary of issues, from the genetic modification of food to genetic selection. ... Atwood’s zealous adoption of new narrative formats in her work is equally impressive. For the past few years she has acted as the public figurehead of Wattpad, a free self-publishing, social-networking site that allows writers to get immediate feedback from readers, who can submit stories to the site from their computers or phones. ... Atwood is an established name, with a history of critical as well as commercial success, so what does Wattpad offer her? In terms of developing her craft, perhaps very little. Atwood surely doesn’t need the plot suggestions of her fans to fuel her fertile imagination. ... But Wattpad has, crucially, given her access to a younger audience. The predominant users of the site are young adults, and Atwood has tailored the work she has made available on the site to their dominant tastes. While Atwood has linked her collaboration with Alderman to the Victorian serial tradition used by Dickens among others, the popularity of the form among Wattpad readers more likely reflects the influence of television formats, particularly the soap opera.”

KELLAWAY, Kate. “Observer: New Review: Interview: ‘Writing Was a Drug I Couldn’t Stop ’Taking’: At 21, Samantha Shannon Has Just Picked Up a Degree in English—and a Six-Figure Publishing Deal for Her Fantasy Novel Sequence Set in a Dark, Dystopian Future. Already There Is Talk of ‘the New JK Rowling.’” The Observer (England) 11 August 2013 Section: Observer Review Pages: 12. In the interview, Shannon discusses her literary influences and reveals that “Her own inspiration... was the 14th-century Middle English poem ‘Pearl.’ She also reveals that the entire book would never have materialized without Margaret Atwood’s The Handmaid’s Tale. ‘This was my trigger for wanting to write a dystopian novel.... If I had to pick out one book that changed me, it was definitely
that one. It gave me my feminist awakening as well.”

KENNY, Amy. “Leave Them Laughing, and in Awe; Author Atwood Manages to Mix Some Merriment in During Talk on Book’s Macabre Storyline.” Hamilton Spectator 29 November 2013 Section: CANADA / WORLD: A8. Excerpt: “You might not think an evening discussion about dystopia could keep people laughing for an hour, but no one leads a postapocalyptic chat like Margaret Atwood. The mood at the Royal Botanical Gardens was downright cheerful as Atwood read from and answered questions about MaddAddam—the final book in the speculative fiction trilogy she started in 2003 with Oryx and Crake (2009’s second instalment, The Year of the Flood, was recently named one of CBC’s Canada Reads picks for 2014). MaddAddam’s subject matter led audience members to ask, not only about the book, but about Atwood’s view of our current reality. ‘Are you optimistic about Canada’s youth?’ came one question. Atwood noted various worrisome points (the discrepancy between the concentration of wealth at one end of the spectrum versus the number of people in low-paying temporary jobs, political cynicism, disaffected populations), but noted that, on the whole, she remains optimistic. She said that, as a writer, she has to be optimistic to believe she can finish writing books. [Atwood even offered] some insight into the creative process for a Giller-winning author. ‘I’m the person with the sign on their door that says do not disturb, but the door is open,’ she said. ‘I write well in planes because no one phones.’”

LAZO, Luz. “Thousands Pack Mall to Chat Up Favorite Authors.” Washington Post 22 September 2013 Section: Metro: C07. Among those present at the National Book Festival was Atwood who “drew laughs from the audience when she talked about the competition between e-readers and paper books. When asked to list the five books she would bring with her if she were sent to a desolate island, Atwood asked why she would have to settle on only five when she could bring a Kindle. ‘In a perfect world they are complimentary, and there is room for both,’ she said.”

LAZURKO, Anne. “Reading Atwood.” Country Guide Ontario 132.9 (1 August 2013): 27-30. Excerpt: “Along with scientists from BirdLife International and Nature Canada, Atwood was part of a recent tour of Grasslands National Park and surrounding community pastures near Val Marie, Sask., population 350. The tour was organized by Public Pastures-Public Interest (PPPI), an independent group of ranchers, First Nations people, scientists, hunters, and naturalists. Ottawa has managed these pastures for decades, leasing them out to ranchers at rates that other cattlemen sometimes see as subsidies. In return, professional managers run the cattle in ways that protect what can be a fragile environment. Now, Ottawa is turning the pastures back to the province, and the province is proposing to sell the pastures to the highest bidders. The PPPI group believes they should stay publicly managed because it says that’s the best way to ensure the survival of both the ranchers and the 32 at-risk wild species that call these pastures home.” Available from: http://www.country-guide.ca/2013/08/09/reading-atwood/43155/. (1 July 2014).

LEDERMAN, Marsha. “Atwood Opera Brings Poet’s Struggle to Life; Author Collaborating with Composer Tobin Stokes to Stage Vancouver Production Based on Life of Canadian Pauline Johnson.” Globe and Mail 16 December 2013 Section: Globe Review: L5. Excerpt: “Margaret Atwood wasn’t in the large and lively crowd, but her words filled the room. It was the first public sing-through of Atwood’s Pauline, an opera about the Canadian poet Pauline Johnson composed by Tobin Stokes and commissioned by City Opera Vancouver. For the historic occasion, the Carnegie Centre in the heart of
Vancouver’s Downtown Eastside was packed with people ranging from the general director of the larger Vancouver Opera company to absolute neophytes.... Atwood has set *Pauline* in March, 1913, in the final week of the poet’s life. Dying in terrific pain from breast cancer, and in a hallucinatory state from morphine, Johnson accepts visitors—some real, some imagined. Among the real visitors is her disapproving sister, Eva, who, upon arrival, instantly takes Pauline to task for the liberal life she has led—as a poet, actress and lover. ‘What interested me was that it was this rather convoluted story involving two sisters, Eva and Pauline, and they had very different ideas about how to live in the world,’ says Atwood—who already knew her subject well before writing the libretto.... Like many Canadians, Atwood was first introduced to Johnson’s work in elementary school. After that, Johnson’s work ‘kind of dropped out of sight,’ says Atwood, who helped bring Johnson back into the conversation. Atwood was not at the Carnegie event, but she did attend a workshop a few weeks before, and heard for the first time the words—hers and Johnson’s—sung by Rose-Ellen Nichols as Pauline. Nichols happens to be of Coast Salish heritage.... ‘What was very cheering to me was that the person playing Pauline was in it heart and soul. And that she made everybody cry,’ says Atwood. Did she cry? ‘I’m a pretty dried up old creature, but I thought it was pretty touching. She did a good death scene....’ When asked whether she would write another opera libretto, Atwood was non-committal. ‘I never predict the future, especially at this time in my life. I could drop dead any minute,’ she deadpanned. She is planning to be in Vancouver for the opera’s premiere next May at the newly opened York Theatre. ‘Unless I drop dead,’ she offers again. ‘Well you know that’s what Pauline does at the end. But that was somewhat predictable.’”


Section: Entertainment: E12. Excerpt: “Those sisters in zombie fiction, the novelists Margaret Atwood and Naomi Alderman, took the easy way out, sneaking through a rear door in the centuries-old library of a former Benedictine monastery on the Venetian island of San Giorgio Maggiore, just as two of their vacant-eyed, blood-splattered progeny were about to dine on them. The ensuing laughter of their audience subsided somewhat when the frustrated zombies turned around to face the rest of us, but that is a tale for another time. The audience, I should add, had come a couple of weeks ago to this historic panelled chamber—and now part of what is known as the Giorgio Cini Foundation—to hear the two women talk shop as part of the Arts Weekend climaxing the sixth biennial cycle of the Rolex Mentor and Protégé Arts Initiative....With tongues firmly lodged in cheeks, Alderman and Atwood regaled their listeners, including 100 or so invited journalists from around the world (myself included), with arcane information about the perverse and the paranormal. A day later, in the elegant grand salon of the Hotel Danieli, they continued their conversation over coffee, with Atwood admitting that she came to her interest in perverse behaviour in part as a student of the Salem Witch Trials at Harvard University under the guidance of that great scholar of Puritanism, Perry Miller (to whom she eventually dedicated *The Handmaid’s Tale*). ‘The utopian and the dystopian are joined at the hip,’ she had warned her Rolex Arts Weekend listeners, pointing out that her own specialty, speculative fiction, may be futuristic but is always rooted in processes already set in motion. ‘This stuff is not new,’ she insisted. ‘The American imagination has always been preoccupied with dark forces. It’s all in *The Scarlet Letter.*’”

MALENEWY, Ian. “Backlash Against Digital Spying on Citizens Begins; Limits to the
Power of State Surveillance in Digital Age Must Be Enshrined in Law.” *Irish Times* 23 December 2013 Section: Opinion: 12. Excerpt: “Last week, 562 authors from 81 countries, including Margaret Atwood, Ian McEwan, Arundhati Roy and J.M. Coetzee, put their names to a petition which attempted to ‘launch an appeal in defence of civil liberties against surveillance by corporations and governments.’ They state that ‘a person under surveillance is no longer free; a society under surveillance is no longer a democracy. To maintain any validity, our democratic rights must apply in virtual as in real space.’”

MANSFIELD, Susan. “Book Festival: Ladies Day Provides a Fine Vintage.” *The Scotsman* 26 August 2013: 33. Atwood discusses *The Blind Assassin* at the Edinburgh International Book Festival. Excerpt: “Atwood had a couple of false starts as she tried to find her way into the story, which is narrated by octogenarian Iris, and looks back on more than 70 years of family history. At first, she thought her protagonist would be dead, then she started writing about two journalists, a man and a woman, investigating the family story, ‘but they started having an affair with one another, which took over the book, so they had to be shut in a drawer.’ Once she had found her narrator, she compiled an intricate plan of the century, on which she could plot the interweaving of the characters’ lives with real-life events. She described how she had walked around Toronto until she found the exact spot where Iris’s sister Laura drives her car off a bridge, and how her ‘omnivorous’ reading of pulp science-fiction magazines of the 1940s and 1950s fed into the story-within-a-story from which the book takes its title. Those who admitted being surprised by the book’s big revelation were admonished politely: the clues are in the clothing.”

MARTINUk, Susan. “Let’s Ignore Celebrity Popularity Contests.” *Calgary Herald* (Alberta) 25 October 2014 Section: Editorial Page: A12. A recent poll found David Suzuki Canada’s “most admired Canadian,” Second place (with 50 per cent approval) went to Rick Hansen, (wheel chair athlete). Peter Mansbridge (CBC announcer) followed with an admiration rate of 48 per cent, and Margaret Atwood ranked fourth (just one week after Alice Munro wins a Nobel Prize for literature?), along with (Liberal leader) Justin Trudeau at 34 per cent.

MEDLEY, Mark. “Coady’s Short Stories Win Giller; Edmonton Author’s Award Also Puts Anansi Press in Spotlight.” *Edmonton Journal* 6 November 2013 Section: Arts & Life: D1. Excerpt: “For the first time since 2006, and only the fourth time in the award’s history, a short story collection has won the Scotiabank Giller Prize. Lynn Coady was awarded Canada’s most prestigious literary prize for her book of stories, *Hellgoing*. at a gala ceremony in Toronto....In total, the jury considered 147 titles submitted by 61 publishers. ‘We liked them all,’ said [jury-member] Atwood. ‘We liked all of the 13 that were on the longlist. So we put our seal of excellent [sic?] approval on all of them, but we’re only allowed to pick one. But if we had the authority, we would have given prizes to all of them. Which, in a way, we did. But circumstances force us to pick only one.’ Atwood then proceeded to explain how the jury chose Coady’s collection. ‘We took a piece of paper each, we wrote down our top three, unbeknownst to the other (jurors),’ she said. ‘We folded up the piece of paper. Then we unfolded the pieces of paper and read out the results.’”

he wanted to establish a prize for non-fiction writers. Taylor had been a writer for much of his career—foreign correspondent for *The Globe and Mail*, author of four books, including *Radical Tories* and *Six Journeys*—but the latter stages of his life had been taken up by the family business; the son of legendary breeder E. P. Taylor, he served as president of Windfields Farms and director of the Breeders’ Cup. Still, Taylor understood the difficulties facing writers better than most. ‘He loved his fellow writers,’ Noreen says. ‘He said, “This is what I want to do.”’ He’d been following the Giller Prize, seeing how it went. I said great. And then he died.’ The cause was cancer. He was 62 years old. ‘I never thought he’d die,’ she says. ‘I thought he was Superman. And he did. And then I thought, “OK, now what do I do?” She was unsure if a prize was a good idea; would it be seen as a vanity project? Taylor turned to Margaret Atwood, and her husband Graeme Gibson, for advice. They supported the plan, and put her in touch with people in the writing community, including the professor and literary scholar David Staines, who was instrumental in founding the Giller Prize. ‘I thought it was a great idea,’ says Staines, one of the prize’s four trustees. ‘The Giller had been established a few years earlier, in 1994, and it would be great to have an award for non-fiction. Non-fiction seemed to be ascendant in the United States, but it hadn’t really made its place in Canada yet. And so I thought it was perfect timing.’ The first ceremony was held May 8, 2000, at the Four Seasons Hotel in Toronto.”

PHILLIPS, Caroline. “Atwood Takes Starch Out of Literary Luncheon; Author Playful at Ottawa Writers’ Festival Event.” *Ottawa Citizen* 30 September 2013 Section: News: B4. Excerpt: “You knew it wasn’t going to be a stuffy literary event when Margaret Atwood, sensing she was being photographed, began making bunny ears behind her luncheon mates, Hattie Klotz and Sean Wilson…. Atwood was in town to appear at the festival and was the star of its luncheon, held Tuesday at the chic eatery in the ByWard Market. Some 100 guests paid $85 to do lunch with the Canadian literary icon at the sold-out event in support of children’s literacy programs. Atwood was funny and clever in her public conversation with Wilson about her latest novel, *MaddAddam*. Everyone received a copy at the lunch, which served up a creative menu thematic to the novel.”

ROCKINGHAM, Graham. “‘I’m Singing It for Tom. For That I Am Truly Honoured’; Local Musician and Longtime Friend to Perform at Memorial.” *Hamilton Spectator* 8 March 2013 Section: Local: A1. “When [singer] Stompin’ Tom Connors died at age 77, not only did a local Hamilton artist play at his memorial—but tributes flowed in from many celebrities including Atwood who tweeted: ‘Just heard that #StompinTom died ... Grief! He was iconic. Bud the Spud from the Big Red Mud will live forever in my earworm collection.’”

SANATI, Mercedeh. “On the Radar.” *Globe and Mail* 10 August 2013 Section: Travel: T4. Excerpt: “Margaret Atwood and Graeme Gibson headline Adventure Canada’s two-week voyage from Saint Pierre to Kuujjuaq (June 19 to July 2, 2014). The acclaimed Canadian authors and avid birders will join in shore excursions that explore the area’s rugged landscape and diverse wildlife, which includes seabirds, whales and seals. Highlights include visiting the fjords of Gros Morne National Park and the wilderness of Torngat Mountains National Park.”

Booker Prize will be open to American novels from next year was greeted with a collective bleat of dismay. ‘The Booker will now lose its distinctiveness,’ worried Melvyn Bragg. ‘It’s rather like a British company being taken over by some worldwide conglomerate….’ At present, to be clear, the prize is open to any novel written in English, by writers from the Commonwealth, Ireland or Zimbabwe. Winners of the Booker include Canadians (Margaret Atwood), Australians (Peter Carey), Indians (Kiran Desai), Irish (Ann Enright) and Africans (Ben Okri). … If the prize had been thrown open to the Americans in 2000 I’d happily have backed Margaret Atwood’s The Blind Assassin against the fretful windbaggery of Philip Roth’s The Human Stain…. It’s not about the nationality, or where people live. Of course US novels should be included: they will only pop up on the shortlist as often as any other nationality, and we’ll all forget we were such scaredy-cats.” Available from: Lexis-Nexis.

SHANAHAN, Noreen. “Poet’s Journey to Self-Awareness Resulted in a Prolific Output of Verse; She Triumphed Over Adversity With Education, Psychoanalysis and an Auspicious Tarot Reading by Margaret Atwood.” Globe and Mail 5 February 2013 Section: Obituaries: S8. In an obituary on Elizabeth Brewster, “writer, librarian, professor” who died at age 90, Shanahan notes that Atwood’s influence on Brewster when she was down on herself: “In 1968 she met a young writer named Margaret Atwood who gave her a transformative tarot card reading. Both Dr. Brewster and Ms. Atwood were living in Edmonton at the time. Dr. Brewster was a librarian and Ms. Atwood a creative writing instructor at the University of Alberta. According to Dr. Brewster, the reading indicated that joy would replace sorrow in the second half of her life. The future would spill over with great promise and a prolific outpouring of verse. ‘I knew Elizabeth well when we were both living in Edmonton and kept up with her after that,’ Ms. Atwood wrote in an e-mail. ‘She was an honest poet, very open, very clear.’ Ms. Atwood’s influence stretched further than the tarot cards. She convinced Dr. Brewster to take over her [i.e. Atwood’s] creative writing class for the following academic year. Ms. Atwood also influenced the choice and arrangement of poems in her [i.e. Brewster’s] next book, Sunrise North, and suggested the title.”

SHULEVITZ, Judith. “Tomorrow’s Blistered Hellscape Today.” New Republic 7 October 2013 Section: Phenomenology: 14. Excerpt: “Every generation takes for granted beliefs or practices that strike later generations as unconscionable. Just try explaining to your children public executions, chattel slavery, or eugenics. Your offspring will gape, stunned, until it dawns on them that the society you’re raising them to take part in has an astonishing capacity not to think things through. So, what’s not being thought through right now? The competition is stiff: the continued use of fossil fuels when catastrophic storms batter our shores, feeding our children off toxin-leaching plastic tableware, etc., etc. You’d think that the professionals most likely to predict our regrets would be statisticians, trained as they are to rank the likelihood of negative outcomes. But prognostication of this sort is more gift than skill, since you need a finely tuned moral sensor as much as, if not more than, advanced numeracy. You can’t say what history will deem barbaric unless you feel a punch in the stomach every time you encounter it. This is why it was a novelist, not a statistician, who first sounded the alarm—for me—about a fast-tumbling cascade of changes I hadn’t thought hard about before. The novelist is Margaret Atwood….”

SHUTTLEWORTH, Joanne. “Atwood Enthralls at War Memorial Hall; Young and Old Find Something to Take Away From the Author’s Talk about Writing and the Future.” Guelph
Mercury (Ontario, Canada) 28 November 2013 Section: News: A3. Excerpt: “If Margaret Atwood ever decides to take up a second career, she should consider standup comedy. The famous Canadian author was the guest speaker at the University of Guelph’s Café Philosophique Wednesday evening and she thoroughly entertained the full house at War Memorial Hall. The evening had her reading from her latest book, MaddAddam, the third instalment in a dystopian trilogy that includes Oryx and Crake, and Year of the Flood. She described the series as ‘the rollicking, fun-filled annihilation of the human race,’ then added in a deadpan voice, ‘Some people find it gloomy. But it’s just a book.’ Catherine Bush, co-ordinator of the university’s creative writing program ... had a conversation with Atwood on stage that covered a broad spectrum including inspiration for the book, Atwood’s writing process and her view of the future of the world. The evening even had Atwood walking a water bottle across the table and making it talk like a puppet. This came after the question: Have you ever considered writing a novel with no people? ‘Once you have a robot or a non-human, you have a human,’ Atwood answered. ‘Watership Down with its talking bunnies—they are all human beings. Even a water bottle can become human.’ Question: Technology has changed the way we read. Has it altered the way you write? ‘In the 20th century we have film, radio, TV and the internet. Technology has given us more platforms for storytelling. I even wrote a zombie story online,’ Atwood said. Question: Why are dystopian novels so popular right now? ‘Dystopia is always a blueprint,’ Atwood said. ‘It says this is the path we are heading down. And it asks Do you want to go there? This is a world of diminishing opportunities for young people and the popularity is recognition of that. The 1800s were filled with utopian novels but they stopped with the First and Second World Wars. It’s hard to write positive stories when the world is so terrible.’ As for her fears for the future, ‘work on the ocean now,’ Atwood said. ‘The ocean produces oxygen. If the ocean stops the oxygen stops and that’s the end of us.’ Hundreds lined up to get an autographed book after the session.”

SOMERVILLE, Margaret. “The Fine Line between Utopia and Dystopia.” Ottawa Citizen 29 August 2013 Section: Editorial: A10. How Atwood helps explain Quebec’s Charter of Values which espouses the idea of a strictly secular society—laicization. Excerpt: “In her new novel, Atwood shows that seeking ‘perfection exacts a price’ on those who do not measure up. Atwood elaborates that ‘the perfect also pay.’ This is a valid warning. The utopian search for what is perceived as perfection, whether of people or a society, can easily become totalitarianism, despotism and tyranny, even if they are present in the form of velvet versions. Atwood refers to literary and historical examples of societies with utopian goals. None of them ended well, and most very badly. Atwood distinguishes between the desire for incremental improvements, a goal of all societies, and a utopian goal, on the grounds that, unlike a non-utopian society, a ‘utopia is usually a total blueprint. This is how we’re going to run everything; this is how everything fits.’ We can ponder whether the Parti Québécois’ plans with respect to the Charter of Quebec Values fit this pattern.”

TILLOTSON, Kristin. “No Moss Grows Under Atwood.” Star Tribune (Minneapolis) 22 September 2013 Section: Variety: 1E. Excerpt: “Some things Margaret Atwood’s been up to lately:
1 Launched MaddAddam on a Queen Mary cruise from New York to London in August.
2 Carried on a summer Twitter flirtation with raunchy comic Rob Delaney. (Him: ‘She
does literary triple axels on every page and doesn’t even SWEAT.’ Her: ‘Atwood in da Ahood. ... I will observe protocol from here forward, my love. Except when I don’t.’

3 Made plans to rewrite _The Tempest_ in modern prose as part of a 2016 celebration of the 400th anniversary of Shakespeare’s death.

4 Wrote the serial novel _Positron_, about prisoners and jailers taking turns switching roles, for the online fiction site Byliner.

5 Lent her name to the eco-friendly Atwood Blend of coffee made by Balzac’s, Toronto’s version of Dunn Bros.

6 Cowrote a serial about zombies on Wattpad, the YouTube for e-books.

7 Sang ‘The Mole Song,’ a hymn from her 2010 book _The Year of the Flood_, at a book event with Ursula Le Guin.

8 Helped crowdfund funds on Indiegogo for Fanado, a site designed to connect fans and artists online more frequently and efficiently.

9 Played the theremin, an early electronic instrument, on stage with the band One Ring Zero at an outdoor Toronto concert.

10 Latest cause: Saving the bees. (There’s a bee hero in _MaddAddam_.)

TIMSON, Judith. “O Canada! Let Not Just Our Sons Command.” _Toronto Star_ 24 October 2013 Section: Life: L1. Atwood supports changing wording in Canada’s national anthem from “in all thy sons command to in all of us command.” Excerpt: “A question for every woman and girl out there: When was the last time you referred to yourself as someone’s ‘son?’ Don’t bother, I already know the answer. It’s never. That’s why I find the pushback on updating our national anthem so irritating. A group of prominent women, including novelist Margaret Atwood, former prime minister Kim Campbell and thousands of citizens are campaigning for an update to the couplet, ‘True patriot love/in all thy sons command.’ They are reasonably suggesting that since women are dying for our country in its armed services, as well as holding up half its economy, flooding into its professions and still doing all that other kid-raising, dinner-making domestic stuff, it’s time to acknowledge their true patriot love, in one small inclusive change: ‘True patriot love/in all of us command....’ Atwood said the words ‘all thy sons command’ suggests that only male loyalty is being invoked. Restoring these lyrics to a gender-neutral version is [according to Atwood] ‘an easy fix to make,’ is ‘long overdue’ and would ‘make the anthem inclusive for all Canadians.’”

TOBAR, Hector. “Jacket Copy; Book Blurbs? Atwood Demurs.” _Los Angeles Times_ 10 November 2013 Section: Sunday Calendar: E2. Excerpt: “Writers published by the biggest New York houses get a certain kind of request all the time. Typically they come from the editors at those publishing houses. It will be an email or an actual book in the mail with a note attached that says something like this: ‘Jane Doe’s first novel is an exciting new take on an old story and we’d be so pleased if you’d give it a look. And if you deem it worthy, a few words of support on Jane’s behalf would give her novel a tremendous lift!’ The more famous the writer, the more blurbs requests he or she will get. They might come from friends of the famous writer too or from his or her editor or agent and their friends. Some writers (I won’t name them here) are famous in the book trade for blurring a lot (too much), and others for never blurring at all. The writer Margaret Atwood is definitely in the latter category, as an editor at Melville House reminded us last week. ‘Her assistant was kind enough to send along a hard copy of the form response Atwood sends out when she gets a blurb request now,’ writes editor Kirsten Reach. ‘I blurb only for the dead these
days,’ Atwood’s response begins. ... The rest of the response is a rhyming poem, is available on her website.” See: http://margaretatwood.ca/faqs-book-blurbs-poem/ (1 July 2014).

WATTS JR., James D. “Where to Start with Margaret Atwood?” Tulsa World (Oklahoma) 3 March 2013 Section: Scene: G4. Excerpt: “Margaret Atwood is the subject of the current Tulsa Reads, the citywide program that explores the life and works of a given author through a variety of media and activities…. [Atwood] is ... highly prolific and works in just about every imaginable literary form—fiction, nonfiction, poetry, children’s books, scripts for plays and films, even libretti for opera…. Which might beg the question: with so many ways of entering the various worlds that Margaret Atwood has created, what would be the best place to start exploring...? Tulsa Reads is project of the Oklahoma Center for Poets and Writers at Oklahoma State University, Tulsa Town Hall, the Tulsa City-County Library and the Tulsa World.”

WITHEY, Elizabeth. “Margaret, Please Meet Alanis ...; Mutual Admirers Atwood and Morissette Look Forward to Chat.” Edmonton Journal 21 November 2013 Section: What’s On: C1. Excerpt: “Pop rocker Alanis Morissette and acclaimed author Margaret Atwood have never spoken, but they’re mutual admirers and can’t wait to chew the fat in front of an audience Friday [22 November] at the Winspear Centre. When asked if she’d participate in the one-of-a kind talk organized by the University of Alberta’s Festival of Ideas, ‘it was an immediate yes,’ Morissette said from Vancouver with a hearty chuckle. ‘It’s an honour. Margaret Atwood is so smart and warm and I feel like when she writes, she channels. I hate to put that label on it for her. She’s got this incredible gift that she’s been generous enough to continue to use.’ ‘Oh, who wouldn’t agree?’ ‘Come on!’ Atwood said from Toronto. ‘I think it’s a scream. Possibly some people think it’s an odd thing for a writer to do. And that’s good.’ The talk is a bridge event for the biennial Festival of Ideas, which happens again in 2014. ... And the 74-year-old has no plans to slow down. With the trilogy complete, Atwood can now hunker down to work on what she calls an ‘unorthodox’ short story manuscript as well as a prose retelling of The Tempest. She’s one of several high-profile authors who’ve agreed to reinterpret a Shakespearean play in writing for a series being published by the Hogarth imprint. Her output is impressive, for any age, and she’s optimistic time is on her side. ‘Unless I get run over by a bus, judging from my mother’s family, I will live to be quite old,’ she said. ‘If I get the other genes, it might not be quite so long.’”

Scholarly Resources

ALBAN, Gillian M. E. “Medusa as Female Eye or Icon in Atwood, Murdoch, Carter, and Plath.” Mosaic: a Journal for the Interdisciplinary Study of Literature 46.4 (December 2013): 163-182. Excerpt: “The electrifying Medusa archetype, with her staring eyes and snakes for hair, petrifies her object. Since her force operates as an evil eye—’apotropaic, literally warding off or turning away the evils it embodies’ protecting as a talisman—she also creates, through her reflected gaze, a symbiosis between viewing subject and viewed object. Herself a victim, Medusa, through her gaze, avenges her own rape and decapitation by controlling her objects, while also embracing the needy with her mantle of power as apotropaic or deflective evil eye or icon. Angela Carter in ‘The Bloody Chamber’ embodies Medusa’s glare in a figure of avenging maternal justice whose Medusa gaze petrifies the enemy. Margaret Atwood in Cat’s Eye shows two girls trapped in a
perniciously symbiotic *doppelgänger* gaze; this gaze is deflected by a divine maternal icon rescuing Elaine in extremity. Sylvia Plath in her ‘Medusa’ finds this same ‘Lens of mercies’ unbearable, yet Mary Lynn Broe considers Plath’s ‘mother-hierophant’ in her ‘Medusa’ poem as an inspirational force, hovering between creativity and petrification….In Iris Murdoch’s *A Severed Head*, Medusa projects an objectifying, erotic look of knowledge, at once monstrous and divine. Thus the works considered in this essay strikingly present the dual power of Medusa rather than asserting her well-known, petrifying force….” (Author).

APPLETON, Sarah. “Freed From the Salt Mines of Virtue: Wicked Women in Margaret Atwood’s Novels.” *Margaret Atwood*. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 276-293. “Atwood, who insists that literature cannot do without bad behavior, clearly shows the worth of less-than-virtuous women in her works. Villainesses are important not only in fictional plots in Atwood’s view, but also in helping readers understand that women are multidimensional individuals who should never be condemned, even by feminists, to stereotypical roles.” (Author).

BAHRAWI, Nazry. “Hope of a Hopeless World: Eco-Teleology in Margaret Atwood’s *Oryx and Crake* and *The Year of the Flood*.” *Green Letters: Studies in Ecocriticism* 17.3 (2013): 251-263. “At the hands of Margaret Atwood, literary ecological tropes assume a dystopian demeanour. Through a comparative analysis of her related speculative fictions, *Oryx and Crake* and *The Year of the Flood*, this paper argues that Atwood’s ecocriticism is a desecularised manifesto that imagines a messianic form of ecotheology. It does so by first outlining expressions of ‘overhumanisation’ that act as Atwood’s critique of scientism. This essay makes the case that Atwood’s ecotheology is better figured as eco-telology that works by apophasis so as to articulate hope in a hopeless world. It concludes that Atwood’s eco-theology postulates the human subject as a ‘thing in between’ as theorised by David E. Klemm and William Schweiker, and gestures to Ernst Bloch’s idea of the ‘Not-Yet’ to feed its utopian desire.” (Author).

BANDYOPADHYAY, Debarati. “Ethics in *The Penelopiad.*” *Inhabited by Stories: Critical Essays on Tales Retold*. Eds. Nancy Barta-Smith and Danette DiMarco. Newcastle upon Tyne: Cambridge Scholars, 2012. 174-193. “In *The Penelopiad* (2005), Margaret Atwood attempts a contemporary appropriation of Odysseus’s tale by a controversial critique of patriarchal injustice to women…. Since Greek myths have gods acting as agents of heroes, they remain inextricably linked to religion, which often does not encourage revision or review for ethical inconsistencies…. The wisdom of Odysseus and the fidelity of Penelope to her husband are celebrated qualities in this context—an especially prominent moral choice when evaluated against the elopement of her cousin Helen with Paris and the other cousin Clytemnestra’s murder of her husband Agamemnon. Patriarchal interpretations of *The Odyssey* have heralded Odysseus as a paradigm of excellence in Western culture. In contrast, in *The Penelopiad*, Atwood questions the ethics of such interpretations and of Odysseus’s behavior.” (Author).

BANERJEE, Suparna. “Towards ‘Feminist Mothering’: Oppositional Maternal Practice in Margaret Atwood’s *Oryx and Crake.*” *Journal of International Women’s Studies* 14.1 (January 2013): 236-247. “In the present article I focus on Margaret Atwood’s presentation in *Oryx and Crake* (2003) of the patriarchal construct of motherhood, paying attention also to the way this theme here is linked up with the question of the woman’s/mother’s agency in personal life and in society. My exploration of this theme
would bring out Atwood’s critique of what has been identified as the patriarchal ‘institution’ of motherhood and her presentation of an instance of ‘mothering’ that both underlines the lacunae in the sexist ideology of motherhood and gestures toward an alternative. This alternative discourse of childrearing presents a counter narrative that both critiques and disrupts the patriarchal master narrative of motherhood and indicates the potentiality of a gynocentric mothering that gives cognizance to the mother’s needs as an individual and to the socio-political implication of motherwork.” (Author). Available from: http://vc.bridgew.edu/jiws/vol14/iss1/14/. (1 July 2014).

BARZILAI, Shuli. “From H.G. Wells’s Island to Margaret Atwood’s Paradice: Bio-Perversity and Its Ramifications.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 99-121. “Margaret Atwood’s eclectic and extensive reading is evident everywhere in her writing. Nonetheless, as the more than forty works of poetry, fiction, and nonfiction she has published to date indicate, Atwood shows no signs or symptoms of writerly anxiety. Neither the ‘immense anxieties of indebtedness’ that inhibit (mainly) male poets and critics according to Harold Bloom’s The Anxiety of Influence: A Theory of Poetry (1973), nor the ‘anxiety of authorship’ that afflicts women writers—an acculturated fear that they cannot create—according to Sandra Gilbert and Susan Gubar’s The Madwomen in the Attic (1979), seem to constitute an obstacle or blocking factor…. Rather, with varying degrees of explicitness, Atwood frequently pays tribute to her precursors; her works abound with references to writers who have informed and shaped her artistic vision. So how has Atwood managed to circumvent or overlook these two hypothesized hurdles, both the anxieties of influence and of authorship, which have indeed adversely affected other creators? In addressing this question, my analysis will focus on the ways in which Atwood’s 2003 novel, Oryx and Crake, simultaneously draws on and reaches beyond one of her eminent precursors: H.G. Wells’s 1896 science-fiction novel, The Island of Doctor Moreau.” (Author).


BENNER WILLIS, Jennifer. “The Handmaid’s Tale and Its Satirical Projection of the 1980s: Surveillance and Complicity.” MA thesis. Truman State University, 2013. v, 90 pp. “Because of the importance of historical context in the dystopian genre, this thesis analyzes Margaret Atwood’s The Handmaid’s Tale as a satirical extrapolation of the 1980s in the U.S. The first chapter explores the social surveillance being performed in the 1980s that encouraged women to take on traditional roles as wives and mothers as well as the rise of the post-feminist generation during this period. The second chapter analyzes the presence of patriarchal surveillance in The Handmaid’s Tale, comparing it to Foucault’s descriptions of surveillance in Discipline and Punish. The third chapter studies the main character, Offred, as a representative member of the post-feminist generation, and how that role involves her internalization of and complicity in the ideals of the dystopian society, Gilead.” (Author). For more see: MAI 52.2E (April 2014).

BENVENUTO, Mario Francisco and Rossella MICHIELENI. “The Social Power of Literature: How Could a Novel Resist to What Is Wrong With a Culture?” Linguistics and Literature Studies 1.2 (2013): 118-121. “This paper represents an attempt to describe the society of
‘norms’ and ideals which lead to the destruction of the body. *The Edible Woman* by Margaret Atwood lends itself well to an exploration of this complex condition. This is particularly true if we consider the fact that Margaret Atwood writes about the female body in terms of the culture that determines it. Atwood’s female bodies tell the story of the subjects’ experience within a system that seeks to consume them. Susan Bordo finds Foucault’s model of self-surveillance useful for the analysis of femininity [which] is reproduced through a process of self-normalization to cultural ideals of the perfect face or the perfect body. According to Susan Bordo, anorexia must be defined within a cultural context. Bordo feels that it is through eating disorders that resistance to the dominant ideological system is made known. But at the same time this resistance also destroys the contemporary female body. In conclusion we could claim that body image is strongly influenced by social norms about physical beauty. We will see how the human body is introduced in a mechanism of power with a social basis, that explores it, breaks it down and rearranges it.” (Authors). Available from: http://www.hrpub.org/journals/article_info.php?aid=332, (1 July 2014).

BERAN, Carol. “Margaret Atwood and Alice Munro: Writers, Women, Canadians.” *Alice Munro*. Ed. Charles E. May. Ipswich, Massachusetts: Salem Press, 2013. 87-105. While Atwood and Munro seem very different, Atwood being far more versatile as a writer, “Nevertheless, comparing two of their short stories—Margaret Atwood’s ‘Wilderness Tips,’ from the collection *Wilderness Tips* and Alice Munro’s ‘White Dump,’ from the collection *The Progress of Love*—with respect to the terms *writers, women and Canadians*—reveals significant similarities: both authors present their stories through similar narrative techniques, both stories depict women at various ages while exposing their victimization, and both portray Canada in ways that contribute to nationalistic projects in a postcolonial nation.” (Author).

BERRY, Louisa. “Writing and Reading Inside and Outside an Apocalyptic Paradigm: *Oryx and Crake, The Road* and the End.” MA thesis. Massey University [New Zealand], 2013. 57 pp. “Most people are familiar with the term Apocalypse. As a term, and a concept, it appears again and again in literature and the media. However, despite its apparent familiarity, when explored in depth apocalypse is very hard to pin down. Apocalypse is a time of destruction, but it may also provide an opportunity for renovation and renewal. It is the end of everything yet may be followed by a new beginning. It is an event that may provide revelation, clarity and redemption, and yet it also often involves the obliteration of humanity. It is a paradoxical term, which is closely linked with the ways humans try to make sense of their world; and as such, the sense humans make, based often on apocalyptic patterns of thinking, is contradictory. The paradigm of apocalypse profoundly influences the way people see the world. It influences politics, business, the way people think of time, of beginnings and endings. For those who write about apocalypse, it is very easy to simply write inside the apocalyptic paradigm and support the conventional ways of thinking about apocalypse. However, some writers attempt to situate their perspective outside traditional ways of thinking about apocalypse, and in doing so critique this way of viewing the world that is so often taken as fixed. Through the analysis of Margaret Atwood’s novel *Oryx and Crake* and Cormac McCarthy’s novel *The Road*, this essay considers the conflicting ways people think about apocalypse, and explores the ways in which thinking about apocalypse influences understandings of the world. It investigates the ways both authors, in these novels, initially subscribe a traditional conception of
apocalypse, but then try to step outside apocalyptic thinking and question it; at times they fail to do so convincingly, because the apocalyptic paradigm is so influential. This essay also explores the role of the reader and the influence of his or her attitudes when interpreting fiction, and concludes that while the authors’ attitudes seem to reflect the contradictory, paradoxical ways that people think about apocalypse, so generally will those of readers.” (Author). Available from: http://mro.massey.ac.nz/handle/10179/4854. (1 July 2014).

BHALLA, Ambika. “An Ecocritical Reading of Margaret Atwood’s Surfacing.” Journal of Contemporary Thought 36 (Winter 2012): 59-67. “This essay examines Surfacing (1972), one of Margaret Atwood’s best-known novels, from an ecocritical perspective in order to probe the profound ecological implications of the human-nature interaction in Northern Canada, where the novel is set. The author herself is a scholar with a keen ecological consciousness, and shows deep concern for our endangered environment. Atwood is especially concerned with violence against both nature and women, which the novel illustrates. The novel’s attention to ecological disaster exemplifies a strong biocentric understanding of how people’s, and particularly women’s, survival is tied to the environment. The novel is narrated by a nameless woman who is an ecofeminist. Accompanied by her friends Anna, Joe and David, she returns to her home island in Quebec country to locate her lost father. In the novel’s final sentence, the narrator has apparently found that rare human place where nature and culture merge.” (Author).

BOTTA, Giuseppina. “Camoufl-Ages: Body Assemblages at the Time of the Apocalypse.” Revista Alicantina de Estudios Ingleses 26 (2013): 113-127. “Performance deals with embodiment, presence, agency and event. It is related to representation and consists in the display of an action with the presence of observers (Schechner). In Margaret Atwood’s Oryx and Crake (2003) and The Year of the Flood (2009), performance is connected with the protagonists’ struggle for survival, which proves particularly complex because of the complete subversion of the environmental conditions, in a post-apocalyptic future dominated by the harsh consequences of an unscrupulous exploitation of genetic engineering. Scholars have discussed the theme of survival in Atwood’s novels with regard to power politics and victimhood. In my essay through a series of ecocritical studies … I will explore the distorted relationship between human culture and environment provoked by the excessive manipulation of the living matter, whether human or animal, which alters the perception of the self and of being in general. My focus will be on the notions of mimicry and camouflage.” (Author). Available from: http://rua.ua.es/dspace/handle/10045/36331. (1 July 2014).

BOUSON, J. Brooks. “On Margaret Atwood.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 3-24. Profile of an author “whose work can be found in both airport newspaper shops and on graduate school syllabi all over the world.”

“Consider The Body:” Remaking the Myth of Female Sexuality in Margaret Atwood’s Poems in *Morning In The Burned House* / Tomoko Kuribayashi -- Gender and Genre in Atwood’s Short Stories and Short Fictions / Reingard M. Nischik -- Atwood and the Gothic / Carol Margaret Davison -- “This Is Border Country:” Atwood’s *Surfacing* and Postcolonial Identity / Laura Wright -- Hanging (Onto) Words: Language, Religion, and Spirituality in Atwood’s *The Handmaid’s Tale* / Michael P. Murphy -- Sexual Trauma, Ethics and the Reader in the Works of Margaret Atwood / Laurie Vickroy -- Freed From the Salt Mines of Virtue: Wicked Women in Margaret Atwood’s Novels / Sarah Appleton -- The “Historical Turn” In Margaret Atwood’s *The Blind Assassin* and *Alias Grace* / Alice Ridout -- Surviving the Waterless Flood: Feminism and Ecofeminism in Margaret Atwood’s *The Handmaid’s Tale, Oryx And Crake* and *The Year Of The Flood* / Karen Stein -- Postapocalyptic Vision: Flood Myths and Other Folklore in Atwood’s *Oryx and Crake* and *The Year of The Flood* / Sharon R. Wilson. Individual chapters in this book, none previously published, have their own entry in this section of the Bibliography. The book also includes: a Chronology of Margaret Atwood’s Life, Works by Margaret Atwood, and a Bibliography.

BOXALL, Peter. *Twenty-First-Century Fiction: A Critical Introduction*. New York: Cambridge University Press, 2013. “The widespread use of electronic communication at the dawn of the twenty-first century has created a global context for our interactions, transforming the ways we relate to the world and to one another. This critical introduction reads the fiction of the past decade as a response to our contemporary predicament—one that draws on new cultural and technological developments to challenge established notions of democracy, humanity, and national and global sovereignty. Peter Boxall traces formal and thematic similarities in the novels of contemporary writers including Don DeLillo, Margaret Atwood, J. M. Coetzee, Marilyne Robinson, Cormac McCarthy, W. G. Sebald, and Philip Roth, as well as David Mitchell, Chimamanda Ngozi Adichie, Dave Eggers, Ali Smith, Amy Waldman, and Roberto Bolaño. In doing so, Boxall maps new territory for scholars, students, and interested readers of today’s literature by exploring how these authors narrate shared cultural life in the new century.” (Publisher).

BÄR, Verena. *Margaret Atwood’s Year of the Flood: Meanings of Climate Change*. Munich: GRIN Verlag GmbH, 2013. “In her book *The Year of the Flood* (YOF) the Canadian author Margaret Atwood gives us an insight in how our future might look like and this foresight is not so unthinkable at all. The novel is placed in what is today the United States of America, probably somewhere on the East Coast. The time it is set in a not so far away future where the Apocalypse had already occurred. The plot is situated around the two main characters Toby and Ren who give us insights into the pre-apocalyptic time throughout the book. The environment which is portrayed is disturbed in many ways: the effects of a global climate change are apparent; society has split up into different groups. *YOF* is centered in the preeblands where the lower social classes are situated. The picture of the society we get is that it is in an ‘unhealthy condition.’ It has mainly lost its ethics and moral [sic?] and there is an increased willingness of violence not only by individuals but also by the leading CorpSeCorps forces, a private security firm. Eventually, the whole human race is extinguished by a pandemic and only a few survive. Next to Toby and Ren, the survivors mainly consist of the members of eco-activist groups. Now, they have to face the question of survival and have to deal with a new species of ‘man,’ the Crakers.” (Author)
CAMPBELL, Michelle M. “Toward a Theory of Post-Anarchist Feminism.” MA thesis. Central Michigan University, 2013. vii, 114 pp. “This thesis develops a theory of post-anarchist feminism (PAF) by analyzing the work of feminist North American science fiction (SF) writers Margaret Atwood and Octavia E. Butler. SF is a particularly apt genre for post-anarchist feminism because the genre provides the best adapted tropes for exploring and representing socio-political concerns of identity, particularly in terms of gender, sex, and sexuality. Using the Xenogenesis trilogy and the MaddAddam trilogy as proof-texts, I bring anarchist, post-anarchist, postmodern, anarcha-feminist, feminist, and queer anarchist theories to bear on the alternative worlds that these authors create. Both texts by Butler and Atwood examine post-apocalyptic worlds in which main characters learn to navigate oppression and forge new identities. Butler’s post-nuclear earth is repopulated by human-alien hybrids, which brings to light questions of human nature. Atwood’s earth, which careens into economic and environmental apocalypse after an engineered disease kills most of the population, examines socio-economic practices and human nature. The narratives of the texts help us to consider challenges and opportunities for radical change such as power relations, hierarchy, commodification, informed consent, and reproduction as it relates to constructions of gender. Where feminist inquiry tends to examine gender relations in these post-apocalyptic societies, and a class-based analysis explores the capitalistic attitudes that made the apocalyptic scenario possible, PAF provides a more nuanced and thorough critique. The crux of this thesis rests in an augmented inquiry of gender, sex, and sexuality, to which anarchism and post anarchism bring new theoretical frameworks in a largely feminist-dominated area of critique. As such, PAF helps us to consider gender, sex, and sexuality as possibilities for revolution, resistance, subversion, and other radical actions.” (Author). Available from: http://condor.cmich.edu/cdm/ref/collection/p1610-01coll1/id/3720. (1 July 2014).

CATALDO, Adelina. “Breaking the Circle of Dystopia: Atwood’s The Handmaid’s Tale.” Women’s Utopian and Dystopian Fiction. Ed. Sharon R. Wilson. Newcastle upon Tyne, England: Cambridge Scholars, 2013. 156-173. “By questioning the generic conventions of genre, feminist science fiction writers have contributed to the extension of the utopian, and above all, the dystopian text. In particular, ... they have contributed to the creation of a new genre, the ‘critical dystopia,’ which includes both utopian and dystopian elements.... The Handmaid’s Tale...represents an attempt to break the boundaries represented by the suffocating circle of [Atwood’s] dystopian society, and together with it, the circle of imprisonment represented by patriarchal politics, which she obviously questions and radically opposes.... In the first part, this essay aims at pointing out Atwood’s use of the dystopian text as a means of escape, a rebellion against the sense of closure imposed by the novel, and, as a consequence, the refusal of any definite truth or meaning, which is also reflected in the incompleteness or fragmentation of her narrating character. The second part, instead, focuses on Atwood’s use of the circle/closure imagery in the dystopian text, also with reference to her poetry.” (Author).


COOPER, Julia P., Norah FRANKLIN, and Nathan W. MURRAY. “Underskin Journals of
Susanna Moodie’: Atwood Editing Atwood.” Canadian Literature 217 (Summer 2013): 105-123, 203. “Husband, in Retrospect’ is one of a handful of unpublished poems that can be found among Margaret Atwood’s drafts and revisions of The Journals of Susanna Moodie (1970) at the Thomas Fisher Rare Book Library at the University of Toronto. The poem was included in an early version of the manuscript before being excised from the final collection and it exists in four drafts in the archives: a handwritten version in a notebook and three typed drafts, two of which are marked up in Atwood’s handwriting. The fourth version is clearly her final attempt. ‘Husband, in Retrospect’ provides insight into Atwood’s creative process during her work on the Journals, a poetic reimagining of early Canadian pioneer Susanna Moodie’s memoirs, Roughing It in the Bush (1852) and Life in the Clearings Versus the Bush (1853).” (Authors).


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“The Unbelonging: Abject Female Identities in Gothic Fiction = O não pertencimento: Identidades femininas abjetas na ficção gótica.” Interfaces Brasil/Canadá 13.2 (2013): 201-222. In English. “Abjection is a central narrative resource in gothic fiction, a genre which deals with disturbance, terror, cleanliness and ambiguity in order to question the power of cultural constraints. It is also a central process in the constitution and interrelation of gender identities, being understood as a preclusion of identities which defy the intelligibility of heterosexuality and cultural imperatives that dictate femininity and its representation. The analysis of two novels written in the Gothic mode, Cat’s Eye, by Canadian writer Margaret Atwood, and Ciranda de Pedra, by Lygia Fagundes Telles, a Brazilian writer, aims at discussing figurations of abjection in gothic fiction and at approaching the operation of such process in the performance of female identities that challenge and subvert culturally shared images of femininity.” (Authors). Available from: http://www.revistas.unilasalle.edu.br/index.php/interfaces/article/view/1258. (1 July 2014).

COLEY, Soraya. “Rereading Marge Piercy and Margaret Atwood: Eco-Feminist Perspectives on Nature and Technology.” Critical Survey 25.2 (2013): 40-56. “This article rereads early dystopian eco-narratives and explores the ways in which Margaret Atwood [in Oryx and Crake] and Marge Piercy [in Woman on the Edge of Time] manipulate established generic conventions to make correlations between their fiction and the ‘real’ world. It explores the avenues of hope which both authors find necessary for the future by close textual analysis of the three novels under discussion. The article is significantly informed by eco-feminist theories, which centre on a basic belief that ecological crisis is
the inevitable effect of a Eurocentric capitalist patriarchal culture. It explores the ways in which the symbolic equation of woman with nature is implemented by characters in the novels, and the consequences this has for other characters. The article explores the engagement of both authors with the eco-feminist idea of women’s unique agency in an era of ecological crisis.” (Author).


CUNHA, Lidiane. “Women’s Search for Artistic Recognition in Brazil and Canada: From Outlaws to Powerful Constructors of a Heritage = Mulheres em busca do reconhecimento artístico no Brasil e Canadá: De criminosas a poderosas construtoras da herança cultural.” Interfaces Brasil/Canadá 13.2 (2013): 153-179. In English. “Brazilian and Canadian women writers emerging from the 1960s to the 1990s celebrated women’s role as artistic creators, but were they not naïve? Helena P. Cunha, Lyia Luft, Margaret Laurence, and Margaret Atwood show that the cultural and governmental foundations of a society largely affect women’s abilities to pursue professions as painters, writers, and musicians, as seen in the image constructed by their secondary characters. These external views are not the same in Brazilian and Canadian novels, leading their female protagonists to approach their artistic roles and fight for their success in strikingly different ways. Women artists portrayed in Brazilian fiction must confront the views their society uses to undermine the value of their profession, but they often cannot overcome their cultural barriers. Their
Canadian counterparts also encounter challenges to become successful. However, their social environments provide a more encouraging opinion of women in artistic careers than that offered in the Brazilian novels.” (Author). Available from: http://www.revistas.unilasalle.edu.br/index.php/interfaces/article/view/1149, (1 July 2014).

DAVISON, Carol Margaret. “Atwood and the Gothic.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 193-210. “Various scholars have argued that Atwood’s graduate work [which focused on works of H. Rider Haggard, the author of the popular Gothic work, She (1887)], was not ultimately abandoned but, rather, was distilled into her creative productions. While this cross-fertilization remains in evidence in some of Atwood’s more recent publications, such as The Blind Assassin (2000) and Oryx and Crake (2003), its roots are readily apparent in her early productions, which constitute the focus of the present chapter.” (Author).

DAWSON, Ashley. “Biohazard: The Catastrophic Temporality of Green Capitalism.” Social Text 31.1 (Spring 2013): 63-81. “Contemporary modes of biopolitical manipulation and commodification entail a radically new political economy of nature, a wholesale shift from the laws of biological evolution and development that have subtended much of the temporal imagination of modernity. In place of the notions of gradual but progressive growth that characterized the industrial age, extreme, fractal changes increasingly characterize our biopolitical age. We live in an era of catastrophic time. If most policy makers seem intent on ignoring or exacerbating the perils of the Anthropocene age, popular culture is gruesomely entranced by the possibility of civilization collapse. Works of speculative fiction such as Atwood’s The Year of the Flood, on which this essay focuses, play a critically important role today by making the new extreme scales of biopolitical exploitation visible, speeding up the impact of contemporary modes of biocommodification to show their likely denouement in dystopian futures.” (Author).

DiMARCO, Danette. “Blakean Intertexts in The Year of the Flood.” Inhabited by Stories: Critical Essays on Tales Retold. Eds. Nancy Barta-Smith and Danette DiMarco. Newcastle upon Tyne: Cambridge Scholars, 2012. 316-336. “That Atwood finds some kindred spirit in Blake is not surprising. She finds ‘Blakean form’ valuable because it captures her desire for humans to make the imaginative leap necessary to alter their current relationship with the earth. In other words, the ‘Blakean form’ to which she alludes undergirds Atwood’s contemporary sense of what it means to imagine and create a sustainable world. Ultimately this essay will explore Atwood’s allusions to, and revisions of, Blake in The Year of the Flood.” (Author).

DOANE, Bethany. “Difference, Identification, Evolution: Posthumanism as Paradigmatic Shift in Contemporary Speculative Fiction.” MA thesis. Towson University, 2013. iv, 96 pp. “This study is an initial attempt to investigate the ways that posthumanism manifests within three works of contemporary speculative fiction: Margaret Atwood’s Oryx and Crake (2010), Kazuo Ishiguro’s Never Let Me Go (2005) and Richard Powers’s Galatea 2.2 (1995). Posthumanism seeks to overturn the assumptions of liberal humanism, which places ‘the human’ as the central, most important, and possibly only ethical subject in order to recognize inhuman beings—whether they be animal, clone, or artificial intelligence—as legitimate ethical subjects. At the same time, it recognizes that human beings and technology are intimately bound together. Therefore, it is impossible to ‘escape’ the human through technological culture (as transhumanism might suggest) or to ‘return to nature’ by eschewing technology and culture altogether. Each of these three works
addresses these posthumanist assertions, employing various narrative techniques to reinforce both the ethical status of non-humans and the embedded nature of human technological culture.” (Author). Available from: http://library.towson.edu/edm/ref/collection/etd/id/25495. (1 July 2014).


DUEÑAS, Mercedes Díaz. “Immortality and Immunity in Margaret Atwood’s Futuristic Dystopias.” *Community in Twentieth-Century Fiction*. Eds. Gerardo Rodríguez Salas, Julián Jiménez Heffernan, and Paula Martín Salván. New York: Palgrave Macmillan, 2013. 225-270. “Jean-Luc Nancy calls our attention to the need to ‘look squarely at our gaping lack ... to confront ourselves; first, with utter awareness; then, in such a way as to really scrutinize ourselves.’...Margaret Atwood’s futuristic dystopias *The Handmaid’s Tale* (1985), *Oryx and Crake* (2003), and *The Year of the Flood* (2009) offer a unique ground to pursue this scrutiny. They portray both the human compulsion to erase finitude and the obsession for immunity, while critically exposing the way in which human communities are constructed.” (Author).


Conrad Black…” (Publisher). References to Atwood appear 37 times throughout the book, which includes many anecdotes. Example: In 2005, when she was lecturing at Massey College at the U. of T., she discovered the lectern was too tall for her so she asked the Master, John Fraser, “Can you make this go lower?” He replied: “No, but I can make you go higher.” She: “Oh, many people have tried that.”

FONFAROVA, Vladimira. “Nature the Monster or Did Atwood Get It All Wrong: Representation of Nature in Alistair Macleod’s Short Stories.” Silesian Studies in English 2012. Eds. M. Johnova and M. Weiss. Opaca (Czech Republic): Filozoficko-prírodovedecťá fakulta, Ustav cizích jazyků, 2013. 166-176. Paper originally delivered at the 3rd International Conference of English and American Studies, Silesian University, 13-14 September 2012. “In 1970s, Margaret Atwood published a monograph Survival: A Thematic Guide to Canadian Literature (1972), in which she identified essential themes that appear in English-written Canadian fiction and depicted survival as a unifying symbol for Canadian culture. Survival, according to Atwood, is often bound to the portrayal of harsh Canadian nature in all its destructive force where a man’s most daring hope is to survive. However, even though Atwood generalized and claimed that the defined themes appear in majority of Canadian fiction, there are authors whose portrayal of nature may be interpreted differently. This paper focuses on selected short stories by Alistair MacLeod, whose life and writing is bound with the region of Nova Scotia and who frequently depicts a canine character, representing the bond between man and nature. The aim of this paper is to analyse this bond and declare whether MacLeod’s representation of nature corresponds with Atwood’s negative perception.” (Author).

GANZ, Shoshannah. “Margaret Atwood’s Monsters in the Canadian EcoGothic.” EcoGothic. Eds. Andrew Smith and William Hughes. Manchester: Manchester University Press, 2013. 87-102. “This chapter explores the possibility of Gothic literature serving as a form to critique environmental destruction and advocate restoration. In fact, I go as far as to suggest that Atwood’s Oryx and Crake and The Year of the Flood are at the inception of a nascent mutation of the Gothic, what I term Canadian EcoGothic.” (Author).

GOLDMAN, Marlene. “Canadian Female Gothic on the Foreign Border: Margaret Atwood’s Bodily Harm and Karen Connelly’s Burmese Lessons.” University of Toronto Quarterly 82.2 (Spring 2013): 225-241. “My essay analyzes why and how Atwood’s Bodily Harm and Connelly’s Burmese Lessons forge an identification of female and Canadian identity with the heroine of the Female Gothic who is eternally in need of rescue. In both works, empathy for the ‘other’ is mediated by the narratives’ fidelity to the Female Gothic which informs their depictions of the male foreigner as the seductive, menacing other. Although Bodily Harm’s and Burmese Lessons’s construction of white female identity as traumatized and silenced is ultimately rejected, both narratives adhere to the Gothic’s emphasis on the heroine’s battles against victimization and patriarchal control. Whereas Bodily Harm follows the logic of the Gothic, Burmese Lessons outlines an alternative biopolitical engagement with the foreign based on a recognition rather than a disavowal of the nonhuman animal within the human—a recognition that, while grounded in the Gothic, exceeds its opposition between powerful men and helpless women.” (Author).

dystopias have permeated Western literature during distinct historic periods, each of these with its own specificities and, thus, triggering varying anxieties in the writer’s mind. Taking that into account, the purpose of this essay is to investigate if and how George Orwell’s novella Animal Farm (1945) and Margaret Atwood’s novel Oryx and Crake (2003) might help us understand how the contemporary globalised world has been able to evade some of the old apprehensions that haunted human lives and controversially allowed for the emergence of brand-new versions of such apprehensions. Therefore, and to promote a profitable bridge between Orwell and Atwood’s narratives, this study analyses how much of that which has been problematized by Orwell, regarding the historical context of Animal Farm, seems to have been not surpassed but, actually, reshaped in Atwood’s dystopia.” (Author). Available from: http://www.e-publicacoes.uerj.br/ojs/index.php/pensaresemrevista/article/view/7608. (1 July 2014).


GRUBSTEIN de CYKMAN, Avital and Susana BORNÉO FUNCK. “A raiva da aia no conto da Margaret Atwood = The Handmaid’s Anger.” Revista Artemis 15.1 (January-July 2013): 192-197. In English. “This article analyzes the presence and significance of anger in Margaret Atwood’s novel The Handmaid’s Tale. The concept of anger is researched and categorized, then applied to the novel. The analysis aids in the elaboration of literary criticism that focuses on oppression in relation to the other. This notion, the other, touches upon issues such as gender, class, and historical context, all analyzed here in regard to oppression. Additional analysis determines the role of anger, including its sub-categories, in causing an inner and an external emancipatory change.” (Author). Available from: http://periodicos.ufpb.br/ojs/index.php/artemis/article/view/16648. (1 July 2014).

HENDERSON, Trisha A. “Sexual Violence against Women of Color: Achieving Agency through Community Voice, Purposeful Silence, and Responsible Literary Representations.” MA thesis. Iowa State University, 2013. iii, 105 pp. “Overall, my goal in creating this project is to prompt awareness to the issue of sexual violence against women in general; however, I want to bring attention to assault in communities of color, in particular. Women of color are devalued, and sexual violence against multicultural women is often underreported and not taken seriously enough. This thesis consists of three chapters, each one centered on sexual violence against women of color in contemporary American fiction. In Chapter 1, I contrast the use of voice in Harriet Prescott Spofford’s “Circumstance” (1860) and Toni Morrison’s Beloved (1987), highlighting how women of color often rely on a community voice in order to achieve agency after trauma. This chapter also includes an ecofeminist lens, drawing a connection between women’s relationship to the natural environment in achieving a voice of agency. Spofford’s short story, the only noncontemporary text, features a white protagonist, so it offers an ideal contrast to Morrison’s novel featuring African American experiences, as the authors handle both voice and race in opposition to each other. In Chapter 2, I continue to analyze Beloved, but I look at it alongside Frances Washburn’s Elsie’s Business (2006) in order to point out how silence can be a legitimate avenue from which to acquire agency. This chapter also focuses on the issue of sexual violence against Native women, which is a huge, and often
unrecognized, problem in Indigenous communities. In Chapter 3, I analyze the spectator gaze and objectification versus nonobjectification of survivors of sexual violence in Karen Tei Yamashita’s *Tropic of Orange* (1997) and Margaret Atwood’s *Oryx and Crake* (2003). I argue these two authors successfully represent sexual violence in order to provide a greater awareness and understanding among audience members. Yamashita and Atwood project a sense of activism in their writing, and although they approach the representations in opposing ways, they exhibit a deliberate craft and intention. In the end, I hope this thesis makes others more aware of the precautions and considerations that need to be taken in representing sexual violence in any mode of text.” (Author). Available from: http://lib.dr.iastate.edu/etd/13112/. (1 July 2014).

HENGEN, Shannon. “Biography of Margaret Atwood.” *Margaret Atwood*. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 25-32. “We read Atwood to understand the limits both of human kindness and human cruelty, thoughtfulness and stupidity, in the context of her recurring concern with nature, power politics, art, and lost or forgotten parts of ourselves. Who are we as humans in an ever changing world? This is the question Atwood continues to ask as she offers us the gift of her writing with boldness, creativity, and intelligence.” (Author).

HOGAN, Patrick Colm. *Narrative Discourse: Authors and Narrators in Literature, Film, and Art*. Columbus, Ohio: Ohio State UP, 2013. See especially Chapter 4, “Narrative Reliability: Margaret Atwood’s *Surfacing*” pp. 150-182. Excerpt: “How is it possible to recognize unreliability in fiction? In the real world, one discovers unreliability by discovering facts, usually by some means outside the report of the unreliable informant.... But how does this occur in fiction, since the only source of information is often that unreliable informant?”

Houser, Tammy Amiel. “Margaret Atwood’s Feminist Ethics of Gracious Housewifery.” *Partial Answers* 11.1 (2013): 109-132. “The article explores Margaret Atwood’s engagement with the ethics of hospitality as manifested in her novel *The Blind Assassin* (2000) and the short story, ‘The Art of Cooking and Serving’ (2006). It claims that these works point to an ethical vision which is best understood in light of the philosophical ideas of radical hospitality suggested by Emmanuel Levinas and Jacques Derrida but with an important feminist revision. Focusing on allusions to an inspiring cookbook, prominent in the two works by Atwood, the article analyzes the works’ appropriation and reformulation of the feminine myth of gracious housewifery for signifying both the subject’s obligation to the other and the ideal of generous giving and attentive care. It addresses the conflict that Atwood stages between a feminist critique of the duty of hospitality imposed on women and the ethical view of the subject’s un-chosen and absolute responsibility to another.” (Author).


on *The Edible Woman*, *Surfacing*, *The Robber Bride* and *Oryx and Crake*, it argues that Atwood has moved from largely feminist themes to more humanist themes in her novels. Rather than confining herself to the individual, Atwood—unlike many contemporary fiction writers—considers the wider human context in her novels.” (Author). Available from: [http://digilib.phil.muni.cz/handle/11222.digilib/125685](http://digilib.phil.muni.cz/handle/11222.digilib/125685) (1 July 2014).

INGERSOLL, Earl. “Whodunit: The Mystery/Detective Story Framework in Atwood’s *Alias Grace* and *The Blind Assassin.*” *Margaret Atwood.* Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 74-98. “Because a novel’s ending has traditionally determined the reader’s perception of meaning, how a novel ends is tantamount to how it means. As Brian McHale has argued, modernist fiction such as William Faulkner’s *Absalom! Absalom!* (1936) encourages readers to anticipate endings that represent revelations of meaning, in much the same way as detective novels promise answers to the question of ‘whodunit.’ But in contemporary postmodernist fiction such as John Fowles’s *The French Lieutenant’s Woman* (1969), readers often look towards a novel’s ending with less confidence that the narrative will let the truth shine forth. Since the closures of postmodernist works can be problematic, they may be ambiguous or they may offer multiple endings or even anti-endings. The mystery or detective framework is especially helpful in reading the anti-detective novel, *Alias Grace*, and its immediate detective novel successor, *The Blind Assassin*, paired works in which Atwood skillfully shapes her reader’s perceptions of meaning by offering a definitive ending to *the Blind Assassin* and an open-ended ending to *Alias Grace.*” (Author).

IRSHAD, Shaista. “Cannibalistic Devastation of Women in the Selected Novels of Margaret Atwood.” *The Criterion: An International Journal in English* 4.2 (August 2013): 1-6. “Margaret Atwood in her novels and poems both, pens [sic?] down the image of women as sexual objects. They are reduced to their ‘bodies’ and because of this frequent reduction to their bodies, their sexual denigration and objectification; they are identified as representing sex and not seen as possessing individual identity. They are seen as slut, whore and prostitute and are abused and treated accordingly by the society. They are stereotyped as sexual commodities, cannibalistically consumed and devoured by men. The paper explores in the four novels of Atwood namely, *Alias Grace*, *The Blind Assassin*, *Oryx and Crake* and *The Penelopiad*—that what factors denigrate women to the status of sexually bodies, what imageries are associated with them and the multifarious ways in which they are sexually objectified and dehumanized. It also brings out that women do not remain moored to their predefined identities; rather, they subvert the existing binary by becoming oppressor instead of remaining oppressed.” (Author). Available from: [http://www.the-criterion.com/V4/n4/Shaida.pdf](http://www.the-criterion.com/V4/n4/Shaida.pdf) (1 July 2014).

IRSHAD, Shaista and Nirij BANERJII. “Challenging Essential-Ism: Women’s Voice in *Alias Grace.*” *Research Journal of English Language and Literature* 1.2 (2013): 8-14. “The present work explores the novel *Alias Grace* of Margaret Atwood to challenge the existence of essential or natural feminine and masculine traits and proves them to be social constructs. Atwood denies the idea of biologically ordained sex-specific traits through her characters in the novel. Her characters transcend the boundaries and limitations of gender which are imposed on them by socio-cultural expectations and patriarchal ideologies. She undermines the essentialism by the performances of her characters which ascertain that both the masculinity and the femininity can be appropriated by the person of either sex. Picking up and coalescing together the different strands of gender theories, the work
affirms the construction of gender as socio-cultural and then applying the same on the novel brings out the existence of essentialism as a construct. It is deftly explored that how Grace by negating her subordination discovers her voice to fight against the imposed femininity.” (Authors). Available from:

---. “Subversion of Identity in Margaret Atwood’s The Robber Bride.” Language in India 13.6 (June 2013): 743-764. “Margaret Atwood’s novel The Robber Bride (1993) is a postmodern work of fiction which explores and unravels gender as a socio-cultural construct. It deals with how society and culture imprison both men and women into constructed stereotypes of masculinity and femininity attributing both men and women gender specific traits. The novel not only questions essentialist notions of gender identities as fixed and stable but also challenges the differences attributed to men and women owing to their biological sex. These biological differences in sex construct the gap between men and women’s position in patriarchal society—exalting men’s status and marginalizing women.” (Authors). Available from:

ISABELLA, S. Joy. “An Eco-Feministic Perspective in Margaret Atwood’s The Blind Assassin.” Journal for English Language and Literary Studies 3.3 (2013): 1-6. “The Blind Assassin ... is strewn with nature and symbolically associated with women in several circumstances. This paper focuses on Eco-feminism under three important theoretical approaches, viz. Empirical, Conceptual or Cultural, and Epistemological. It is found that women characters in the novel have richer experience of nature than men since sufferings lead to gain more knowledge about nature. Lois Ann Lorentzen and Heather Eaton define Eco-feminism as ‘critical connection between the domination of nature and the exploitation of women.’” (Author).

JAFARI Yaser and Shahram AFROUGHEH. “Biblical Legalization in Margaret Atwood’s The Handmaid’s Tale: A Žižekian Approach to the Theory of Ideology.” International Research Journal of Applied and Basic Sciences 6.3 (2013): 386-391. “Writing poetry, fiction, and criticism for almost fifty years, Margaret Atwood has immensely influenced Canadian literature. Her novel, The Handmaid’s Tale, comments upon the deeply flawed ideology of the Republic of Gilead. In her challenge to portray the mechanisms of oppression as credible enough, as sufficiently powerful and seductive, to represent a believable evil, not an irrelevant or farfetched one, Atwood creates the theocratic regime of Gilead and displays how the governors appropriate the text of the Bible merely to fit their political, social, and sexual goals. One of the most recent activities on the notion of ideology is the works of Slovenian philosopher Slavoj Žižek. This article examines the notions of ideology in The Handmaid’s Tale from Žižek’s perspective. It concentrates on images, symbols, and propositions that the Handmaids encounter in their daily activities. The main significance of this study lies in the fact that none of the existing studies on the notion of ideology has explored the cooperation of political terms with psychoanalytic key words.” (Author). Available from:

JOODAKI, Abdol Hossein, Shahram AFROUGHEH, and Yaser JAFARI. “Ego-Ideals and Sublime Objects Of Ideology: A Study of Symbolic Identification in Margaret Atwood’s The Handmaid’s Tale.” International Journal of Language Learning and Applied
Linguistics World 3.4 (August 2013): 42-54. “Margaret Atwood’s novel The Handmaid’s Tale describes a futuristic society where all sexual affairs, except that for procreation, have been abandoned. This investigation tries to show that the acquisition of identity in the symbolic order portrayed by Atwood consists of a process of identification with figures of authority. Žižek’s reworking on cultural notions introduces the concept of fantasy into the political field. In Žižekian view, the symbolic identity is achieved by the register and internalization of cultural norms through identification with figures of symbolic authority in the field of fantasy. In Žižek’s Lacanese, the subject is decentered and a person’s sense of identity is constructed by external Ego Ideals that center upon sublime objects of Ideology. They allocate the subjects’ different places in the socio-political totality and give them a social mandate, a definite role to play in worldly affairs. The Handmaids’ fantasy is created believing that the repression and lack of freedom they experience is the ideal condition for a human being. Virginity and pregnancy are two sublime objects of ideology that help the government to regulate the Handmaids’ fantasy. This study uncovers the ways system refers to Virgin Mary, Jesus Christ, and a character called Janine to present Ego-Ideals for the Handmaids as the most important group in the novel.” (Authors). Available from: http://jillalw.org/August2013fullissue.doc.pdf#page=35. (1 July 2014).


KARANFILOVIĆ Nataša and Nina MUŽDEKA. “Authenticity and Stereotypes through Genres in Margaret Atwood’s The Blind Assassin.” Modern Canada: Prejudices, Stereotypes, Authenticity. Eds. Jelena Novaković and Vladimir Gvozden. Beograd: Megatrend University, 2013. 117-124. “Every attempt at defining the thematic and artistic scope of The Blind Assassin necessarily proves to be futile, just as any resulting summary of the plot and subject matter turns out to be equally deceiving. All such feats, though praiseworthy and adequate for the purpose at hand, must fall short due to the complex structure of the novel and its intricate, multi-layered narrative features that, just as successfully, significantly hinder all self-delusional attempts at straightforward generic classification. What lies at the core of this impediment is the craft which Margaret Atwood exhibits when combining genres traditionally deemed ‘high’ and ‘low,’ the craft that causes their symbiotic interplay and, ultimately, leads to the thwarting of readers’ expectations. It is precisely in this area of the thwarted ‘horizon of expectations’ that the issue of authenticity and stereotypes comes into question.” (Author). Available from: www.sacs.org.rs/userfiles/MODERN_CANADA_web.pdf. (1 July 2014).

KAREKLA, Melina. “Women Look into Love: Reimaginings of Heterosexual Love in Contemporary Women’s Fiction.” PhD diss. Durham University, 2013. iii, 347 pp. “This thesis explores how contemporary women writers write about heterosexual love, considering not only the ways it has been implicated in patriarchal models and traditional
romance plots, but also its portrayal in light of developments in feminism and fiction in the 1990s and 2000s. The thesis examines Carol Shields’s *The Republic of Love* (1992), Toni Morrison’s *Jazz* (1992), Louise Erdrich’s *Love Medicine* (1993), Nadine Gordimer’s *The Pickup* (2001), Ann Patchett’s *Bel Canto* (2001), Margaret Atwood’s *The Blind Assassin* (2000) and Doris Lessing’s *Love, Again* (1995). In this study it emerges that as well as illustrating continuities, the scope of the treatment of love is opened up further in recent fiction as aspects like age or social, economic and historical factors are centralised and considered in interesting ways. The thesis also identifies some positive approaches to heterosexual love, as in, for example, the emphasis on men’s capacity for emotions. However, this is not always the case, as a writer like Lessing further develops a vision of love without providing an affirmative view. Thus, the contemporary women writers’ work can be said to contribute to understandings of heterosexual love on many different levels, even as feminist criticisms of repressive, patriarchal forms of romantic relationship continue to remain relevant.” Author. Available from: http://etheses.dur.ac.uk/7742/. (1 July 2014).

KAUFMAN, Amy S. “‘Our Future Is Our Past’: Corporate Medievalism in Dystopian Fiction.” *Studies in Medievalism* 22 (2013): 11-19. “When economists and political scientists warn of the ‘new medievalism,’ they are referring to a new feudalism governed by a corporate-government hybrid to which the whole world is doomed to be enslaved. Companies like Google create ‘villages’ for their employees while banks indenture us through escalating interest rates on credit cards, mortgages, and loans. Monsanto’s iron-fisted control of land, water, and seed echoes injunctions against hunting on the king’s land. As corporations consolidate power at an alarming rate, the onset of a new Middle Ages seems all but inevitable. Predictions of a return to the past have also inspired the dystopian visions of Octavia Butler’s *Earthseed* trilogy, Margaret Atwood’s *Oryx and Crake* duology, and Suzanne Collins’s *Hunger Games* trilogy, all of which predict dark worlds where corporation, state, and church have merged into the ideological, financial, and agricultural conglomerates, manipulative institutions whose power structures mimic medieval feudalism and whose abuses of power have created neomedieval societies. The novels also critique the myth that free-market capitalism is permanently sustainable and self-regulating, suggesting instead that feudalism is capitalism’s logical conclusion.” (Author).

KEATING, Christine C. “Freeing the Feminine Identity: The Egg as Transformative Image in the Magical Realism of Angela Carter and Margaret Atwood.” *Making Connections: Interdisciplinary Approaches to Cultural Diversity* 14.2 (Fall 2013): 19-26. “Both Carter and Atwood choose magical realism to move beyond the constraints of the mimetic to create imagery that allows the female identity to escape society’s hold on personal narrative. According to Eugene L. Arva, ‘Typically, readers of magical realist fiction must look beyond the realistic detail and accept the dual ontological structure of the text, in which the natural and the supernatural, the explainable and the miraculous, coexist by side in a kaleidoscopic reality, whose apparently random angles are deliberately left to the audience’s discretion.’ Specifically, Atwood [*The Edible Woman* and ‘Bluebeard’s Egg’] and Carter [*Nights at the Circus*] employ the image of the egg as both a visual object in that it exists in reality, which holds symbolic meaning related to a woman’s biology, and a magically transformative literary device that can move the reader beyond the confines of the gender-biased world. Each author uses the egg as a central image, narratively turning it, as if a prism, allowing the reader to view for herself the multiple facets of meaning that
could exist inside and outside of it.” (Author).

KELLY, Sarah. “The Human Delusion: A Discussion into the Emergence of the Posthuman through the Deconstruction of the Liberal Humanist View of the Self in Margaret Atwood’s Oryx and Crake and Paolo Bacigalupi’s The Windup Girl.” MA thesis. University of Chester, 2013. 63 pp. “This dissertation will serve to investigate the deconstruction of the liberal humanist vision of the ‘self’ through a posthumanist reading of the two dystopian novels Oryx and Crake and The Windup Girl by Margaret Atwood and Paolo Bacigalupi respectively. By engaging with these two novels, this dissertation will focus primarily on a posthumanist reading of the texts and analyse the perceived image of the nineteenth century ‘man,’ and discuss the possible disappearance of this view of what it means to be a human being. The introduction will explain the differences between the liberal humanist subject, the transhumanist subject and the posthumanist subject. The main body of the dissertation will then discuss key issues surrounding these three subjects. By focusing on epistemic shifts, the blurring of boundaries between humans and animals and the end of a capitalistic model of living, this dissertation serves to prove how these two novels expose the threat that the liberal humanist subject poses to itself and highlights the inevitable move to the posthuman. This dissertation also serves to discuss the possibility of the human and posthuman being able to survive together.” (Author). Available from: http://chesterrep.openrepository.com/cdr/handle/10034/311993, (1 July 2014).

KHALID, Saman and Irshad Ahmad TABASSUM. “The Penelopiad: A Postmodern Fiction.” Journal of Humanities & Social Sciences (Pakistan) 21.1 (2013): 17-28. “Postmodernism is commonly described as incredulity towards metanarratives. A metanarrative is an abstract idea that is thought to be a comprehensive explanation of historical experience or knowledge. It claims to arrive at a single universal truth. But postmodernism undercut this holistic stance by establishing alternative possibilities for construction of truth. The word ‘parody’ is still tainted with eighteenth century notion of wit and ridicule but coming out of such period limited definitions; parody in postmodern texts can mean witty ridicule as well as intertextuality or ironic quotation. The article analyses Margaret Atwood’s novella The Penelopiad, exploring the postmodern conventions of historiographic metafiction and parody. Employing her tongue-in-cheek humour and featuring two centres of consciousness, Atwood subverts the Homeric omniscient narrator. Resurrecting the mysteriously veiled figure of Penelope, Odysseus’s wife, who is known for her nobility and constancy, Atwood gives Penelope the narrative voice, telling a widely different tale from the Homeric version.” (Authors).


KOLLER, Brenda. “Writing Missing Links: Rewriting Women’s History through Literature.” MA thesis. University of Northern British Columbia, 2013. 214 pp. “Throughout history, women’s achievements and struggles often went unnoticed and underrepresented by literature and historiography. [This thesis] discusses ways in which contemporary women novelists revise and rewrite histories by providing counter-narratives to established mainstream historical and political discourses. These creative projects of dismantling and
questioning history, truth, and objectivity unearth women’s history occluded by patriarchal Master Narratives. Three historical novels that redefine literature and history from a woman-centred perspective frame this thesis: *Alias Grace* (1996) by Margaret Atwood, *My Dream of You* (2001) by Nuala O’Faolain, and *The Sealed Letter* (2008) by Emma Donoghue. My theoretical approach focuses on the feminist concept of narrative voice that asserts a woman-centered point of view, as well as feminist criticism’s relationship to other critical discourses such as postmodernism, historiography, (post-) colonialism, and neo-Victorian studies.” Available in microfiche from Library and Archives Canada.


KURIBAYASHI, Tomoko. “‘Consider the Body’: ‘Remaking the Myth of Female Sexuality in Margaret Atwood’s Poems in *Morning in the Burned House*.’ Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 153-170. “Atwood’s work can be mapped against both second-wave feminism, which focused on the power politics of male-female relations and the male oppression of women, and third-wave feminism which began emerging in the 1980s and became popularized in the 1990s as authors such as Katie Roiphe, Naomi Wolf, and Camille Paglia began to criticize the second-wave movement for being too focused on the view that all women are victims of men… Even as Atwood has argued against what she sees as the ideological rigidity of second-wave feminism, she remains deeply invested in the issue of female embodiment…. In her continuing focus on the female body and female sexuality, Atwood engages with yet another issue of deep concern to second- and third-wave feminists, who approach the question of women’s sexuality in very different ways.” (Author).

LABUDOVA, Katarina. “Tricksters and Thieves: Unreliable Narrative Strategies in the Novels *Nights at the Circus* by Angela Carter and *The Robber Bride* By Margaret Atwood.” *World Literature Studies* 5.1 (2013): 133-143. In Slovak. “The paper offers a detailed analysis of highly dubious trickster protagonists, Fyvvers in Carter’s *Nights at the Circus* and Zenia in Atwood’s *The Robber Bride*, who are trying to survive in and benefit from difficult situations. Using the model suggested by Ansgar Nunning, the trickster is analysed from the narratological perspective. The paper proposes to classify Fyvvers and Zenia as tricksters as they manifest convincing characteristics of tricksters: they shape and
transform their appearances, they voluntarily lie and steal, transgress the boundaries between fact and fiction, manners and vulgarity, as well as bodily boundaries. They are able to attract the gaze of their audience, and use feminine masquerade to their benefit. Fevvers and Zenia are confident to use their trickster skills to invite their readers/listeners to enter their stories as lives and lives as stories.” (Author).

LAKE, Christina Bieber. Prophets of the Posthuman: American Fiction, Biotechnology, and the Ethics of Personhood. Notre Dame, Indiana: U of Notre Dame P, 2013. “Prophets of the Posthuman provides a fresh and original reading of fictional narratives that raise the question of what it means to be human in the face of rapidly developing bioenhancement technologies. Christina Bieber Lake argues that works by Nathaniel Hawthorne, Walker Percy, Flannery O’Connor, Toni Morrison, George Saunders, Marilynne Robinson, Raymond Carver, James Tiptree, Jr., and Margaret Atwood must be reevaluated in light of their contributions to larger ethical questions.” (Publisher). See especially Chapter 5, “What Makes a Crake? The Reign of Technique and the Degradation of Language in Margaret Atwood’s Oryx and Crake,” pp. 109-130. Excerpt: “While it is true that Oryx and Crake describes an apocalypse, what Atwood fears is not total destruction brought about by technology run amok or by a totalitarian government led by extreme outliers. Like all good speculative fiction, Oryx and Crake digs deeper. Its mode is primarily satirical; in this novel, the apocalypse is devised more to reveal society’s current choices than to predict its inevitable future. The novel insists that it is not bioengineering that could cause our self-destruction but the continuation of a culture that encourages people to think about the purpose of human life in a narrow and nefarious way.”


LATIMER, Heather. Reproductive Acts: Sexual Politics in North American Fiction and Film. Montreal: McGill-Queen’s UP, 2013. “Forty years after Roe v. Wade, it is evident that the ideologies of ‘choices’ and ‘rights,’ which have publicly framed reproductive politics in North America since the landmark legal decision, have been inadequate in making sense of the topic’s complexities. In Reproductive Acts, … Latimer investigates what contemporary fiction and film can tell us about the divisive nature of these politics, and demonstrates how fictional representations of reproduction allow for readings of reproductive politics that are critical of the terms of the debate itself.” (Publisher). See especially Chapter 1, “Privacy, Patriarchy, and Abortion: Reproductive Politics in The Handmaid’s Tale, [and in Kathy Acker’s two novels], Blood and Guts in High School [© 1984] and Don Quixote [which was a Dream © 1986],” pp. 32-66.

LAZAR, Andreea Catrinela. Narratives of Singleness: Fluid Female Identities in Postmodern Times. Iasi, Romania: Institutul European, 2013. “The book is a valuable and an original contribution to the development of Doris Lessing’s and Margaret Atwood’s critical study in the landscape of Romanian literary research, taking into consideration the impressive theoretical approaches. Woman’s relationship with herself is a popular theme in contemporary social psychology but has never before been analysed in such a comprehensive book-length study.” (Publisher). See especially Chapter 1, “Fictional Worlds in Margaret Atwood’s and Doris Lessing’s Early Novels,” pp. 23-56, and in

LINDHÉ, Anna. “Sisterhood, Shame, and Redemption in Cat’s Eye and King Lear.” Margaret Atwood Studies 7 (Fall 2013): 11-24. “At a first glance, William Shakespeare’s King Lear seems to be only tenuously evoked in Margaret Atwood’s novel Cat’s Eye (1988). The plot is not transposed to the novel, and the characters seem to have little to do with Shakespeare. The only character who appears to bear some relevance to King Lear is Cordelia, but she is not even the protagonist of the story; this is instead Elaine, a middle-aged painter and the childhood victim of Cordelia’s bullying. Cordelia is thus neither the main character nor the good and virtuous daughter whom generations of readers and spectators have come to know from King Lear. However, she is the daughter of an overpowering father and the youngest sister of three and, as will be shown..., this pattern invites an examination of sisterhood, shame, and redemption in Cat’s Eye and King Lear.” (Author).

LINDNER, Oliver. “Broken Future, Broken Narrative: Risk and the Threatened Treasure of the Environment in David Mitchell’s Cloud Atlas (2004) and Margaret Atwood’s The Year of the Flood (2009).” Treasure in Literature and Culture. Ed. Rainer Emig. Heidelberg, Germany: Universitätsverlag Winter, 2013. 133-145. “Revealing the results of what could await humanity in a ‘post secure world,’ environmental dystopias are essential texts that can engage the reader in a profound reflection on risks our societies face in a globalized world. This essay will examine the representation of the treasure of the environment and its fragile or even doomed future in David Mitchell’s Cloud Atlas and in Margaret Atwood’s The Year of the Flood. It aims at showing how the prevailing imagery but also the narrative structure and the lace of Mitchell’s and Atwood’s novels within the generic boundaries of literary dystopias can be linked to the discourse of risk perception.... It will therefore investigate how the novels... ‘stage’ environmental risk, providing the reader with a scenario of environmental apocalypse and possible forms of prevention.” (Author).

MACHAT, Sibylle. In the Ruins of Civilizations: Narrative Structures, World Constructions and Physical Realities in the Post-Apocalyptic Novel. Trier, Germany: Wissenschaftlicher Verlag Trier. 314 pp. Originally presented as author’s thesis (doctoral) – Universität, Flensburg. “Post-apocalyptic novels tell stories set after a global catastrophe has led to the ‘end of the world.’ But only in the rarest of cases does the ‘end of the world’ actually mean the end of the planet (or even of the human race), and it is on what remains after the end of the world that this book focuses. What is left of the world from ‘before?’ How are these remnants depicted and how do survivors interact with them? What influence does the state of the physical world have on these interactions? How are these processes narrated, and on which narrative level? To answer these questions, In the Ruins of Civilizations concisely covers the history and appeal of apocalyptic and post-apocalyptic tales and then focuses on four post-apocalyptic novels published in the 21st century: Margaret Atwood’s Oryx & Crake, Cormac McCarthy’s The Road, Bernard Beckett’s Genesis, and Robert C. Wilson’s Julian Comstock: A Story of 22nd Century America. Its theoretical approach is based on the work of ruin theorists, analyses of the depiction of non-functional objects in literature, ecocriticism, socio-geographical readings of landscapes and wildernesses, as well as on theories of narrative levels, narrative communication and space in narrative. It shows that the interplay between narrative structures, world constructions, corporeal objects and physical realities forms the fundamental embodying locus of post-apocalyptic novels.” (Author). See especially Chapter 4, “Margaret Atwood, Oryx and Crake,” pp. 81-135.

MACPHERSON, Heidi Slettedahl. “‘On Being a Women Writer’: Atwood’s Canadian and Feminist Contexts.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 35-53. “In order to understand the work of Margaret Atwood, it is necessary to understand her central position in Canadian literature, as well as the way in which she herself creates a critical context for her own work. In addition, Atwood’s work must be seen as, in some ways, arising from the second-wave feminist movement (the period roughly from the early 1960s to the 1980s, though some argue the second wave continues to this day). Atwood herself does not consistently call herself a feminist. Others do, however, and her work is fully engaged from the reinvention of femaleness and femininity and with the recovery of female agency and female strength. These two strands, Atwood’s engagement with and construction of Canada as a critical space, and her historical position as a writer preoccupied with women’s issues (broadly defined) during a period when such ‘women’s issues’ came to the fore, offer two of the most important critical contexts for her work. Thus, these two topics will be the focus of this chapter.” (Author).

MARTOCCI, Laura. “Girl World and Bullying: Intersubjective Shame in Margaret Atwood’s Cat’s Eye.” The Female Face of Shame. Eds. Erica Johnson and Patricia Moran. Bloomington, Indiana: Indiana UP, 2013. 149-165. “Women who pick up this novel often discover it unveils their own long-buried pain, and prompts them to revisit humiliations suffered at the hands of childhood companions. Curiously, however, analyses of Cat’s Eye have overlooked any exploration of the social dynamics surrounding shame, or the ontological implications linked to it. Instead shame, which functions as a catalyst driving the narrative, is bundled into Atwood’s exploration of both self and time in relation to sophisticated feminist themes. Given its centrality to character development, movement and plot, a more comprehensive analysis of its essence, and consequence, is required.”


McINNES, Marnie. “A Meditation on Poetry and Photography.” *Photographies* 5.1 (March 2012): 19-32. “In 1966, on page one of her first full-length book of poetry, *The Circle Game,* Margaret Atwood published a poem entitled ‘This Is a Photograph of Me....’ In this essay, I will take Atwood’s poem as a point of departure, a way to start thinking about the relationship between poems and photographs and to make the case for lyric photography as an important photographic subgenre.” (Author).

MERCER, Naomi R. “‘Subversive Feminist Thrusts’: Feminist Dystopian Writing and Religious Fundamentalism in Margaret Atwood’s *The Handmaid’s Tale,* Louise Marley’s *The Terrorists of Irustan,* Marge Piercy’s *He, She and It,* and Sheri S. Tepper’s *Raising the Stones*.” PhD diss. University of Wisconsin—Madison, 2013. iii, 401 pp. “Although science fiction does not normally deal with religion, feminist writers, especially in the utopian/dystopian sub-genre of science fiction, recognized the dangers of fundamentalism and its infusion into American politics in the 1980s and began to address those dangers through genre writing. In this project, I address how feminist authors critique religious fundamentalism, linked to the rise of the Religious Right in the United States, through Atwood’s *The Handmaid’s Tale,* Marley’s *The Terrorists of Irustan,* Piercy’s *He, She and It,* and Tepper’s *Raising the Stones.* These texts interrogate fundamentalist manifestations of Abrahamic religions—Christianity, Islam, and Judaism. They form an arc, beginning with a totalitarian theocratic dystopia with a faint utopian impulse (Atwood), and progressing non-chronologically through a totalitarian theocratic dystopia with active resistance and a stronger utopian impulse (Marley), to ambiguously utopic religious communities surrounded by a dystopian world (Piercy), to a more fully-realized utopic religious community that actively defeats fundamentalist regimes that would destroy it (Tepper). Using feminist intersectional analysis and Schüssler Fiorenza’s heuristic of kyríaqarchy, I argue that feminist dystopian writing transgresses not only genre but also the ‘master narratives’ of Western culture through its examination of and warnings against religious fundamentalism and theocratic governance. I scrutinize why and how a number of feminist science fiction authors engage in this debate, especially in late twentieth- and
early twenty-first-century feminist dystopian and utopian writing. Feminist science fiction writers interrogate religious fundamentalism to expose its inherent misogyny and oppression, activities that are frequently played out on women’s bodies. Furthermore, I argue that feminist utopian and dystopian writing which criticizes fundamentalist manifestations of Abrahamic religions challenges the legitimacy of the underpinnings of Western thought and culture in myriad ways.” (Author). For more see: DAI-A 74.11E (May 2014).

MIHAI, Diana. “Literary Renderings of Visual Culture: Intermedial Practices and Definitions of Feminine Identity in Margaret Atwood’s Lady Oracle, Cat’s Eye and Surfacing.” MA thesis. Universidade do Porto, 2012. 74 pp. In English. “This thesis looks at Margaret Atwood’s Lady Oracle, Cat’s Eye and Surfacing in relation to various concepts of femininity. It draws upon theories of visual culture while it emphasizes conventional patterns in the construction of the female image. The thesis’s goal is to demonstrate the impact of visual culture on the development of female selfhood from the perspective of the three novels by Margaret Atwood that are mentioned above. The author’s use of intermediality entails a more in-depth analysis of gender identity and the secondary sources that I have chosen deal with the construction of gender identity, the visual media representations of femininity and the word-image relationship. The idea that transpires throughout the thesis is that the way we process visual information is conditioned by the surrounding cultural and social conventions. I conclude that the chosen novels call for the production of new cultural codes and, by extension, new visual representations, so that different understandings and concepts of femininity could be incorporated.” (Author). Available from: http://repositorio-aberto.up.pt/handle/10216/70400. (1 July 2014).

MILLER, Ryan Edward. “Deep in Mines of Old Belief: Gnosticism in Modern Canadian Literature.” PhD diss. Simon Fraser (British Columbia), 2012. viii, 218 pp. “This dissertation offers an original contribution to Canadian literary studies by examining how following the historical exegesis of Gnosticism in a series of publications in the late 1970s, Canadian writers began to incorporate the Gnostic heresies of antiquity into their writing as a subversive, imagistic framework or ‘language’ with which to explore wisdom, salvation, spirituality, sexuality, and gender outside of conventional Christian thought. Using Robertson Davies’s The Rebel Angels (1981), Morley Callaghan’s A Time for Judas (1983), and Margaret Atwood’s Alias Grace (1996) as the project’s focus, I demonstrate how these literary works use the heresy of Gnosticism as a conceit to confront both the reader and the novels’ characters with the paradoxes and contradictions inherent in knowing the self and the attainment of wisdom. Curiously, as I show, all three novels stand as exceptions within the authors’ respective oeuvres, using meta-fictional techniques such as multiple narrators, mise en abyme, and the blending of the present with an invented biblical or historical past to unsettle the possibility of achieving self-knowledge in a personal or, at times, a national sense. For each novel, the multiple narratives recapitulate the notion of multiple perspectives as found in the historical gospels. Likewise, the incorporation of Gnosticism highlights what the characters (and occasionally the authors themselves) identify as deficits in orthodox religion’s ability to account for the spiritual and moral lives of women and the individual’s role in salvation. That Gnosticism found its way into Canadian literature can be attributed, in part, to the sudden availability of Gnostic materials in translation, New Age thinking and spirituality, and in some cases a broader (and border) anxiety concerning Canada’s understanding of religion in terms of its
own national character, and particularly in relation to its southern neighbour. To this end, a close examination of these three particular novels suggests that these are not separate, unrelated efforts, but rather that they gesture collectively to alternative interpretations of a constructed past.” (Author). Available from: http://summit.sfu.ca/item/12428. (1 July 2014).

MILLER, T. S. “Flying Chaucers, Insectile Ecclesiasts, and Pilgrims through Space and Time: The Science Fiction Chaucer.” Chaucer Review 48.2 (2013): 129-165. The impact of Chaucer’s Canterbury Tales on such science fiction books such as Hyperion by Dan Simmons, Transcendental by James Gunn, and The Handmaid’s Tale by Margaret Atwood. Themes such as feminism, time travel, and interstellar travel are discussed, as well as pilgrimages, vocations, and allusions in these works.

MOREIRA, Patricia Dayse Alves Alvino. “A Tecitura Intertextual em The Penelopiad, de Margaret Atwood.” MA thesis. Universidade de Brasília, 2013. 60 pp. In Portuguese. “Margaret Atwood, when (re)writing The Odyssey from Penelope’s perspective in an attempt to answer the restlessness that haunted her; ‘what led to the hanging of the maids, and what was Penelope really up to?’ makes us rethink and question the place of women in the big narratives, always as an object and never as a subject. She also puts under suspicion certain hierarchies accepted as universal. Taking into consideration the fact that the author is appropriating a classical text, the theoretical approach focuses on the concept of dialogism by Bakhtin, and his reflections on the parody genre, as well as Kristeva’s concept of intertextuality. Moreover, the gender perspective that characterizes the work of the author demands a specific theoretical approach: gender studies.” (Author). Available from: http://repositorio.unb.br/handle/10482/15570. (1 July 2014).

MORWOOD, Nicholas. “Sovereignty, the State of Exception and Counter-Culture: Toward a Transnational Critique of State Power in 20th and 21st Century Anglophone Fiction.” PhD diss. University of Toronto, 2011. vi, 221 pp. “This dissertation examines the way in which contemporary fiction is highly concerned with sovereign power and the state of exception, as described by Giorgio Agamben in State of Exception. While in the last decade Agamben’s work has provided a new locus for the study of state power, I argue that disquiet over the reach of state power into everyday life has existed in fiction since at least the 1980s. Reading James Joyce, Margaret Atwood, Salman Rushdie, Kazuo Ishiguro, Don DeLillo and William Gibson alongside Agamben’s theories of state power and the state of exception, sheds light on fictional representations of modern developments in power, the state and the corporate world. Through close analysis of philosophical and fictional texts, I draw out the complex politics of contemporary novelists and underscore the importance of both fictional and theoretical representations of contemporary political power. [In Chapter One through] analyses of James Joyce’s Ulysses and Margaret Atwood’s The Handmaid’s Tale I examine the ways in which Agamben’s theories move us towards a clearer understanding of representations of state power in contemporary fiction....” (Author). Available from: https://tspace.library.utoronto.ca/bitstream/1807/42539/1/Morwood_Nicholas_A_201111_PhD_Thesis.pdf. (1 July 2014).

second novels in an as-yet-unfinished trilogy. The two works share a complex structure in which scenes from different moments in the future follow one another. A post-apocalyptic narrative line is intertwined with one that depicts events from a nearer future, all of them leading up to an environmental catastrophe of huge proportions. The nearest scenario is one of extreme genetic manipulation, in which the boundaries between species are blatantly crossed. Biopolitics strictly controls the environment and those who inhabit it; identities can be bought, and only some of them grant access to the Compounds, the only safe areas left after open spaces have become radioactive. In the meantime, all kinds of technological and genetic enhancements to human capabilities are being employed, some of them resulting in the creation of para-human populations. An environmental catastrophe follows, and both books feature last-man-on-earth narratives. Whether or, more appropriately, how the apocalyptic destruction is linked to an attempt to cross the boundary of the human is the issue this essay addresses. The first section deals with more classical interpretations of Atwood’s fiction as a cautionary tale about current environmental policies, whereas a new hypothesis is made in the second section, a post-humanist reading of Atwood’s novels. Philosophical support will be provided by Jacques Derrida’s reflections on the fine line between animals and humans and Cary Wolfe’s theory of posthumanism.” (Author) Available from: http://riviste.unimi.it/index.php/AMonline/article/view/2985. (1 July 2014).

MURPHY, Michael P. “Hanging (Onto) Words: Language, Religion, and Spirituality in Atwood’s The Handmaid’s Tale.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 230-253. “Many aspects of Margaret Atwood’s 1985 literary speculations about a future world ruled by the firm hand of a religious theocracy have come to fruition and have thus situated her not only as an imaginative writer of fiction, but an insightful cultural critic as well. As ever there are fundamentalisms afoot, and text-fixated devotees of the world’s religions exert as much influence as they did in 1985. Similarly the popularity of fundamentalist atheism and pseudoscientific is increasing at a fevered clip, which clues readers into the fact that fundamentalism cuts two ways. Atwood’s The Handmaid’s Tale (1985) contemplates and indict the human inclination towards religious fundamentalism; and while she is clearly critical of disordered religiosity, she is also a champion of ‘the living spirit’ promulgated by the humanism embedded in religious traditions. One of the best ways to track this interesting ambivalence is by examining Atwood’s unrestrained logophilia, her religious love of words: what they mean, and what they can and cannot do.” (Author).

NAKAMURA, Asami. “Margaret Atwood’s The Handmaid’s Tale as a Multidimensional Critique of Rebellion.” Journal of American & Canadian Studies 30 (2013): 3-29. “The main characteristic of … dystopian novels [such as The Handmaid’s Tale] is resistance or conflicts in a static, prison state; the protagonists, feeling alienated and disillusioned, attempt to challenge the norm of a pseudo-utopian society which is in fact controlled by an oppressive regime. On these aspects, dystopian fiction operates as social criticism. Yet what becomes problematic here is the complex subjectivity of the rebellious protagonists. This becomes more or less a cause of their complete surrender to authority, which produces their death or near-death states in the end. This mythical structure of the inevitable failure of rebellion confirms the pessimism of the genre; even the possibility of any positive outcome appears to be voluntarily rejected, and any eventual salvation of humanity seems equally inconceivable. Meanwhile, in contrast to the profound ambiguity
of male protagonists in dystopian fiction, women tend to be represented within a comparatively simple role. Atwood states that in her work she attempted to establish a female figure beyond the stereotypes of the genre, i.e. 'sexless automatons or rebels who have defied the sex rules of it…'” (Author). Available from: http://www.info.sophia.ac.jp/amecana/E2/Journalindex.htm. (1 July 2014).

NESSEL CASSIDY, Jennifer. “‘Everything Looks Different up Close’: Perception in Margaret Atwood’s Oryx and Crake and The Year of the Flood.” MA thesis. University of Denver, 2013. iii, 106 pp. “In the first two books of her MaddAddam series (a projected trilogy), Margaret Atwood explores a series of events from three very different perspectives. A close reading of the two texts suggests that the specific focalizers chosen, and their very different ways of perceiving the world around them, are central issues in the novels. In Oryx and Crake, Atwood establishes the apocalypse as a problem of dystopian vision through the book’s deeply flawed focalizer. In The Year of the Flood two alternative visions are offered in order to rehabilitate the perceptual problems of the first text. In the three chapters of this paper, I will explore the devices used to establish each focalizer’s specific vision, the ways in which each focalizer views apocalypse, and the relationship of each focalizer to the utopian perspective that appears poised to redeem dystopia and apocalypse.” (Author). For more see: MAI 52.3E (June 2014).

NIKANDAM, Roya. “Eating, Starving and the Body: The Presentation of Self.” Asian Culture and History 5.2 (2013): 115-127. “This study examines the subtle and complex importance of food and eating in contemporary female fiction. It reveals how the chief concern with food, its consumption and the body, are central to the work of [a] writer like Margaret Atwood. Two novels in particular, Cat’s Eye (1988) and Alias Grace (1996), will be considered as they feature female protagonists who experience intense conflicts concerning their bodies, conflicts that result in or are a response to violence. This violence takes the form of eating disorders. They highlight this form of bodily violence which supports their ongoing critique of dualistic thinking. In their fictions, Atwood shows the artificial bifurcation of human existence into body and self which tends to result in self-alienation or the splitting of the subject. This writer draws on feminist and sociological theory to engage with a diverse range of issues, including eating disorders as a form of self-violence or mutilation, to demonstrate the direct relationship of food and eating or not-eating with gender and cultural politics to manifest the role of using food in assumed association of the womanly body which leads to splitting of the subject.” (Author). Available from: http://www.ccsenet.org/journal/index.php/ach/article/view/26647/16273. (1 July 2014).

NISCHIK, Reingard M. “Gender and Genre in Atwood’s Short Stories and Short Fictions.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 171-192. “[In my book, Engendering Genre: The Works of Margaret Atwood (2009)] I illuminate in Atwood’s works not only the role gender plays in constituting genre, but also Atwood’s self-conscious play with intersections of gender and genre…. In a less complex manner ‘engendering genre’ in Atwood’s works also refers to the foregrounding of gender in specific textual formats, which will be my main focus in this chapter as I discuss the complexities of gender and genre in representative short stories and short fictions by Atwood.” (Author).

“Within this paper, I critique the history of the modification of the broiler chicken through selective breeding and possible future genetic modification. I utilize Margaret Atwood’s fictitious depiction of genetically engineered chickens, from her novel *Oryx and Crake*, in order to forward the argument that modifications that eliminate animal telos either move beyond the range of current ethical frameworks or can be ethically defended by them. I then utilize the work of feminist epistemologists to argue that understanding what it means to be a chicken shapes our conceptions of what modifications are or are not acceptable. Taking into account justifications stemming from practical knowledge when making ontological claims can help to shift our understanding of what animal modifications can or cannot be justified. The paper ends by addressing three possible problems brought about by accepting such justifications.” (Author).

NOOGHEEM, Andrew. “Secular Apocalypses: Darwinian Criticism and Atwoodian Floods.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 45.2 (June 2012): 55-71. “This essay engages Brian Boyd’s *On the Origin of Stories*, a major work of evolutionary literary criticism, with Margaret Atwood’s dystopia, *The Year of the Flood*. Bringing these texts into dialogue demonstrates both the power of and some potential limits to an evocritical interpretive paradigm, particularly with respect to religion.” (Author).

O’NEILL, John. “Dying in a State of Grace: Memory, Duality, and Uncertainty in Margaret Atwood’s *Alias Grace.*” *Textual Practice* 27.4 (July 2013): 651-670. “Margaret Atwood’s *Alias Grace* (1996) is examined in relation to her theorization of death and authorship in *Negotiating with the Dead* (2002). Broader theories of death, the author, and posthumous narration, as proposed by Roland Barthes, Alice Bennet, and others, are also employed. The novel is further linked to what Atwood herself calls a Jamesian form of ghost story, and is read alongside two stories by Henry James (‘The Jolly Corner’ [1908] and ‘The Middle Years’ [1893]). Elements of both the ghost story genre and the crime genre are shown to be used by Atwood to create a sense of uncertainty in the narrative structure of the novel. It is argued that this sense of uncertainty is part of Atwood’s use of a syleptic narrative structure to achieve an authorial position that keeps Author and scriptor simultaneously in play.” (Author).

PAULIUKAITĖ, Rūta. “Antutopijos Bruožai Šiuolaikiniame Romane (Gasparo Aleksos *E.Riuke.Lis Stiklo Ragais*, Margaret Atwood *Orikse. Ir Griežlys Ir Tarnaitės Pasakojimas* Bei Gintaro Beresnevičiaus (Iaun *Paruzija*) = Antuitopian Features in Contemporary Novel (Gasparas Aleksa’s *E.Riuke.Lis Stiklo Ragais*, Margaret Atwood’s *Oryx and Crake* and *The Handmaid’s Tale*, and Gintaras Beresnevičius’ *Paruzija*).” MA thesis. Vytauto Didžiojo universitetas (Lithuania), 2013. 67 pp. In Lithuanian. “This work analyses the reflection of the main features of antutopia in modern Lithuanian and foreign literature. Exploratory material and sources—two novels of Lithuanian authors: G. Aleksa’s *E.riuke.lis stiklo ragais* (2003) and G. Beresnevičius’s *Paruzija* (2005), and two novels of Canadian writer M. Atwood: *Oryx and Crake* (published in 2003, translated into Lithuanian in 2004) and *The Handmaid’s Tale* (published in 1986, translated into Lithuanian in 2012). The works were chosen because of the general feature of antutopia, similar subjects. The novels were not chosen accidentally: the Lithuanian novels reveal future vision of Lithuania, and ironizes present life; M. Atwood’s novels are one of the best that reveal the antutopian vision after world’s catastrophe. The four novels are united by dual narrative model, individual discussion of time and space, transformations of protagonist.” (Author). Available from: http://vddb.library.lt/obj/LT-eLABa-

*Oryx and Crake* compared to Michel Houellebecq’s *La Possibilité d’une île* (2005), pp. 174-180.

POPESTU, Monica. “Women in Margaret Atwood’s *The Handmaid’s Tale*: A Study of Gender Roles in a Religious Theocracy Imagined by Margaret Atwood.” *Gender Studies: Woman Inside and Outside the Box*. Eds. Ramona Mihăilă, Onorina Botezat and Ruxandra Teodorescu. București, Romania: Editura PRINTECH, 2013. 207-227. “Margaret Atwood writes this fantasy book, *The Handmaid’s Tale*, employing many different genres: Victorian women’s literature, slave women’s narrative, even the undertones of the holocaust survivors’ voices can be heard here. Furthermore there is the issue of the women’s emancipation, which the presence of the Victorian drawing room, separate sphere stresses. Atwood, the writer, tells her reader that the emancipation of women is a relatively new thing that can be easily lost.” (Author). Available from: http://www.researchgate.net/publication/256408473_GENDER_STUDIES_WOMAN_INSIDE_AND_OUTSIDE_THE_BOX/file/504635227571e9e93a.pdf#page=223. (1 July 2014).


RAJAN, Sheeba V. “Dystopia in *Oryx and Crake* vis-à-vis the Utopia of *Walden*: An Ecocritical Approach.” *Golden Research Thoughts* 3.2 (August 2013): 1-3. “Ecocriticism is the literary branch of environmental studies. It is an attempt at finding the relevance and role of literature in examining ecological issues and suggesting ways of tackling them. This work examines certain environmental issues and their impact on human life as reflected in *Oryx and Crake* by Margaret Atwood and *Walden* by Henry David Thoreau. *Oryx and Crake* presents a dystopic vision of life consequent to man’s abuse of Nature and a nightmarish vision of the consequences of globalization. *Walden* projects a utopian world created by man’s close communion with Nature. Though utopian, the work is significant for its optimism and radical approach to current issues.” (Author). Available from: http://www.aygnt.isrj.net/UploadedData/2687.pdf. (1 July 2014).

RIDOUT, Alice. “The ‘Historical Turn’ in Margaret Atwood’s *The Blind Assassin* and *Alias Grace.*” *Margaret Atwood*. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 294-312. “As I consider *The Blind Assassin* and *Alias Grace* within the [following] framework—the historical novel’s relationship to the nation, to gender, to postmodernism, and to postcolonialism—I will show how Atwood, in her ‘historical turn,’ is intent not
only on presenting Canada as a location for historical fiction but also on using postmodern strategies of historiographic metafiction to re-vision Canadian history as she tells the stories of two women: *Alias Grace*’s Grace Marks and *The Blind Assassin*’s Iris Chase Griffen.” (Author).

RINE, Abigail. *Irigaray, Incarnation and Contemporary Women’s Fiction*. London: Bloomsbury Academic, 2013. “Drawing on the provocative recent work of a feminist theorist, this book illuminates the vital and subversive role of literature in rewriting notions of the sacred. Abigail Rine demonstrates through careful readings how a range of contemporary women writers think beyond traditional religious discourse and masculine models of subjectivity towards a new model of the sacred: one that seeks to reconcile the schism between the human and the divine, between the body and the word.” (Publisher). See especially Chapter 3: “In Love with Either/Or: Religion and Oppositional Logic in Margaret Atwood’s *The Handmaid’s Tale,*” pp. 53-84.

RODDIS, Melissa. “‘Someone Else’s Utopia’: The Eco-Posthuman ‘Utopia’ of Margaret Atwood’s *Oryx and Crake.*” *Writing Technologies* 5 (2013): 19-35. “In this article I argue that an eco-posthuman reading of Margaret Atwood’s *Oryx and Crake* (2003) provides an alternative utopian perspective on what is generally considered to be a dystopian text. Although many other generically similar texts invite such readings by introducing eco-posthuman themes within the narrative, such as Michel Houellebecq’s *Atomised* and Kazuo Ishiguro’s *Never Let Me Go,* it is the fact that *Oryx and Crake* often seems actively to resist these readings that enables significant debates to emerge about some of the text’s main assumptions. By reading this text ‘against the grain,’ we are able to confront and analyse the central beliefs, assertions and anxieties it vocalizes regarding the future of humanity, nature and technology.” (Author). Available from: [http://www.ntu.ac.uk/writing_technologies/current_journal/156917.pdf](http://www.ntu.ac.uk/writing_technologies/current_journal/156917.pdf) (1 July 2014).


ROY, Wendy. “The Power and the Paradox’ of the Spoken Story: Challenges to the Tyranny of the Written in Contemporary Canadian Fiction.” *Listening Up, Writing Down, and Looking Beyond: Interfaces of the Oral, Written, and Visual*. Eds. Susan Gingell and Wendy Roy. Waterloo: Wilfrid Laurier University Press, 2012. 201-220. “While many of the earlier works [of Canadian fiction] emphasized writer modes of storytelling...a number of the more recent works of fiction highlighted human speech as an effective and compelling way to tell a story…. In Margaret Atwood’s *The Handmaid’s Tale,* the last chapter provokes a reconsideration of the narrator’s life story because readers learn that her tale is a taped (and thus originally oral) narrative that has since been ordered and transcribed by male academics.” (Author). In Roy’s chapter, the discussion on *The Handmaid’s Tale* is on pp. 207-210.

SANDERSON, Jay. “Pigoons, Rakunks and Crakers: Margaret Atwood’s *Oryx and Crake* and Genetically Engineered Animals in a (Latourian) Hybrid World.” *Law & Humanities* 7.2 (October 2013): 218-240. “In literature, hybrid creatures are often used by authors to evoke images that raise suspicion, apprehension and unease about science, biotechnology, government and human nature. In HG Wells’s *The Island of Doctor Moreau* (1896), for example, the narrator and protagonist, Edward Prendick, is shipwrecked on an island
populated by Doctor Moreau’s human-like hybrid creatures. These creatures including M’ling (a hybrid mix of bear, dog and ox), Hyena-Swine (a hybrid of hyena and pig) and Fox-Bear Witch (a female hybrid of fox and bear) are mobilised by Wells to raise questions about the limits of science, as well as what it means to be human. More recently, a disparate group of hybrid people and animals known as ‘The Remade’ inhabit China Miéville’s fictional world of Bas-Lag. The Remade, who are largely criminals whose bodies have been radically altered, range from characters with their lower bodies replaced with engines to others who have had bird, fish or other animal body parts attached to them. The weird and grotesque Remade hybrids imaginatively and vividly support Miéville’s tropes that include alienation and power. Margaret Atwood’s *Oryx and Crake* is also full of hybrids.” (Author).

SCHOENE, Berthold. “Getting World Going in Margaret Atwood’s *Oryx and Crake*.” *Senses & Society* 8.1 (March 2013): 96-105. “In this article I explore [Jean Luc] Nancy’s understanding [in *The Sense of the World* (1993) 1997] of ‘sense’ as world: the two are inseparably entwined, which is why to speak of a sense of the world is tautological. Nancy reflects on philosophy’s role in this crystallization of ‘sense’ as world (and world as sense), identifying it as writing on the border between myth and ‘the abyss.’ Philosophy is a style of writing that opens the (sense of the) world between the always-relative projection (‘myth’) and the absolute annihilation of meaning (‘the abyss’). My own interest is not so much in philosophy’s role as in literature’s, and to begin such an exploration the dystopian novel, a generic hybrid between philosophy and fiction, appears as an ideal first case study. I have chosen Margaret Atwood’s *Oryx and Crake* because as an apocalyptic (re)creation myth, complete with the emergence of new animals and new humans, it seems particularly well-suited to this reflection.” (Author). Available from: http://www.academia.edu/4222062/Getting_World_Going_in_Margaret_Atwoods_Oryx_and_Crake_Senses_and_Society_8_1_2013_pp._96-105. (1 July 2014).

SCHÖNFELDER, Christa. “(Re-)Visions of the Buried Self Childhood Trauma and Self-Narration in Margaret Atwood’s *Cat’s Eye*.” *Haunted Narratives: Life Writing in an Age of Trauma*. Toronto: University of Toronto Press, 2013. [257]-274. “Setting up the autodiegetic narrator Elaine as the fictional autobiographer, *Cat’s Eye* explores in depth the impact of childhood trauma and its complex repercussions in adulthood. In other words, Atwood’s novel puts on center stage the interrelations between trauma and self-narration.” (Author). Following Schönfelder’s chapter, Aija Sakova’s “Grasping Patterns of Violence” comments on Schönfelder’s essay. (pp. [275]-278).

SCHUT, Luke Daniel. “Coughing and Sneezing to the End of the World: Apocalyptic Pandemic Narratives in the 21st Century.” MA thesis. Iowa State University, 2013. iii, 82 pp. “This analysis of apocalyptic disease narratives seeks to understand the purpose and appeal of these stories in the 21st century. As humans have created and become reliant on increasingly advanced and powerful technology, the apocalyptic narrative has become more a common genre, and the disease variant has emerged in the 21st century as a popular variety. The first chapter of this analysis defines the apocalyptic narrative by identifying the features and themes that distinguish it from the catastrophe narrative. The apocalyptic narrative then gets split into three distinct sub-genres based on the source of the catastrophe. Once the apocalyptic genre has been defined, an examination of disease in the past century establishes the relevance of the apocalyptic pandemic scenario by looking at modern infection events, their causes, and their effects. Next, a critical examination of
Danny Boyle’s film ‘28 Days Later’ uses the macroscopic infection presented by the Rage virus to show the disease phobia present in Western society. An analysis of Margaret Atwood’s MaddAddam trilogy then explores the connections between contemporary technophobia and apocalyptic plague, leading into an examination of the post-apocalyptic scenarios presented after the plague in the MaddAddam trilogy and the television program ‘Survivors’ to understand how the desire for a simpler life present in Western culture makes the pandemic apocalyptic narrative appealing. Altogether, this critical exploration of the recent revival of interest in pandemic apocalyptic scenarios establishes the contemporary relevance of these stories, their origins in modern technophobia, and the appeal the end of the world holds for Western readers.” (Author). Available from: http://lib.dr.iastate.edu/etd/13165. (1 July 2014).

SHEAD, Jackie. “Margaret Atwood’s Transformative Use of the Crime Fiction Genre.” PhD diss. University of Bristol, 2012. “This thesis examines Atwood’s transformation of the crime genre, more particularly the whodunit and the spy thriller, in some of her longer fiction. Her protagonists are considered as detective figures needing to decipher experiences made mysterious to them by acceptance of hegemonic scripts. Discussion explores their discoveries that they are not only victims of the crime fabulae they unravel, but accessories, their complicity arising from an acculturation to ideologies of power, particularly those of patriarchy, class and colonialism. A gendered inflection of the crime narrative is also evident in one of the texts under discussion, Alias Grace, which depicts an unsuccessful male investigator. Using the concept of abduction—the interpretation of signs according to inherited mental frameworks—this thesis demonstrates that the protagonists’ understanding of their conditions requires profound changes in their mental mapping of their worlds. While the body and the environment are shown to provide pressing evidence of crime, analysis demonstrates that mysteries are only unlocked by adjustments in the protagonists’ mindsets. Careful tracking of those adjustments also makes clear that Atwood treats the romance narrative as a barrier to understanding. This thesis considers detection as an activity required by Atwood’s readers as well as her characters. The penultimate chapter, on the metafictional detective story, therefore examines those authorial techniques that engage readers as investigators needing to deconstruct false stories generated by blinkered focalizers. Underpinning the entire thesis, but especially addressed in its closing chapters, is the belief that Atwood’s metafictional strategies are not symptoms of a postmodern depthlessness. Instead, pursuing Atwood’s assertion that popular forms of literature embody mythologies which she terms the ‘dreams of society’, transformation of the crime genre is discussed as part of the author’s wider project: interrogation of ways of seeing in order to encourage a sounder apprehension of ourselves and our worlds. Available to order via: http://ethos.bl.uk/Home.do. (1 July 2014).

SIKORA, Tomasz. “‘Murderous Pleasures’: The (Female) Gothic and the Death Drive in Selected Short Stories by Margaret Atwood, Isabel Huggan and Alice Munro.” Gothic Topographies: Language, Nation Building and ‘Race.’ Eds. Päivi Mehtonen and Matti Savolainen. Burlington, Vermont: Ashgate, 2013. 203-216. “There is something fundamental about hate, judging from the four short stories I am going to focus on in my essay, namely Margaret Atwood’s two stories (also referred to as prose poems) ‘Horror Comics’ and ‘Making Poison,’ Isabel Huggan’s ‘Celia Behind Me’ and Alice Munro’s ‘Fits.’” (Author).

SNYDER, Katherine V. “Screen Memories: Maternal After-Images in Margaret Atwood’s
Dystopian Novels.” *Women’s Utopian and Dystopian Fiction*. Ed. Sharon R. Wilson. Newcastle upon Tyne, England: Cambridge Scholars, 2013. 186-203. Excerpt: “Given the disturbances of memory that characterize the subjectivities of Atwood’s traumatized, post-apocalyptic protagonists, it is worth observing that these speculative narratives are replete with images of mediated memory: films, photos, audio-recordings, television broadcasts, and, in her more recent books, the Internet. The prevalence of such images in these novels suggests both the inescapability of the past in an age of mechanical reproduction, as well as the inevitability of that past’s technological mediation. In this essay I will examine a particular type or example of mediated memory that appears in [The Handmaid’s Tale, Oryx and Crake and The Year of the Flood]: the return of the protagonist’s mother onscreen....”

SOMACARRERA, Pilar. “A Prince of Asturias Award for the Queen of Canadian Letters: Reading Margaret Atwood’s Texts in Spain.” *Made in Canada, Read in Spain: Essays on the Translation and Circulation of English-Canadian Literature*. [Berlin]: Versita (now De Gruyter Open), 2013. “In this chapter I would like to explore two aspects of how Margaret Atwood’s texts are read in Spain. First, I will analyze the factors which have influenced the Spanish transference of her writing, the books chosen for translation and the translators and publishing houses in charge of them. Secondly, I will consider the way in which what Richard Dyer (1979) calls the ‘star text’ of her literary celebrity has been read in Spain through the study of reviews, articles, notes and interviews published in the written press.” (Author). Available from: http://www.degruyter.com/view/books/9788376560175/9788376560175.fm/9788376560175.fm.xml?format=EBOK, (1 July 2014).

SOMMER ZACHO LÜTZEN, Perinile. “Imagining the Worst but Hoping for the Best: The Cautionary Tale of Science without Ethics Exemplified in Margaret Atwood’s Oryx and Crake.” MA thesis. Aarhus Universitet (Denmark), 2013. 83 pp. “The objective of the present dissertation is the analysis of the Canadian author Margaret Atwood’s novel Oryx and Crake (2003) and relate it to its social context. This analysis will include a further assessment and interpretation of how Atwood uses Oryx and Crake (2003) as a platform for discussing the possible consequences of the potentially economically dependent and ethically uncontrolled natural sciences. This analysis will also include an evaluation of the literary form Atwood has chosen, as well as an assessment of her intended use of canonized literature.” (Author). Available from: http://nobelspec.au.dk/20070086.pdf, (1 July 2014).

SRINIVASAN, K. “Assault on the Women in Margaret Atwood’s Bodily Harm: an Analysis.” *IOSR Journal of Humanities and Social Science* 17.5 (November-December 2013): 49-52. “Among the Canadian Women novelists who pioneer the causes of women, Margaret Atwood plays a major role. She is the most opted writer is the midst of literary critics. Through her works, she fights for the rights of women. She tries to define her feminism as human equality and freedom of choice. She attacks the narrow and dominant social construction of identity and gender. There is a sort of pleading for healthy relationships between men and women. This paper studies and explores the feminist perspective both as concept and reality in the novel Bodily Harm. The novel is a post-feminist text which brings out the legal, economic, social and political conditions of women that are still bleak. The novel is a kind of therapy to gender victimization and presents the abuse, torture, mutilation and destruction of female body in hospitals and prisons for the purpose of male

STAVELEY, Helene. “Figuring Transition: Play, Performance, and Mimicry in Children’s Books by Thomas King, Mordecai Richler, and Margaret Atwood.” Jeunesse: Young People, Texts, Cultures 5.1 (Summer 2013): 84-107. “In Thomas King’s A Coyote Solstice Tale, Mordecai Richler’s Jacob Two-Two Meets the Hooded Fang, and Margaret Atwood’s Wandering Wenda and the Widow Wallop’s Wunderground Washery, the mimicry of the transitional characters is a platform for their satire. Mimicry is a neutral practice in and of itself and can be advocated as a model behaviour: the dictum to become the change one wants to see in the world suggests that, by imitating a not-yet-actual ideal, one can make that fiction reality. For Child, The Hooded Fang, and the Wizard/Widow, mimicry also dramatizes the intolerability of worlds that manipulate interpellative processes to reify power. The transitional figures in these three books work as models of the half-playful and half-perverse clinging to a way of life that pertains to a particular fictional world they endorse, reinforcing childhood as a desirable, dynamic, and powerful transitional state.” (Author).

STEIN, Karen. “Surviving the Waterless Flood: Feminism and Ecofeminism in Margaret Atwood’s The Handmaid’s Tale, Oryx and Crake, and The Year of the Flood.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 313-333. “Although Atwood’s early poems (such as ‘A Place: Fragments’ and ‘The City Planners’ in The Circle Game, 1966) suggest that nature may resist human attempts to control and modify it, her recent work recognizes that humans can inflict serious damage on the environment. Her futuristic dystopian novels The Handmaid’s Tale, Oryx and Crake, and The Year of the Flood ... depict social hierarchies that, having lost imaginative contact with and respect for nature, abuse women and the environment.... Using narrators from different social strata, Atwood represents the viewpoints of both the victims and the perpetrators of sexism and classism in these works, and she also points to the strategies that help some of her victims to survive. The female narrators of The Handmaid’s Tale and The Year of the Flood are outsiders in misogynistic societies. In contrast, Oryx and Crake is told by an insider, Jimmy, who provides insight into the arrogant pride and lack of empathy of the dominant (mostly male) social caste. Each of these novels uses a range of narrative strategies, such as parody, irony and satire, to depict the objectification and mistreatment of women, especially in the graphic and violent porn films, TV shows, and video games that provided popular entertainment in ‘the time before.’ Atwood begins each novel after a violent event has undermined the previous social order and damaged the environment in some way, and then she focuses on the struggles of her characters to come to terms with what has happened as they recall ‘the time before,’ even as they struggle to survive in the postapocalypse world they inhabit.” (Author).

STEIN, Rachel. “Sex, Population, and Environmental Eugenics in Margaret Atwood’s Oryx and Crake and The Year of the Flood.” International Perspectives in Feminist Ecocriticism. Eds. Simon C. Estok, Serpil Oppermann, and Greta Claire Gaard. New York: Routledge, Taylor & Francis Group, 2013. 184-202. “Approaching Margaret Atwood’s recent pair of dystopian novels, Oryx and Crake and The Year of the Flood, through a feminist ecocritical sexual/reproductive justice framework, reveals her sardonic satire of the environmental eugenics position that blames sex, reproduction, and population for current environmental crises and, at the most extreme, regards the
apocalyptic disappearance of humans as the only way to preserve the natural environment.”

SZABO-JONES, Liza. “Adventures in Habitat: an Urban Tale.” *Canadian Literature* 218 (Autumn 2013): 67-84. This paper reproduces Atwood’s poem “Rat Song” [one of ten poems in Margaret Atwood’s series “Songs of the Transformed”] and comments on it.


Margaret Atwood in *The Handmaid’s Tale* uses explicit postmodern strategies to characterize both the totalitarian nature of oppression as well as the resistance against it. Her writing deals with an imaginary land where women wake up to their self-consciousness, to struggle with the patriarchal social order, and to forge connections among themselves. In a way, Atwood envisions her utopia. This her-topia (a feminist discourse) is in fact a heterotopia which is the term used by Foucault to re-conceptualize space as relational, heterogeneous, and open-ended. Compared with utopia and dystopia, heterotopian novels explore issues neglected in or satirical reversal of, a perfectly regulated society. Depicted from the perspective of women, feminist heterotopian texts call for societies that are ideal for women and also not the classed, racial, and cultural other. They motivate their readers by ‘merging and hybridizing utopia and dystopia…as interactive hemispheres rather than distinct poles.’ That is to say, they ‘criticize, undermine, and transgress the established binary logic of classical utopia and dystopia’ to create ‘an alternative world of transgressions, of new interstices and interrelations.’ In *The Handmaid’s Tale*, in the form of the heterotopian novel, Atwood dissolves the division between utopia and dystopia to incorporate conflicting gender perspectives and concerns, and the main aim of this paper is to analyze *The Handmaid’s Tale* as a heterotopian novel.”

TELLIGMAN, Megan Kathleen. “Imagining Boundaries: (Post) Humanist Understandings and Ecological Ethics in the Fiction of Margaret Atwood.” MA thesis. University of Montana, 2013. ii, 86 pp. “Atwood’s concern for the environment has spanned nearly the entirety of her career, informing her fears about the future and providing the grounding for her speculative fiction. In Atwood’s understanding, ecological ruin stems from human estrangement from the natural environment, an estrangement fortified by capitalism and consumerism in contemporary societies. Instead, she strives to situate the creative, imaginative human species within a larger natural order that inspires ethical treatment of the more-than-human world. Atwood attempts to provide us with a model of interconnection and respect for nature that we must imagine if we desire to avoid the apocalyptic future she describes in her novels. This paper will investigate three of Atwood’s novels that address issues concerning our interactions with nature and the effects of technology. In *Oryx and Crake*, humanist and posthumanist understandings of the world cannot provide individuals with meaning in their radically altered environment. In *The Year of the Flood*, the second of Atwood’s trilogy, we are introduced to the God’s Gardeners, who demonstrate how new ethical systems can be enacted within specific subcultural spaces. From their space on the Edencriff Rooftop Garden, the Gardeners have a critical vantage point by which to view society and resist the controlling aspects of a corporation-run state. Atwood gives us a model by which to imagine enacting change in our own society, and the ethical system that must be implemented if we wish to avoid
ecological ruin. Finally, I turn to Atwood’s second novel, *Surfacing*, to end my discussion. *Surfacing* demonstrates that Atwood does not believe that returning to nature is the answer to ecological problems and the ills of society. The dissatisfaction at the end of the novel hints at the necessity of humans to exist within communities, as well as the affirmation of traits specific to the human—creativity and the imagination. The image of personal survival depicted by *Surfacing* does not allow for large-scale political or social change. The answer to our dissatisfaction is not to return to nature, but to, like the God’s Gardeners, find a way to be both social and natural – the human animal.” (Author). Available from: http://scholarworks.umt.edu/etd/543/. (1 July 2014).

TEMLIN, Charlotte. “Layers of Time: Margaret Atwood’s Handling of Time in *The Handmaid’s Tale*.” *Women’s Utopian and Dystopian Fiction*. Ed. Sharon R. Wilson. Newcastle upon Tyne, England: Cambridge Scholars, 2013. 174-185. Excerpt: “Dystopias and other speculative fictions usually adopt a linear concept of time. Atwood’s tale represents a departure from that formula. My paper explores Atwood’s handling of time, offering a reading of the novel as employing a technique I call ‘layers of time….’ This approach suits Atwood’s feminist purpose suggesting that masculinist bias and patriarchal control have been with us for centuries and show little sign of disappearing. To drive home her critique, Atwood projects an extreme form of control of women in the not-so-distant future, with handmaids stripped of all autonomy and all women strictly regulated.”


THEISSEN, Ashley. “The Management of Life in Atwood’s Dystopian Fiction.” *Margaret Atwood Studies* (Fall 2013): 24-33. “In this paper, I track the function of transgenic animals in [Oryx and Crake as well as The Year of the Flood], but particularly in Oryx and Crake, in order to examine how altering biological life of any kind affects perceptions and understandings, and consequently, treatments, of all forms of life. By combining insights from work within biopolitics and animal studies, I hope to demonstrate the central position Atwood gives to transgenic animals in the novels. In addition to furthering an understanding of how biotechnology affects conceptions of animal and human life, biopolitical theory enables a different understanding of how power circulates within the novels. By focusing on these issues, I hope to illustrate how the catastrophic events that occur in the novels only occur as a result of a vast network of capitalist exploitations and commodifications of human and nonhuman bodies and tissues.” (Author).

of science fiction (SF)? How did Margaret Atwood and Ursula K. Le Guin find themselves in a public argument about the nature of SF? This volume explores the broad category of SF as a genre, as one that challenges readers, viewers, teachers, and scholars, and then as one that is often itself challenged (as the authors in the collection do). SF, this volume acknowledges, is an enduring argument. The collected chapters include work from teachers, scholars, artists, and a wide range of SF fans, offering a powerful and unique blend of voices to scholarship about SF as well as examinations of the place for SF in the classroom. Among the chapters, discussions focus on SF within debates for and against SF, the history of SF, the tensions related to SF and other genres, the relationship between SF and science, SF novels, SF short fiction, SF film and visual forms (including TV), SF young adult fiction, SF comic books and graphic novels, and the place of SF in contemporary public discourse. The unifying thread running through the volume, as with the series, is the role of critical literacy and pedagogy, and how SF informs both as essential elements of liberatory and democratic education.” (Publisher).

TIENGO, Adele. “Ecophobia and Natural Disaster in Catastrophic and Apocalyptic Narratives.” *Governare la Paura* (October 2013): 298-318. In Italian. “The aim of this essay is to approach the long literary tradition of catastrophic or apocalyptic narratives in relation to natural disasters and to explore examples of ecological threats to human species in contemporary Anglophone literature. By using the concept of ecophobia—a widespread irrational fear for nature—the author analyses novels by George R. Stewart (*Storm and Earth Abides*) and by Margaret Atwood (*Oryx and Crake*). Among the shared traits of these novels, the author highlights the uncertain relationship with supernatural entities or divinities, the presence of surviving characters acting like last men of a disappearing human civilization, and the role of the humanities in the survival of the human species.” (Author). Available from: [http://governarelapaura.unibo.it/article/view/4119](http://governarelapaura.unibo.it/article/view/4119). (1 July 2014).

TRAUVITCH, Rhona. “The Bible’s Paradise and *Oryx and Crake’s* Paradise: a Comparison of the Relationships between Humans and Nature.” *Plants and Literature: Essays in Critical Plant Studies*. Ed. Randy Laist. New York: Editions Rodopi, 2013. 165-180. “This paper explores the relationship between humans and plant life as depicted in two creation stories: that in the Bible and that in Margaret Atwood’s novel, *Oryx and Crake*. An analysis of the relationship between Genesis’s first two humans and nature is revealing in terms of Crake’s possible motivation when creating the Crakers. Specifically, it appears that Crake’s purpose may be to re-access a state of pre-fall Paradise. A comparison of the two creation stories foregrounds the question of whether human qualities—the characteristics that separate humans from other creatures—might be at odds with a harmonious state of nature.” (Author).

VANSPANCKEREN, Kathryn. “Margaret Atwood’s Poetry: Voice and Vision.” *Margaret Atwood*. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 125-152. “On rereading, the poetry as a whole remains remarkable, not for its power to shock (though it can do that), so much as for its musical intermingling of voice and meaning, and—very secondarily—because to some extent it provides a key to her works in other genres, including the novels.” (Author).

and the historical, societal, religious, psychological, and scientific and technological contexts as well as biographical information on Atwood. Includes a bibliography, some discussion questions as well as suggested essay ideas.

VICKROY, Laurie. “Sexual Trauma, Ethics, and the Reader in the Works of Margaret Atwood.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 254-275. “Because Atwood’s victim characters daily confront...patterns of abuse in situations that threaten or diminish them particularly because they are women, my focus is on the sexual trauma that results when physical or mental violations are coupled with social demands to conform.” (Author).

VIKRANT, Rajput. “Margaret Atwood: a Feminist Female Writer in English Literature.” ZENITH: International Journal of Multidisciplinary Research 3.12 (2013): 179-181. “Margaret Atwood established her place in English literature with the publication of The Edible Woman in 1969. She explores gender stereotype through characters that strictly adhere to themselves and those who defy their constraints. The narrative point of view shifts from first to third person in the novel. It is the story of a young woman whose sane, structured, consumer-oriented world starts to slip out of focus. Following her engagement, Marian feels her body and herself are becoming separated. As Marain begins endowing food with human qualities that cause her to identify with it, she finds herself unable to eat it, repelled by metaphorical cannibalism. Margaret Atwood in a foreword written for the Virago edition of The Edible Woman described the work as proto feminist rather than feminist.” (Author).

WALTER, Roland. “Memory-Traces in the Literature of the Americas: Margaret Atwood, Linda Hogan, Maryse Conde and Benedicto Monteiro.” Alea-Estudios Neolatinos 15.1 (January-June 2013): 13-28. In Portuguese. “By linking ecological and postcolonial issues as theoretical approach to an analysis of Pan-American literature, this essay’s starting point is that the brutalization of people is linked to the brutalization of space, a process rooted in the past. My hypothesis is that these interrelated brutalizations constitute, although in diverse ways, the political, cultural and ecological unconscious of the Pan-American experience: the repressed phantasm of colonial violence that returns as response to a Verleugnung, making its presence felt at the level of enunciation and lived experience. The objective of this essay is to analyze how literary memory translates this double brutalization in select works by Margaret Atwood (Canada), Linda Hogan (USA), Maryse Conde (Guadeloupe) and Benedicto Monteiro (Brazil).” (Author).

WATKINS, Susan. “‘Summoning Your Youth at Will’: Memory, Time, and Aging in the Work of Penelope Lively, Margaret Atwood, and Doris Lessing.” Frontiers: A Journal of Women Studies 34.2 (2013): 222-244. “The focus in the majority of critical work has often been on how literary texts address the theme or subject of aging; however, ... as I will argue here, aging is capable of generating in fiction a new relationship among time, memory, family history, and form. Through a close study of Penelope Lively’s Family Album, which was published in 2009, and with briefer allusion to Margaret Atwood’s The Blind Assassin (2000) and Doris Lessing’s Love, Again (1996), this essay will argue that these writers’ engagement with aging and gender allows them to create their own kind of ‘late style,’ to borrow from Edward Said. Lively in particular draws on fictional devices (such as the deliberate refusal of narrative tension or suspense) that make us consider how we rethink the pattern of a life as we age.” (Author).

WAWRZYNIAK, Dorota. “Fearful Symmetry: Movement, Communication and Tragedy in
Margaret Atwood’s *Penelopiad* and Sarah Ruhl’s *Eurydice.*” *Reflections on Canada: Canadian Studies in a Global Context = Réflexions sur le Canada: Les études canadiennes dans un contexte mondial.* Eds. Cornelius H.W. Remie and Conny Steenman-Marcusse. Brno, Czech Republic: European Network for Canadian Studies in collaboration with Masaryk University, 2012. 127-142. “This article delineates certain tendencies permeating two texts by contemporary female writers: Margaret Atwood and Sarah Ruhl. It explores the ways in which the ancient stories of Penelope and Odysseus on the one hand and Orpheus and Eurydice on the other are rewritten, showcasing the authors’ experimental approach to the form of Greek tragedy. The focus is on the presence of conflicting voices in *Eurydice* and *The Penelopiad.* Both works feature shifts in style as well as in modes of communication, which are in turn related to the emotional turmoil of the characters. The stability and security of language fails with the change of the setting (i.e., the passage to the Underworld), while the symmetrical exchange of ideas and the harmony of personal relationships prove unfeasible. The equilibrium between emotions and reason, as well as between the actual feelings and the language expressing them occupies the central place in both texts; the article seeks to deconstruct this ‘fearful symmetry,’ the tensions reflected by the aberrations in the traditional pattern of Greek tragedy.” (Author). One of the Selected Proceedings of the Twentieth European Seminar for Graduate Students in Canadian Studies, Groningen, Netherlands, 10-13 November 2011.

WEIDA, Jaime Chris. “‘I Have Heard the Mermaids Singing, Each to Each’: Modernism, Science, Mythology, and Feminist Narratives.” PhD diss. City University of New York, 2013. 258 pp. “This work presents my vision of modernism, which encompasses science, mythology, and SF (science fiction/speculative fiction). I examine lesser-known writers such as Hope Mirrlees, Nancy Cunard, H. P. Lovecraft, and Katherine Burdekin and argue that they should be inducted into the canon of well-known authors such as T. S. Eliot. As well, I position the feminist narratives of authors such as Hope Mirrlees and H.D. against the patriarchal narratives of authors such as C. S. Lewis and T. S. Eliot. In the latter portion of this work, I examine how modernism has influenced contemporary literature by Margaret Atwood and Caitlin R. Kiernan and discuss women writers within the SF genre. Finally, I compare Virginia Woolf’s modernist masterpiece *The Waves* with Caitlin R. Kiernan’s contemporary masterpiece *The Drowning Girl.* I contend that Woolf and Kiernan fully unite science and mythology in their respective liberatory feminist narratives. Throughout the course of this work, I use pedagogical theory to propose strategies for bringing these authors and their texts into the classroom and making them relevant for college-level literature students by referring to contemporary popular culture.” (Author). For more see: DAI-A 75.03(E) (September 2014).

WILLIS, Jennifer Benner. “*The Handmaid’s Tale* and Its Satirical Projection of the 1980s Surveillance and Complicity.” MA thesis. Truman State University, 2013. v, 90 pp. “Because of the importance of historical context in the dystopian genre, this thesis analyzes Margaret Atwood’s *The Handmaid’s Tale* as a satirical extrapolation of the 1980s in the U.S. The first chapter explores the social surveillance being performed in the 1980s that encouraged women to take on traditional roles as wives and mothers as well as the rise of the post-feminist generation during this period. The second chapter analyzes the presence of patriarchal surveillance in *The Handmaid’s Tale,* comparing it to Foucault’s descriptions of surveillance in *Discipline and Punish.* The third chapter studies the main
character, Offred, as a representative member of the post-feminist generation, and how that role involves her internalization of and complicity in the ideals of the dystopian society, Gilead.” (Author). For more see: MAI 52.02(E) (April 2014).

WILSON, Sharon R. “Postapocalyptic Vision: Flood Myths and Other Folklore in Atwood’s Oryx and Crake and The Year of the Flood.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 334-352. “Oryx and Crake and The Year of the Flood are speculative fictions about a possible end of the world for which human beings seem to be heading. The books highlight the question of whether or not people really are at the center of the universe. Contrary to some readers’ expectations, rather than dictating what people ought to be doing, Atwood uses characteristic comic, parodic, and ironic techniques, multiple unreliable narrators, and other literary devices including intertexts—that is texts such as myths within other texts such as novels—to explore these questions. Because intertexts are embedded stories that effect theme, structure, characterization, and every aspect of the work in which they are embedded, Oryx and Crake and The Year of the Flood, like most of Atwood’s work, do suggest ways out of the dystopia, underworld, maze, or self-created traps that these novels depict. Atwood’s characters frequently trap themselves by disconnecting from their senses: vision, taste, smell, touch, speech, and hearing. Oryx’s Crake, Jimmy, and Oryx, and Flood’s Adam One, Ren, Toby, and other God’s Gardeners primarily suffer from varying kinds and degrees of blindness. Atwood uses folkloric and other intertexts not only to illuminate blindness but also to suggest what postapocalyptic vision could be like. In both novels, Atwood also demythologizes what is, in many ways, a comic apocalypse.” (Author).

WRIGHT, Laura. “‘This Is Border Country’: Atwood’s Surfacing and Postcolonial Identity.” Margaret Atwood. Ed. J. Brooks Bouson. Ipswich, Massachusetts: Salem, 2013. 211-229. “Atwood’s second novel Surfacing can be read as a work that posits Canadian identity as postcolonial by situating that identity within an enmeshed matrix of colonial dominance (of native peoples by British and French colonists and later, of the French by the British) and cultural subjection (by the United States, a pervasive and homogenous ideological construct negatively depicted by Atwood’s female narrator as ‘American’). But Surfacing also complicates postcolonial identity by situating its protagonist in ‘border country,’ the liminal space both between and outside categorization and language. It is from within this space that boundaries, binary classifications, and language break down and out of which a narrative of continually shifting colonial power dynamics emerges.” (Author).

YEGENIAN, Natalie. “Margaret Atwood’s The Penelopiad: an Ecofeminist Spotlight on Labor and Class Division.” Margaret Atwood Studies 7 (Fall 2013): 6-11. “Several of Margaret Atwood’s novels engage feminist, environmental, and food-related discussions; works like The Edible Woman (1969) and Surfacing (1972) illustrate the author’s commitment to such themes. In this paper, I aim to reveal how positioning Atwood’s The Penelopiad (2005) within ecofeminist philosophy can shed light on how environmental, gender, and labor division injustices intersect. I start my analysis of the text by elaborating on the carnivorous patriarchal practice of treating women like meat and by providing examples that show all women to be a disempowered group. I explain that by portraying how human behavior is potentially similar to animals’, the author attempts to refute the artificial division between these. I also highlight how viewing women as meat and animals justifies their oppression, particularly if those women belong to the lower social classes.
Next, I dwell on another patriarchal practice, namely ecofeminist Val Plumwood’s concept of marginalizing women as just a ‘background.’ Here, I illustrate how Odysseus and Telemachus view Penelope and the maids as mere background support. Then, I explain how this treatment of women creates gendered labor spaces, dividing the labor process into one of production by women and consumption by men. Finally, I illustrate how the ecofeminist project of collapsing differences could fail eventually because the interlocking branches of the binary vision enhance class division and lead to the exploitation of materialist processes among women themselves. I explain that Penelope has internalized animal imagery and language, and I argue that she, too, takes advantage of her maids’ labor and treats them as her background support. I conclude that the author is critical of aristocratic women like Penelope, who cannot overcome the binary worldview that harms the suggested ecofeminist exercise of The Penelopiad.” (Author).

YORK, Lorraine Mary. Margaret Atwood and the Labour of Literary Celebrity. Toronto: U of Toronto P, 2013. “For every famous author there is a score of individuals working behind the scenes to promote and maintain her celebrity status. This ... book considers the particular case of internationally renowned writer Margaret Atwood and the active agents working in concert with her, including her assistants and office staff, her publicists, her literary agents, and her editors. Lorraine York explores the ways in which the careers of famous writers are managed and maintained and the extent to which literary celebrity creates a constant tension in these writers’ lives between the need of solitude for creative purposes and the give-and-take of the business of being a writer of significant public stature. Making extensive use of unpublished material in the Margaret Atwood Papers at the University of Toronto, York demonstrates the extent to which celebrity writers must embrace and protect themselves from the demands of the literary world, including by participating in—or even inventing—new forms of technology that facilitate communication from a slight remove. This informative study calls overdue attention to the ways in which literary celebrity is the result not only of a writer’s creativity and hard work, but also of an ongoing collaborative effort among professionals to help maintain the writer’s place in the public eye.” (Publisher).

ZORZI, Rosella Mamoli. “Re-Writing the Grimms: Eudora Welty and Margaret Atwood.” Cultural Circulation: Dialogues between Canada and the American South. Eds. Waldemar Zacharasiwicz and Christoph Irmscher. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2013. 183-189. “It is particularly instructive to see how two writers coming from different backgrounds and living in different countries at different times reworked one specific Grimm fairy tale, The Robber Bridegroom, to create their own novels: Eudora Welty published The Robber Bridegroom in 1942 ... and Margaret Atwood’s The Robber Bride appeared half a century later in 1993.” (Author).

Reviews of Atwood’s Work
The Advertiser (Australia) 7 September 2013 Section: Magazine: 24. By Katharine ENGLAND. (568 w.) “It is disconcerting when a much-loved and admired literary author takes up an unaccustomed genre—Doris Lessing did it too with her Canopus in Argos series—but Atwood has more than vindicated her speculative tangent with three novels that are not just cautionary and visionary but wonderfully entertaining.”
The Age (Melbourne, Australia) 31 August 2013 Section: Life & Style: 29. By Sara DOWSE. (743 w.) “Atwood insists her trilogy, however—begun in 2003 with Oryx and Crake, continued in 2009 with The Year of the Flood and ending now with palindromic MaddAddam—is speculative, not science fiction. The latter she dismisses thus: ‘Science fiction has monsters and spaceships; speculative fiction could really happen.’ (Question: Has she never read Ray Bradbury?) But never mind the quibbles. What does distinguish Atwood from the general run of SF writers, certainly Lessing, is her sense of humour and fun.”

Americana: E-journal of American Studies in Hungary 9.2 (Fall 2013): 7. By Vera BENCZIK. (1,244 w.) “In order to complete the puzzle, Atwood reworks some of the rough edges into smooth connective surfaces, which in MaddAddam results in the semblance to a soap opera universe: everyone of narrative importance even the villains who have been haunting certain characters for decades, magically survive the virus, and coincidentally soon cross paths with each other. The bickering within the group of survivors is labored and rather comical instead of shedding light on deep interpersonal drama. The final fight is also somewhat surreal, and leaving the villains alive nothing more than a plot contrivance to allow for the forced ethical argument that eventually leads to their execution. The contrast between such romantic elements and the otherwise cruel and realistic dystopian vision sometimes seems too much, and the clash between the two diegetic forces—the fragmentation of reality inherent in post-apocalyptic narratives versus the postulation of a possible epistemologically and ontologically holistic world—at times threatens to unravel the narrative unity.” Available from: http://americanajournal.hu/vol9no2/benczik-rev. (1 July 2014).

Australian Financial Review 26 July 2013 Section: Australian Financial Review Magazine: 56. By Simon HUGHES. (313 w.) “Sometimes...the fecund inventiveness of Atwood’s imagination can seem far-fetched. That is until you consider that, in our own wondrous times, I can filch your credit card details with a pocket scanner, shoot you dead with a plastic gun I have constructed from a 3D printer and get transplanted with a transgenic organ. We are foolish creatures, too prey to our own base desires. The only saving grace of this precipitate madness is that we are likely to exterminate the species before any such bizarro future as envisioned in this novel can take hold. As another visionary H.G.Wells remarked, human history becomes more and more a race between education and catastrophe.”

Booklist 109.19/20 (1 June 2013): 30. By Donna SEAMAN. (248 w.) “Atwood’s laser-sharp writing, magnetic characters, and dramatic and funny vision of renewing life on a poisoned Earth will fascinate advanced teen readers, especially those who have read the previous novels.”

Cape Times (South Africa) 15 November 2013 Section: Life: 11. By Karina Magdalena SZCZUREK. (840 w.) “MaddAddam aptly wraps up some of the loose ends of the other novels, [Oryx and Crake and The Year of the Flood], but it far from delivers on their considerable promise.... The novel focuses on the backstories of Zeb and Adam One, and the enfolding relationship between Toby and Zeb. The former dominate large chunks of the narrative and unnecessarily demystify two of the most intriguing characters of the trilogy. The latter descends into the ludicrous stuff that soap operas are made of. The mutations the main characters undergo in MaddAddam are baffling. Top-notch scientists, hackers and revolutionaries turn into bitchy fashionistas. The strictly vegetarian God’s
Gardeners tuck into juicy steaks and crisp bacon. The tough, mysterious Zeb transforms into a chauvinistic jerk—‘beneath vulgar,’ in the words of his brother. Most discouraging, the once resilient and wise Toby begins acting like a lovesick teenager. Jimmy is comatose for nearly the entire time and when he finally regains consciousness, most of his conflicted, poignant nature stays behind in the coma. The tension and the emotional intelligence of the first two novels are irreparably compromised in MaddAddam. But not all is lost. Moments of dark humour, the homage to the power of storytelling, some twists in the inter-species relations and, above all, Atwood’s powerful prose, provide some satisfaction. But compared to the first two incisive instalments of the trilogy which both ended with a bang, MaddAddam is a mere whimper.”

*Chatelaine* September 2013: 118. By Sydney LOONEY. (159 w.) “An absorbing thought-provoking read from beginning to end.”

*Christian Science Monitor* 13 September 2013: n.p. By Yvonne ZIPP. (828 w.) “All stories must come to an end, and eventually, the God’s Gardeners have to venture out of their compound. To search for Adam One, they have to take on the Painballers and find themselves with allies straight out of George Orwell. In the end, Atwood sounds a hopeful note, offering a broader definition of humanity and its ability to continue to evolve.” Available from: [http://www.csmonitor.com/Books/Book-Reviews/2013/0913/MaddAddam](http://www.csmonitor.com/Books/Book-Reviews/2013/0913/MaddAddam). (1 July 2014).

*Daily Mail* (London) 23 August 2013: s.p. By Hephzibah ANDERSON (195 w.) “There are few writers able to create a world so fiercely engaging, so funny, so teeming ironically with life. *MaddAddam* is ultimately a paean to the enduring powers of myth and story, and like the sharpest futuristic visions, it’s really all about the here and now.” Available from Lexis-Nexis.

*Daily Telegraph* (England) 42 August 2013 Section: Review: 23. By Tim MARTIN. (778 w.) “Like its predecessor, this last volume never quite succeeds in establishing its world as something more than an authorial toy, while Atwood’s clear interest in the interiority of her characters is persistently undercut by the parodic demands she places on the setting. What began in *Oryx and Crake* as excruciating black comedy is now dulled to invasive jocularity, and the barbs at current affairs are getting less and less subtle. What’s left of the satire bites hardest when it circles the exploitation of women. Where *Oryx and Crake* introduced us to HottTott, a globally popular child porn website, *MaddAddam* offers beheading booths. Rape and sexual threat are the constants of this apocalypse, overtly or covertly present in every character’s backstory, and Atwood’s blank portrayal of brutalized women having to rethink the rules of subjection constitutes the troubling dark heart of *MaddAddam*. The rest of it seems to be having too much fun.” Also published: *Leader-Post* (Regina, Saskatchewan) 7 September 2013 Section: Weekender: G2. (481 w.)

*Star Phoenix* (Saskatoon, Saskatchewan) 7 September 2013 Section: News: E4 (343 w.) and *Windsor Star* 31 August 2013 Section: Arts: B5. (556 w.).

*Dominion Post* (New Zealand) 14 September 2013 Section: News: 28. By Susan RUFFELL. (443 w.) “*MaddAddam* completes Atwood’s futuristic trilogy that interweaves the characters from her first two books into her explosive attack on the ‘progress’ of our planet. The trilogy has been superbly constructed and is totally believable. As Atwood says: ‘Although *MaddAddam* is a work of fiction, it does not include any technologies or bio-beings that do not already exist, are not under construction, or are not possible in theory.’ Atwood’s writing is wonderful, but her vision of the future is disturbing. Could it
be that the dominant race of tomorrow might not be totally human? In what would be the ultimate irony, will we see mankind rescued from its own flaws by the intervention of genetic manipulation?”

_Edmonton Journal_ 6 September 2013 Section: Books: C11. By Jcet HEER. (761 w.) “The imminent extinction of humanity is always good for a few laughs. While the death of any one individual inevitably inspires awe and dread at our common fate, the extinguishing of billions of lives can, if presented deftly, produce an entertaining spectacle. Margaret Atwood’s _MaddAddam_, the concluding volume of an expansive trilogy of novels set in the not-too distant future, deals with the aftermath of a genetically engineered plague that exterminates the vast majority of the human species, leaving a scattering of survivors fending for themselves in the face of an uncertain future. Described in such bare terms, you might think this a very depressing book, and it’s true the earlier volumes in the MaddAddam trilogy, although not without moments of mirth, were generally dour reading experiences. Yet _MaddAddam_ is unexpectedly and frequently an exhilarating and hilarious novel.... The fertility and ingenuity of her inventiveness are remarkable. The pigoons and Crakers will surely join the great bestiary of imaginary creatures that includes Jonathan Swift’s Houyhnhnms, H.G. Wells’s Eloi and Morlocks and Frank Herbert’s Sandworms. The sure-footedness of Atwood’s narrative skills is also striking. In all three novels she crafts a complex plot that weaves back and forth from the past to the future, yet the narrative momentum never abates.” A variation of this review was also published in the _National Post_ 31 August 2013 Section: News: WP9 (1,235 w.)

_The Express_ (England) 30 August 2013 Section: Features: 46. By Luisa METCALFE. (421 w.) “Ultimately, after exploring the world so thoroughly in the first two books, this final instalment feels superfluous. _MaddAddam_ ends with a series of events that herald the beginning of a previously unimaginable new future. It’s intriguing and sets up a bizarre outcome, which I couldn’t help wishing Atwood had leapt further in time to explore instead.”

_Financial Times_ (London) 19 October 2013 Section: FT Weekend Supplement: 11. By David EVANS. (174 w.) “Though Atwood’s trilogy might be read as allegory, it is anchored throughout by her keen eye for detail: her blasted planet is both a symbol of environmental collapse and a vividly imagined landscape in which derelict buildings are ‘invaded by the probing green snoutlets of vines.’ But _MaddAddam_ ultimately provides a hopeful ending to the saga, with the last humans finding redemption in the act of storytelling.”

_The Gazette_ (Montreal) 31 August 2013 Section: News: E10. By Ian McGILLIS. (867 w.) “A great and prolific writer almost appears to be not only looking ahead, but looking back, wondering whether it’s all been worth it. It’s hard to imagine any reader, in this world or a future one, being in any doubt that it has been [worth it].”

_Globe and Mail_ 31 August 2013 Section: Book Review: R18. By J. Robert LENNON. (1,134 w.) “The new novel answers the 10-year-old question of what happens next. The answer is: not much. Not much, that is, that lends itself easily to the sort of feverish summary that might send a reader scurrying for the bookstore. Instead, Atwood shifts into low gear and explores, in the darkly comic mode that has typified the series, some of the subtler, and ultimately more profound, ramifications of the stories she has set in motion. It’s a quietly thrilling conclusion, and an unexpectedly subtle one—a patient master’s move, rather than a brash upstart’s. In the end, I wouldn’t have it any other way.”

_The Guardian_ 31 August 2013 Section: Guardian Review Pages: 6. By Theo TAIT. (1,367 w.)
“I should say ... that I thoroughly enjoyed MaddAddam and the other two books.... But they do present an eccentric spectacle—of a fierce, learned intelligence, throwing out references to Robinson Crusoe, Blake and especially Milton, while writing what is essentially an epic B-movie. It is regarded as a form of bigotry nowadays to disparage SF, but there are clear reasons why many people don’t get on with it. There is its tendency towards stock characters; the difficulty of creating a satisfying fictional texture in an entirely made-up world; the need to incorporate vast amounts of ‘tell me, professor’-type exposition; the proliferation of geeky names and terminology (‘thopter,’ ‘cell-pack ammunition,’ ‘Swift Fox,’ ‘Ivory Bill’ etc. Atwood’s attempts to write in youthful and hardboiled registers are not always successful). The best literary SF, such as Cormac McCarthy’s The Road, or Atwood’s own patriarchal dystopia The Handmaid’s Tale, manage to solve these problems. But this time round, I fear, Atwood has preserved the disadvantages, while failing to capitalize on some of the genre’s advantages: namely, its ingenuity, and its fast-moving plots. What saves the trilogy is its complexity, its tough-minded satire, and its strangeness.... [In sum] MaddAddam is slightly crazed, usually intriguing and often great fun. I would have enjoyed it even more, however, were it not for the nagging voice that said: instead of this, we might have had another Alias Grace, or another The Blind Assassin.”

In These Times 57.9 (September 2013): 34. By Sady DOYLE. (1,166 w.) “Of all the Great Living North American Writers, Margaret Atwood may be having the most fun. Having firmly established her cred as a serious writer with works like The Edible Woman and The Handmaid’s Tale, she’s now earned the right to a certain level of goofiness: Spending her days on Twitter, attending Comic-Con, and devoting the past 10 years to a post-apocalyptic saga filled with bad puns and mutant pig-beasts. It’s hard not to envy her: She’s done her work and assured her legacy—now gets to do what she likes. MaddAddam, the third and final installment of that sci-fi saga, is probably the closest Margaret Atwood will come to writing a William Gibson novel. Underground hacker networks are established, narrow escapes are made and busty bordello proprietors are revealed to have hearts of gold beneath their scale-and-feather-embellished full-body prophylactics. Much of this action is narrated by a heroic hacker, the sort of man who—unironically, and in a moment of tenderness with his lover—uses the phrase ‘for the lulz.’ If all this sounds a little pulpy, well, it is. But it’s also the work of a great writer. The arguments that Atwood has built her career around—power, and how it is obtained; sex, and what it has to do with power; language, and how it serves or deceives us; survival, and how to do it in a natural world that is largely indifferent to our concerns—are all worked out in the MaddAddam trilogy. It just so happens that they are frequently expressed via mutant pig....”

The Independent 16 August 2013 Section: Features: 43. By Michele ROBERTS. (1,160 w.) “MaddAddam forms a satisfying conclusion to Margaret Atwood’s trilogy of dystopic novels, not least because it subverts the soullessness that sometimes characterises this mode. This final volume deploys its author’s trademark cool, omniscient satire, but adds to that a real sense of engagement with a fallen world. Atwood has created something reminiscent of Shakespeare’s late comedies; her wit and dark humour combine with a compassionate tenderness towards struggling human beings.” Also published: Arts & Book Review 17 August 2013 Section: Books: 23.

Indian Express 28 September 2013: n.p. By Sanjay SIPAHIMALANI (828 w.) “In an earlier essay on Aldous Huxley’s Brave New World, Atwood had written that it was a world ‘of
conformity achieved through engineered, bottle-grown babies and hypnotic persuasion rather than through brutality, of boundless consumption that keeps the wheels of production turning and of officially enforced promiscuity that does away with sexual frustration, of a pre-ordained caste system ranging from a highly intelligent managerial class to a subgroup of dim-witted serfs programmed to love their menial work, and of soma, a drug that confers instant bliss with no side effects.’ Maddaddam has many if not all of the same elements, yet it is utterly original in the way that Atwood transforms the details and creates new ones to resonate with the way we live and think of science and society today.” Available from Lexis-Nexis.

International Herald Tribune 9 September 2013 Section: Leisure: 7. By Andrew Sean ARMITSTEAD. (1,213 w.) “Where, where is the town?” Talking Heads sang. ‘Now, it’s nothing but flowers.’ What a joy it is to see Margaret Atwood taking such delicious pleasure in the end of the world. And it is nothing but flowers. In MaddAddam, the third volume of Ms. Atwood’s apocalyptic MaddAddam trilogy, she has sent the survivors of Oryx and Crake and The Year of the Flood to a compound where they await a final showdown. But what gives MaddAddam such tension and light are the final revelations of how this new world came to be, and how the characters made their way to this battle for the future of humanity. Ms. Atwood has brought the previous two books together in a fitting and joyous conclusion that’s an epic not only of an imagined future but of our own past, an exposition of how oral storytelling traditions led to written ones and ultimately to our sense of origin.”

Kamloops Daily News 26 August 2013 Section: Entertainment: C3. By Sheryl UBELACKER. (576 w.) “It is the playful side of Margaret Atwood, and it’s an aspect of the author’s personality that peppers the pages of her latest novel MaddAddam, the final book in her dystopic trilogy that began with 2003’s Oryx and Crake and completes the storyline that followed six years later in The Year of the Flood. That’s not to say that the theme of the trio of novels is anything but serious, despite Atwood’s wry sense of humour acting on readers like sprinklings of sugar that make her apocalyptic message immensely more palatable. This is, after all, a three-part story about the human race being taken to the brink of extinction, much like the world’s tigers or the whooping crane, through humanity’s greedy overuse of global resources and its failure to pay heed to the signs of the planet’s impending ecological collapse. Throw in some ethically questionable scientific tinkering—cross-species genetic splicing to create nature-defying animals, including a lab-designed better than the original humanoid race—and the face of the globe seems inalterably remade. But not quite….” Also published: Edmonton Journal 24 August 2013 Section: Arts & Life: D1 (486w.)

Kirkus Reviews 81.14 (15 July 2013): 98. By ANON. (315 w.) “By no means her finest work, but Atwood remains an expert thinker about human foibles and how they might play out on a grand scale.”

Library Journal 138.13 (1 August 2013): 82. By Shaunna HUNTER. (189 w.) “Certainly of great interest to Atwood fans awaiting this third book of the trilogy and for fans of dystopian/postapocalyptic fiction generally, this finale is a gripping read for any reader.”

London Evening Standard 22 August 2013 Section: News: 40. By Talitha STEVENSON. (615 w.) “Maddaddam by Margaret Atwood … the final novel in ... Atwood’s dystopian trilogy, is as elaborate as a fractal and weighs as much as a small child. The world Atwood depicts is an unstable mix of science and superstition—of high-tech novelties so varied
and deranging they have inspired a counterbalancing return to tribal values and pagan rites. As if giving life to this fantasy had produced the same skewed balance in the mind of Atwood the artist, MaddAddam is all ritzy content—and primitive form. For the main part, the story is told in a terse third person: ‘Over the coffee they discuss other food options. Protein variety is lacking, they’re all agreed on that.’ The static present tense is intended to reflect the tone of life, the dead-end realities of surviving in a world, ‘now that history is over.’ But this stylistic choice has an impact on other elements of the novel, particularly on the degree to which the characters achieve an inner life. At one point Toby, the female lead, is pining for Zeb, the male lead: ‘No sulking allowed, she tells herself. No wound licking...’ There is no questioning Atwood’s inventiveness—she has imagined every sharp edge of her comfortless world, from its food shortages to its genetic experiments, to its repulsive consumer choices.... But realising her comic vision places Atwood under a lot of tonal restrictions—it requires her to be glib and amoral, for example—and these make it hard for her to switch to a more naturalistic mode in scenes which call for depth of characterisation. When Zeb contemplates the murder of his superhumanly abusive father, The Rev, he thinks—to the tune of Yankee Doodle Dandy—‘My Dad loved walloping little kids./He loved it more than nooky,/I hope he bleeds from every pore,/And chucks up all his cookies.’ Hamlet watching Claudius at prayer this is not, and it is hard for the reader to know on what level to engage with a scene—despite the hyper-vivid setting—which portrays a sort of cartoon psychosis. The least emotionally dissonant—and most engaging—element of the book is Toby’s interaction with the non-human Crakers, who beg her to observe their central ritual: ‘eat a fish...and put on the hat and listen to this Crake thing and say the stories of Crake...’ Though Atwood’s imagination gives rise to many high-octane passages—‘he could play the code the way Mozart played the piano...he could waltz through firewalls like a tiger of old leaping through a flaming circus hoop without singeing a whisker’—a whole heap of inventiveness does not amount to a meaningful experience for the reader. Margaret Atwood has approached the construction of her novel like the Hollywood film studio which splashed out on special effects and forgot about everything else.”

Metro Herald (Ireland) 29 August 2013 Section: Features: 19. By Andrzej LUKOWSKI. (260 w.) “Atwood has maintained that nothing in her work is taken from beyond the realms of current technology—and MaddAddam is where she finally joins the dots between our present and her future in dizzyingly inventive, morbidly hilarious brushstrokes. There’s a slight air of housekeeping to MaddAddam but it never feels self-indulgent and fans of that seminal first book [Oryx and Crake] won’t feel cheated by this farewell.”

Nature 500.7463 (22 August 2013): 398-399. By Paul L. McEuen (826 w.) “Will Atwood’s imagined future be our own? Some elements of it will undoubtedly happen. Bioengineered meats are a staple in Atwood’s pre-flood world, and earlier this month a bovine stem-cell hamburger created by Mark Post, a tissue engineer at Maastricht University in the Netherlands, was cooked and eaten. Will our technologies swallow us? The book’s palindromic title suggests as much: disastrous ends yoked to new beginnings, with one flowing into the other in a never-ending cycle. But MaddAddam also tells us, even in the face of a disaster, to persevere. Atwood’s book is a warning but also, in its final accounting, a hopeful meditation on the cycle of life, death and the possibility of life anew.”

New Indian Express 8 October 2013: n.p. By ANON. (489 w.) “Some of the surviving
characters from the second book in the trilogy seem disengaged in their world of survival. They seem static, without any real growth or understanding and their back stories and flashbacks seem a bit dry. Long stretches of the middle seemed uninteresting and useless to the continuation of the plot or even character development. What this book sorely misses are those fine stroked characters, with substantial layers to their behavior and personalities. Toby is reduced to a love-sick puppy and Zeb comes across as monotonous. Atwood is known for her skill at creating masterful cliffhangers for her readers, but when it came to the resolution of this futuristic world she somehow fails to maintain the suspense.” Available from Lexis-Nexis.

*New Statesman* 142.5172 (26 August 2013): 42-43. By Sarah CHURCHWELL. (1,083 w.) “A penchant for coincidence [emerges] in *The Year of the Flood* and by this instalment it’s running as amok as the pigeons. All the survivors have known each other for years and keep bumping into each other in the post-apocalyptic landscape, while rarely encountering anyone who didn’t appear in the first two books. One might expect a dystopia to be rather messier and more entropic: the plague wipes out the entire human race, except for all of Atwood’s protagonists, who endure in order to come together in MaddAddam and tie up her storylines rather too neatly. Though it remains inventively imagined and compulsively readable, *MaddAddam* offers a kinder, gentler dystopia than the more brutal and challenging world of *Oryx and Crake*, to my mind the tour de force of the trilogy. *MaddAddam* provides a satisfying end to the tale—perhaps, ultimately, too satisfying. But read as a whole, the MaddAddam trilogy shows a master artificer inventing nothing less than a cosmogony, one shining constellation at a time.” Available from: http://www.newstatesman.com/books/2013/08/maddaddam-margaret-atwood-living-end-times. (1 July 2014).

*New York Times Book Review* 8 September 2013: 11. By Andrew Sean GREER. (1,182 w.) “What a joy it is to see Margaret Atwood taking such delicious pleasure in the end of the world. And it is nothing but flowers. In *MaddAddam*, the third volume of Atwood’s apocalyptic MaddAddam trilogy, she has sent the survivors of *Oryx and Crake* and *The Year of the Flood* to a compound where they await a final showdown. But what gives *MaddAddam* such tension and light are the final revelations of how this new world came to be, and how the characters made their way to this battle for the future of humanity. Atwood has brought the previous two books together in a fitting and joyous conclusion that’s an epic not only of an imagined future but of our own past, an exposition of how oral storytelling traditions led to written ones and ultimately to our sense of origin.” Available from: http://www.nytimes.com/2013/09/08/books/review/maddaddam-by-margaret-atwood.html? r=0. (1 July 2014).

*New Yorker* 89.32 (14 October 2013): 113. By ANON. (125 w.) “‘There’s the story, then there’s the real story, then there’s the story of how the story came to be told. Then there’s what you leave out of the story. Which is part of the story too.’ Many stories are told in this fantasy novel, the last in a trilogy. After the Waterless Flood pandemic, a group of surviving humans must combat the brutal Painballers on a planet populated by feral pigeons and man-made species including the gentle Children of Crake, who have been engineered to replace mankind. Atwood peppers this imagined world with the familiar: Biblical references, the all too recognizable threat of bioterrorism, and simple human emotion.”

*The Observer* (England) 8 September 2013 Section: Observer Review Books: 34. By Justin
CARTWRIGHT. (555 w.) “I have to admit that, try as I would, I began to lose the will to keep abreast of the plot. I am sure this is my fault rather than Atwood’s, but it seemed almost as though she had embraced automatic writing, that fad of the 19th century that suggested a writer could just sit down and the words could be channelled directly to his or her pen. And the words certainly do pour out, not least because Atwood has a habit of qualifying statements three times. There are some wonderful, lyrical passages, particularly about bees, and there are some very good jokes. The book is written with admirable energy and bravura, but at the same time there is a nagging sense that what is supposed to be a richly imagined dystopia is, in fact, a rather overburdened and undisciplined indulgence. I wondered what it was that induced a writer as gifted as Atwood to write this trilogy. It is playful, at times funny and mildly satirical, but I never felt that this world was fully realised, even on its own terms. A dystopian novel, I think, depends for its success on having roots in a reality we are familiar with or fear, but Atwood’s book is, for all its bravura, whimsical rather than moving.”

Prospect Magazine 22 August 2013: Online. By Ruth FRANKLIN. (1,725 w.) “In an eerie foreshadowing, one of the poems in Power Politics, Atwood’s 1971 collection, depicted the apocalypse taking place in the bedroom: ‘I lie mutilated beside / you; beneath us there are / sirens, fires, the people run / squealing, the city / is crushed and gutted, / the ends of / your fingers bleed / from 1000 murders.’ The last lines dramatically depict her conviction that what we imagine has the power to destroy us: ‘How can I stop you / Why did I create you.’ Back then, it was a metaphor. Now, we can no longer be sure.”

PublicBooks.Org. 10 October 2013. By Katherine SNYDER. (2999 w.) “Margaret Atwood’s MaddAddam trilogy may be one of the most significant works of 21st-century literature that you haven’t read. Which is surprising, since the novels have been well reviewed, avidly marketed, and abundantly sold. Yet they have been oddly absent from the radar screens of many who consider themselves aficionados of the contemporary novel....” Available from: http://www.publicbooks.org/fiction/the-end-of-the-end-of-the-world. (1 July 2014).

Publisher’s Weekly 260.23 (10 June 2013): 50. By ANON. (373 w.) “Her vision is as affirming as it is cautionary, and the conclusion of this remarkable trilogy leaves us not with a sense of despair at mankind’s failings but with a sense of awe at humanity’s barely explored potential to evolve.”

Quill & Quire 79.8 (October 2013): 28. By Jan DUTKIEWICZ. (700 w.) “The book’s cast of fragile and conflicted protagonists improves on the previous volumes’ approaches to character development. There is none of the overly emotive depiction of Toby and Ren’s lives, or the borderline laughable portrayals of Jimmy and Crake’s teenage boyhoods. The ragtag survivor community of MaddAddam is more convincing. So too is the development of the Crakers, whose unplanned and unforeseen longing for origin myths and creativity makes them seem, for better and worse, more human. On the other hand, Atwood’s insistence on following the flashback-laden method relied on in the previous volumes is far less effective here. Not only does it add little in terms of sci-fi creativity, but the focus on Zeb, the survivors’ de facto leader, is, for all his alpha-maleness and bawdy humour, simply not interesting. The flashbacks slow down the plot and, by tying up virtually all the loose ends from the previous books, leave very little to the reader’s imagination. Moreover, while the first two books glinted with the sharp edge of Atwood’s astute social satire, here the sardonicism is largely dulled.” Available from:

St Louis Post-Dispatch (Missouri) 1 September 2013 Section: A&E: D7. By Jeremy KOHLER. (549 w.) “How much more can Mother Earth take of this human race? With her dystopian trilogy MaddAddam, author Margaret Atwood posits that it may be time for some better caretakers.... Atwood chafes at the term ‘science fiction,’ which she says describes phenomena like time travel that are unlikely to happen. Every bad trend that destroyed the MaddAddam world could occur in our world. Several are already in full bloom. A few weeks ago, I asked Atwood via Twitter to pinpoint the date when the histories of MaddAddam world and ours began to diverge. She responded, ‘What do you mean by real world, earthling?’ I couldn’t respond because I wasn’t sure.”

The Scotsman 24 August 2013: s.p. By Tom ADAIR. (915 w.) “In some previous era Margaret Atwood would surely have melted at the stake, inhaling smoke and sparks. Her writing casts spells. Today she stands poised atop a Babel-tower of books, receiving awards and acclamation. The sparks (now entirely of her making), weave magic in the minds of millions of readers. She is prolific. Her pen darts across the page at a speed exceeding the reader’s capacity to follow. Which shouldn’t imply that her work feels unedited, or impetuous. It doesn’t. In this era of regular editorial slackness, Atwood’s prose is diamond edged and perfectly pitched. Her 50th book is not far off. Meantime, topping her tower of achievements comes the magnificent final instalment of her ambitious ‘dystopian trilogy.’” Available from Lexis-Nexis.

South China Morning Post 11 August 2013 Section: Features: 12. By James KIDD (1,214 w.) “Dedicated to her family, MaddAddam is an extraordinary achievement. The sort of loose, baggy novel at which Atwood has thrown everything except for the kitchen sink (there are no kitchens, or sinks, in Toby’s world). It ends with a bravura meditation on the power, consolations and endurance of literature itself: ‘And I have done this so we will all know of her,’ Blackbeard writes of Toby, ‘and of how we came to be.’ Atwood’s body of work will last precisely because she has told us about ourselves. It is not always a pretty picture, but it is true for all that.” Also published: The Independent 19 August 2013 Section: Reviews: s.p. (846 w.) Available from Lexis-Nexis.

The Spectator 31 August 2013: 33. By Richard DAVENPORT-HINES. (758 w.) “When these novels are called ‘science fiction’, she flinches. She prefers the term ‘speculative fiction,’ but whatever term is used, the characters remain boring, the ideas trite, the vocabulary excitable but sterile, and the plot havoc-strewn. The trilogy is escapism for the gullible. There are moments of whimsy in MaddAddam. A smile may be raised by Atwood’s invention of an onscreen electronic game called Blood and Roses, a sort of Monopoly for historians, in which Carthage can be decimated, the Belgian Congo enslaved, and the Palace of Versailles swapped for Hiroshima. But it will be a wan, desperate smile like those exchanged between strangers trapped together in a small, broken lift.... Atwood’s language is often slack. When she identifies the Church of Petroleum as ‘affiliated with the somewhat more mainstream Petrobaptists,’ what is the word ‘somewhat’ doing? When one of her protagonists shaves to alter his appearance (‘Zeb had to sacrifice his face waffle, of which he’d become moderately fond despite the meticulous upkeep’), what is ‘moderately’ doing? She seems to think that adverbs are a deft way to convey irony.... She is a dour writer, whose struggles to be humorous are creaking and laborious. It is not by chance that few of the characters in MaddAddam are human, that their landscape is dehumanised and their circumstances an unreal pandemonium. These conditions absolve
her from any need to create convincing characters or delve into their motives, and let her
lurch among genetically modified organisms in her portentous-seeming but insignificant
books.”

*Star Tribune* (Minneapolis, Minnesota) 1 September 2013 Section: Variety: 10E. By Ellen
AKINS. (557 w.) “There is something funny, even endearing, about such a dark and
desperate view of a future—a ravaged world emerging from alarmingly familiar trends—
that is so jam-packed with the gifts of imagination, invention, intelligence and joy. There
may be some hope for us yet.”

*Straits Times* (Singapore) 1 September 2013 Section: Lifestyle: s.p. By Akshita NANDA.
(346 w.) “*MaddAddam* is an interesting novel but not an uplifting read. This is largely
because of Atwood’s merciless descriptions of a society where the degradation of women
and children is mined for entertainment and profit. With her human characters largely
desensitised to this sort of horror, it also seems unlikely at the end of *MaddAddam* that the
new dystopia will eventually become a utopia. The promise of the first two novels is
quenched, leaving this reader to wonder whether the author would have been better off
stopping this trilogy at book one—Mad at Atwood, in fact, to echo her most horrendous
puns. If you like this, read: *The Family Tree* by Sheri S. Tepper (1998, Harper, S15.21,
amazon.com). It is another tale of how Man’s rapacious way of life might damage the
world, but far more quirky and charming.” Available from Lexis-Nexis.

*Sun Herald* (Sydney, Australia) 20 October 2013 Section: Unwind: 13. By Daphne
GUINNESS. (573 w.) “Tens of thousands of fans, maybe more, adore her. Her
interviews—press and TV—are amusing, witty. Her reviews are brilliant. She doesn’t care
if they are good or bad, she says. I don’t believe her. Literary Big Names slobber at her
feet. Her latest book comes with baggage. It’s more sci-fi than fi-fi. By this I mean it is out
of this world and difficult to read, if you are not a science-fiction addict or in a science-
fiction mood.”

*Sunday Business Post* (Ireland) 1 September 2013 Section: Agenda: s.p. By Sara KEATING.
(808 w.) “When *Oryx And Crake* was published in 2003, ... the idea of breeding human
life in petri dishes or cross-breeding species was still only a theoretical idea, and Atwood
certainly deserves credit for the almost prophetic nature of her ideas in that book. But ten
years later, these same concepts seem so topical they cheapen her prose. While Atwood’s
impulse to cross-breed and pun on words may be appropriate to the genetic logic of this
post-apocalyptic world, it is also gimmicky and overused. The ideas may be sophisticated
and meticulously researched, but the expression of them often seems forcibly cool: the
internet is full of ‘peepholes,’ the ‘pleeblands’ full of ‘prostitbots,’ the ‘Asian-fusion’ race
are ascendants in the world economy, especially at the ‘Anoo-You Spa.’ [In sum]

*MaddAddam* stands alone in the trilogy as an impressive contribution to a tradition of
literary science fiction novels determined to question the sort of future contemporary
events are suggesting. It has surely won Atwood a newer and younger fan base, but loyal
readers will continue to yearn for the more subtle mastery of her earlier work.” Available
from Lexis-Nexis.

*Sunday Star-Times* (Auckland, New Zealand) 8 September 2013 Section: News: 31. By Steve
WALKER. (639 w.) “*MaddAddam* is the eagerly awaited third part of Atwood’s trilogy
that began with *Oryx and Crake* and continued with *The Year of the Flood*. This dystopian
satire follows the last of our species in the genetically modified hell that man has made of
the planet. As with any series, how attractive is this novel to both readers of the other two
and to a wider readership which may not have read them? Atwood recognises the need for the latter with a helpful—even vital—resume of the previous volumes. Without it, I would have sunk without trace! ... On the level of plot, Atwood here seems to extend her ideas from the first two novels in a riot of implausibility. The storylines are fragmented and reordered to a baffling degree. To summarize its complexities would be an exercise in futility. But plot is probably the least interesting feature of Atwood’s work. I found her savage attack and biting satire on aspects of the contemporary world quite fascinating. Her use of language ... is vintage Atwood....'

in Margaret Atwood’s dystopian science-fiction trilogy is a haunting, restless triumph.”

_Sydney Morning Herald_ (Sydney, Australia) 31 August 2013 Section: Arts and Entertainment: 33. By Sara DOWSE. (752 w.) “The whole of the trilogy is a lark, despite its dire scenario and truly grisly moments, and I had the weirdest sensation on finishing it that I, too, had been administered with one of Crake’s mind-altering drugs, secreted into my pores through the pages. The plot, such as it is, centering on the burgeoning love between Zeb and Toby, entails the group’s survival, and by implication, the regeneration of the beleaguered human race, with the hopeful addition of good Craker genes. It also involves Zeb’s strange relationship with MaddAddam, or Adam One of _The Year of the Flood_, whom he believes to be his brother. Jimmy, from _Oryx and Crake_, is now Snowman-the-Jimmy, a figure of adoration to the Crakes. My advice is to go with the flow. I doubt if any writer other than Atwood could have got away with this, but pay good attention. There’s a lot that’s uncomfortably familiar in the world of _MaddAddam_, and we’re in her debt for sweetening the pill. Laughter conquers all.”

_Tampa Tribune_ 22 September 2013 Section: Views: 38. By Jeremy KOHLER. (338 w.)
“The MaddAddam books are concurrent, but by no means repetitive. Readers can enter the trilogy in Book 3 and read the books in backward order, like the palindrome of its name. (Reading them in order is still recommended.) The third book tells the story of the group that broke off from God’s Gardeners to wage a guerrilla war of bioterror against the corporations, ultimately helping Crake deliver his apocalypse.”

_Telegraph-Journal_ (New Brunswick) 21 September 2013 Section: F:6. By Sarah BRIDEAU. (648 w.) “Atwood’s trilogy explores some great thematic dichotomies, the main one being creationism/mythologies versus science/technology. Along the line, there are many other contrasting observations of great interest to be made and one could have a great deal of fun decortication and analyzing it to bits. Combined with the utter readability, wittiness and even hilarity in some parts, one can easily understand why Atwood is such a prized author.”

“Atwood has always been engaged with the most urgent moral questions: how the bodies and narratives of women are manipulated and abused, and how that abuse extends to the natural world, which our society sees as feminine. How do we respect our environment when a disembodied, seemingly autonomous system is intent on transforming all living things—even our genetic code—into patents and commodities? Under what conditions is it necessary, or even possible, to fight fire with fire? Should those who abuse nature simply be eliminated, to prevent their doing further harm and, if not, how is justice to be dispensed? The key to these questions lies in the ways Atwood’s characters use language.
Snowman, the post-apocalyptic shaman from *Oryx and Crake*, sustains himself by reciting obscure words that delighted him in the past; throughout the trilogy individual stories are refined and transformed in the telling to become exemplary tales of survival, or rudimentary creation myths; in this final instalment, as the possibility of a new order is glimpsed through the ruins, hope emerges in the sharing, and finally the passing on, of the storyteller’s role to a community tainted by decades of pseudo-scientific jargon and commercial hype. Hope may seem a strong word in the context of the world Atwood has created but it is, nevertheless, present; for while *Oryx and Crake* and *The Year of the Flood* dealt with the direct problems of how to survive in a horribly degraded world, *MaddAddam* explores the dynamic of a group who are trying, through wit and cunning and such narrative gifts as they can summon, to rebuild a humane society. As with so many new beginnings, the characters have to decide whether to stick to their by-any-means-necessary survivor tactics, or attempt to recover the values of a culture that may well be gone forever. Language is essential to this enterprise; as one character says, when the group is debating the fate of some Painballers they have captured, ‘Who cares what we call them? So long as it’s not people.’ The names we give to things determine their value, just as it determines their place in our histories and myths—stories that draw upon the fundamental, and often unsuspected, imaginative powers that can make even the most threatening and degraded of worlds inhabitable.” Available from Lexis-Nexis.

*TLS (Times Literary Supplement)* 5759 (16 August 2013): 3-4. By Ruth SCURR. (2,515 w.) “What, ultimately, does Atwood’s dystopian trilogy add up to? How much value is added in recasting the stories and characters established in *Oryx and Crake* and *The Year of the Flood*? *MaddAddam* opens with Atwood’s leaden summary of the previous two volumes, ‘The Story so Far.’ Readers are advised to skip it. Writers are rarely the best summarizers of their own work, and Atwood is one of the worst. But there is no question that it is necessary to have read the earlier volumes to appreciate *MaddAddam*’s complexity....Atwood’s narratives are typically driven by distinctive voices. In this novel, her ear for dialogue is unsteady, frequently falling back on dated or strange colloquialisms and vocabulary. Of a pair of rapists, captured and roped to a tree, the narrator remarks: ‘Those guys looked like macramé.’ ... Beyond these glitches, *MaddAddam* is remarkable for enacting the transition from oral to written history within a fictional universe one complete with myths and false gods. ‘Please do not sing yet!’ Toby repeatedly tells the Crakers, who burst into a communal singsong at every opportunity. With Toby’s encouragement, Blackbeard (Blackbard) emerges as the first Craker writer to set himself apart from the group and create a text, or a score for voice, that does not disappear in performance, but remains to be passed on and interpreted by future generations....*MaddAddam* is the work of a wild, subversive writer who has looked long and hard at her craft. Like her own Penelope in *The Penelopiad* (2005), Atwood unravels the warp and weft of narrative fiction and insists again that it is always a shroud for the dead.” Available from: [http://www.the-tls.co.uk/tls/public/article1300066.ece](http://www.the-tls.co.uk/tls/public/article1300066.ece) (1 July 2014).

*Toronto Star* 27 August 2013 Section: Entertainment: E1. By Jennifer HUNTER. (473 w.) “Whether one calls Atwood’s trilogy science fiction or speculative fiction, as she prefers, her engrossing style makes either label seem irrelevant. The *MaddAddam* plot is spun as elegantly as a tapestry by Penelope, a character Atwood borrowed from Homer in her previous fictional work, *The Penelopiad*. The principal mythology here is biblical, not
Homeric. At the core is the struggle for a new genesis, required as a consequence of man recklessly playing god. The theme of environmental degradation has been one Atwood has explored from the beginning of her writing career. *MaddAddam* is her most political iteration on the subject yet.” Also published: *Hamilton Spectator* (Ontario) 21 September 2013 Section: Weekend

*Vancouver Sun* 31 August 2013 Section: Weekend Review: B14. By Brett Josef GRUBISIC. (973 w.) “The final volume of the dystopian trilogy begun some 800 pages before with *Oryx and Crake*, *MaddAddam* is Atwood through and through. Its themes and motifs—the anatomized tangle of sexual politics, wry (tart, cheeky, ironic) humour, earnest if unsure questing for authenticity, fascination with mythology and origin stories, and glass-is-more-than-half-empty view of humanity—also percolated through Atwood’s debut novel (*The Edible Woman*) and her poetry of the 1960s. Likewise, the distinctive plot structure, which echoes that of *Oryx and Crake*, had its inaugural appearance in 1974’s *Lady Oracle*. Atwood weaves these signature elements together with artful vitality. The result? A thrilling and enchanting—funny, sad, clever, audacious—tale of grumpy, deflated, and perilous post-apocalyptic times, year 0.6.”

*Wall Street Journal* Eastern Ed. 262.57 (6 September 2013): D6. By ANON. (120 w.) “It brings a sweeping end to the story Ms. Atwood told in her two previous books.”

*Washington Post* 5 September 2013 Section: Style: C03. By Michael DIRDFA. (1,283 w.) “Atwood’s three-part masterpiece is one of those stories that are thrilling and funny and romantic and touching and, yes, horrific by turns and sometimes all at once. Best of all, *MaddAddam*, like the final volumes of many other trilogies, draws multiple plot strands together, showing how seemingly disparate elements from the earlier books are really deeply interconnected... Besides being a cautionary tale and a brilliant work of social science fiction, *MaddAddam* is also, in its relationship to its predecessors, something of a metafiction. As Atwood writes, ‘There’s the story, then there’s the real story, then there’s the story of how the story came to be told. Then there’s what you leave out of the story. Which is part of the story too.’ As such, *MaddAddam* is a marvel of sustained artistic control, neatly reshuffling pieces and filling in all the gaps from the two earlier books, including those we weren’t aware of, before rising to a deeply moving, if not wholly unforeseen, conclusion. It is further proof that Margaret Atwood, even if she doesn’t wear a sacred Red Sox cap, is an utterly thrilling storyteller and not just Canada’s greatest living novelist.”

*Weekend Australian* 7 September 2013 Section: Review: 23. By James BRADLEY. (1041 w.) “Given the distinctly Swiftian edge to the *MaddAddam* trilogy as a whole it’s probably not surprising this third and final book frequently exhibits something of the variousness and glittering mutability of an 18th-century novel, not least in its deliberate mingling of satire, the fantastic and the allegorical. As in *Oryx and Crake* and *The Year of the Flood* there are places where the tension between these various elements can be frustrating, perhaps most obviously in the mismatch between the satirical and speculative elements. In interviews Atwood has made much of the research behind the books, and her determination to restrict herself to technologies that are either already extant or theoretically possible, a point she reiterates in the afterword to *MaddAddam*. It’s a claim that can’t be read in separation from Atwood’s continuing attempts to enforce a division between what she describes as speculative fiction, which explores things that might actually happen, and science fiction, which is about stuff that cannot (as she notoriously
put it, ‘talking squids in outer space’). But it’s also a claim that makes the crudeness of the speculative elements of the trilogy all the more peculiar. Certainly it’s difficult to reconcile the curiously identikit nature of her futuristic landscapes with the acerbic brilliance of her human observation, or the careful attention to scientific detail with the heavy-handedness and implausibility of the awful neologisms that litter the series (“AnooYoo,” “VegiVows,” “CorpSeCorps”)....


“It is glaringly obvious to anyone in the field that Atwood does not know very much about sf; she has not thought about it very much; and she has not read very much of it. Her writing on sf has been striking in its lack of curiosity, its laziness, and its conventionality. And yet, here it is, the magisterially titled *In Other Worlds: SF and the Human Imagination.* That this childish and banal collection of personal reminiscences and critical platitudes claims to explain a genre that Atwood still disavows (she writes ‘speculative fiction,’ which depicts only ‘things that could plausibly happen’) must give one pause. The only writers worth her mention are safe chestnuts (More, Swift, Verne, Wells, Gilman, Bellamy, Huxley, Lewis, Bradbury, Wyndham, Gibson, Sterling, Le Guin), feminist writers of the second wave (Russ, Piercy), and some iffy elders (Haggard, Hudson, Tolkien), names that the literati consider sf writers only by accident. No Stapledon, no Dick, no Butler, no Delany, no Heinlein, no Clarke, no Tiptree (fer cryin’ out loud!). Of bona fide sf works, she mentions nothing published after 1984. This alone should raise the suspicion that Atwood does not consider sf to be truly worth her attention. And sure enough, there is not a word about historical changes in the field, technoculture, or sf’s role in modernization....[For] folks familiar with sf’s rich philosophical and artistic heritage, *In Other Worlds* is much like Atwood’s own drawings on the book’s endpapers: cute, silly caricatures appropriate for kids’ pajamas.”


*The Guardian* 17 August 2012 Section: Guardian Review Pages: 8. By John MULLAN. (825 w.) “The very construction of Margaret Atwood’s *The Blind Assassin* is puzzle-like. It is made up of four narratives, interleaved with each other. But how do they connect?”

Mullen was to be in conversation with Atwood about this book at the Edinburgh International Book Festival on 24 August 2013.


Compact disc 11 sound discs (810 min.) digital; 4 3/4 in.

*Berkshire Eagle* (Pittsfield, Massachusetts) 25 October 2013 Section: Entertainment: n.p. By Rochelle O’GORMAN. (147 w.) “This is an odd story that actually grates on one’s nerves at the onset, but improves immeasurably as you listen. The third in Atwood’s post-apocalyptic MaddAddam trilogy, the story unravels the plight of those who survived *Oryx and Crake* and *The Year of the Flood.* The author confounds at first through a technique of wrapping stories within stories and telling different versions of the same incident, with many digressions that sometimes add to the tale, and sometimes just annoy. It all starts to make sense if you stay with it, but the end is a bit of a letdown. Still, even mediocre
Atwood, with her elegant and lyrical prose, is better than most. The well-seasoned narrators, especially Dunne, bring whimsy, energy and depth to the tale. Grade: B Minus.”

Available from Lexis-Nexis.

Reviews of Adaptations of Atwood’s Work

_The Handmaid’s Tale._ Choreographed by Lila York. Winnipeg: Royal Winnipeg Ballet.

_Globe and Mail_ 19 October 2013 Section: Weekend Review: R12. By Paula CITRON. (690 w.) “The Royal Winnipeg Ballet’s new production of _The Handmaid’s Tale_ is certainly ambitious, but while Lila York’s choreography has its moments, the ballet fails to deliver the wow factor. In truth, the work is short of conflict, drama, passion and tension.

Margaret Atwood’s dystopian story should have provided New York-based York with a cornucopia of gritty plot details that lie at the dark heart of the 1985 novel. What York delivers is a superficial treatment: _The Handmaid’s Tale_ is attractive to watch, but it is bland and anemic in terms of substance, despite the company’s great talent. ... York does cover the waterfront in terms of Atwood’s storyline, but the blackouts following each scene were deadly in their silence. Music to cover the scene changes might have helped.

Speaking of music, the effective score is a pastiche of edgy modernist composers such as Alfred Schnittke and Arvo Part. As a choreographer, York strings together established ballet steps for her movement patterns, but there is nothing original about her dance vocabulary....What really works in the ballet are the theatrical values. Liz Vandal’s wonderful costumes capture Gilead to perfection. The stylish red tunics for the handmaids are a sharp contrast to the 1950s shirtwaists of the wives. Clifton Taylor’s set evokes the starkness of Gilead society with its towering steel gallery and staircase. The use of projections is effective and presumably York’s idea. When the audience enters, two screens are showing news clips from Gilead, reporting, for example, skirmishes between the military and the resistance. On the romantic side, Offred’s memory of her husband is rendered in film as a lyrical _pas de deux_. Because _The Handmaid’s Tale_ is eminently watchable, the ballet will find a home in the RWB repertoire. The sad part is conjuring up what could have been in the hands of a stronger dancesmith.”


_Edmonton Journal_ 6 April 2013 Section: Arts & Life: C3. By Liz NICHOLLS. (756 w.) “There are moments of magic and insight, and scenes of dramatic force until the choral artifice gradually outstays its welcome in Act II, overtaken by the feeling of a song or dance coming on without a compensating sense of humour. It’s the individual characters, not the chorus of doomed maidens, who capture your imagination.”


_National Post_ 19 January 2013: WP.20. By Robert CUSHMAN. (357 w.) “It’s written with understated passion and superbly sustained wit, and these elements are preserved and amplified in Kelly Thornton’s production, distinguished by Monica Dottor’s choreography, Denyse Karn’s spare, versatile set and tasteful, graceful costumes, delightful choral singing and dancing, and a wonderful corps of 13 actresses, several of them of actual or potential star quality, and all but one of them playing maids (and just about everybody else). The exception of course is Megan Follows, who must have to deliver half the text and, without a hint of strain, conveys every jest, thought and cry of pain within it. I can hardly call Follows our most underrated actress—everybody knows how good she is—but she may be our most under-used. I’ve hardly ever, for example, seen her play Shakespeare
(she was Juliet at Stratford, opposite the festival’s current director, but that was before my Canadian time) though she’d seem to be made for it, with a command of text and mood, and a fastidious unforced charm, second to none. She heads a remarkable team (the few newcomers including a spirited Telemachus from Neema Bickersteth).”

Toronto Life 47.1 (Jan 2013): 100. By ANON. (71 w.). “Nightwood Theatre’s smash success returns after last winter’s sold-out run. Margaret Atwood’s trenchant commentary on the collateral damage of war is a redux of Homer’s The Odyssey, and features an all-female cast led by Megan Follows as the doomed Penelope and Kelli Fox as Odysseus, Penelope’s absentee husband.”


Winnipeg Free Press [Winnipeg, Man] 23 February 2013: G3. (699 w.) By Kevin PROKOSH. “[Penelope’s] story is accompanied on stage with plenty of welcome eye-candy served up by director Tracey Flye and her talented designers Tamara Marie Kucheran (sets and costumes) and Hugh Conacher (lighting). They do a lot with little. A shimmering swath of turquoise material brings to life water scenes, a simple ramp provides a Titanic moment and it’s all tied together by rope, a recurring image. A ship’s mast proves just as versatile. It is used joyfully for skipping, as a means to sail to a new, better life in Ithaca and then as a weapon of misguided revenge. The vibrancy of the two-hour drama is due to Penelope’s 10 maids who sing and dance and portray all the other people she encounters. Sarah Constible doubling as Odysseus is a highlight as she channels both the hero’s bravado and surprising soft side. Her appearance as Odysseus in disguise as a beggar is a hoot. As Helen, Kimberley Rampersad deliciously struts in a sexy peacock-coloured outfit, and is ever-so convincing that her face could launch a thousand ships. This talented ensemble also included Paula Potosky, a striking vision as the Naiad mother, whose sweet voice stood out throughout.”


The Age (Melbourne) 21 June 2013 Section: Arts: 29. By Cameron WOODHEAD. (323 w.) “Director Greg Carroll has crafted a strong ensemble performance and Atwood’s storytelling is undeniably brilliant. It’s a provocative and empathic refocusing of a Greek epic—inform ed but not bound by feminism—that disturbs, entertains and provokes knowing laughter.”

Reviews of Books on Atwood


Contemporary Women’s Writing 7.2 (July 2013): 226-228. (757 w.) By Tomoko KURIBAYASHI. “Rather than limiting itself to a thematic study of the novels, Bouson’s volume finds its strength in the variety of foci among the nine individual chapters, which includes Atwood’s adaptations of many literary genres and narrative techniques as well as such sociocultural issues as female victimization and environmental destruction. At the same time, the collection successfully foregrounds concerns that are central to Atwood’s fiction, such as women’s relationships to each other, to feminism, and to literary traditions, resulting in a well-balanced overview of the author’s work and the scholarship on it. One additional element I might have appreciated is more rationale behind the choice of the three novels. Even though they are undoubtedly among the most accomplished works by
Atwood, some might wonder about the noticeable omission of *Alias Grace*, Atwood’s 1996 novel, which can be regarded as a sort of precursor to *The Blind Assassin*, with its female narrator’s potential unreliability and its attention to Canada’s past.”

*University of Toronto Quarterly* 82.3 (Summer 2013): 554-556. By Shelley BOYD. “In her introduction to *Margaret Atwood: The Robber Bride, The Blind Assassin, Oryx and Crake*, J. Brooks Bouson highlights Atwood’s belief that a text is ‘alive’ if it cannot only ‘grow’ but also ‘change’ through its interactions with its readers. Bouson and the contributors to this collection demonstrate this very premise. The book is a recent addition to the Continuum Studies in Contemporary North American Fiction series, with each study featuring essays on novels published since 1990 by an established author. Gathering together an exceptional group of international scholars, Bouson makes the most of the Continuum series format. While each critic investigates a distinct component of one of the three novels (such as magic realism, narrative multiplicity, and moral/environmental debt), the collection, with its many points of intersection between the papers and across the sections, offers a lively exploration of new ground in Atwood scholarship, in effect revealing how texts truly grow and change in the hands of attentive, critical readers.”


*CHOICE: Current Reviews for Academic Libraries* 50.5 (Jan. 2013): 877. By A.M. LAFLAEN. (191 w.) “Though numerous critics have considered the political dimensions of Atwood’s writing, this study is unique due to both its methodology and its scope. Scheckels (Randolph-Mason College), founding editor of *Margaret Atwood Studies*, synthesizes Kenneth Boulding’s and Michel Foucault’s writings about power to trace Atwood’s politics throughout her diverse body of work. Scheckels’s approach reveals remarkable consistency in Atwood’s politics across her oeuvre, though he focuses on her novels. For each novel, he discusses which of three realms of power—the political, the economic, or the social—is relevant, and then whether the power in the novel is well balanced between threat, exchange, and love. He also attends to the sources of power within each work and identifies resistance to the dominant forms of power. This method indicates how central political issues are in Atwood’s writing, and it also allows Scheckels to make fresh connections between works, as when he identifies Atwood’s early novel *Life before Man* as a clear precedent to the recent apocalyptic novels *Oryx and Crake* and *Year of the Flood*, a connection that has largely gone unnoticed by other critics.”

*Rocky Mountain Review* 67.1 (Spring 2013): 93-95. By Alicia TROMP. (1060 w.) “The book consists of a chronological discussion of the novels, which are grouped together according to the predominance of interiority or exteriority of power. Starting with the oldest novel, *The Edible Woman*, and ending with the first two novels of a science fiction trilogy, *Oryx and Crake* and *The Year of the Flood*, the volume covers an impressive forty years of writing. It is written in a clear, accessible style, and the absence of jargon and the well-worked-out transitions carry the reader along in the author’s exploration of power in Atwood’s fiction.”


*Literary Review of Canada* 21.6 (July/August 2013): 20. By Suanne KELMAN. (2,419 w.) “Let’s simply note that York is under no illusion that Margaret Atwood’s fame is at the level of Paris Hilton’s or Gwyneth Paltrow’s. Nonetheless, when Atwood set out to fight
planned budget cuts to Toronto’s libraries in 2011, the occasion of Doug Ford’s slur, she was able to alert her 225,302 followers on Twitter to the campaign. That is impressive, but the last time I checked, May 20, 2013, Paris Hilton had 10,820,568. Appropriately then, York takes a characteristically Canadian modest approach. Her focus is not the phenomenon of Margaret Atwood, cultural icon, but the labour that went into creating that iconic stature specifically, Atwood’s own labour. This is a scholarly examination of what Atwood did to become a cultural colossus, at least here at home.... Take note that anyone but masochists or professors would be wise to leave the first chapter until the end or to skip it altogether. You can test your tolerance for its rhythm and vocabulary by choosing quotations at random, such as this one: ‘As Su Holmes and Sean Redmond point out in their introduction to Framing Celebrity, this need to retain the specificity of celebrity in various areas of study is a matter of balancing the discourse of celebrity with the locality of that discourse’s performance.’ If you decide to proceed, be warned that words such as ‘imbrication’ and ‘impellate’ crop up later in the book as well, although there are straightforward passages that avoid such constipated, academic prose. The tortured style can feel like someone playing hopscotch while lugging around a ball and chain. It underlines the paradox of devoting 200 pages to a close analysis of the woman whose office sports the message, ‘Wanting to meet an author because you like his work is like wanting to meet a duck because you like pâté....’ The important point here, it seems to me, is that Atwood’s hard work to become a cultural icon and celebrity is anchored in an unparalleled body of work. You do not have to like all of it—it is hard to imagine a reader who would. But art is long and life, never mind fame, is brief. Atwood’s celebrity is a sideshow; I am going back to her books.” Available from: http://reviewcanada.ca/magazine/2013/07/the-cultural-queen-of-canada/ (1 July 2014). Maclean’s 126.26 (J19 June 2013): 75. By Brian BETHUNE. (7,873 w.) “York, an English professor at McMaster University in Hamilton, constantly circles back to the foresight that Atwood, from the beginning of her career, applied to its business side—both in carving out space for her creative work and in protecting her brand. In the mid-1960s, Atwood was one of the first in what was scarcely more than a cottage industry in Canada to realize the importance of agents. For authors, agents were, as York—who combed through Atwood’s papers at the University of Toronto—quotes Atwood writing in 1965, ‘a necessity of life, rather than a mere luxury.’”