


**Annual Atwood Bibliography 2012**

Ashley Thomson and Shannon Hengen

This year’s bibliography of works by and about Margaret Atwood published in 2012 is, like its predecessors, comprehensive but not complete. In fact, citations from earlier years that were missed in past bibliographies appear in this one.

There are a number of people to thank, starting with Linda Ambrose who brought the interview on knitting by Erin Slonaker to our attention—and Laura Stenberg in Atwood’s office who supplied us with a copy of *Birds*. Also to be thanked are Desmond Maley, librarian at Laurentian University, and Leila Wallenius, University Librarian. Thanks as well to Lina Y. Beaulieu, Dorothy Robb and Diane Tessier of the library’s interlibrary loan section. Finally, thanks to the ever-patient Karma Waltonen, editor of this journal.

As always, we would appreciate that any corrections to this year’s edition or contributions to the 2013 edition be sent to a Thomason@laurentian.ca or shengen@laurentian.ca.

**Atwood’s Works**

“25 Years Ago...” *The Humanist* 72.5 (September/October 2012): 10. Reprint of part of Atwood’s 1987 Humanist of the Year acceptance speech, published in the September/October 1987 issue. Excerpt: “How much freedom is too much? A growing number of voices are saying, ‘Not very much,’ and they will give you excellent reasons for their desire to curb, curtail, stamp out, ban, burn, and eradicate. What it boils down to usually is that society feels threatened. If we were society, I’d feel threatened too—what with high crime rates; the ozone layer dissolving, which is just going to wreck the orange juice business; AIDS; arable land turning into the Sahara Desert at the rate of one Nova Scotia per year; the collective U.S. nose dissolving in a haze of cocaine; single-parent families headed by mothers disappearing below the poverty line at an alarming rate; the advent of the square tomato; the revelation of the extent to which Rambo lives and democratic government dies, as it has with the CIA fifth column; the threat of nuclear war and the reality of nuclear waste; the return of the miniskirt; and other such ills too numerous to mention. Unfortunately, the usual response to this kind of social dismay has been to burn some witches. And, as you yourselves are prime candidates for witchhood under the present climate, I expect you will resist this.”

“Ariel or Caliban?” *New York Review of Books* 59.8 (10 May 2012): 54. Review of *The Meare Tarmac* by Clark Blaise. Excerpt: “*The Meare Tarmac* is the latest work of fiction by veteran story writer, novelist, and essayist Clark Blaise. Blaise has been publishing stories since the early 1970s, beginning with *A North American Education* (1973), which was followed by nine other collections, several of them having place names—*Southern Stories*...”
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are given a plot of land called a ‘homestead,’ which is covered with something called ‘debris.’ The forms of debris are six in number: grass, cacti, rocks, thorns, wildflowers and skulls. The aim of the game is to clear the homestead of this debris in order to build buildings; care for domestic animals, such as chickens, cows and so forth; plant trees and crops; and ‘place decorations.’ I don’t see why you can’t just leave the skulls around for the decorations—they’re picturesque—but that’s not one of the rules of this game.” Also available from: http://www.alternativesjournal.ca/policy-and-politics/atwoodville (1 August 2013).

“Back to the Garden.” United Church Observer 75.6 (January 2012): 18. “Theology and ecology were once interconnected, but two millennia of Christianity have steered us away from nature. Can religion recover its roots?” (Journal). This article is adapted from the 2011 Craddock Lecture, delivered by Margaret Atwood at Bloor Street United in Toronto in October 2012. To watch a video of the lecture, go to: www.bloorstreetunited.org/bloortv.html; the text is also available from: http://www.ucobserver.org/features/2012/01/back_to_garden/ (1 August 2013).

Excerpt from Atwood’s new novel published in the first edition of Are, an electronic journal published under the auspices of New Scientist and available on Zinio, Google Play, Amazon and Nook platforms.

“Beyond Price, This Is the Perfect Gift; Christmas Books: Lewis Hyde’s Classic Study of Present-Giving Is a Fund of Wisdom That’s Even More Relevant Today, Says Margaret Atwood.” The Times (London) 1 December 2012: Section: Saturday Review: 6. Excerpt: “Tis the season to freak out about gift-giving once again. Gifts are supposed to be wonderful, joy-creating surprises, but they can have a gnarly side. What if you hate the combination anti-gravity ray and marshmallow toaster your in-laws gave your dog? What if they catch you turning it on at the Gift Exchange, where they themselves are returning the egg poachers in the shape of zombies that you gave them? More mawkishly, what do we mean when we say a person is gifted? Lewis Hyde’s The Gift is the perfect gift for all those thriving around in the wrapping paper.” (1469 w.)

Birds: East Hampton, New York: Glen Horowitz Bookseller, 2012. Includes essay by Atwood (pp. 5-15), first published in The Guardian 9 January 2012: Section: Guardian Review Pages: 2, with the title “Review: A Wing and a Prayer: Birds Have Always Been Endowed with Symbolic Portent—from Chekhov to Hitchcock to Twitter. We Ignore Their Decline at Our Peril. There Are Glimmers of Hope, but Only if We Act Now, Urges Margaret Atwood.” This pamphlet also includes drawings by Billy Sullivan (pp. 17-24). Four hundred and fifty copies printed.


Choke Collar: Positron, Episode Two. Byliner Fiction, 2012. 51 pp. Digital. “In this second, steamy episode of the new Byliner Serial Positron, the Booker Prize–winning Margaret Atwood picks up where she left off in her dystopian dark comedy, mining wholly deviant territory where a totalitarian state collides with the chaos of human desire....In the world of ‘Choke Collar,’ when you surrender your civil liberties, you enter a funhouse of someone else’s making. Stay tuned as the episodes of Atwood’s futuristic thriller Positron are released, and discover if anyone can overcome the greatest treachery of all—human nature” (Publisher).


“Deeper into the Twungle.” New York Review of Books 12 March 2012: Online. On Twitter. Excerpt: “On Twitter you find yourself doing all sorts of things you wouldn’t otherwise do. And once you’ve entered the Enchanted E-Forest, lured in there by cute bunnies and playful kittens, you can find yourself wandering around in it for quite some time. You might even find yourself climbing the odd tree—the very odd tree—or taking refuge in the odd hollow log—the very odd hollow log—because cute bunnies and playful kittens are not the only things alive in the mirkwoods of the Web. Or the webs of the minkwoods. Paths can get tangled there. Plots can get thickened. Games are afoot.” Available from: http://www.nybooks.com/blogs/nyrblog/2012/mar/12/deeper-twungle-atwood-twitter (1 August 2013).

Erase Me: Positron, Episode Three. Byliner Fiction, 2012. 53 pp. Digital. “In the latest edge-of-your-seat episode of Positron, the Byliner Serial by renowned author Margaret Atwood, the dystopian dark comedy takes its darkest turn yet, pitting husband against wife and the human impulse to love against the animal instinct to survive. Stan and Charmaine should have known better when they signed up for Consilience, a social experiment in which it’s the lawful who are locked up, while, beyond the gates, criminals wander the wasted streets of America. The
couples understand that to break the rules in so strictly regimented a place is dangerous; but, driven by boredom and lust, they do it anyway and betray each other and the system. As consequence, Stan finds himself the sexual plaything of a subservient member of the Consilience security team and in no time is made a pawn in a shadowy scheme to bring Consilience crashing down. Meanwhile, his wife, Charmaine, is being held indefinitely at Positron Prison for her own sins. How far she'll go to regain her good name and position is anyone's guess, especially Stan's. When he winds up paralyzed and tied to a gurney in the prison wing where Charmaine works, injecting toxic cocktails of drugs into troublesome Consilience citizens, will she save his neck or her own? Will she 'erase' him permanently? In 'Erase Me,' it's every man—and woman—for him or herself" (Publisher).


"[Excerpt]." *Irish Times* 4 August 2012: Section: Weekend: 10. Article by Aminta Wallace, "What Women Want," on Virago Press includes an Atwood poem presented on occasion of Virago's 30th birthday, 23 May 2003: "They had leather satchels and sensible shoes...

"Fertile Material: It Has Been Banned in Schools, Made into a Film and an Opera, and the Title Has Become a Shorthand for Repressive Regimes Against Women. Margaret Atwood on Writing *The Handmaid's Tale* Nearly 30 Years Ago." *The Guardian* 21 January 2012: Section: Guardian Review Pages: 20. (1165 w.) Excerpt: "Some books haunt the reader. Others haunt the writer. *The Handmaid's Tale* has done both. *The Handmaid's Tale* has not been out of print since it was first published, back in 1985. It has sold millions of copies worldwide and has appeared in a bewildering number of translations and editions. It has become a sort of tag for those writing about shifts towards policies aimed at controlling women, and especially women’s bodies and reproductive functions: 'Like something out of *The Handmaid's Tale* and 'Here comes *The Handmaid's Tale* have become familiar phrases. It has been expelled from high schools, and has inspired odd website blogs discussing its descriptions of the repression of women as if they were recipes. People—not only women—have sent me photographs of their bodies with phrases from *The Handmaid's Tale* tattooed on them, 'Nolite te bastardes carbonundorum' and 'Are there any questions?' being the most frequent. The book has had several dramatic incarnations, a film (with screenplay by Harold Pinter and direction by Volker Schlondorff) and an opera (by Poul Ruders) among them. Revellers dress up as Handmaids on Hallowe’en and also for protest marches—these two uses of its costumes mirroring its doubleness. Is it entertainment or dire political prophecy? Can it be both? I did not anticipate any of this when I was writing the book. I began this book almost 30 years ago...."

Also available from: http://www.guardian.co.uk/books/2012/jan/20/handmaids-tale-margaret-atwood (1 August 2013).


"Get to Know: The Telecommuting Writer Margaret Atwood," *Living Me to We: The Guide for Socially Conscious Canadians.* Eds. Craig Kiellburger and Marc Kiellburger. Toronto: Me to We, 2011. 34-35. Three short thoughts on respecting the environment. Plus "People talk about the environment as if it’s something separate from them. But actually, you are a part of the environment."


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1 The authors were unable to obtain a copy of this title through interlibrary loan.
author; illustrations by Anna and Elena Balbusso.

The Happy Zombie Sunrise Home. Wattpad, 2012. With Naomi Alderman. “Okie’s fifteen. She lives in New York. She’s got a few problems: she’s failing geography, her dad’s a wimp, and her mother, Sumatra, is a stone cold bitch. But things get a lot worse when Sumatra turns into a zombie and eats Okie’s dad. Clio, Okie’s grandmother, lives in Toronto; but since the zombie apocalypse, Toronto’s a lot further away than it used to be. Clio suggests that Okie transport Sumatra across the border, because family is family. But coaching Okie by cellphone isn’t easy, and Clio has some zombies of her own to contend with. Luckily she has some garden tools. Naomi Alderman and Margaret Atwood team up for this unusual two-hander. Encompassing love, death, sex, and the meaning of family, The Happy Zombie Sunrise Home will surprise, delight, and convince you of the vital importance of keeping ready supplies of rhubarb and mini-wieners in your freezer at all times” (Publisher).


A piece written at the request of the newspaper in connection with the PEN World Voices Festival of Literature in New York sponsored by the PEN American Center. Excerpt: “Last night the Martians touched down in the backyard. They were oval and bright pink, with two antlike antennae topped by eyes fringed with sea-anemone lashes. They said they’d come to study America. ‘Why ask me?’ I said. ‘America is farther south.’ ‘You are an observer,’ they said. ‘Please tell us: Does America have a different “flavor” from that of other countries? Is it the center of the cultural world? How does it look to outsiders?’” and, jokes aside, the rest of the piece is devoted to answering that question. (1209 w.) Also available from: http://www.nytimes.com/2012/04/29/opinion/sunday/hello-martians-this-is-america.html?pagewanted=all&_r=0 (1 August 2013).


“I Dream of Zenia With the Bright Red Teeth.” The Walrus 9.6 (July/August 2012): 58. Short story. Also available as ebook published by Coach House Books. “Long ago, when they were all a lot younger, Zenia stole a man from each of them. Then she died. Now she’s come back. Or has she? There’s a lot more than one kind of ghost. Margaret Atwood revisits her classic characters from The Robber Bride” (Publisher).

I'm Starved for You. Positron, Episode One. Byliner Fiction, 2012. 44 p. Digital. “The future that Atwood postulates in this meaty cautionary tale is built upon our present age. Contemporary issues lead to the social experiment staked out in the story. Faltering economics, unemployment, starvation and violence have brought about a state so desperate to mitigate chaos that the citizens volunteer to become inmates. Literally. Here is a solution for a crime-ridden time: Put everybody in the slammer, and leave the criminals and miscreants outside. The logical outcome of intransigent fear is an economy of control. In a landscape of foreclosed houses and jobless times, going to prison seems like deliverance, an alternative to a world collapsing on its axis. Prison’s ‘viable economic units’ offer food, water and gainful employment—in short, security, that precious commodity so under siege. And so, participants in a brave new experiment, the characters in ‘I’m Starved for You’ commit themselves to ‘Positron’ in a community dubbed Consilience. As an alternative to rank unpredictability, prison seems like a good idea. A respite from free will’s inevitable turbulence, Consilience appears calm and benign, although of course, no universe of Atwood’s imagination is ever so temperate” (Artifa van Herk).


“‘Insects Will Inherit the Earth: Widely Considered to Be the Most Important Environmental Book of the 20th Century, Rachel Carson’s Silent Spring Has Been Reissued after 50 Years. Margaret Atwood Considers the Impact It Had on Attitudes at the Time and Its Enduring Legacy.’ The Guardian 8 December 2012: Section: Guardian Review Pages: 2. Excerpt: “In my 2009 novel, The Year of the Flood—set in that always-available patch of real estate, the Near Future—Rachel Carson is a saint. Of course many people think she’s a saint anyway, but in this book it’s official. The God’s Gardeners—members of a fictional cult that revere both nature and scripture—needed some saints. The Gardeners would choose them for their devotion to the divine natural world, and their saintly deeds could range from the writing of creature-friendly poetry—like that of Saint

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Robert Burns of Mice—to the saving of a species, like the efforts of Saint Diane Fosse of the mountain gorillas. But my first choice was Rachel Carson. She fully deserved beatification, and now she has it: in the God’s Gardeners hagiography, she is Saint Rachel of All Birds.” (3034 w). Also available from: http://www.guardian.co.uk/books/2012/dec/07/why-rachel-carson-is-a-saint (1 August 2013).


“The Lighthouse by Alison Moore (Salt²).” The Guardian 15 September 2012: Section: Guardian Review Pages: 6. As part of the article, “The Man Booker Prize Shortlist 2012: What Our Reviewers Thought,” Atwood contributed the following: “The first pages of Alison Moore’s debut novel, The Lighthouse, introduce the reader to its strange structure. Futh, standing on the deck of a ferry that carries him away from an unravelling marriage to a walking holiday along the Rhine, remembers a previous trip on a ferry with his father, both of them bruised and angry after the sudden departure of Futh’s mother. The plot is simple yet impossible to summarise. Futh reflects on early trips he took with his parents and his estranged wife. Futh’s loop of a walk seems to speak the novel’s main truth: we go in circles, repeating the past and helplessly re-experiencing our earliest hurts. Yet for all this backwards movement, which might be the kiss of death to a novel’s pace, The Lighthouse is a page-turner. It is a spare, slim novel that explores grief and loss, the patterns in the way we are hurt and hurt others, and the childlike helplessness we feel as we suffer rejection and abandonment. It explores the central question about leaving and being left: even when it feels inevitable, why does it hurt so much, and why is this particular kind of numbness so repellent to others? The brutal ending continues to shock after several re-readings.”

“A Message to Canada’s Universities and Colleges from Canada’s Writers and Publishers.” Book Room 11 June 2012: Online. Atwood with many others sent an open letter to the administration and governance heads of universities and colleges across Canada, expressing support for the recent model collective licences signed by university and college organizations. Available from: http://johndegen.blogspot.ca/2012/06/writers-and-publishers-speak-with-one.html (1 August 2013).

“My Tribute to Jay MacPherson, Delivered at Victoria College, June 11, 2012.” Margaret Atwood: Year of the Flood [Blog] 14 June 2012: Online. Excerpt: “I first met Jay in 1957 because she was my English professor at Victoria College—which did hire women then, unlike some colleges at the University of Toronto and very many universities and colleges throughout the English-speaking world. Jay must have been a mere twenty-eight years old, but she seemed to me very experienced and accomplished—she had, after all, just won the Governor General’s Award for The Boatman, at the unprecedented age of twenty-seven. At that time she had extraordinarily long hair, which she wore done up in an elaborate—what would you call it?—a braid or crown? A super-bun? I knew that I myself would never be able to do whatever it was with my own frail, wispy hair. Never underestimate the value of superior hair as a literary influence.” Available from: http://marg09.wordpress.com/2012/06/ (1 August 2013).


“Our Faith Is Fraying in the Faceless God of Money.” Financial Times 14 April 2012: Section: Opinion and Editorial: 9. (1033 w). Excerpt: “Capitalism, like any other religion, relies on faith and trust; as it is a material religion, it must also continue to deliver to an ever-expanding world population at least some of the benefits it promises. Which will be a hard task on an already depleted planet.”


“Pig Song.” The Open Door: One Hundred Poems, One Hundred Years of Poetry Magazine. Eds. Don Share and Christian Wiman. 72. One of a set whose overall title is “Songs of the Transformed,” which was originally published as

² Salt Publishing


"Q. & A." *New York Times* 3 June 2012: Section: MM: 45. In answer to the question, "Is there any invention you find particularly sinister?" Atwood replied: "A smaller, even stealthier drone—something called the Cyberbug Drone, currently under development. In this model, a microsystem is embedded in an insect larva, and when the adult emerges—whether bee, butterfly or ant—a 'bug' really will be a bug, and the proverbial fly on the wall will be actual. Tiny winged avengers can hunt down invasive beetles, cabbage whites can snoop on destructive raccoons and six-legged nanospies can insert themselves into the air-conditioning systems of even the most impenetrable buildings. As for bedbugs, they'll wedge themselves under mattresses to snoop on errant spouses. The hive mind really will be the hive mind! Coming soon to a crevice near you." Also available from: http://query.nytimes.com/gst/fullpage.html?res=9F06EFD61531F930A35755C0A9649D8B63 (1 August 2013).

"Review: BOOK OF THE WEEK: Here Comes a Chopper...: Margaret Atwood Watches Anne Boleyn's Downfall in the Sequel to *Wolf Hall: Bring Up the Bodies* by Hilary Mantel, 608 pp. Fourth Estate, £20." *The Guardian* 5 May 2012: Section: Guardian Review Pages: 6. Excerpt: "Oh, those Tudors! We can't get enough of them. Whole bookshelves have been filled with them, acres of film consecrated to their antics. How badly behaved they were. What Machiavellian plottings and betrayals. Will we never tire of the imprisonments, torturings, entrail-windings, and burnings at the stake? Philippa Gregory has very successfully tackled the Boleyn girls, Mary the Mistress and Anne the Aggravating. Then there's *The Tudors*, the TV series, in which church geopolitics are ably dealt with, though some of the underwear is anachronistic and Henry VIII is a dark, brooding romantic who never gets fat. This is stretching it, but makes for much better sex than if he were to wheeze and grunt and ooze from his decaying leg all over the bedsheets, as in real life. I have a weakness for the Tudors, so I inhaled Hilary Mantel's terrific Booker-winning *Wolf Hall*—the first in her series about Thomas Cromwell the Calculating and Ruthless—in almost one sitting. Now comes the aptly titled *Bring Up the Bodies*, which picks up the body parts where *Wolf Hall* left off. 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 installment, and to the next batch of Henry's wives and Cromwell's machinations. How much intricate spadework will it take to 'dig out' Cromwell, that 'sleek, plump, and densely inaccessible' enigma? Reader, wait and see." (1425 w.) Also available from: http://www.guardian.co.uk/books/2012/may/04/bring-up-the-bodies-hilary-mantel-review (1 August 2013).


*Speeches for Doctor Frankenstein.* Toronto: Anansi, 2012. "In 1966, before they were international sensations, Margaret Atwood and Charles Pachter teamed up to create *Speeches for Doctor Frankenstein*—now a unique piece of cultural history. In a book that has only existed as an artist book of fifteen copies, Charles Pachter set the poetry of Margaret Atwood to his beautiful and whimsical artwork. Produced originally on handmade paper made with materials found around his house, this is a rare work of art that should be read by anyone interested in the origins of these two great artists. This is exclusively available as an enhanced ebook for iPad and features an introduction by Margaret Atwood, a video interview with the artist, and audio of Margaret Atwood reading the poems." Available from Anansi Digital: http://www.houseofanansi.com/Speeches-for-Doctor-Frankenstein-
P2020.aspx (1 August 2013).

“The Spider Women.” New Yorker 88.16 (4 and 11 June 2012): 84. About Atwood’s experience reading a science-fiction magazine story about a planet of spider women when she was ten years old. Excerpt: “The lobster placed in a pot of cold water that’s brought to a boil doesn’t know it’s cooking until it’s far too late. Similarly, those of us currently in the science-fiction soup didn’t know we were climbing into that particular tureen: we started too early. Children don’t read ‘genres,’ they read stories. Below a certain age, they don’t distinguish between ‘true’ and ‘not true,’ because they see no reason that a white rabbit shouldn’t possess a pocket watch, that whales shouldn’t talk, or that sentient beings shouldn’t live on other planets and travel around in spaceships. Science-fiction tropes aren’t read as ‘science fiction,’ they’re read as fiction. And fiction is read as reality. And sometimes reality lives under the bed and has very large teeth, and it’s no use pretending otherwise.

There comes an age when you realize that some of what you read is—how to say this politely?—extremely made up. When did I know that sci-fi was of a different order than, say, Oliver Twist?”

“Straight From the Heartland: Ray Bradbury, Who Died This Week, Was Celebrated As a Giant of Science Fiction, but His Books Defy Classification. What Accounts for His Remarkable Scope and Influence? For Margaret Atwood, a Fan since Childhood, His Best Work Draws on America’s Gothic Core.” The Guardian 9 June 2012: Section: Guardian Review Pages: 2. Atwood on Ray Bradbury, dead at 91. Excerpt: “Just three months ago, at the end of February, I was sitting in a bar in the Chicago Hilton, discussing Ray Bradbury. I was staying at the Hilton, and in a moment Bradurian in its weirdness, I had been put into the suite where President Obama saw on TV that he had just won the US presidential election. On that occasion the immense, many-roomed suite must have been full—of family, of security folks, of political staffers—but I was in it all alone, and it was not the best place to be while dwelling on things Bradurian.” (2302 w.) Also available from: http://www.guardian.co.uk/books/2012/jun/08/margaret-atwood-on-ray-bradbury (1 August 2013).


“US Election: Commentary: Romney Gets Short End of the Stick.” The Guardian 10 November 2012: Section: Guardian International Pages: 28. Excerpt: “Canadians don’t hand out the hero tickets easily, unless to hockey players or soldiers from world wars one and two. So, Obama-wise, here’s my best shot. A hoary Canadian joke: a bear biologist is walking the tundra with his young assistant. He’s carrying a stick. ‘What’s that stick?’ asks the young guy. ‘That’s my bear stick,’ says the older one. ‘It’s flimsy,’ says the young guy. ‘Not much good for hitting a bear.’ ‘It’s not for hitting the bear,’ says the old guy. ‘I don’t need to run faster than the bear. I only need to run faster than you.’ And so, to quote Kurt Vonnegut, it goes. Barack Obama didn’t need to run faster than the idealised 2008 concept of him; he only needed to run faster than Romney. Both were hitting each other with their bear sticks, and they were also hitting themselves. But, in the end, Obama was less self-wounded. And he was clear on several matters that muddied the waters for the Republicans. He stood up for groups that were underestimated by his opponents, feared by them, or treated with contempt by them because of race, national origin, or gender. In particular, Republicans appeared openly hostile to women. Romney was hurt by—but did not fully repudiate—the four extreme Republican ‘rape candidates,’ who variously said women raped
easy and that it was only rape the next morning, that if they got pregnant a rape hadn’t been ‘legitimate,’ or that rape-engendered babies were God’s gifts. Rape plus the denial of abortion would have the effect of enforced childbirth. Notwithstanding the Obama win, there are some disturbing laws being proposed in individual states. Totalitarianisms always try to control women’s bodies, one way or another. But those US citizens with viable ovaries can breathe a little easier: The Handmaid’s Tale is still just a novel, at least on the national level. Obama’s opponents want more tax cuts and less government spending, which means, of course, fewer jobs and less support for public programmes. The rich don’t need public programmes: they can buy much of what they want; the not-rich usually understand group cost-sharing a little better. There are limits to how far individual responsibility can stretch, just as there are limits to how much of anyone’s body the state should own. Why isn’t each of us responsible for the upkeep of the roads in front of our houses, as we used to be? Hands up for enforced organ donation and mandatory euthanasia, anyone? (And, by the way, the much-denied stimulus packages worked better than the alternative would have done.) An important result of the Obama win is that Supreme Court vacancies over the next four years will be filled by him, not by Romney. That’s major, and not only for women. But I’ve saved the most important difference for last. Extreme Republicans are, by and large, climate change deniers. However, saying a thing ain’t so won’t make it go away: the catastrophic floods in New York arrived with hurricane Sandy just before the election like a big exclamation mark: Listen up! Chemistry and physics don’t negotiate, but they do balance accounts in their own disagreeable way. And, says the Pentagon, over the coming decades climate change will be a huge contributor to global instability. Obama understands that. His opponents do not. If Obama is a hero, he’s more like a marathon runner than a sprinter. He’s endured a gruelling four years, with the US pulling out of a recession caused by its own self-inflicted wounds: costly, dubious wars in Iraq and Afghanistan, the 2008 crash and mortgage meltdown set off by reckless deregulation, and the offshore outsourcing of numerous jobs. And he’s had relentless opposition from the Tea Party Republicans in the House. But now he has a second and final term, and he doesn’t have to worry about mollifying his detractors. Will he stop pulling his punches? Will he outrun the bears? Let’s see.”


Originally published in 1981.

“Welcome.” Fishes of Toronto: A Guide to Their Remarkable World. 3 Toronto: City of Toronto, 2012. 2. With Graeme Gibson. A generic welcome to the Biodiversity series—no specific mention of fish, although the last line of this short welcome encourages readers to “take a walk in one of our parks and open spaces, lower your blood pressure, look around you, and enjoy the diversity of trees, animals, fishes, flowers, and even fungi that flourish among us.”


Adaptations of Atwood’s Work

Payback: Some Debts Can’t Be Paid With Money. [Ottawa]: National Film Board of Canada, 2012. Directed by Jennifer Baichwal; Produced by Ravida Din; Written by Jennifer Baichwal; Margaret Atwood (original book, Payback: Debt and the Shadow Side of Wealth); Music by Martin Tielli; Cinematography by Nicholas de Pencier; Distributed by Zeitgeist Films and Mongrel Media (Canada). 86 mins. “Payback offers a fascinating look at debt: how it influences relationships, societies, governing structures and even the fate of the planet. The film explores the link between debtor and creditor in a variety of contexts and situations (a years-long blood feud between two Albanian families; the BP oil spill; tomato farm workers in Florida and their bosses; media mogul Conrad Black and the US justice system) while addressing debt in all its forms: societal, personal, environmental, spiritual, criminal and, of course, economic” (Publisher). Inspired by Atwood’s book of the same name.

CARLEY, Dave. The Edible Woman. Toronto: Playwrights Guild of Canada, 2012. Revision of 2002 ed. “Based on the novel by Margaret Atwood, The Edible Woman traces the journey of Marian, a young woman in mid-60’s Toronto, as she finds her consumer world slipping out of focus. Compounding Marian’s confusion is a fiancé who suddenly seems less than ideal, a newly-pregnant roommate, an outraged landlady and a strangely attractive graduate student” (Publisher).

MOORHEAD, Patricia et al. Good News Falls Gently [Sound Recording]. North Hampton, New Hampshire: Navona Records, 2011. 1 sound disc: digital; 4 3/4 in. Some Atwood works set to music. Contents: Disquieted Souls (14:37)—The Handmaid’s Tale (15:00)—It is Dangerous to Read Newspapers / Poetry by Margaret Atwood

(9:11)—Ladders of Anxiety (12:40)—Good News Falls Gently / Poetry by Regina Harris Baiocchi (9:23).

Quotations

“[Quote.]” Canberra Times (Australia) 1 September 2012: Section: A: 20. Nigel Fetherstone’s review of Michael Croome’s Midnight Empire references Atwood: “Wanting to know more about Andrew Croome the human being, I put forward something Canadian novelist Margaret Atwood once said: ‘Heartland is the part of the writer that the reader gets to know well.’”

“[Quote.]” Cineration 86 (2012): 14-17. Alexander Gimnan’s article, “From Recoil to Ruination: Petropolis and the Future of the Canadian Landscape,” begins with an Atwood quote from Survival: “The war against Nature assumed that Nature was hostile to begin with; man could fight and lose, or he could fight and win. If he won he would be rewarded; he could conquer and enslave Nature, and, in practical terms, exploit her resources. But it is increasingly obvious to some writers that man is now more destructive towards Nature than Nature can be towards man; and, furthermore, that the destruction of Nature is equivalent to self-destruction on the part of man.”

“[Quote.]” The Citizen (Gloucestershire) 22 August 2012: Section: News: 4. In an article, “It’s Not Good To Keep Everything Bottled Up,” Tim Poole quotes Atwood: “What do you say if someone asks you: ‘Can you keep a secret?’ Always floors me, that one. I’m not sure if or even how to reply. It can certainly be a tricky business. Margaret Atwood in her book The Blind Assassin, said: ‘The best way of keeping a secret is to pretend there isn’t one.’”


“[Quote.]” English Studies in Canada 38.2 (June 2012): 137-156. An article by Sara Malton, “Recountings: on Dickens’s Financial Memory,” starts off with an Atwood quote from Payback: “Without memory, there is no debt.”

“[Quote.]” The Express 23 April 2012: Section: News: 21. In his article, “Why I’m Giving Away One Million Books; The Publisher Behind a Remarkable Event Today, Backed by the Duchess of Cornwall, on the Joy—and Power—That Reading Can Give Anyone,” Jamie Byng quotes Atwood: “Margaret Atwood says: ‘Books without readers are like musical scores without players. And unless people are introduced to the joys of reading, book reading will disappear.’”

“[Quote.]” Globe and Mail 16 June 2012: Section: National News: A10. In an article on recent convocation addresses, James Bradshaw quotes from Atwood’s speech at Toronto’s Ryerson University: “We don’t know how things are going to turn out on our planet, in the global financial markets, and in our increasingly unfamiliar country, where the furtive hands of federal gnomes are busily at work dismantling every public benefit we once thought was built so soundly. In this age of instability, what sort of future can a person of your age expect? And what words of cheer can a person of my age offer you? Let’s just say you’ll need ingenuity and perseverance and thoughtfulness—it won’t be easy, but let’s hope that like a lot of things that aren’t easy, it will be fun.”

“[Quote.]” The Herald (Glasgow) 21 April 2012: Section: News: 11. In her comment piece, “It’s Time Scotland Addressed the Anomaly of Powerful Women,” Alison Johnstone begins with an Atwood quote: “We still think of a powerful man as a born leader and a powerful woman as an anomaly.”

“[Quote.]” Instructor 121.4 (January-February 2012): 8. In the editorial, “Hard lessons on the playground,” the editor begins by quoting Atwood: “Little girls are cute and small only to adults. To one another they are not cute. They are life sized,” wrote the ever-astute novelist Margaret Atwood in Cat’s Eye, a novel about the meanness that children can inflict upon one another.”

“[Quote.]” National Post 29 November 2012: Section: Arts & Life: B6. In his article, “Before We Begin... Examining the Epigraph,” Mark Medley includes as a favorite one of Atwood’s epigraphs from The Handmaid’s Tale: “In the desert there is no sign that says, ‘Thou shall not eat stones.’—Sufi Proverb.”

“[Quote.]” Profiles in Diversity Journal 14.1 (January-February 2012): 86. A short article on various unrelated topics includes an Atwood quote: “A voice is a gift; it should be cherished and used... Powerlessness and silence go together.”

“[Quote.]” Queen’s Quarterly 119.1 (Spring 2012): 133-140. An article by Alice Major, “Brain Surgery,” begins with the well-known Atwood anecdote: “The story goes that Margaret Atwood was buttonholed at some social function by a brain surgeon. He told her he was interested in writing, too, and intended to take it up after he retired. She snapped back, ‘And when I retire, I’m going to take up brain surgery.’”
“[Quote].”  *Scientist* 26.9 (1 September 2012): 14. The article, “Speaking of Science,” includes Atwood's “Touch comes before sight, before speech. It is the first language and the last, and it always tells the truth.” From *The Blind Assassin*.

“[Quote].”  *Star Phoenix* (Saskatoon, Saskatchewan) 10 Mar 2012: C6. In his article, “Edmonton Fans Can Be Thankful Oilers Lose Better Than Maple Leafs,” Cam Cole unexpectedly references Atwood: “Two No. 1 draft picks in a row in Taylor Hall and Ryan Nugent-Hopkins, a steal in Jordan Eberle in 2008, toss in a 2009 No. 10 pick in Magnus Paajarvi, clever little Sam Gagner, the undeniably talented (if underachieving) Ales Hemsky—this is a nucleus of forwards any team in the NHL would be delighted to build upon. But as Margaret Atwood noted in *Cat's Eye*: ‘Potential has a shelf life.’”

“[Quote].”  *Sunday Star-Times* (Auckland, New Zealand) 16 September 2012: Section: News: 33. In a review of John Freeman's book, *How to Read Like a Novelist*, James Belfield singles out an Atwood quote which he says is “worth of any dictionary of quotations: 'I never talk about my temptations.'”

“[Quote].”  *Sunday Telegraph* 2 April 2012: Section: Seven (Features): 31. The column, “Whose First Line is it Anyway?”, selects Atwood's “Ten days after the war ended, my sister Laura drove a car off a bridge.”

“[Quote].”  *The Times* (London) 7 July 2012: Section: Saturday Review Features: 15. In the article, “Authors on How their Work is Received in Schools: Lessons from Literature,” Atwood is included: “A good teacher is a joy, a haven, and a lamp in darkness, and can inspire for years to come; indeed, all your life. So, being taught well? Who wouldn’t want that? It’s like having an excellent musician play your music: texts are inert until they are read, every reading is an interpretation, and teaching is a form of reading. I've taught the work of others. I'm not sure I've always done it well. But I know my own work has been taught well, because I've met the students. They buy my books, and they want me to write in them: This Is for My Teacher. Teachers don't get enough credit. Here's to them.”


**Interviews**

“Atwood-Inspired Doc Brings Debt to Life.”  *Toronto Star* 22 January 2012: Section: Entertainment: E1. Excerpt: “Moviegoers might be surprised to see former media baron Conrad Black reading aloud from Margaret Atwood’s book *Payback: Debt and the Shadow Side of Wealth* in the new National Film Board documentary *Payback*, which is in theatres in March and had its world premiere at the Sundance Film Festival on Friday. They shouldn’t be, said Atwood as she sat by an indoor pool in a Park City resort while a massive snowstorm swirled outside....It was the presence of this pattern (of debt and repayment) in just about everything we do that interested me,” said Atwood, explaining why she wrote the book.... 'In Black’s case, it’s the idea of how a prisoner pays his debt to society. Prison has changed Black,' Atwood added. ‘Have you been reading his writing about the prison system? It’s really pretty smart and he’s become an expert on what goes on in there and who’s in there and he gets up close and dirty.’ At the premiere screening, Atwood told the audience that Black has become 'a new and different kind of Conrad' since his eyes were opened to how the men incarcerated with him live and the worlds they came from.... What about a debt which can never be repaid, like a crime against nature? Baichwal uses the BP oil spill in the Gulf of Mexico as her dramatic example. 'She brilliantly found instances of that story in motion,' said Atwood. ‘And the Gulf oil spill was around that time (of filming), so they were able to get that footage, not that BP would let them get anywhere near it. (Baichwal) hired a helicopter and they flew over it and the result is very striking, amazing pictures.”

“Documentary Film Was Inspired by Atwood’s Thoughts on Debt.”  *CANADA A.M.* (CTV) 6 March 2012. Interview with Jennifer Baichwal and Atwood concerning *Payback*. (1324 w.) Excerpt: “MARGARET ATWOOD (Author): I started thinking about the subject of debt for a number of reasons. But among them was my puzzlement over a turn of phrase: 'He's paid his debt to society.' What happens when people don’t pay their debts, or can’t pay their debts, or won’t pay their debts? What if the debt is one that by its very nature cannot be repaid?” Available from Lexis-Nexis.

“Meet Margaret Atwood’s Rolex Protégé.”  *Toronto Star* 9 May 2012: Section: Entertainment: W1. Excerpt: “Sipping coffee in the private room of a Bloor St. cafe, rising British novelist Naomi Alderman deftly explains the mystery-shrouded process by which she came to be paired with Margaret Atwood in the Rolex Mentor and
Protégé Arts Initiative....Sitting next to Alderman, Atwood confides that when she was first approached by Rolex, she said, 'No, I don’t think so.' But ‘they are very good at being persuasive,’ she explains. ‘They start laying out their wares, they tell you all about the Rolex arts profiles and what they do for protégés. Then they make you an offer you can’t refuse, because you would feel guilty if you did.’ Rolex flew Alderman and three other candidates to Toronto...to meet Atwood....‘I talked to all four of them and asked about their program,’ Atwood says. ‘It took me two weeks to decide. After interviewing them, I went back and read their stuff again.’ In the end, it came down to a couple of basic questions. Which one would be most likely to gain something from Atwood, given the kind of work they do? Who is at the right career point to have a useful exchange with Atwood? How will it work? On some occasions, Alderman will come to Toronto to discuss whatever problems she might be having with her next book. Next fall, Atwood will spend some time in London. ‘If Naomi didn’t have a new project with an end in view, well then there wouldn’t be anything to do except have tea,’ says Atwood. ‘But quite frankly, one reason I chose Naomi is I can tell that working with her is going to be a lot of fun.’ Launched in 2002, the Arts Initiative was developed because Rolex wanted to extend its arts philanthropy. The worldwide program runs biennially. Every second year, a panel of distinguished advisers chooses mentors in six fields: dance, film, literature, music, theatre and visual arts. Once protégés have been selected, mentors and protégés work together over a year. Each protégé is given a grant of $25,000 to cover expenses, with a further $25,000 available after the year is over. Each mentor is given an honorarium of $50,000."

“The Resurrection of the Short Story; Digital Publisher Byliner Gives Writers like Margaret Atwood New Opportunities.” Toronto Star 12 March 2012: Section: Entertainment: E1. Excerpt: Margaret Atwood is at the forefront of an Internet-based publishing revolution that will revitalize the kind of quality writing that used to be the staple of magazines such as Esquire, Playboy, New Yorker, Vanity Fair and Chatelaine. Last week, Atwood signed with Byliner, a San Francisco-based digital publisher that specializes in original long-form non-fiction as well as short-form fiction for e-readers. ‘I see it as an adventure in online publishing, a brave new world,’ says Atwood. The company, which bought the rights to her original short story “I’m Starved for You,” pays well, Atwood told the Star. ‘In fact, their arrangements (with writers) are very generous. We split the net. And they live up to their motto: ‘We’ll find you something good to read,’ she said. ‘The Internet is providing opportunities again for writers. (They) used to be able to make a living from what used to be called slicks, glossy men’s and women’s magazines that paid well for short fiction and in-depth reporting, but can no longer support them,’ added the Man Booker prize winner. Atwood came into Byliner’s orbit [via] a friend, Amy Grace Loyd, longtime literary editor at Playboy magazine. ‘Amy is an old magazine publishing buddy,’ Atwood said. ‘Last year she brought me to Playboy, to write a non-fiction piece about the female illustrator who did the cover artwork for Weird Tales magazine, and she had been headhunted by Byliner as one of their editors. She told me they were looking for established writers of short fiction and long non-fiction, between 3,000 and 15,000 words. They cherry-pick writers. They know what they’re looking for. Editors and fact-checkers all have tippity-top editorial backgrounds. It feels like a magazine, but it’s a real 21st-century virtual operation, still in its infancy, around the stage publishing was with the first manual typewriter,’ Atwood added: ‘But I get the feeling it’s a pretty darn good fit.’”

Surviving Progress [Videorecording]. Montreal, National Film Board of Canada; distributed in Canada by Alliance Films, 2011. DVD video, 1 videodisc (86 min.). “Ronald Wright’s bestseller A Short History of Progress inspired this cinematic requiem to progress-as-usual. Throughout human history, what seemed like progress often backfired. Some of the world’s foremost thinkers, activists, bankers, and scientists challenge us to overcome progress traps, which destroyed past civilizations and lie treacherously embedded in our own” (Publisher).

Includes interviews with various experts, including Atwood.

CORNISH, Audie. “Margaret Atwood’s Brave New World of Online Publishing.” All Things Considered (National Public Radio) 27 December 2012 (9:00 p.m.). Excerpt: "AUDIE CORNISH: Margaret Atwood, the Canadian novelist, was squirreled away in what she called her writing burrow. The best-selling award-winning author of The Handmaid’s Tale and The Blind Assassin is writing a serialized novel. She’s publishing it bit by bit on a website called Byliner, which only launched last year. A new episode, about 50 pages, costs $2.99. It gets posted every few months, then readers comment, and Atwood sits down to write the next episode. The novel is called Positron. It takes place in a near future where society has solved the problem of modern life, the absence of jobs, by making everyone a part-time criminal. MARGARET ATWOOD: They can live in prison, and they take turns. So one month they’re the prisoners, and the other month they’re the people in the town taking care of the prisoners so that provides full employment for everybody all the time. AUDIE CORNISH: Atwood might write about a scary future, but she says writing a serialized novel is a return to the past—the 19th century, when
Charles Dickens penned his novels in installments. So I asked what's the difference between writing a novel in full and writing and publishing one episode at a time? MARGARET ATWOOD: Let us turn to the world of comedy as an example: improv. You know, improv. You have to get up there. You don't necessarily know what's going to happen, and you have to make a story right in front of everybody while they're watching, whereas with a comedy play, with a script, it's already finished. You get up, you perform it well or badly, but it is not something you're making up in front of everybody. AUDIE CORNISH: Getting that kind of direct feedback, too. MARGARET ATWOOD: Direct feedback about the kinds of lines you should be saying. With the serial—and this is what happened to Charles Dickens when he was writing them—people will write in and then, in this day and age, they will E in, they will digital in, and they will say, "how could you be so mean to poor Miss Mowcher?" Or they will say, "we love Sam Weller." And you will make Sam Weller have a bigger part. The closest analogy is probably TV sitcoms. If somebody is getting high ratings, you make their part bigger. And if they're not, you have them die of an unfortunate disease. AUDIE CORNISH: But in a way, are people then reading a rough draft of a novel when they're reading episodes of "Positron"? MARGARET ATWOOD: That remains to be seen. We don't know that. What Dickens would do would be he would put it out in serial form, and then he would put it out later in book form. AUDIE CORNISH: So you never know. There is a chance you might see Margaret Atwood's "Positron" one day on a bookstore shelf. In the meantime, you can frequently hear from Atwood on Twitter. At age 73, she's got a major following, which she offered to wield for our benefit. MARGARET ATWOOD: Give me a URL and I will tweet the URL to my 663—330—however many they are—to all those people. And a certain number of them will listen to it. AUDIE CORNISH: For the record, Margaret Atwood has more than 365,000 followers on Twitter." Available from Lexis-Nexis.
clash of conscience between the companies buying and selling the tomatoes, and the desperately underpaid, overworked labourers. Atwood: We think of class solidarity as a working-class thing, but there’s class solidarity at the millionaire-billionaire level too. You can be viewed as a traitor to the club if you make any change: ‘Why did you pay? It’s un-American to pay workers one cent more.’ Baichwal: One penny a pound more was un-American. These workers are people living on $5,000 a year or less. This was a story of paying back. They still have a long way to go, but believe me, these things are giant steps. And in exploring debts to society, the film also includes an interview with Conrad Black. Atwood: And what a good sport he was. Baichwal: Most people, when they think about a prisoner or someone paying their debt to society, they have a very particular kind of person in mind—somebody who is downtrodden, from the wrong side of the tracks and who is on the other side of the law for that reason. I just thought it would be interesting to have the juxtaposition between two very different people—between Black and a perpetually incarcerated, repeat offender—who are undergoing the same kind of process of paying their debt to society, whatever that means.”


“This 1997 interview with Atwood explores the impact of feminism, postcolonialism, and utopianism on the author’s writing in general and specifically on The Handmaid’s Tale” (Editor). Originally published as “An Interview with Margaret Atwood.” Critique: Studies in Contemporary Fiction 38.2 (Winter 1997): 96-104.

FREEMAN, John. How to Read a Novel. Melbourne: Text Publishing, 2012. Freeman, the editor of Granta magazine, has interviewed nearly every name in the world of literature. This is a collection of “his most insightful and fascinating” pieces. The interview with Atwood, conducted in 2006 appears on pp. 244-248. “It was during the publication of Moral Disorder, one of three books she published in 2006, that this interview took place” (Author).

GALEHOUSE, Maggie. “BLOG: Bookish: Margaret Atwood: She Tweets! She Talks!” Bookish: A Book Blog [sponsored by the Houston Chronicle] 21 January 2012: Online. Before arriving in Houston to discuss her work, Atwood is interviewed: “We’re on the phone. I’m scrambling to frame a fancy question about speculative fiction and the vast Canadian landscape, and she’s saying: ‘What’s your Twitter address? How do you spell your last name? Just to give you a thrill I’m going to tweet about you right now.’ The tweet tells Atwood’s 293,637 followers—and counting—she’s coming to Houston (alas, tickets are already sold out): @maggiegalehouse [https://twitter.com/maggiegalehouse]: “Talking to Maggie, Houston Chronicle, right now re event Jan 23. Imprint at the Wortham Center. What fun that will be!—Margaret E. Atwood” (@MargaretAtwood) January 11, 2012 [https://twitter.com/MargaretAtwood/status/157170032952516161] …On this particular day, Atwood is leading a writing workshop in Key West, Fla. After that, it’s off to the Sundance Film Festival to help promote Payback, a documentary based on her book about debt as a driving cultural metaphor. Alias Grace her 1996 novel about a double murder that took place in 1843, is being turned into a film. And then there’s her ongoing involvement with BirdLife International, an alliance that strives to conserve birds and their habitat. As she chats happily about her big, serious, extracurricular activities, I realize I’ve lost control of the interview. Somehow I’ve got to get her talking about her books. Just for fun, I say, let’s compare Surfacing—her seminal 1972 novel about a young woman’s self-discovery—and ‘Stone Mattress,’ the delicious short story that just appeared in the New Yorker about a 60-something woman who murders a man on a cruise to the Canadian Arctic. (He had it coming.) Atwood is game. ‘Well, they both involve women who wish to deal with or shed some element of their past,’ she says, in her crisp Canadian accent, ‘but in one, a woman bashes a guy with a hunk of rock and, in the other, she doesn’t.’ What’s the biggest difference between a young writer and a mature writer? ‘When you’re young, you can only imagine what it’s like to be older,’ Atwood says. ‘When you’re older, you know the whole plot.’ Then she laughs. ‘When I was 17 or 18, I wrote a short story about a really old, decrepit, past-it, end-of-her-life woman.’ She pauses. ‘Who was 40.’ Some Hollywood types have expressed an interest in turning ‘Stone Mattress’ into a movie, which would be a ‘great vehicle for an actress who is not 20,’ Atwood says. …The daughter of an entomologist, Atwood has always been interested in geology and geography, in the ways the natural world informs fiction. In that way, she says, being a Canadian writer is different than, say, being an American writer. ‘You always start with geology if you’re Canadian, because we have so much of it,’ she says. ‘South of us, we’ve got you [the U.S.] and north we’ve got the Arctic Ocean. That’s a different location on the planet. These things affect how you write and how you view the world. They affect how long the days are in winter and in summer, and whether you’re likely to be more bothered by hurricanes or blizzards….If you’re writing about characters who live in a particular country, they’re going to be different depending on where they get their food and what they wear.’ In between the tweeting, traveling, activism, movie

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screenings and interviews, she is, of course, writing. She’s working on two short stories and the third volume of the Mad Adam [sic] Trilogy, which began with 2004’s *Oryx and Crake*. ‘Yesterday I wrote about half a page,’ Atwood sighs. ‘A really good day would be five pages.’” Available from Lexis-Nexis and from: http://blog.chron.com/bookish/2012/01/margaret-atwood-she-tweets-she-talks (1 August 2013).

GRACE, Kirsten. “New Media Maven: Pining for the Days Before You Needed an Online Platform to Support Your Writing? It May Surprise You That Literary Staple Margaret Atwood Embraced the Digital Life Head-on—and She Can’t Get Enough.” *Writer’s Digest* 92.6 (September 2012): 14-15. Excerpt: “Here, we ask her about the origins of her digital pursuits—and for her insights on the short fiction revival said to be happening online thanks to innovators like her. *Did something in particular spark your interest in digital media, or has it just always fascinated you?* It came from building a website for [my 2009 novel] *Year of the Flood*, which I did because we launched that book in a curious way... with a series of events that were a culmination of dramatic presentations—a book launch with music involved and an ecological awareness theme. And I used the website to coordinate all that. The website builder told me I needed to have a Twitter feed, and I said, ‘What is that?’ And then he said, ‘You need to have a smartphone,’” and I said, ‘What is that?’ So shortly thereafter I had a smartphone and a Twitter feed, and I had to learn how to use them. *Do you have a preference between print and digital outlets for your work?* Each has its own advantages, which have been much discussed, but the advantage of online is, No. 1, speed. You can publish something quite quickly online. You’re not tied to a cycle; you’re not tied to a publishing season. And speed of access for the reader, as well. You push your button and, bang, it’s there. So it is very instant. The disadvantages are, of course, the usual ones involving the Internet, where if the electricity goes out on you, you’re stuck. And sometimes digital can feel quite fleeting and impermanent. *What are your thoughts on the short fiction revival that has been said to be taking place online?* I think it’s in direct contradiction to all those people who said for years that people aren’t interested in reading [short] stories. And that has been the accepted wisdom in publishing circles for quite a long time. You can track the diminishment of fiction stories in magazines and newspapers in the latter part of the 20th century. There used to be all of these vehicles for them, including the pulps, and the ficks, and *The Saturday Evening Post*, and weekend magazines put out by newspapers. There were a lot of outlets for stories. And then some collective wisdom decided that people didn’t want to read them and they vanished, except for *The New Yorker*. But I’ve noticed that *Harper’s* is starting to publish fiction again, and *The Atlantic*—which for years was quite a vehicle for fiction—I believe they are bringing it back. But online, there is a huge revival of all different kinds of it. Some of it free, some of it in a singles form—a short form you get for $1.99, $2.99 typically. And I think that has been a great bonus for short fiction writers who, before this moment, had more or less found themselves confined to literary quarters. *What do you see as the biggest change that both established and up-and-coming writers will need to adapt to in the next few years?* The downside to the Internet is that it’s leaky. And that is one of the big problems it is going to have to solve... The idea that content is free is wrong. It’s actually quite expensive. *There’s been a lot of discussion about writers pricing themselves out of the market with readers expecting lower e-book prices because there is no physical paper product. Without the primary source, none of these other secondary sources are going to make a living, and the author is the primary source. You can say that the paper, etc. etc. etc., but what about the hot dogs and cheese sandwiches that are feeding the writer? Or are we all just supposed to be so vain that we’ll do anything to see our work in print, as it were? And do it for nothing? What would you say is the best writing advice that never changes?* How about finish the book. A lot of people have trouble with that.”

HILL, Sharon. “Islanders Rally to Save Birding Weekend; Atwood Questions Loss of Ferry Service.” *Windsor Star* 11 May 2012: Section: News: A5. Excerpt: “Pelec islanders have stepped up to save the annual Springsong birdwatching event this weekend but it shouldn’t have to be that way, the island’s most famous part-time resident, Margaret Atwood, said Thursday. ‘People pitch in under these circumstances but... why should it have to be like that when you’ve got two ferries? Why should it be that they both go out of commission at the same time?’ Atwood said... during a meeting with The Star’s editorial board. Atwood said not knowing when the ferry will run is the hardest part, especially for bed and breakfast operators who don’t know what to tell potential visitors. ‘The end result is they (the ferry operators) lose, the farmers lose, the islanders lose,’ said Atwood who has had a place on the island since 1987. ‘It’s a no-win all around.’”

HOPKINS, Andrea. “Film Version of Her Book [Payback] Is ‘Brilliant,’ Margaret Atwood Says.” *Vancouver Sun* 23 March 2012: D4. Excerpt: “I think it is brilliant. A chapter-by-verse illustration of my book wouldn’t have been nearly as interesting,” Atwood said in an interview ahead of the Canadian premiere of the documentary. In *Payback*, Atwood argues the debtor-creditor relationship is everywhere. ‘We think of debt as being about credit
cards, or mortgages, or economies of countries like the Greek debt. But those are all really pretty abstract things,' Atwood said. 'Whereas if you view it in terms of owing and being owed, it's something that permeates our life every day as social beings.' ... The author said writing about a still-timely issue helped her realize how much she owes artists who have gone before. 'Anybody practicing in the creative arts is somebody who has received, and therefore owes,' Atwood said. 'Thank you, William Shakespeare, I owe you.' ... Atwood argues the debtor-creditor relationship pulses through daily life as karma, from allowing a car to cut in ahead of you—and expecting a wave of thanks in return—to the give-and-take between reporter and promoter on a film tour. 'So at the end [of this interview] we will each say thank you and the scales will be even. Unless, of course, you make the terrible mistake of saying bad things about me, in which case the Great Pumpkin who views all will take a dim view. You don’t want to do that,' Atwood said with a laugh. 'It won't be me paying you back, but you have to be careful about those sorts of things.'

MARTIN, Sandra. "Author of Pit Pony Turned to Writing Late in Life." *Globe and Mail* 4 February 2012 Section: Obituaries: S12. Obituary of Joyce Barkhouse, Atwood's aunt, includes some comments by Atwood obtained in an interview. Excerpt: "As a child, Joyce Barkhouse dreamt of becoming a missionary. Instead, she trained as a teacher, nurtured generations of children in the pleasures of reading and writing and became a published author herself in middle age. One of the children she encouraged was her niece Margaret Atwood. 'She was an important early support to me in my writing. She took it seriously,' Atwood said in a telephone interview, recalling that she had shown her aunt 'rather horrible poems' as an adolescent.... In 1980, Barkhouse collaborated with Atwood on a children's book, *Anna's Pet*, illustrated by Ann Blades. 'She was a doll' to work with, said Atwood. 'She had a great sense of humour' and because she had been 'an elementary school teacher for many years, she would tell me what vocabulary was or was not suitable.' .... Besides working on her own books, Barkhouse was active in a number of writers' organizations. Atwood remembers being taken, at age 18, to a Canadian Authors' Association meeting in Montreal by her aunt in 1958. She has recounted the experience in "Great Aunts" in *Moving Targets*. 'We felt like spies of a sort, infiltrators,' Atwood writes, after admitting that she and her aunt were 'both so desperate for contact with anything that smashed of the world of letters that we were willing to take our chances with the CAA.'"

MONK, Katherine. "Atwood Learns to Let Go in *Payback*; Film Director Jennifer Baichwal Takes Viewers From a Family Feud in Albania to the Oil Spill Off the Gulf of Mexico." *Telegraph-Journal* (New Brunswick) 19 March 2012: Section: Features: D1. Excerpt: "PARK CITY, Utah—In her 50-year public career, [Atwood] says she's learned more than a few things about survival. One of the first lessons was finding a sense of separation between the public and private. 'If you look at the movie, you'll see there are two Margaret Atwood characters on the screen. There is the Margaret Atwood writing the text, and there is the public performer. There are two different facets on screen.' And how do they connect? 'As you see,' she says, spreading out her arms so the viewer can survey the steady wholeness that is Atwood, the artist. 'I think I've been doing this so long now that I don't even think about it. I remember it was hard at first. When I started in the '60s, I thought it had to be the real me up there doing the public performance, and it made me sick to my stomach—literally. I would throw up all the time,' she says. 'But I got older ... and I learned to control the other triggers.' Atwood says she even did formal acting while in college. She studied drama. 'But I only acted in comedies ... for some reason.' It's hard not to laugh when Atwood is at her best. But a lot of people don't always understand her sense of humour. Her answer as to why is simple: 'Some people don't have a sense of humour.' Humour is key, she says, even if it often sails over the scalps of many, because it ensures life remains tolerable and keeps the 'fundamental human equation' of debt and payback in perspective. 'Jane Rule's niece actually gave me the perfect metaphor for it,' says Atwood of the late B.C. author. 'She went out to the garden and poured salt on the slugs, then came back in and said, 'I've been having horrible fun.' Atwood laughs. 'The people without a sense of humour don't see the fun, so they only experience the horrible.' And when things are horrible, there's a sense of being owed something—and that's where the fundamental human equation darkens. 'We all have these scales of acknowledged or unacknowledged balances in our heads. Some are family things. Some are friendship things. Some are affiliation things.' Regardless of what form it takes, all human connection comes with its own cost-benefit balance sheet. Some people use others until they realize they've overdrawn a friendship, and then skip town in order to avoid payback. But others will give and give until they realize they've bankrupted themselves emotionally. These fundamentals extend into every facet of our lives and every facet of our current global political and financial reality. 'You have to let the right one in,' says Atwood, quoting one of her favourite movies about a young female vampire. 'If you let the wrong people into your life, you feel taken.' These basic human patterns started to warp when Darwinist thinking first captured the popular imagination, she says,
because suddenly the idea of being altruistic was deemed weak, and not fit enough to survive. 'Yet if you read enough war history, you know people throw themselves on grenades to save complete strangers. You know people run into burning buildings or throw themselves into freezing rivers to save others because it was the right thing to do,' she says. 'So this whole Darwinist view of humanity is being rewritten by the biologists right now ... and I think that's a good thing because I never really believed in the idea that we were all innately selfish.' Indeed, Atwood herself has proven herself quite the giver of late by handing over complete creative control of her own material to Baichwal, who realized she couldn't make a movie about Payback without illustrating it with human examples. 'It's abstract ideas, and how do you make those into a compelling movie?' says Baichwal. As a result, the movie takes us from a family feud in Albania to the oil spill off the Gulf of Mexico. 'Her choices were brilliant,' says Atwood. 'I know it sounds so cliché, and I hate to even say it, but books are made of words and movies are made of pictures. They are two different things. And the book really couldn't be made chapter by chapter. You have to give the control over to the creator ... but you have to let the right one in. Jennifer was the right one.' Atwood says she's still fascinated by the movies and had a good time with Baichwal, as well as the other filmmakers she's worked with, from Ron Mann to Tony Richardson, with whom she co-wrote a script adaptation of The Edible Woman. 'It never got made,' she says of the early collaboration. She carries no grudge, or sense of debt, about that project—or anything else—these days. 'I did the Massey lectures (upon which Payback is based) because someone had done me a favour, and I felt a need to repay it,' she says. 'So this, in a way, was payback.'

MOUNT, Nick. "Interview: Elephants Are Not Giraffes: A Conversation With Margaret Atwood, More or Less About Northrop Frye." University of Toronto Quarterly 81.1 (Winter 2012): 60-70. "In the late 1950s, Margaret Atwood became a student of Northrop Frye at Victoria College in the University of Toronto. Although it's doubtful that anyone noticed at the time, Atwood's decision to attend Vic (and Frye's decision to stay there) put what would become two of Canada's most well-known public intellectuals at the geographic and historic start of the CanLit Boom of the 1960s, the largest single increase in literary publishing in Canadian history. This conversation explores Atwood's thoughts on her teacher and Canada's thinker: the ideas they shared (and didn't share), his influence on herself and others, his legacy today" (Journal). The interview took place 7 April 2010 in L'Espresso Bar Mercurio on Bloor—about midway between what was once Rochdale College and what's still Victoria College.

PACKARD, Gabriel. "Kicking Down Fences With Margaret Atwood: at 72, the Distinguished Canadian Writer Has Pushed Herself to Work in a Variety of Genres, Dramatizing Issues of Gender, Power and Society." The Writer September 2012: 22. Prompted by publication of "I'm Starved for You." Excerpt: "You'll notice in our interview that Atwood is a wonderfully unruly interviewee, frequently interrupting the interviewer mid-question to expand upon previous answers, often reframing the conversation in her own terms, declining to offer advice to aspiring writers, shrugging off the description of 'prolific,' drawing on a newspaper article about Somali pirates published the day before the interview to illustrate a point about the centuries-old genre of dystopian fiction. This apparently natural inclination to casually kick down fences and wander outside the boundaries is characteristic of Atwood's writing and, it would seem, her life.... What attracts you to the dystopian form? Well, it's a very old one, of course. And I suppose you could say I've been reading them for 60 years and writing them off and on.... A dystopian story is different from an apocalyptic one. An apocalyptic one is essentially one in which a lot of destruction goes on followed by revelation, but it need not be a dystopian book, as such, because dystopias are about organized bad society. So there's still something to be organized in a dystopia, whereas in an apocalypse there can be a lot of fire and brimstone, whirlwinds, frogs, rains of blood, four horsemen, et cetera. But I think there is a difference, and I don't write apocalypses. I suppose your novel Oryx and Crake, for example, begins as a dystopia and then becomes rather apocalyptic. It's not an apocalypse, because the world's not destroyed. Human beings are. But that's different. It's like the world is doing so much better after they're gone. What attracts me to this form now, I think, is there are signs we're heading in those directions of organized, undesirable societies—societies that are organized to be unpleasant for a lot of people.... Would you say that the structure of the plot is more instinctive and unfolds as you're writing? That's exactly what I would say, that it unfolds as I'm writing. Exactly right. And then, would I be correct in saying that while you're in the process of writing the book, your mind is more on the characters and the language and that kind of thing? No, I think it's also on what's going to happen on the next page, but it's not necessarily what's going to happen on page 340. So you're obviously thinking of a lot of different things, or a lot of different things are in play. But one of them is just propelling yourself forward to the next page. And so you don't necessarily know what the final resolution of the plot might be. I don't
know. I might suspect, but I don’t know. I might be wrong…. From the outside view, you make writing literary fiction look effortless. You’re very prolific, you’ve published something like 50 books. What, for you, is the most difficult element of writing? Hmm. What is the most difficult? I think probably sitting in the chair long enough. Distractibility is an issue. Some people are quite easily distracted. I think even more so right now. What is the most difficult…? Again, it’s very specific. It’s: What was most difficult about a particular thing I was doing? It would have to be something like that. On the subject of distractibility and sitting in the chair, do you have any techniques or things that you do to help you get through the sheer number of hours that it takes to write a book and to be as prolific as you are in terms of—Well, you have to take that word ‘prolific’ and spread it over a long time. It’s not that I’m actually that prolific. It’s just that I’m quite old. I’ve been doing it for a long time, so it looks like a lot when you see it on a shelf. But then when you take the number of years I’ve been on the planet and divide that pile of books by that number of years, you’ll see that actually it’s rather slow. So you don’t consider yourself a particularly prolific writer? No. I consider myself a person who’s written quite a few books simply because I’ve managed to stay alive. So, for instance, the rate of composition of Charles Dickens was much greater than mine. And there are other people who have been much better at completing things in short periods of time. If you look at when Ray Bradbury was writing, just for instance, at one point he decided to write a short story a week. You know, I could not do that. So, it’s not really prolific. I think it’s: If the road is a hundred miles, and you’ve got a hundred years to cover that road, you’re going to be walking a mile a year. Which is not very fast.”

PORTER, William. “Atwood on New Media, Lit-Crit and Ice Hockey.” Denver Post 9 September 2012 Section: Features: 9E. Excerpt: “Atwood appears Monday at The Denver Post’s Pen & Podium series at the University of Denver’s Newman Center. We recently talked to her about literature, social media and, yes, hockey. Q: You’re an atypical writer in that you seem equally at home writing fiction and poetry. How did that come to be? A: Nobody told me not to. It’s as simple as that. I’m also of an age that when I was growing up there were no creative writing courses in school. We only wrote essays, not fiction or poetry, though you could publish something in the high school yearbook if you had no shame. I did have an encouraging high school English teacher who once said of a paper I wrote, ‘I can’t understand this at all, so it must be good.’ She really said that.

Q: You are very much a 21st-century author. You blog, are on Facebook, and you have more than 300,000 followers on your Twitter account, which you use all the time. A: I really got into social media almost by mistake. I was building a web page for Year of the Flood. I had this idea for a multi-media book launch, and I needed a place where I could put up a calendar and blog about these performances. Tweeting, with the 140-character maximum, is sort of like scribbling on the bathroom wall. It’s not the first time people have used short messages—think of the telegram. Before that there were smoke signals, then the letter, then the telephone. Q: Considering your output, you obviously bring discipline to the craft. A: Actually, I’m a lazy, disorganized person. It’s true. I’m easily distracted. I really have to focus. Q: With your prolific production, are you the Joyce Carol Oates of Canada or is she the Margaret Atwood of the United States? A: Oh, Joyce is way ahead of me. I think she writes in her sleep. Q: Who did you read growing up? A: Gee, who didn’t I read? In my teens I was heavily into sci-fi and detective fiction of all kinds, plus classic English novels by Jane Austen and the Brontes. And the Bible in school. But I also read Peyton Place, which I wasn’t supposed to read so I read it atop the garage roof so no one could see me. Later it was Hemingway and Faulkner. And I loved Ray Bradbury and everything by H.G. Wells. Northrop Frye was a teacher of mine in college. He said sci-fi was inching back to mythology, closing the circle. It’s quite true. You can’t have a talking, burning bush on Earth without a person hallucinating it, but you can have one on Planet X. Q: You’ve written quite a number of children’s books. Can you talk about the power of myth and fairy tales? A: I learned to read because I wanted to read comics and no one would read them to me. My parents made the mistake of sending away for a copy of Grimm’s Fairy Tales. Little did they know it was completely unexpurgated, really dark stuff. My little sister was horrified by it but my older brother and I were made of sterner and probably more disturbing stuff.

Q: What was it like seeing The Handmaid’s Tale turned into a movie? A: It was a lot of fun; in the process I got to meet (director and Nobel Prize-winning playwright) Harold Pinter. We were filming in Durham, N.C. There was a moment of humor one day. We were shooting the hanging scene and the door of Duke Chapel opened and a party from a wedding rehearsal came out. They weren’t pleased, needless to say. Q: What do you think is the central notion of Canadian identity, literary or otherwise? A: Let’s start with the reaction to The Handmaid’s Tale back in 1985. The English said, ‘Jolly good yarn.’ Canadians said, ‘Could that happen here?’ Canadians are always a bit nervous because of who is on our southern border. It doesn’t matter to Americans what happens in Ottawa, but it matters a great deal to us what happens in Washington. We know

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more about you than you do us. Another thing is that there is a certain reserve in us. You know your expression, 'The best thing since sliced bread.' Our equivalent of that is, 'Not bad.' And supremely high praise is, 'Not bad at all.' Q: Is there any novel of yours that's a personal favorite, or is it invariably the one you're working on? A: How did you guess that? (Laughs.) Ah, what else am I going to say? But I'm doing a serialized project on Byliner.com. I'm going back to Charles Dickens. He wrote installments, or numbers, in periodicals. It was almost like a TV series. Q: I have to ask: Are you a hockey fan? A: Is the pope Catholic? You're not allowed to be Canadian if you're not a hockey fan."

POSNER, Michael. "Those Stories Really Sank in,' Atwood Says." Globe and Mail 7 June 2012: Section: Globe Review: R3. On Ray Bradbury. Except: "Did you know Ray Bradbury personally? Yes. Not well. I know him through his writing, of course. There's a new collection of stories called Shadow Show, written by 26 writers, and we were all asked to write in a Bradburian mode. I wrote a story called 'Headlife,' which you can find on Byliner.com. In the notes at the bottom, I explain that I read Ray Bradbury as a teenager and that those stories really sank in, especially 'The Martian' and the other stories in The Martian Chronicles, and Fahrenheit 451. Some writers jump straight to what we might call 'deep metaphor,' writing at a mythic level, and that is what these stories do. You've written about him elsewhere as well. Yes. In Negotiating with the Dead [Atwood's book about writing], I have a couple of bits about Ray Bradbury. One is about 'The Martian' and one is about Fahrenheit 451. He was particularly pleased with those because he felt earlier that he wasn't being treated as a serious writer. Would you agree that he ought to have been treated as a serious writer? He ought to have been treated as a serious writer by people who understood American romanticism. If you think of Hawthorne's darker tales, if you think about Poe and Melville, you'll understand who his American literary ancestors were. Poe was a major influence on his writing and so probably was Hawthorne. You encountered Bradbury first in high school? Yes, if you look at the dates I was in high school and the dates he was publishing his major work, those dates correspond. We all gobbled that stuff up. There is fantasy/sci-fi in your later work as well. Some of it. Orwell's 1984 came out just in time for me to see the lurid paperback of it. I have a piece in the current New Yorker about encountering a story about spider women who bite men in the neck. Would you call him an influence? You never know about influence. Where does this stuff come from? It's really impossible to say, because it's all so pervasive. Is it Ray Bradbury or Grimm's Fairy Tales? Or was Ray Bradbury influenced by Grimm's Fairy Tales? What is it about his work that spoke to you? That's a literary question, but I've given you the clues. He's in the line of American, non-realistic writers. His output was prodigious. He was of that generation that felt you should be able to make your living that way, and he did, because there was a market for it. You could live off magazine fiction, especially if you changed your name often enough. He was a model for [the character] Alex in The Blind Assassin. He said he'd write a story a week and he did. Then, $25 actually bought you a couple—more than five lattes. Your favourite Bradbury book? Probably The Martian Chronicles. Read Hawthorne's story 'Young Goodman Brown' and then read Bradbury's Martian Chronicles. The Stepford Wives? It's all the same story."

SHILLING, Jane. "Margaret Atwood Mentors Naomi Alderman; As Margaret Atwood Begins to Mentor Fellow Novelist Naomi Alderman, Jane Shilling Joins One of Their Lively and Instructive Discussions." Daily Telegraph (London) 18 August 2012: Section: Review: 20-21. Except: "We are gathered in this café to talk about writing: specifically the new literary relationship between Atwood and Alderman, who have just embarked on a year-long collaboration as mentor and protégée. But somehow the conversation veers off in wildly eccentric directions: towards Atwood's romantic relationship, Half-Hanged Mary, who was accused of witchcraft during the Salem witch trials and strung up, but not vigorously enough to finish her off. She was found alive in the morning, and lived another 14 years. 'The Salem witchcraft trials repay considerable study,' says Atwood, firmly. Alderman and I obediently scribble down in our notebooks the titles of several books on this, and various other subjects to read when we get home. Then I find they've somehow got on to astrology. 'Did you look up your horoscope?' asks Atwood. 'I've got a lot of Libra in there. Is that a bit disappointing?' worries Alderman. Let's not talk about horoscopes, I say. Let's talk about your new mentor/protégée project, and how it might unfold. But this looping, divergent conversation, spectacularly tangential as it is, and punctuated with shrieks of laughter—was where their mentoring relationship began. The Rolex mentorship programme, which was launched in June 2002, aims to bring together rising stars with distinguished artists already established in their fields of dance, film, music, theatre, the visual arts and literature. Every two years, an advisory board approaches potential mentors, while a nominating panel identifies potential protégés who are invited to submit applications... They jumped me in a bar at BookExpo America,' says Atwood, on how she was persuaded to take part. 'I said, 'Oh no, I don't think so.' But they laid out what an excellent thing this was, and didn't quite..."
say, “Don’t you want to pass something on before you croak?” but almost made you feel that if you didn’t do it, these young people would be deprived.’ "I would have been deprived," says Alderman. ‘And,’ continues Atwood, who has worked up a formidable act with her protégée, ‘they also said a lot of people find it stimulates their own thinking. So having started out by saying I don’t think I’m going to do it, I went away and thought about it, and on the whole felt that maybe it might be a good thing.’ Potential protégés have to work hard for the opportunity of a mentorship, producing a biography, a CD and a submission explaining why their work would benefit, together with examples of past work and material from a project that they’re currently working on. In return, the protégée receives a grant of $25,000 (£16,000) during the mentoring year, with a further $25,000 available once the year is over, specifically to support the creation of a new piece of work. But there is no obligation to produce a new work by a set deadline: the programme takes a long view as to the fruits of its artistic philanthropy. **What was it about Alderman that made Atwood feel theirs would be a fruitful relationship?** ‘First,’ says Atwood, ‘Naomi has a big sense of humour. I don’t think I could work well with someone who didn’t. We have enough background so that we don’t constantly have to explain what we’re talking about. But more important is that Naomi is at a stage in her career where this can actually be useful to her.’ For Naomi, the invitation came as an elegant bit of synchronicity. In 2006 she won the Orange Award for New Writers for her first novel, *Disobedience*, about a young woman breaking away from an Orthodox Jewish upbringing. In London—Alderman herself was raised in an Orthodox Jewish household. Her second novel, *The Lies*, about a troubled group of Oxford undergraduates, was published in 2010, and her third, *The Liars’ Gospel*, an account of Christ’s trial and execution from four different points of view, is published this month. Besides her novel-writing, she shares an interest with Atwood in the potential of new technologies. She was lead writer on the Bafta-shortlisted reality game *Perplex City*, and co-creator of *Zombies, Run!*, an apocalyptic audio adventure game for runners, in a future episode of which Atwood has a cameo role. ‘I’m at the stage now where there’s the question of “what am I aiming for?”’ says Alderman. ‘About 18 months ago, I remember saying to a friend, “I really feel like I need some kind of mentor.”’ At which point, she received an invitation to apply for the programme. It was the second turning point of her writing career. The first came in the autumn of 2001, when she was writing part-time and working in New York for a law firm whose office overlooked the Twin Towers. ‘I remember thinking,’ Alderman says, ‘that there were probably people in those offices on that day [9/11] who, just like me, were telling themselves, “I’ll stick this job out for another couple of years, then I’ll write that novel I always meant to write.”’ She resigned from her job, sent off an application for a place on the University of East Anglia [UEA] creative writing course, and was accepted. **What are the differences, I wonder, between the mentoring relationship and the course at UEA?** ‘Margaret,’ says Naomi immediately. ‘I wouldn’t have applied if it had been anyone else. I’ve been a fan of Margaret’s work since I was a teenager. I read *The Handmaid’s Tale* when I was a very young Orthodox Jewish woman, and it was part of my feminist awakening. I’d been to an Orthodox Jewish primary school where every morning the boys said, “Thank you God for not making me a woman.” If you put that together with *The Handmaid’s Tale* in your head, something will eventually go fizz! Boom! I thought having an hour’s conversation with her would be such a privilege that it was worth putting myself through the process. And I remember thinking, if we’re going to be working together for a year, I have to present myself as I really am, which is not a person who’s going to want just to nod and be advised.’ ‘No percentage of that,’ says Atwood. **And what did they talk about?** ‘We talked,’ says Alderman, ‘about the people in the Bible who were instructed to make golden hemorrhoids as a penance. And we talked about how many young men’s first sexual experience had been with a chicken. These are the kind of little gems around which you can really build something.’ ‘I’m not sure what either of us is going to build around that chicken bit,’ says Atwood. Quite. **And how do they see the mentoring process unfolding?** ‘First of all,’ says Atwood, ‘nobody exactly knows of what mentoring consists. It’s obvious with choreography or sculpture, but you can’t really tell anybody else how to write. The thing about the written word is that the book is the intermediary between the writer and the reader. It’s a three-way relationship, not a two-way relationship. You’re talking about this third thing, through the third thing. The person really has to have produced something to work on before we can work on it. So you’re a combination editor-cum-cheerleader—probably something like that.’ **Or a parent to rebel against?** ‘Not a parent, an elderly aunt,’ says Atwood. ‘I like aunts. Very interesting figures. My last one not by marriage just died. She was 98. She used to write stories, and she was the first person who took my writing seriously. She wasn’t a mentor, but she was an encourager.’ **And at the end, what would they each like to have got out of it?** ‘For Naomi to finish her book and for it to be brilliant,’ says Atwood. ‘For me to finish my book and for it to be quite good,’ says Alderman. **Don’t you want anything for yourself, I ask Margaret?** ‘I can handle myself just fine,’ she says. ‘We’ll have a good time,’ says Alderman. ‘Yes,’
Atwood agrees. “We’ll have a good time, and I will learn many things that I wouldn’t otherwise have known. And there’s my guest spot on Zombies, Run! I want to make sure there’s a version for me, featuring a very slow zombie with a cane, called Zombies, Trotter!”

SINGH, Anita. “Margaret Atwood Q&A: the Zombie Apocalypse; Margaret Atwood, the Booker Prize-Winning Novelist, on Why Zombies Make Terrible Cocktail Party Guests.” The Telegraph 24 October 2012: Online. Excerpt: “Margaret Atwood has turned her hand to zombie fiction in an online collaboration with fellow novelist Naomi Alderman.... To mark the launch of ‘The Happy Zombie Sunrise Home,’ Atwood and Alderman answered some questions about the undead. What is your favorite zombie virtue? Naomi Alderman: They are tenacious. Very admirable. Margaret Atwood: They don’t prattle at the breakfast table when one is trying to read the paper. What are your favorite qualities in a zombie? Alderman: Other than tenacity? I suppose the moaning. It’s considerate of them to let us know they’re coming. Atwood: They will never say, “I love you” and not mean it. (In fact they will never say, “I love you” at all, but that’s a different issue.) What are your least favorite qualities in a zombie? Alderman: Some might say the consumption of human flesh. I’m going to have to go with their tendency to show off. Constantly overexposed, can’t turn down a movie deal, barely ever off our screens. Atwood: You can’t take them anywhere. They’ll absolutely ruin a chic penthouse drinks event. Faced with death, would you opt to become a zombie? Alderman: Faced with death I would definitely opt to not die. Atwood: Not if I had werewolf or vampire options. Or even corpse options. Which zombies in fiction stand out for you? Alderman: I love the man turning into a zombie in Zombie Haiku. Very poignant. http://www.amazon.com/Zombie-Haiku-Good-Poetry-Your-Brains/dp/1600610706 [1 August 2013]. Atwood: Do movies count? The Night of the Living Dead (the original) is still outstanding. What is your favorite zombie food? Alderman: Some people might find this a bit ‘hippy’ and ‘new age’ of me, but I do not eat human flesh. But I do enjoy a nice hug with a human being. So my favourite zombie food is hugs. Atwood: Cerveaux Bradbury, façan patte de singe. Barring that, whatever’s lying around. Is the world a better or worse place with zombies? Alderman: I’m going to have to say worse. I know that’s controversial, but I have to stick with it. Even though they bring families together, and improve cardio fitness among those who survive their initial attacks, I am solidly anti-zombie. Atwood: If you’re a rat, better. If you’re anyone else, worse. What would you do if a loved one turned into a zombie? Alderman: I would shoot them in the head or club them to death. Out of respect. Atwood: Get the pruning hook. How do you most resemble a zombie? Alderman: In my love of other people’s brains. Atwood: Wait ten years and see. (The loss of memory? The drooling? The vacant stare?) What zombie characteristic would you most like to have? Alderman: I guess the immortality would be good. Although maybe not forever. Temporary immortality. Atwood: None of them, to be truthful. But elves, now: that’s a different story.” Available from: http://www.telegraph.co.uk/culture/books/booknews/9631421/Margaret-Atwood-QandA-the-zombie-apocalypse.html (1 August 2013).

SLONAKER, Erin. “A Hand-Knitter’s Tale.” Vogue Knitting (Spring/Summer 2012): 34-35. Excerpt: “What’s your knitting story? I learned to knit and crochet when I was 6 or so, on the North Shore of Lake Superior, near Sault Ste. Marie. My mother was not much interested in such things—she was an outdoors person—so my teacher was a family friend. My motivation to knit and crochet had to do with the clothing of a somewhat repellant and bald but beloved stuffed bear, and the making of twirly pink and blue skirts for a flat-footed Barbie predecessor whose legs did not move. But my early knitting meant that I never mastered the trick of the wool-around-the-index-finger—fingers too short—so I still move the whole right hand. Why do you like to knit? What does knitting mean to you? It’s like writing—a way of making something for other people out of materials that don’t look anything like the finished product. Straight needs or circulars? Is there a material you prefer? I grew up knitting on straight metal needles and prefer to use them. But I use wooden ones for very thick wool. Do you crochet as well as knit? In my pre-Barbie doll’s dress days I crocheted—it’s very good for circular skirts. Haven’t done it so much lately but wouldn’t mind picking it up again. How big is your stash of yarn? Not too big at the moment—leftover yarn makes me feel guilty! I need to do something with what was left from knitting the Great Auk for Ghosts of Gone Birds, however. Maybe a cap. Your knitted Great Auk was made for a fundraiser. Do you often knit for charity or causes? The Great Auk that I knit for ghostsforgonebirds.com in connection with the birdlife.org ‘Preventing Extinction’ initiative is the first thing I knit for a cause. It was a bit of a challenge, but I used Knit Pro to help me make the pattern. I knit while in the Arctic, in a Sitch ‘n Bitch group headed by Bernadette Dean.... The Great Auk’s eye is from her bead box. The ghosts show is terrific—mine is the only woven piece, but in addition to many painted works and sculptures, there are some birds of knitted wire. How often [do you] inject knitting into your novels? Can
you give some examples? Knitting and sewing—I sewed a lot at one point—came into fictions when called for. The largest swaths of knitting in my fiction are in Moral Disorder in the chapters called ‘The Art of Cooking and Serving’... and ‘Monopoly.’ There is also some of that spoolwork that kids used to do in the ‘40s—the spool with the nails [knitting Nancy], leading to the long cord you were supposed to wind into things like teapot stands—in Cat’s Eye. And in The Blind Assassin there’s the WWI knitting project. A lot of women then knitted for the troops, among them my grandmother, who was such a terrible knitter that she never graduated from washcloths. (My other grand-mother was a very good knitter.) But I’ve knit plenty of other things that haven’t made it into stones, like matching his-and-her turtleneck sweaters; you can see mine in a blurry picture on the cover of the Everyman’s Library edition of The Handmaid’s Tale. I also knit a lot of things for my daughter when she was small. Your work explores some of the tensions between ‘domestic’ women and those who resist traditional roles. Where do you see current knitting practices fitting into that? Once upon a time, people knit because you could make things cheaper that way. That’s the same reason they sewed. Now people seem to do it as a relaxing hobby or as a way of getting together, as in, for instance, Stitch ‘n Bitch groups, or to make unusual one-of-a-kind garments designed especially for one person, or strange objects. It’s become very creative, and the range of wools is astonishing. The regeneration of knitting could not have been predicted in, say, 1967, when clothes got cheap and disposable. But now it’s back among the youngsters. As for ‘domestic’ versus non-traditional: I think everyone should be able to do simple things like sewing on buttons and ironing and boiling an egg. It’s not rocket science, and it makes life go smoother. But a lot of things that were once ‘domestic’ are now—in new incarnations—non-traditional. The vintage-clothing movement, for example, which used to be called ‘hand-me-downs’ or shameful out-of-date used clothing. And so forth. Your latest venture, IdoVine, allows authors and fans to connect virtually. How has IdoVine changed your interactions with your fans? My interest in long-distance book signings was regarded as lunacy when we first started with the LongPen in 2005. Now, since ebooks and available interactive video, people understand it. But IdoVine is still in beta, so it’s a work in progress. The Web 3 of the future will be personal and intuitive and will facilitate reality rather than making it ‘virtual.’ Web 2 tried to get you to act like it; Web 3 will allow you to act like you. So: your writing, rather than a number code, will be you. As for the relation between these tech things and my actual writing, it’s given me a front seat at one of the big debates raging right now: How secure is the web? How does all of that work in practice? It’s fascinating. Crake, in Oryx and Crake, is of course a champion hacker. Do you have any knitting Idols? My aunt Joyce Barkhouse, a children’s author [Pit Pony; Anna’s Pet, written with Atwood] is now 98. For many years she knitted little caps for premature babies and other such gifts. While on the topic of idols, who are your literary idols? I save my idolatry for the books themselves—not the authors! But Shakespeare is safely dead. Do you have a favorite yarn shop in Toronto? Romni Wool on Queen Street West is the ‘pilgrimage’ shop in Toronto. A bazaar in itself. Where do you usually knit? By yourself or with a group? I’ve done both, but usually solo. It’s an aid to thought, plotwise. Editor’s note: A version of this interview appeared in the March 2012 issue of the trade publication, Yarn Market News, of which Erin Slonaker is editor in chief.”

SZKLARSKI, Cassandra. “Film Plans for Alias Grace in Good Hands: Atwood.” Prince George Citizen (British Columbia) 19 March 2012: Section: A&E: 23. Excerpt: “Margaret Atwood says plans to adapt her novel Alias Grace for the big screen are in good hands with actress-turned-director Sarah Polley. The Booker Prize-winning author says Polley has already completed an outline for the script and is ‘passionately devoted to the project.’

Atwood says the two have had long conversations about the story and that the Oscar-nominated filmmaker has wanted to tackle the Canadian crime tale since she was 18... She says Polley has been pursuing Alias Grace for years. ‘She did ask if we could hold it for her until she was ready to take it on, so we did,’ says Atwood.... ‘I know her work and I followed her over the years and, as we all know, she is a person of filmmaking integrity,’ says Atwood. ‘I just felt it would be in good hands because the other thing that you want to know is that the person is passionately devoted to the project, which indeed she is, and has been.”

VINEYARD, Jennifer. “Margaret Atwood on Payback, The Handmaid’s Tale as Current Events, and The Hunger Games.” New York Magazine 1 May 2012: Online. Excerpt: “You joked recently that librarians moved The Handmaid’s Tale from the speculative fiction section to current events. It’s being so referenced particularly in relation to state Republican-run governments in this country, things saying The Handmaid’s Tale is coming true, to which I footnote, ‘Not with the same outfits.’ [Laughs.] But it’s been a film, an opera, and now it’s going to be a ballet! This choreographer called Lila York is doing it, and she said, ‘We can’t put the full skirts on them.’ When they put on the opera in Toronto, it attracted a whole new audience of operagoers—black leather, piercings. It was quite the opera. I wish it would come here! When all of this first appeared, people were
afraid to touch it, but now the other fear is greater. What was it, a Georgia state representative who said women should have to carry a disintegrating dead baby because cows and pigs did? That can kill you. Has it not occurred to anybody? Apparently not. And women generally don’t appreciate being compared to pigs and cows. **What are you reading right now?** I’m reading the journals of Fanny Kemball, who was a very well-known British actress in the 19th century who married an American who inherited the family’s slave plantations in the South. So she went down there, and she got a lot of animosity for writing about that. You weren’t supposed to. You were supposed to say it was all jolly, they were treated well, they wanted to be there, and she was giving a non-reality-TV description of what was going on.” Available from: http://www.vulture.com/2012/05/margaret-atwood-payback-interview.html (1 August 2013).

**News**

“49th Shelf Links Books With Every Province; Online Interactive Map Offers Inspiration Through ‘100-Mile Reading Diet for the Mind.’” *Vancouver Sun* 3 July 2012: Section: Travel: B10. The 49th Shelf, a project of the Association of Canadian Publishers, has developed an interactive online map showing books connected with particular places. The “Read Local” map—at http://49thshelf.com/map (1 August 2013)—includes books linked to towns, cities and rural areas in every province and territory, and in genres from poetry and fiction to autobiography and cookbooks, and of course Atwood’s books are included.

“The 50 Most Influential.” *Toronto Life* 46.12 (Dec 2012): 44-50,54,56,58,60,62. Atwood is 31st on the list: “At an age when some people spend their afternoons napping, she is more energized than ever, and just as opinionated. She made headlines following her dustup with Doug Ford over the importance of reading, which inspired a grassroots ‘Arwood for Mayor’ campaign. When the librarians went on strike, Arwood wrote to the *Globe and Mail* and mobilized her 312,000-person Twitter army to take to the picket line. She is mercilessly, relentlessly and elegantly persuasive. Provoke with caution. Part-time gigs: Vice-president of PEN International, on the arts advisory panel for both the Toronto Arts Council and the Toronto Arts Foundation.”

“Audible.Com Establishes Audible Author Services; Program Includes a Fund to Pay $20 Million Directly to Authors; New Program Encourages Authors to Connect With the Fast-Growing Audience for Audible Audiobooks.” *Business Wire* 16 April 2012: Online. Excerpt: “Audible.com, the world’s largest seller and producer of digital spoken-word entertainment, announced yesterday that it has established a $20 million fund for authors. Authors who sign up to participate in the Audible Author Services program will gain access to Audible’s marketing and merchandising expertise to help them enhance their audience... ‘The astonishingly rapid growth of the digital audio segment makes audiobook listeners an increasingly important audience for all authors,’ said acclaimed novelist Margaret Atwood. ‘I’m thrilled that 10 of my books are available at Audible.com. I’m delighted to be able to connect more effectively with my audiobook listeners, and to build this audience through Audible’s exciting, helpful and creator-friendly new Author Services program. Now, more than ever, I’ll be working to make sure that the rest of my backlist becomes available in audio as soon as possible.’” Available from: http://www.bloomberg.com/apps/news?pid=newsarchive&sid=ah2Rf84aim_0 (1 August 2013).

“Authors, Academics Urge Federal Government to Replace ‘Understanding Canada.’” *Globe and Mail* 21 June 2012: Section: Globe Review: R3. Excerpt: “A group of prominent Canadian authors and academics, including Margaret Atwood, Rudy Wiebe and David Staines, the University of Ottawa literature professor who helped found the Giller Prize, are calling on the Harper government to ’create a system to replace’ Understanding Canada, a program started in 2008 to fund international Canadian studies. The government announced last month it was ‘phasing out’ the program, beginning with a cut of $4-million this year and $5-million next, plus a chop of $400,000 in salaries associated with the Department of Foreign Affairs and International Trade, the program’s administrator. The program, which now effectively ends March 31, 2013, offered a range of grants to scholars, universities and colleges around the world to organize courses on Canada, sponsor conferences and symposia, support research and teaching and run various exchanges and ‘research linkages.’ The 20 Canadians posted what they call their ‘lament’ for the demise of Understanding Canada online this week at The *Globe and Mail*’s Comment page, noting the Harper government’s decision marks the end of a tradition that, under one name or another, has fostered knowledge of Canada abroad for 40 years.” Also available from: http://www.theglobeandmail.com/arts/books-and-media/authors-academics-urge-federal-government-to-replace-understanding-canada/article4358367/ (1 August 2013).

“Back Where He Belongs; Millions of Canadians Are Happy to See Conrad Black Home in Canada—Few More Than Us.” *National Post* 5 May 2012: Section: Editorials: A20. Excerpt: “We will confess to not being ‘objective’
in regard to Conrad Black. He is the man who founded the National Post. Without him, you would not be holding this newspaper in your hands, or reading these words on our website. Instead, the Canadian media scene would resemble the stale left-centre ideological oligarchy that Mr. Black revolutionized back when the National Post came into being in 1998. Yet we are far from the only ones pleased to welcome Mr. Black back to his native land. No less a lefty than Margaret Atwood recently praised Mr. Black for his road-to-Damascus conversion to the cause of prison reform. On Bay Street, as well, some of the same people who cackled with schadenfreude when Mr. Black was sent to prison, are now queuing up for dinner-party invitations. Yes, Mr. Black still has his detractors. (At least one Toronto Star op-ed columnist has been spotted running around in little circles, with steam coming out of his ears, since it was announced that Mr. Black would be returning to Canada.) But many others now take a different view, thanks in large part to Mr. Black’s dogged refusal to accept defeat, and the powerful way in which he has channeled his prison experience into advocacy for the wrongly convicted...."


“Byliner Announces New Byliner Serials Imprint: Bestselling Authors Margaret Atwood and Joe McGinniss Launch New Line of Serialized Books.” PR Newswire 30 August 2012: Online. Excerpt: “Byliner, the digital publisher of bestselling short fiction and nonfiction by such celebrated authors as Amy Tan, Jon Krakauer, Ann Patchett, Nick Hornby, and Buzz Bissinger, is pleased to announce the introduction of Byliner Serials, an ambitious new imprint devoted to great serialized storytelling. The program kicks off today with Positron, by bestselling novelist and Booker Prize winner Margaret Atwood, and 15 Gothic Street, by nonfiction crime master Joe McGinniss. Each will be delivering regular episodes in the grand tradition of iconic writers from Charles Dickens to Tom Wolfe, but in a thoroughly modern, supremely convenient form. Since publishing its first Byliner Original, Jon Krakauer’s runaway bestseller Three Cups of Deceit, last year, the company has released 31 titles—fiction and nonfiction written to be read in a single sitting—as well as e-books with valued publishing partners such as The Atlantic, McSweeney’s, New Yorker, and Zyzzysu. There has been a sea change in publishing over the past year, and Byliner has been at the forefront of it. E-books now generate more revenue than hardcover books, and by next April an estimated 50 percent of Americans will own an e-reader. The fastest-growing segment of digital publishing is “e-singles”—stories too complex for magazines and too timely or short for conventional books. It’s a form pioneered by Byliner, and the company will sell more than a million of them this year. ‘We’ve been very happy—and sometimes astonished—at the number of readers coming to our stories,’ says Mark Bryant, Byliner’s editor-in-chief and cofounder. ‘Nearly delivering great page-turning, serialized narratives to readers’ mobile reading devices is the logical next step. The literary serial began hundreds of years ago with One Thousand and One Nights,’ says Bryant, ‘and Dickens carried on the tradition with The Pickwick Papers, Harriet Beecher Stowe with Uncle Tom’s Cabin, Tolstoy with Anna Karenina, Dostoevsky with The Brothers Karamazov, and Tom Wolfe with The Bonfire of the Vanities. With the new immediacy and convenience of digital publishing, the possibilities are extraordinary. Along with Margaret’s and Joe’s ongoing stories, we’ll soon be publishing serials with a number of other leading authors, and we’re keen to see where all this leads.’” Available from: http://www.prnewswire.com/news-releases/byliner-announces-new-byliner-serials-imprint-167993026.html (1 August 2013).

“Canadian Club: Others Who Rose to the Top.” The Times (London) 27 November 2012: Section: News: 8-9. As the announcement of Mark Carney’s appointment as Governor of the Bank of England sinks in, The Times notes other well-known Canadians: “Frank Gehry—The architect’s buildings, including the Guggenheim Museum in Bilbao, are tourist attractions; John Peters Humphreys—Author of the first draft of the Universal Declaration of Human Rights; Margaret Atwood—Novelist and poet. One of the most honoured authors of fiction in recent history. Her best-known works include The Handmaid’s Tale and Cat’s Eye; David Thomson—3rd Baron Thomson of Fleet. Media magnate who chairs Thomson Reuters news agency; James Gosling—Computer scientist, ‘father’ of the Java programming language; Leonard Cohen—Singer-songwriter, poet and novelist. Best-known songs include ‘Suzanne’ and ‘Hallelujah,’ James Till and Ernest McColloch—Scientists who demonstrated stem cells’ existence; Celine Dion—Singer has sold more than 200 million albums. Hits include ‘My Heart Will Go On’; Bryan Adams—Rock musician whose songs include ‘(Everything I Do) I Do It for You’; Marc Garneau—The first Canadian in space. Also engineer, retired military officer and politician.”

“Mayor Kicks off Nashville Reads: New Citywide Program Begins with Margaret Atwood’s The Handmaid’s Tale.”
Nashville.gov 11 September 2012: Online. Excerpt: “Mayor Karl Dean joined Nashville Public Library today to kick off Nashville Reads, a citywide reading campaign to encourage teens and adults to read the same book at the same time to create a shared experience of reading in the city. The Handmaid’s Tale, a novel by internationally acclaimed author Margaret Atwood, is the inaugural book selection for Nashville Reads. Dean also publicly announced Atwood as the recipient of the 2012 Nashville Public Library Literary Award... Nashville Reads is a program of the Nashville Public Library and is supported by many community institutions. There will be moderated book discussions and other events this fall around The Handmaid’s Tale. The inaugural Nashville Reads campaign will conclude on Oct. 27, when Atwood will deliver a free public lecture as part of a series of events tied to the literary award. Nashville Reads will be a regularly occurring initiative focusing on a variety of literary styles and reading levels.” Available from: http://www.nashville.gov/News-Media/News-Article/ID/986/Mayor-Kicks-Off-Nashville-Reads.aspx (1 August 2013).

“Opera Holds Mayor Accountable.” Barrie Advance 12 January 2012: Section: News: 1. Excerpt: “Rob Ford: The Opera will be performed once, at the MacMillan Theatre, just days after city council approves a budget that chops library services. This week, Toronto’s budget committee voted to cut $7 million more from the library system, a cut that will mean reducing branch hours, scaling back reading programs and book purchases. But although Ford may not have any explaining to do among the conservative-dominated budget committee, he may—in an opera—have to explain his ways to God, played by Margaret Atwood. Written by University of Toronto stage director Michael Patrick Albano, the production features a fantasy sequence in which Ford goes to heaven and meets God ‘who may or not be Margaret Atwood,’ and in a trial, he is judged by a jury of Toronto librarians. The iconic author, Atwood, has been a passionate advocate for libraries and their role in literacy.”

“Oshawa Port Authority Approves Ethanol Refinery.” Nova Scotia Urban Greater Toronto Area Edition 15.32 (15 August 2012): 7-8, 10. Excerpt: “FarmTech Energy Corporation was given the green light by the Oshawa Port Authority to build and operate an ethanol refinery at the Oshawa Harbour on Lake Ontario’s shoreline... The Port Authority made the decision without public consultation, without responding to concerns raised during the environmental assessment process and without the input or advice of a government of Ontario appointee.” Opposition included over 3,300 letters from the public including letters from the David Suzuki Foundation and Atwood.

“Still Raging After All These Years; As He Turns 91, Farley Mowat Can’t Stop Filling Pages With Passion and Awe.” Toronto Star 12 May 2012: Section: Entertainment: E1. Profile of a well-known Canadian author whose book, People of the Deer, was once reviewed by Atwood. Excerpt: “Of Mowat’s controversial epic, Margaret Atwood, an inveterate fan, offered this assessment: ‘People of the Deer was to the support for increased autonomy among northern peoples as Rachel Carson’s Silent Spring was to the environmental movement: a wake-up call, the spark that struck the tinder that ignited the fire from which many subsequent generations of writers and activists have lit their torches, often ignorant of where that spark came from in the first place. Mowat’s rage can be Swiftian, his humour Puckish, but his compassion for all creatures, great and small, has been consistent,’ she wrote in the Star. ‘Love him or resent him, he’s now an Ancestral Totem, whether he likes it or not.”

“Thousands Join National Black Out Speak Out Campaign.” Canada NewsWire 24 May 2012: Online. Excerpt: “Every day, more Canadians and organizations stand with environmental groups against the federal government’s attacks on nature and democracy. In the two weeks since Black Out Speak Out was launched by Canada’s leading environmental groups, the campaign has seen more than 13,000 people and over 100 groups sign up to speak out on June 4. ‘The insult to charities is an insult to half the Canadian population—those who donate their time and those who donate their money, in an attempt to help others,’ said iconic Canadian author, Margaret Atwood. ‘Taxpayers’ money should not be wasted in smear campaigns and in multi-auditing organizations they don’t like in a blatant attempt to pester them into oblivion. Whatever your political affiliations, if you believe in free and open democracy, now is the time to speak out.’ Margaret Atwood is one of hundreds of individuals, companies and organizations that plan to darken their websites on June 4 in a symbolic protest of the recent attacks on charities and federal environmental laws that were outlined in the federal budget bill, C-38.” Available from: http://www.newswire.ca/en/story/979801/thousands-join-national-black-out-speak-out-campaign (1 August 2013).

“Today’s Birthdays.” Austin American-Statesman (Texas) 18 November 2012: Section: Lifestyle: E02. Excerpt: “Actress Brenda Vaccaro is 73. Author-poet Margaret Atwood is 73....”

“Woodstock of the Mind”; Britain’s Famous Hay Book Fest Celebrates 25th Anniversary.” Ottawa Citizen 2 June 2012: Section: Travel: 12. Excerpt: “Hay 25 runs from May 31 to June 10... To mark the festival’s 25th birthday a panel of 25 writers, economists and thinkers are mulling 25 questions under the rubric ‘the way we live now’
before a live audience and with online contributions. Among the questions before panelists including Canadian novelist Margaret Atwood, *Wild Swans* author Jung Chang and environmentalist George Monbiot—"Which freedoms are you prepared to trade for greater security?" and 'What makes you laugh?"

ADAMS, James. "Need an Iconic Image? Ask John Reeves; On His 50th Anniversary in the Biz, James Adams Catches Up With The Toronto-Based Photographer Who's, Quite Literally, Shot 'Em All." *Globe and Mail* 4 February 2012: Section: Toronto: M3. His impression of a younger Atwood: "On assignment for *Château* in early 1972, Mr. Reeves photographed a 32-year-old Atwood at her home in Toronto to mark the publication of her second novel, *Surfacing*. ‘Very easy to deal with,’ he recalls. 'She was stunningly beautiful at that time, flawless skin, wonderful hair. She was into a sort of retro style of clothing—except for the skirt length; it was definitely mini.'"

ARMSTRONG, Bob. "San Diego's Comic Con Doesn't Just Attract Fanboys and Geeks Anymore." *Winnipeg Free Press* 21 July 2012: J8. Excerpt: "Among the hordes at the world's largest gathering of comic book, science fiction and fantasy devotees was Canadian novelist Margaret Atwood. Atwood, who has written several novels with science fiction or dystopian themes since 1985's *The Handmaid's Tale*, clearly enjoyed her time at Comic Con, judging by her Twitter feed. The Canadian literary icon posted a number of photos of herself posing with costumed Klingons, warriors, giant plush animals, and other creatures."

BELL, Matthew. "Let the Dreamachine Free Your Mind; In the Sixties, They Believed It Could Enhance Creativity. Now It's Back, and Matthew Bell Tunes in, Turns on, and ... Manages Not to Fall Asleep." *Independent on Sunday* 25 November 2012: Section: News: 14. Excerpt: "The original 'Dreamachine' was created by Brion Gysin, the experimental painter and poet. His great friend William S. Burroughs, author of *Naked Lunch*, called him 'the only man I ever respected.' Gysin got the idea in 1958, after experiencing a 'natural high' by chance. Travelling on an evening bus from Paris to Marseille, he closed his eyes as the vehicle entered an avenue of trees, and the flickering light 'swept him out of time,' he told Burroughs, into 'a transcendental storm of colour visions.' He wanted a way to replicate this high, so with Ian Sommerville, a Cambridge maths graduate, he set about creating a strobeoscope. This was no hippyish fumflam: the idea was to send out flashes that would be in tune with the brain's alpha waves. So the rotation speed and number of holes in the cylinder is very specific: 78 revolutions per minute, sending out 8 to 13 flashes per second... Apparently, it helps you to write better, though I haven't noticed. According to the novelist Margaret Atwood, who owns a Dreamachine, it can be helpful if you have writer's block, or a problem to be solved. 'Unless, of course, you simply nod off, which can also be refreshing.'"


BELLO, Grace. "Wattpad Revolutionizes Online Storytelling." *Publisher's Weekly* 21 December 2012: Section: PW Select: Online. Excerpt: "We want to spread the written word to billions of people. That's our mission," says Allen Lau. He's a serial entrepreneur and the cofounder of Wattpad, the Toronto-based free online community for writers. Created with Ivan Yuen in 2006, the site is a network of user-generated content—a YouTube for stories rather than videos. For aspiring and experienced authors, it's a platform to publish their work, receive feedback, and connect with fellow writers and readers. Its most established writer by far is Margaret Atwood. For readers, Wattpad offers its nine million user-generated stories for free, accessible on one's computer or mobile device... Atwood, a Wattpad member since June, is a vocal ambassador for the site. She is co-writing 'The Happy Zombie Sunrise Home' with author Naomi Alderman on the site, as well as judging Wattpad's poetry contest, charmingly named after her—the Attys. To what end? She supports this democratization of written content. She wrote of Wattpad in *The Guardian*, 'No one need know how old you are, what your social background is, or where you live. Your readers can be anywhere.' Available from: [http://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/55231-pw-select-december-2012-wattpad-revolutionizes-online-storytelling.html](http://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/55231-pw-select-december-2012-wattpad-revolutionizes-online-storytelling.html) (1 August 2013).

BOSWELL, Randy. "Atwood's Tales From Netherworld; Literary Doyenne Joins The Zombie Craze With Her Latest Project, A Serial In Which She Trades Chapters With A U.K. Writer." *The Gazette* (Montreal) 24 October 2012: Section: Arts & Life: B6. Excerpt: "Just in time for Halloween, Canada's most decorated literary doyenne Margaret Atwood has co-written a serialized zombie novel with a promising British author that will be posted chapter by chapter at the Canadian-based story-sharing website Wattpad. Atwood, the Booker—and Giller—prize-winning author of such renowned works as *The Blind Assassin, Orex and Crake and Alias Grace*, was scheduled to upload the first chapter of the new comic-horror novel—titled *The Happy Zombie Sunrise Home* and co-authored by 37-year-old U.K. writer Naomi Alderman—on Wednesday to wattpad.com... Although Atwood has made celebrated and chilling forays into the world of science fiction—or what she has preferred to label

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‘speculative fiction’—with novels such as The Handmaid’s Tale, her embrace of pop culture’s ongoing fascination with zombies (in films such as Dawn/Shaun/Juan of the Dead) may come as a surprise to her millions of fans in Canada and around the world... But as a writer who gained national prominence in 1969 with a first novel titled The Edible Woman, the 72-year-old Atwood has evidently been intrigued by cannibalism—at least on a figurative level—for decades.... We are so proud that Margaret and Naomi chose Wattpad as a way to quickly and easily share this work with a global audience of millions,’ Wattpad CEO Allen Lau, the Canadian high-tech entrepreneur who launched the storytelling website in 2006, said in announcing the authors’ new zombie novel.... In a statement about the zombie tale issued by Wattpad, the two writers are said to have enjoyed ‘setting each other up’ by ending installments in a way that requires the other author to ‘write her way out of an emotionally heavy scene’ or—in one case of retaliation by Alderman—‘leaving frightful problems for Atwood to solve’ following an ‘insanely action-packed’ sequence of events.... ‘The whole process kept me on my toes; it was a lot of fun,’ Atwood said in a statement. ‘We shared interests in technology, the history of religion, and little-known monsters’....Earlier this year, Atwood agreed to lend her name to a new online poetry prize—The Attys—sponsored by Wattpad, which claims a global community of about 10 million users.... Atwood, as part of an online collection titled Thriller Suite, has posted original poems of her own at the Wattpad website. And she has promoted the social media tool for writers as an important new incubator of literary talent.”

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“New Online Poetry Prize Gets a Boost from Atwood; Wattpad Social Media Site Claims Community of Nine Million Users.” Times Colonist (Victoria, British Columbia) 5 August 2012: Section: Arts: D10. Excerpt:  
“Canadian literary icon Margaret Atwood is lending her name to a new online poetry prize—‘the Attys’—sponsored by ... Wattpad, which claims a community of more than nine million users that includes the Oryx and Crake author herself. And Atwood, ... has extolled the virtues of the site as an important incubator for young writing talent, has offered to help judge the contest and offer professional feedback to the top three finishers. She’s even dangling a chance at literary immortality for one lucky contest entrant who wins a random draw: having his or her name attached to a character or place in Atwood’s next novel. Participants are required to submit a collection of 10 poems in various poetic styles, with the competition divided between experienced writers and ‘enthusiasts’ new to the field. ‘I’m very honoured to have it named after me,’ Atwood states at the Attys page on Wattpad’s website. ‘Poetry is at the core of each language, and language is at the core of our humanity.’ The top prize in The Attys is $1,000, inclusion of the winner’s poems in a special Wattpad collection of outstanding work, one of the Atwood feedback sessions and a copy of the Griffin Poetry Awards Anthology—another Canadian-based, poetry-promotion initiative backed by Atwood.”

BOWEN, Anna. “Spinning Straw into Gold.” Alternatives 38.3 (May/June 2012): 14-15. About Nicole Rycroft “who caught Can-lit lovers’ attention earlier this year when Canopy, her 12-year-old Vancouver-based forest protection non-profit, got Margaret Atwood on board. Atwood, along with her publisher at McClelland & Stewart, decided to print her newest title, In Other Worlds, on what Canopy has called Second Harvest paper, made from flax and straw left over after the grain harvest. ‘We rely almost exclusively in Canada on old-growth forests to provide the fibre for paper production,’ says Rycroft. ‘If we really want to take the stress off forests, then we need to diversify the fibre basket.”’

CHIU, Joanna. “Birth Control and Abortion under Attack.” Horizons 26.1 (Summer 2012): 37. In Canada, pro-life politicians tried again to reopen the abortion debate at a time when a Conservative majority sat in the House. On 26 April, motion 312 was debated in Parliament. The private member’s bill, proposed by Conservative MP Stephen Woodworth, called for a re-examination of whether fetuses should be included in the Criminal Code definition of a “human being.” If fetuses were granted personhood status, this could lead to the recriminalization of abortion. The day before the first debate, the Radical Handmaids, a pro-choice group dressed in red robes and white caps, rallied on Parliament Hill. Playing off The Handmaid’s Tale, “the Radical Handmaids captured the attention of Canadians in a fun and fresh way.”

CHURCH, Elizabeth. “Atwood Backs Striking Library Workers.” Globe and Mail 27 March 2012: Section: Toronto News: A11. Excerpt: “Margaret Atwood ... is speaking out in defence of the city’s 2,300 striking library workers. The bestselling author, a galvanizing figure in the huge public outcry over proposed library cuts, is credited by some for emboldening the striking workers in their latest battle against the city’s austerity measures. ‘I don’t think people understand what exactly is in play,’ Ms. Atwood said in an e-mail Monday to The Globe and Mail. ‘People support libraries, but sometimes don’t understand that it takes people to make them run. Just as it takes writers to write new books.’ Ms. Atwood later took to Twitter to tell her 312,370 followers about the weekend read-in and rally by The Writers’ Union of Canada in support of the striking workers. She told The Globe she is out of town working on a novel and was unable to attend the Sunday event. As a result, she said she is not ‘up
to speed,' on the situation...."

DUNLEVY, T'Cha. “Sense of Duty Pays Off; Margaret Atwood's 2008 Book on the Subject of Debt—a Project She Initially Declined—has been made into a Film That Challenges Conventional Notions of Right and Wrong.” The Gazette (Montreal) 16 March 2012: Section: Movies: C1. Story behind the transformation of Payback the book into Payback the film. Excerpt: “It's a movie that almost didn't get made, based on a book that almost didn't get written.”

ENGEL, Amoryn. “A Toast to Tusks; The Walrus Foundation Brings Out the Literati to Support Its Magazine.” National Post 4 February 2012: Section: Weekend Post: WP10. Excerpt: “The literati sprang out of hibernation for the annual Walrus Foundation Gala, held at the Fermenting Cellar in Toronto’s Distillery District. Publisher Shelley Ambrose welcomed the well-heeled and well-read, all of whom seemed to arrive in droves for what has become a must-do affair—so much so, that the event space seemed to be bursting at the seams! The Walrus, which launched in September 2003, is a national magazine about Canada and its place in the world and often thought of as the successor to the late Saturday Night. After a sumptuous multi-course dinner, the Toronto All-Star Big Band had all the guys and dolls pushing the tables aside to create a makeshift dance floor, with the likes of literary stars Margaret Atwood and Jack Rabinovitch sharing a dance or two.”

FINDLAY, Stephanie. “Love Under the Covers; In Anticipation of Valentine’s Day, the Star’s Stephanie Findlay Asked Some of the Authors at the Book Lover’s Ball—a Fundraiser for the Toronto Public Library Held at the Fairmont Royal York on Thursday—What Literary Characters Really Turn Their Pages. As It Turns Out, Everyone Has a Storybook Crush.” Toronto Star 10 February 2012: Section: News: A3. Atwood's answer: “Conan the Barbarian.”

HASTINGS, Rob. “End of the Road for Twitter’s Fake McCarthy.” The Independent 6 February 2012: Section: News: 10. Excerpt: “To say it was a surprise when Cormac McCarthy appeared to have turned up on Twitter would be an understatement worthy of the reclusive novelist himself. Yet to the embarrassment of fellow novelist Margaret Atwood and Twitter creator Jack Dorsey, an unpublished author from Scotland managed to convince them the famed author of apocalyptic thriller The Road had joined the microblogging revolution. In fact, as the Pulitzer Prize winner's publisher later confirmed, McCarthy...doesn’t even own a computer. In the latest feat of identity fraud to strike the website, 42-year-old Michael Crossan of Renfrewshire decided to set up the account @CormacCMcCarthy out of a simple wish his literary hero was also online. ‘I had looked for McCarthy and he wasn’t there,’ he told Scotland on Sunday. ‘I didn’t think he would be, but I thought it’d be amazing if he was online. I came across Margaret Atwood’s tweets. I had read and admired her novel The Handmaid’s Tale, and I tweeted her as Cormac. It just snowballed from there.’ On receiving a tweet from Mr. Crossan saying ‘Please excuse my intrusion. The Handmaid’s Tale is work that will endure the ages’, Atwood excitedly announced to her followers that the impostor’s account was real. This was followed by an endorsement from Jack Dorsey, who told 1.8 million users: ‘Join me in welcoming @CormacCMcCarthy to Twitter!’”

HOWE, Jeff. “Books with 140 Characters.” New York Times 20 May 2012: Section: BR. 35. Excerpt: “I run a book club. It’s a highly democratic operation, and the members choose what books they want to read. What with varying tastes and all, building a consensus can prove challenging. That may be true of any reading group, but my predicament is unusual: this book club has, at last count, 64,483 members.... All of this is courtesy of book140, a Twitter book club I started last May in conjunction with The Atlantic magazine. Here’s how it works: Every month we pick a literary genre and solicit nominations... It is fitting... that the inspiration for the book club came not from the world of publishing but from the world of sociology. In 1998 a Seattle librarian named Nancy Pearl posed a question to her fellow Seattleites: What if everyone in the city read the same book? The answer, she learned, was that a wildly diverse group of people would suddenly have at least one thing in common.... Why not, I reasoned, create the biggest Big Read of all? What would happen if the whole world—or at least the geeky part of it with Twitter accounts—read one book? .... Authors love it. The club's readers chose Margaret Atwood's Blind Assassin for its inaugural selection, and @MargaretAtwood accompanied them every step of the way, patiently elucidating the intertwining plots that animate her book.”

HUMPHREY, John. “Island Getaway; Pelee Island a National Treasure and Only a Boat Ride Away.” Windsor Star (Ontario) 16 May 2012: Section: Special Section: S4. Excerpt: “For visitors interested in world-class birding opportunities on Pelee Island, look no further than the Pelee Island Bird Observatory (PIBO). Run in partnership with the Heritage Centre, the observatory is a non-profit organization that studies and works to preserve Pelee’s unique nesting bird communities. According to its executive director, PIBO's biggest asset and/or strength is its group of dedicated volunteers. Noted Canadian author Margaret Atwood has served as an adviser to PIBO's board of directors for years. She has also played a leading role in fundraising activities for the
organization."

KARSTENS-SMITH, Gemma. "Fanado Brings Edmonton Artist Close to Atwood Despite Distance." Edmonton Journal (Alberta) 13 July 2012: Section: City & Region: A3. Excerpt: "Literary legend Margaret Atwood is getting a hand with her latest initiative from Edmonton artist Oksana Zhelisko—and it's all thanks to Twitter. When Zhelisko's husband Curtis White asked her to paint a portrait of the author of The Handmaid's Tale, she wasn't entirely sure what he was up to. But Zhelisko got to work, creating a brilliantly coloured 12x12 oil-on-canvas likeness in a single sitting... From there, White took to Twitter, posting thumbnail snapshots of the finished product to pique Atwood's interest. 'Surprise, surprise ... it's not a #catseye ... but it could definitely help with #fanado funding,' White tweeted with a close-up of the portrait's eye. Fanado is a service that allows fans to connect with artists, writers, athletes and others online through video and chats. It also features Atwood's own 'long-arm' technology, a robotic arm that lets people sign autographs or draw on an object thousands of kilometres away. Atwood and Fanado are raising funds to turn the service into a mobile app. White's post had Atwood intrigued, and over the social network, the author agreed to sign the piece for White and Zhelisko to auction."

KEATING, Sara. "Why Are Writers Not Weathering the Storm?" Irish Times 7 December 2012: Section: Features: 14. Excerpt: "There's a lot written about climate change, but only a handful of fictional works put it at the core of the story.... If literary fiction fails to integrate its human interests with its environmental politics, the genre of science fiction has explored the impact of climate change much more forcefully. Margaret Atwood has even coined a new name for this eco-focused fantasy: cli-fi."

KRAMER, Lauren. "Victoria Synagogue Holds Auction to Save Its Roof." Canadian Jewish News 15 November 2012: 31. "Vancouver Island artists Robert Amos, Robert Bateman and Phyllis Serota offered their artwork, while authors Margaret Atwood and David Suzuki provided books, and Heather Ogden, prima ballerina with Canada's National Ballet, sent a signed pair of her pointe shoes." Roof repair will cost $350,000.

KUIJTMENBOUWER, Kenneth. "Ode to Purdy's Rustic Retreat; Real Estate Dream Could Be Writers' Sanctuary." National Post 17 April 2012: Section: News: A3. Excerpt: "When Al Purdy, the poet, and his wife Euirthe moved from Montreal to a slice of lakefront near Belleville, Ont., in 1957, Purdy described it as, 'a backwater puddle of a lake,' adding, in his poem "In Search of Owen Roblin," that he was 'so far from anywhere even homing pigeons lost their way.' The Purdys paid $800 for the lot. Al Purdy died in 2000. Today Euirthe Purdy, 87 and living near Victoria, wants to sell... But those lusting for this spot face a formidable foe: the great lights of the CanLit firmament, including Margaret Atwood, Michael Ondaatje and Leonard Cohen—guests of the Purdys and fans of Purdy's poetry—who have thrown their weight behind an effort to buy the A-frame and turn it into a writers' sanctuary, to honour the high school dropout who published 34 books of poetry and wore the Order of Canada. Ms. Purdy will let the Al Purdy A-Frame Trust have the land, house and contents for $350,000, she says; so far, including a reported $10,000 from Cohen, the trust has raised $160,000 and is stalled." Commenting on this situation, Ron Freedman wrote: "Margaret Atwood, Michael Ondaatje and Leonard Cohen are all multimillionaires. If they're so concerned about poet Al Purdy's legacy, they should damn well put up the full $350,000 being asked by his widow for the property and not just the $10,000 on offer from Mr. Cohen. If they play their cards right they might even get a tax receipt." See National Post 20 April 2012: Section: Letters: A11.

MALLICK, Heather. "Anti-Atwood, Bob's Your Uncle." Toronto Star 14 January 2012: Section: News: A4. A response to a nasty critique of Atwood's short story, "Stone Mattress," from journalist Robert Fulford. Excerpt: "It's grotesque to accuse Atwood of having written a man-hating story, not just because she is arguably much harder on her female characters, but because Fulford fails to understand the nature of fiction. Atwood is entitled to people her fiction with hateful men, just as Kingsley Amis was entitled to write his 1984 novel Stanley and the Women, as targeted a demolition of the female sex as I have ever read. His American editors were said to be initially reluctant to publish it. But it was one of his finest novels and I, a feminist, utterly loved it. In 'Stone Mattress,' Atwood is merciless on the fleece-clad men: 'There's a lot of sportswear in the room, much beige among the men, many plaid shirts, vests with multiple pockets. She notes the name tags: a Fred, a Dan, a Rick, a Norm, a Bob. Another Bob, then another: there are a lot of Bobs on this trip.' A monstrous regiment of Bobs. Personal bias declared: I used to adore Bob Fulford, wisest and cleverest of older male journalists. My greatest fear as a columnist? That I will stop regarding life with endless interest and even joy, and turn sour, as he has so

sadly done.”

MARTIN-ROBBINS, Adam. “McMichael Gallery Exhibit Features Portraits of Influential People.” *Vaughan Citizen* 4 October 2012: Section: News: 1. Excerpt: “Double Take: Portraits of Intriguing Canadians,” a bilingual exhibition featuring 100 pieces, is on display at the Kleinburg gallery.... The works that make up the exhibition span four centuries, from early explorers to contemporary icons, in a variety of media including paintings, photographs, cartoons, drawings, video and sculpture. You'll be able to check out portraits of more than 50 people who have made a mark on Canadian history and culture including author Margaret Atwood.”

MARTIN, Sandra. “A Woman of Deep Literary Sensibility; Self-Effacing Writer and University of Toronto Professor Produced Remarkable Poetry and Made a Point of Helping Others.” *Globe and Mail* 30 April 2012: Section: Obituaries: S9. Obituary of Jay Macpherson, poet and one of Atwood's professors at the U. of T. Excerpt: “Publishing was a sideline to her real job, which was teaching undergraduates, including Atwood—a poet as precocious as Macpherson. 'She was a very unusual, very, very smart person and converted me from somebody who didn't like Victorian literature at all to somebody who became an expert in it,' Atwood said, because 'she was a very good teacher and she just made it so jolly interesting.' Atwood describes Macpherson as a very significant figure in the history of Canadian poetry and intellectual life and as the author of 'very accomplished, really quite extraordinary work.'... In the summer of 1960, Macpherson bought a tiny Victorian house in the run-down Yorkville area, but continued to live in residence. Sensing that Atwood was tiring of the trek to and from her parents' house in Leaside, Macpherson invited her to live in the empty house during her final term as an undergraduate. 'She was extremely kind to me. She noticed when people might need something like that,' Atwood said. 'Because I lived in her house, I knew her in a way that was not teacher/student.' Besides sharing her delight in the Gothic, Atwood trusted Macpherson with early drafts of her poems and fiction. 'If she was listening to you, she was really listening.' The two women, who were only eight years apart in age, became close friends. 'If somebody understands and is interested in you, and likes the same kinds of things that you do, you keep up a relationship with them.' The full-text of Atwood's comments is referenced in the Artwood's Works section.

MEDLEY, Mark. “Annis Anansi; A Publisher’s Year.” *National Post* 28 January 2012: Section: Weekend Post: WP16. Excerpt: “It was, for all intents and purposes, the first day of the year. Sarah MacLachlan, the president and publisher of House of Anansi Press in Toronto, returned to the office on Jan. 10 after taking a couple weeks of vacation. She would not be allowed to gradually resettle into a routine. Later that afternoon, she learned that McClelland & Stewart, Anansi's rival and one of the most storied publishers in the country, was to be subsumed by Random House of Canada, which had owned 25% of the company since 2000. The sale of M&S affected Anansi in more than just the expected ways.... In 1993, Jack Stoddart, the former owner of Anansi, sold the rights to *Survival*, Margaret Atwood's landmark study of Canadian literature, to Avie Bennett at McClelland & Stewart for $10,000. (The deal also included the paperback rights to Atwood's second novel, *Surfacing*, which was originally published by M&S). The contract included a caveat: If M&S ever fell into foreign hands, the rights to *Survival* would revert to Anansi. 'For the cost of nothing, Anansi had potentially found itself a brand new [albeit old] Atwood. After waiting a couple of days—and receiving Margaret Atwood’s blessing—MacLachlan sent a letter to Doug Pepper, the president and publisher of M&S, and Brad Martin, the CEO of Random House of Canada, stating her case. 'I would hope they give it over,' MacLachlan said at the time. 'I would hope that some part of the Canadian story wants to stay Canadian-owned.' That Anansi has likely reacquired a book called *Survival* is too good a metaphor to pass up....”

--- “Rebooting the Book; The House of Anansi Is Ahead of the Digital Curve, but What That Actually Means Depends on the Title.” *National Post* 10 November 2012: Section: Weekend Post: WP14. Excerpt: “On Sept. 26, the company launched Anansi Digital, an e-only imprint [which Sarah] MacLachlan [president and publisher of House of Anansi Press] describes as 'highly experimental.' The idea for the imprint was hatched after Margaret Atwood showed MacLachlan a copy of *Speeches for Doctor Frankenstein*, an elaborate book of poems illustrated by Charles Pachter. Published in 1966, only 15 copies of the book were ever produced. It was soon decided to transform it into an e-book. The imprint's other initial offerings [include] a reissue of Graeme Gibson's 1971 novel *Communion* (a sequel to *Five Legs*, which Anansi is reprinting as part of its A List anniversary series). 'Of the... books, *Speeches for Doctor Frankenstein* expands the concept the most. They took Atwood to a studio to record her reading some of the poems, filmed on video at Pachter's Moose Factory studio, and added a song by Brooklyn band One Ring Zero based on one of Atwood's poems. The total cost of the project will be about $8,000. 'It's not as expensive as making a book,' MacLachlan says. (Authors signed to Anansi Digital will not receive advances, but standard e-book royalty rates. 'We're still experimenting with the model,' she notes).”

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MILLS, Carys. “I Can’t Believe It’s Not Rob Ford; On Visit to CNE, Mayor Tells Artist Her 500-Pound Creation Is ‘As Close As You’ll Get’ to the Real Thing.” Globe and Mail 31 October 2012. Section: Toronto News: A8. Excerpt: “Mayor Rob Ford met the 500-pound butter sculpture created in his image and the artist behind it on Thursday at the Canadian National Exhibition…. The sculpture depicts Mr. Ford reading a Margaret Atwood novel behind the wheel of a car, steering with his elbow. The mayor has feuded with Ms. Atwood over cuts to libraries, and came under fire earlier this month after he was photographed reading paperwork behind the wheel on the Gardiner Expressway. ‘He set himself up for it, I think…’ He provided all the material,” said Olena Kleban, 24, the Toronto-based artist. ‘Everything in the sculpture is based on things he directly has provided. So that’s what I sculpted.’ Mr. Ford didn’t seem to find the artwork off-putting. ‘It doesn’t offend me whatsoever, I think it takes a real talent for someone to spend six days carving that—sculpting, whatever terminology you want to use—that impresses me,’ he said, as he met Ms. Kleban and posed for photos in front of the refrigerated area keeping the sculptures cold.”

MONTEIRO, Liz. “‘People Are Natural Storytellers’: Atwood; More Than 700 People Pack Congress of the Humanities Event at University of Waterloo.” Guelph Mercury (Guelph, Ontario) 30 May 2012: Section: Regional News: A4. Report of Atwood talk at the Congress. Excerpt:“Our world is understood through stories that we tell each other, a Canadian literary icon told a packed audience at the University of Waterloo Tuesday. And on the internet, Canadians, who need to be literate to use the medium, are telling stories in mass numbers, Margaret Atwood told more than 700 people at the Humanities Theatre. Atwood is among the Big Thinking lecture series of well-known speakers open to the public at the Congress of the Humanities and Social Sciences until Saturday at the area’s local universities. Atwood wowed the star-struck audience with people rising to their feet when she walked into the room. They gave her a standing ovation after her address. ‘People are natural storytellers,’ she said. ‘Most people will put up with almost anything to engage in an act of communication. We must narrate or die.’ Atwood acknowledges that young people might not be reading War and Peace. ‘Big surprise….serious literature was never universal,’ she said. ‘They are certainly reading and Lord knows they are writing. You might not approve of platforms but the activities are going on,’ Atwood said. She suggested bedtime stories are the first encounter with the delight of stories. ‘They come to most of us orally and become the building blocks for literature. Story is powerful and it does change you,’ she said. ‘Story lies at the roots of the humanities and it’s important to keep the tradition to ensure that stories are not ruled by corporations, governments and advertisers,’ Atwood said.”

NANCE, Kevin. “The Key West Literary Seminar: a Report from the Past and Multiple Futures of Literature.” Poets & Writers Magazine 40.2 (March/April 2012): 56-61. Atwood’s activities included as part of the report. Excerpt: “Asked why she keeps coming back to the Key West Literary Seminar, which celebrated its thirtieth anniversary this winter on the southernpoint in the continental United States, Canadian novelist and poet Margaret Atwood answers with a question: ‘Have you ever been in Toronto in January?’... One of the most unusual events at this year’s seminar is The Future: The Land That Time Forgot, a conversation with Atwood and Valerie Martin, interspersed with readings and musical interpretations of Atwood’s latest novel, The Year of the Flood (Nan A. Talese, 2009). At one point, they find themselves performing mental gymnastics about time. ‘I’m really big on that whole notion that we can’t go into the past, that we can’t go into the future, and that the present is now over, and that we’re now in the past of what I just said,’ says Martin, whose most recent novel is The Confessions of Edward Day (Nan A. Talese, 2009). ‘There’s no present, either, and the way it exists in time is such a bizarre thing that, when I try to contemplate it, I realize that I can’t because I’m not in the present of my own contemplation. That’s very discouraging to me. So if you think about there being no past, no present, and no future, that’s one way. But another way might be that there really is a past, there really is a present, and there really is a future. That’s how we live on a daily basis.’ ‘But you can’t say there is the future,’ Atwood says. ‘You say there is a future,’ Martin says. ‘I think you have to say there are multiple futures that are possible. There’s your future and my future. ’ Not only that,’ Atwood says, ‘there’s the future that we would have if I don’t upend my bottle of water over your head, and the future we would have if I did do that.”


SHERLOCK, Tracy. “Lit Event Celebrates 25 Years; Margaret Atwood, Martin Amis, Alistair MacLeod Set to Appear.” Vancouver Sun 18 August 2012: E12. Margaret Atwood was to appear at the Vancouver Writers Fest
which marked its 25th anniversary in the fall. Excerpt: "Atwood, who wrote an examination of Canadian literature called *Survival* 40 years ago, will be participating in a panel of writers that will take stock of Canadian literature, looking at the current state and what the future might hold. The panel will be moderated by Merilyn Simonds and will include Dionne Brand, Louise Dennys, Graeme Gibson and others."

SMART, Amy. "Opera to Celebrate Poet; Victoria Composer Tobin Stokes to Work with Margaret Atwood on Piece about Pauline Johnson." *Times Colomist* (Victoria, British Columbia) 22 December 2012: Section: Arts: C9. Excerpt: "Victoria’s Tobin Stokes is the third composer hired to write an opera alongside author Margaret Atwood, thanks to a new commission from City Opera Vancouver.... *Pauline* tells the story of famed Canadian writer and poet Pauline Johnson. The company plans to present the chamber opera, starring mezzo-soprano Judith Forst, in May 2014. Atwood, who wrote the libretto, first conceived of telling Johnson’s story through opera more than a decade ago. There have been two previous efforts to create *Pauline*, under different composers. But it has yet to be staged. Johnson was born to a Mohawk chief and a Quaker Englishwoman in 1861 and would often perform her poetry dressed in two costumes, representing her dual identities. She travelled alone across Canada, the United States and Great Britain to give readings of her work—‘generations before any woman would do such a thing,’ according to Charles Barber, artistic director.... Atwood’s narrative centres on Johnson at the end of her life, as she died of breast cancer in Vancouver in 1913. The Canadian Opera Company announced the first commission of *Pauline* in 1999. While Atwood wrote the libretto, her collaborator—Winnipeg composer Randolph Peters—‘was not keen on the subject,’ the *Toronto Star* reported. City Opera Vancouver announced plans for *Pauline* as a pared-down chamber opera in 2008 under composer Christos Hatzis.... But last fall, the company began its search for a new composer. ‘We initially made an agreement with Christos. But when it came down to its particulars, we were unable to proceed further,’ Barber said. ‘By mutual agreement, we withdrew that contract.’ City Opera Vancouver selected Stokes through a blind process, as one of three finalists narrowed from a pool of more than 40. Each finalist composed an aria based on Atwood’s libretto and Forst performed them for a jury. City Opera Vancouver has a $300,000 budget for *Pauline*, he said. This will be Stokes’s fifth opera and his second with City Opera Vancouver. *Pauline* is Atwood’s first credit as a librettist.”

SMITH, Russell. “Virtual Touch; Margaret Atwood is Behind a New Tech Startup That Aims to Connect Stars with Their Fans. Russell Smith Asks What a Mobile App That Takes Us into an Artist’s Studio Will Do to Our Romance with Authors, Actors and Musicians.” *Globe and Mail* 21 June 2012: Section: Globe Review Column: R1. Excerpt: "Margaret Atwood is back in the tech-startup business, lending her name to a new computer and mobile app that aims to put fans in virtual touch with artists and entertainers. The project, called Fanado, is being developed by a U.S.-based producer and some Toronto-based engineers. It is currently seeking funding, for the development of the mobile applications, on the crowdsourcing site Indiegogo. They’re looking for $85,000. You may recall that about five years ago Atwood got some engineers to design a remote-controlled robotic pen, the LongPen that enabled an author to sign a book from another continent. That was never a big success. This is a development of the same idea, but richer: The idea is that a subscriber to the app can make an appointment to ‘meet’ on their computer or phone screen, a famous person or group—say a band. The band will appear, say hi to you personally, and then sign your CD cover (that is, their electronic signature appears on your electronic screen). Or they could (if the startup raises enough money to develop this) use the LongPen to remotely sign, with ink, a book or other object—Fanado would then ship it to you. A whole event, like a concert or a backstage tour, could be livestreamed to registered fans. Then the fans are encouraged to create and post walls of their own signed memorabilia (as they already do on sites like Pinterest), and they can instantly share the video of themselves chatting with their idols, on other social-media sites. This development is not just a new means of promoting creative work, but a reflection of the trend towards microfame: It’s not just the artists who are in the spotlight, but the fans who, more than ever before, can create public narratives around their fandom. The artists and their representatives are responsible for signing themselves up to Fanado and for organizing their events. They will pay a membership fee to Fanado, and then they can charge fans what they like for different levels of interaction.”

SPROULE, Michelle. “‘The Scout List.’” *Globe and Mail* 22 November 2012: Section: British Columbia News: S2. Excerpt: “Booker Prize winning queen of Canadian Literature Margaret Atwood is in town this week. She’ll be at the Chan Centre on Thursday night to explore zombies (she’s midway through publishing a 13-part serialized novel *The Happy Zombie Sunrise Home* on Wattpad), and the question of whether one can ever write about the future. This is a woman who could talk about turnips and sound profound, so we’re betting this will be an inspired evening.”
STEWART, Jeanette. “Surviving Progress a Smart but Numbing Doc.” Star Phoenix (Saskatoon, Saskatchewan) 20 January 2012: Section: Arts & Life: C1. Excerpt: “We’re trapped. So posits the documentary Surviving Progress. Under the guise of ‘progress,’ society has become mired in waste and consumption, exploitation and environmental degradation for material gain by a select few, a financial oligarchy headquartered at Wall Street. This well-timed Canadian film, released in October 2011, was under production before The Protestor became Time Magazine’s Person of the Year or Pepper Spray Cop ran rampant on the Internet. Throughout Surviving Progress, the most prevalent visual metaphor is the sprawling city in classic time-lapse bird’s-eye view, with electric lights shining like apocalyptic parasites. Experts simultaneously weave a compelling doomsday narrative that explains how the Earth (and humanity) has reached a tipping point. The film was inspired by historian and archeologist Ronald Wright’s 2004 Massey Lecture turned bestselling book, A Short History of Progress. Wright is interviewed extensively in the film.... His theories are supported by a host of well-respected and eloquent experts, not limited to Stephen Hawking, Margaret Atwood, David Suzuki and Jane Goodall.”

SZKLARSKI, Cassandra. “Director Uses Real-World Examples to Adapt Atwood’s Abstract Ideas.” Waterloo Region Record 14 March 2012: Section: Arts: E3. Interview with documentary filmmaker Jennifer Baichwal, who “says she had a quick answer when asked if she would adapt a Margaret Atwood book for the big screen: No. Despite being a longtime fan of the legendary novelist, Baichwal says she couldn’t imagine how to wrestle Atwood’s non-fiction Payback: Debt and the Shadow Side of Wealth into a film when approached by a National Film Board of Canada producer.”

TURNER, Paul. “The Slice: Plaid Flannel Shirts Are Making Comeback.” Spokesman Review 29 November 2012: Online Excerpt: “You say you were not aware that they [plaid shirts] had ever really gone out of fashion?... But you have to understand. The key to trend-spotting is a willingness to simply make declarations and then wait. A Margaret Atwood novel comes to mind. The lead character was a writer who covered fashion for magazines. Tired of her job, she got lazy and started making things up. One of the ‘trends’ she reported had to do with women wearing vintage bathtub-stopper chains as necklaces. And sure enough, after her story appeared in a magazine, the writer started seeing that exact look on women she passed on the sidewalk. OK, that’s not exactly the same as the plaid shirts thing, because you actually do see those in real life. But if enough people declare that they are making a comeback, I’d bet we would see even more.” Available from: http://www.spokesman.com/blogs/slice/2012/nov/29/plaid-flannel-shirts-are-making-comeback (1 August 2013).

VOLMERS, Eric. “Calgary Author Savours His Giller Thriller; Past Leacock Winner Scores with Stab at Non-Humorous Writing.” Edmonton Journal (Alberta) 3 November 2012: Section: Arts & Life: F5. Excerpt: “[At the Giller Award ceremony, kilt-wearing winner, Will Ferguson] had a conversation earlier in the evening about sporans and porridge with CanLit queen Margaret Atwood, who then helped herself to a big belt of whisky from Ferguson’s flask. ‘I kid you not, she came up to me and asked “What do you have in your sporran?” Ferguson said. ‘Which sounds like a double entendre. I thought maybe she was making a move on me. She asked me if I had any porridge in there. I didn’t know this, but she told me traditionally you were supposed to have dry porridge in your sporran so if you ever had to escape the English and live out in the bog you can live off the porridge. I said, “I don’t have any porridge but I do have some whisky.” She kicked back a big slosh of hooch, I have to say. She can really kick it back.’”

WENTE, Margaret. “Welcome Back, Conrad! Whatever You Think of His Guilt or Innocence, the Former Guest of the U.S. Federal Bureau of Prisons Is the Kind of Fascinating, Erudite and Defiant Public Intellectual Canada Needs.” Globe and Mail 3 May 2012: Section: Comment: A19. Excerpt: “Margaret Atwood is delighted that Conrad Black is coming back to Canada. ‘He has a lot to say and contribute,’ she e-mailed from New York on Wednesday. But she thinks the Harper government may not be delighted. Lord Black, she notes, ‘is now a very informed and outspoken commentator on prison reform, and does not think the government’s expensive mega-jails plan will work.’ Believe it or not, Ms. Atwood and Lord Black have become BFF. When Payback, her book on debt, came out in 2008, he gave it a favourable review from his jail cell. She likes his book too. ‘Conrad Black’s A Matter of Principle is a fascinating, erudite, & defiant prison memoir—must-read for lawyers, politicos, & gossips alike!’ she tweeted after it came out last fall. Lord Black even made a guest appearance in the new documentary based on her book. At the premiere, she declared that he is ‘a new and different kind of Conrad.’... Whatever you think of his guilt or innocence, Margaret Atwood is right about his book, and right about the man. Lord Black is fascinating, erudite and defiant. Like her, he has a fierce intelligence and superb powers of expression. Like her, he is a wonderful public intellectual. Canada needs more of that. So welcome back, Conrad. If you’re good enough for Margaret Atwood, you’re definitely good enough for me.”

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Scholarly Resources

ABBASI, Pyeam and Omid AMANI. “Atwood’s Female Writing: A Reading of ‘This Is a Photograph of Me.’” Studies in Literature and Language 4.2 (30 April 2012): 89-93. “During the twentieth century, women poets who were immensely influenced by the most revolutionary aspects of modernism, gave rise to what French feminists called ‘écriture feminine’ as a desired way of writing differently. In feminist writings, emphasis seems to be more on how women are oppressed in the society as well as their anxieties about their bodies. Margaret Atwood (b. 1939) the Canadian nationalist poetess is a prominent figure concerned with the need for a new language to explore relations between subjects and society, the power relations that define one’s identity as well as the inadequacy of phallocentric discourse. What is also noteworthy in Atwood’s writings is the rewriting of images and myths born by the patriarchal society and Western civilization. This study is an attempt to shed light on the ways Atwood pursues French feminists with emphasis on female body and language to show the poetess’s exploration of female identity in her less-referred-to poem ‘This is a Photograph of Me.’ The writers have tried to show Atwood’s tackling identity and restriction through the act of rewriting such established images as light and water” (Authors).

ABIRAMI, V. “Intertextuality in Margaret Atwood’s Alias Grace.” The Criterion: An International Journal in English 2.3 (September 2011): Online. 4 pp. “This research paper delves into the historical and literary intertextuality focusing on the historical elements along with the fictional characters surrounding the enigmatic murderess Mark Grace. The paper further examines the link between Victorian and postmodern literature with a special emphasis on Susanna Moodie’s Life in the Clearing and Atwood’s Alias Grace. The paper also focuses on the literary intertextual concepts that Atwood shares with other twentieth century writers” (Author). Available from: http://www.the-criterion.com/V2/n3/Abirami.pdf (1 August 2013).

ALEXANDROV, Dimitor. “The Discipline of Gender and Consciousness in Margaret Atwood’s The Handmaid’s Tale.” Literary Knowledge and Open Horizons: Expectations and Prospects. Ed. Raja Kunceva. Sofia: Bulgarian Academy of Sciences, Institute of literature, 2011. 176-188. “Margaret Atwood succeeded in her first attempt to write a dystopian novel. The Handmaid’s Tale is a different kind of dystopia; it is not a technotopia like Blade Runner or Neuroromancer…. It aims at creating a bridge between the classical anti-utopias from the beginning of the century and relativism and subjectivity of the postmodern age” (Author).

ANDERSON, Lindsay McCoy. “The Machine, the Victim, and the Third Thing: Navigating the Gender Spectrum in Margaret Atwood’s Oryx and Crake and The Year of the Flood.” M.A. thesis. University of Central Florida, 2012. vi, 90 pp. “This thesis explores Atwood’s depiction of gender in Oryx and Crake and The Year of the Flood. In an interview from 1972, Margaret Atwood spoke on survival: ‘People see two alternatives. You can be part of the machine or you can be something that gets run over by it. And I think there has to be a third thing.’ I assert that Atwood depicts this ‘third thing’ through her characters who navigate between the binaries of ‘masculine’ and ‘feminine’ in a third realm of gender. As the female characters—regardless of their passive or aggressive behavior—engage in a quest for agency, they must overcome bodily limitations. Oryx—the quintessential problematic, oppressed feminine figure—and Ren are both associated with sex as they are passed from man to man throughout their lives. Furthermore, as other females (namely, Amanda and Toby) adopt masculine traits associated with power in an attempt at self-preservation both before and after the waterless flood, men in the novels strive to subvert this power through rape to remind these women of their confinement within their physical bodies and to reinstitute the binary gender system. The men also span the gender continuum, with Crake representing the masculine ‘machine’ and Jimmy gravitating toward the feminine victim. Crake, who seems to live life uninhibited from his body, appears to escape the bodily confinements that the women experience, while Jimmy’s relationship to his body is more complex. As Jimmy competes to ‘out-masculinize’ Crake, and Amanda and Toby struggle to avoid both identification with and demolition by the machine, readers of the novels are invited to think beyond the ‘machinery’ of gender norms to consider gender as a continuum instead of a dualistic factor” (Author). Ed. Note: Restricted to UCF students, staff, faculty and on-campus use until 15 August 2017.

APPLETON, Sarah A. “Corp(Se)Ocracy: Marketing Death in Margaret Atwood’s Oryx and Crake and The Year of the Flood” LATCCh: A Journal for the Study of the Literary Artifact in Theory, Culture, or History 4 (2011): 63-73. “Margaret Atwood’s novels of speculative fiction Oryx and Crake and The Year of the Flood articulate a currently possible future world of corporate control marked by profitable practices of death. Narrated by both individuals of privilege and also of the underclass, the novels reveal insidious systems of self-perpetuating diseases and cosmetic enhancements that ultimately bankrupt or kill the consumers. As the state is policed by CorpSECorps, the corporate security forces, individuals have very little protection or recourse, and groups such as God’s
Gardeners, conservationists who resist consuming the corporate products, are in danger of annihilation. Yet when humanity is destroyed by a bioengineered virus, it is those who have shunned the corporate materialism who are able to avoid death.” (Author). Available from: http://www.openlatch.com/LATCH%20%20%20%20Vol.%2004,%202011,%20Appleton,%20Death%20in%20Atwood,%20pp.%2063-73,%20IP%20%20Mar%2029.pdf (1 August 2013).

BAJWA, Poonam. “Critiquing the Most Congenial of Lives: The Rise of the Canadian Academic Novel.” Ph.D. diss. University of Ottawa. 2010. 302 pp. “Focusing on a selection of pioneering works, which include Margaret Atwood’s The Edible Woman (1969), Robert Kroetsch’s Gone Indian (1973), Robertson Davies’s The Rebel Angels (1981), and Carol Shields’s Swann (1987), this dissertation traces the uncharted emergence and development of the Canadian academic novel and argues that it should be recognized alongside its already well-documented American and British counterparts as constituting a significant contribution to the sub-genre. The novels under consideration, published between 1969 and 1987, directly respond to the contemporaneous growth and expansion of the Canadian university as well as, in light of this expansion, its resultant growing pains: in this saturated academic climate, producing unique scholarship that would both secure the individual’s professional status as well as contribute to the broader public in a discernable fashion became increasingly difficult. In response, these novelists, whose works are set primarily in English departments, target the scholar’s tendency to prioritize professional self-interest above scholarly idealism rather than strike a productive balance between the two. Entering into an ongoing dialogue about the value of humanities (particularly literary) scholarship, they ultimately suggest that when alternative models of scholarly inquiry are adopted in place of standard paradigms and the disinterested pursuit of knowledge remains the foundational guiding principle, the resulting research has the potential to offer invaluable insights with broader cultural and social resonances” (Author). For more see DAI-A 72.08, February 2012.

BANDYOPADHYAY, Debarati. “An Ecocritical Commentary on the Posthuman Condition in Margaret Atwood’s Fiction.” The Criterion: An International Journal in English. 2.1 (April 2011): Online. 14 pp. “Margaret Atwood, the renowned Canadian poet and novelist, describes an author’s work in the present age as making an attempt to warn the world against destruction of ecological relations in such a way that it might result in the disappearance of life from the face of the earth. She repeatedly expresses her terror of such an outcome in her writing, both fictional and non-fictional. Atwood has used the image of a tent to write about an author’s responsibility to reflect the vulnerability of human beings” (Author). Available from: http://www.the-criterion.com/V2/n1/Debarati.pdf (1 August 2013).

BANUREKAA, S. “Atwood’s Feminism in Surfacing.” Language in India 12.9 (September 2012): 140-148. “Feminism, a theme in many of Atwood’s novels, is explored through the perspective of the female narrative, exposing the ways women are marginalized in their professional and private lives. Margaret Atwood’s second novel, Surfacing (1972), pursues and develops further the feminist themes of The Edible Women—the protest against the female sex role and the predatory and aggressive attitude and behaviour of men towards women. Anti-capitalist, anti-American and ecological concerns continue to be part of the author’s radical, perhaps revolutionary message of these early novels. The theme of the heroine’s dilemma as an artist/writer is also ever present. In Surfacing she involves herself in a search for, among other things, the roots of her creativity, buried within her and relating to her past and childhood. Surfacing predates the environmentalist movement, but the narrator’s reverence for the Canadian wilderness is a pro-environmentalist one. Thus these environmental concerns still resonate today given continuing trends toward over consumption and the prevalence of technology that relies upon natural resource” (Author). Available from: http://www.languageinindia.com/sep2012/banurekhasurfacingfinal.pdf (1 August 2013).


BENNETT, Barbara. Scheherazade’s Daughters: the Power of Storytelling in Ecofeminist Change. New York: Peter Lang,
2012. See especially Chapter 2, "Margaret Atwood 'Up Through a Roaring and Confusion,'" pp. 17-54, which includes an in-depth discussion of Surfacing (pp. 18-34), The Handmaid's Tale (pp. 34-43) and Oryx and Crake (pp. 43-54). "Despite books with varying labels, Atwood is thematically consistent, with certain themes evident in all her work, and these common themes have much to do with ecofeminism.... Surfacing—while not speculative fiction like The Handmaid's Tale and Oryx and Crake—can be seen as a precursor to the two later pieces, all these lending themselves to ecofeminist readings" (Author).


BOUAFFOUR, Marou. "The Dystopic Body in Margaret Atwood's The Handmaid's Tale." M.A. thesis. Université de Montréal, 2012. 98 pp. "The present thesis analyzes the dystopic body in The Handmaid's Tale. It aims at examining the ways with which the masculinist power subjugates Handmaids through the objectification and erasure of their bodies, then analyzing the female body as a disruptive force, a site where constant powerplay occurs throughout the novel" (Author). Available from: https://papyrusbib.umontreal.ca/xmlui/handle/1866/6608?sessionid=D6763459196841E662A6FA750BABB34?show=full (1 August 2013).


BRANNON, April. "Love That Poem! Using Imitation to Teach Poetry." English Journal 102.2 (November 2012): 51-56. "The article discusses the significance of using imitation in teaching poetry. According to the author, imitating contemporary poems can help develop the creative ability and critical thinking skills of students. Several poems are highlighted which include 'Relax,' by Ellen Bass, 'The Sunflowers,' by Mary Oliver and 'It Is Dangerous to Read Newspapers,' by Margaret Atwood" (Journal).

BRAUND, Susanna. "We're Here Too, the Ones without Names.' A Study of Female Voices As Imagined by Margaret Atwood, Carol Ann Duffy, and Marguerite Yourcenar." Classical Receptions Journal 4.2 (November 2012): 190-208. "In this essay, I shall take four cases of twentieth and twenty-first century women writers ventriloquizing women from Greco-Roman mythology in compositions which seem deliberately to ask uncomfortable or disconcerting questions about familiar stories from the ancient world. These are Marguerite Yourcenar's Crétinestra, or Crime' (first published in French in 1935), Margaret Atwood's short poem 'Siren Song' (1974), poems from Carol Ann Duffy's The World's Wife (1999), and Margaret Atwood's novella The Penelopiad (2005). The technique shared by these writers is their taking the familiar mythological material out of the realm of story-telling and making it strange, often, paradoxically, by making the mythical material unstrange, by giving it mundane trappings, in what has been well termed a 'postmodern domestication of myth,' and bringing the world and characters of myth sometimes too close for comfort" (Author).

BRINDLE, Kym. "A Deviant Device: Diary Dissembling in Margaret Atwood's Alias Grace." The Female Figure in Contemporary Historical Fiction. Eds. Katherine Cooper and Emma Short. New York: Palgrave Macmillan, 2012. 60-75. "This chapter investigates how diary form shapes readers' perceptions of Atwood's fictional reconstruction of historical events, and considers whether a deviant diary-style permits Grace Marks to become primarily an alias through which Atwood can deliver authorial polemic that fosters ideas of deception and ambiguity" (Author).

BROAD, Katherine. "Courting Utopia: The Romance Plot in Contemporary Utopian Fiction." Ph.D. diss. City University of New York, 2012. 304 pp. "Utopian literature is typically read as a transformative genre that compels readers to rethink the norms and assumptions that govern their worlds. But what kinds of imaginative work does the genre perform with regards to women's status in the ideal society, and how has this work developed—or failed to—in more recent utopian texts? [This thesis] focuses on a specific subgenre of utopian
literature known as the feminist critical utopia, which emerged in the 1970s out of previous utopian genres and continues to develop today. Despite the genre's aspirations for social change, however, I observe an ongoing refusal to challenge, let alone transform, normative gender roles in feminist critical utopian texts, a limitation that persists because the novels remain wedded to traditional narrative conventions carried over from earlier utopian forms. Ultimately, the genre remains predominantly structured not around the rhetoric of social change, as utopian scholars generally presume, but around the rhetorics of romance. Looking at the work of Marge Piercy, Margaret Atwood, and Ursula K. Le Guin, who have been central to defining the field, as well as recent popular novelists Suzanne Collins and Scott Westerfeld who show where the feminist critical utopia is moving in the twenty-first century, I detail how the romance plot undermines the feminist utopian project by restricting the utopian imagination to traditional gender roles. Identifying romance as a key obstacle to the imagining of more radical forms of social change, I break company with those who see authors like Piercy, Atwood, and Le Guin as the paragons of the genre and instead look to Robert C. O'Brien, Samuel R. Delany, and finally Toni Morrison for alternative narratives that move beyond romance to reimagine feminist critical utopian worlds.

The persistence of the romance plot in contemporary feminist critical utopias has been largely overlooked by utopian scholarship, but contending with how this pervasive plotline shapes utopian possibilities stands to offer new insights into the development of more open, oppositional, and liberatory female characters and feminist alternatives to the status quo” (Author). For more see DAI-A 73.09(E), March 2013.

BROWN, Sarah Anne. “Science Fiction and Classical Reception in Contemporary Women’s Writing.” *Classical Receptions* Journal 4.2 (2012): 209-223. “This article shows how productive the intersection between science fiction and myth can prove for women writers as a way of interrogating gender roles and commenting on the position of women in society. Discussing works by Margaret Atwood [In Other Worlds: SF and the Human Imagination and, especially, The Penelopiad], Ursula Le Guin, Caron Freeborn, and Kate Atkinson, the article shows how varied the possibilities offered to women writers by science fiction are” (Journal).

BRUUN, Sanna Katarina. “The Imperfect Is Our Paradise: Intertextuality and Fragmentary Narration in Margaret Atwood’s *Alias Grace*.” *Narrative, Interrupted: the Plotless, the Disturbing and the Trivial in Literature*. Eds. Laura Korttunen, Maria Mäkelä and Markku Lehtimäki. Berlin/Boston: De Gruyter, 2012. 192-210. “The last chapter of *Alias Grace* (1996) begins with a quotation from Wallace Stevens’s poem ‘The Poems of Our Climate’ (1938). Consisting of but a single line, ‘The imperfect is our paradise,’ the quotation captures exceptionally well one of the pivotal themes of the novel: how to return to the events of either your own or someone else’s past, and how to form a coherent story from the discontinuous and often contradictory fragments of that past. In the following I will examine some of the intertextual connections and narrative fragments in *Alias Grace* with regard to the overall interpretation of the novel” (Author).


CANAVAN, Gerry. “Hope, but not for us: Ecological Science Fiction and the End of the World in Margaret Atwood’s *Oryx and Crake* and *The Year of the Flood*.” *LIT: Literature Interpretation Theory* 23.2 (April-June 2012): 138-159. “This article follows [Frederic] Jameson’s historical imperative to argue that the science fictional imagination of the apocalypse functions today as the post-modern version of Jameson’s called-for ‘radical break,’ which is ‘the answer to the universal ideological conviction that no alternative is possible, that there is no alternative to the system’ (Archaeologies 231–232). The apocalypse is the only thing in our time that seems to have the capacity to shake the foundations of the system and ‘jumpstart a history that now seems completely moribund—the only power left that could still create a renewed, free space in which another kind of life might be possible’” (Author).


productive discussion on the topic. Yet it has to be once more emphasized that both prediction and speculation about the future do belong by definition to SF, which is also a way to discuss and comment on our present times...and has therefore given Atwood the chance to depict a future world coming from a debatable past, namely our own present" (Author). As evidence Casali examines The Handmaid’s Tale and Orex and Crane in some depth.

CONSTANTINESCU, Ligia Doina. “On Some Hypostases of the Self in the English-Speaking (Multicultural) World of the Canadian Short Stories.” Language and Literature: European Landmarks of Identity 1.10 (2012): 77-85. “Acknowledging that the Canadian space is resourceful in ironic potentialities—in arts, literature, cultural practices, I contend that, especially because of some opposite elements of its genre poeties—prevailing being its potential of radical interrogation of mimesis, the short story in its Canadian practice from the latter half of 20th century can be read as a fruitful site of ‘double talking’ about the interplay between self and a/the multicultural world; this is explored here in terms of a modest corpus of four texts by Joy Kogawa, Margaret Atwood, Austin Clarke, Alice Munro, without my making a point of explicitly contrasting them, yet aware of implicit grounds for this” (Author).

COX, Ryan Jacob. “Premonition of a Future Line We Will Be Writing: Politics, Language and Identity in Experimental English Canadian Poetry.” Ph.D. diss. University of Minnesota, 2011. 210 pp. “[This thesis] explores the way Canadian identity is constructed and interrogated principally in the poetry of the Postmodern period of the 1960s and 1970s, though my first chapter does reach back to the roots of Canadian poetry. I argue that Canada’s position as a multilingual settler nation results in an inability to form a coherent and consistent national identity. The inability to naturalize a national identity or character, along with the ever-present concern with language, provides a space open to play and allows language to trouble and de-naturalize other centers of power. Language play in this kind of cultural environment becomes political. This can be seen in the failed legislative assault on bill biscott as I argue in my second chapter. biscott’s use of language to challenge hegemonic forces and satirize them, his refusal to conform, causes a member of the House to denounce him as evil. What biscott does, however, is typical of Canadian poetry. Like biscott, bpNichol and Margaret Atwood use the destabilizing qualities of language and the failure of a domestic literary identity to play in spaces of power and construct new identities: Nichol by exploring post-structuralist language as an emancipatory tool, and Atwood, in The Journals of Susanna Moodie, by using representations of the past and textual masks to craft a national narrative for herself...” (Author). For more see DAI-A 72.10, April 2012.

CRAIG, Allison V. “Only a Girl like This Can Know What’s Happened to You: Traumatic Subjects in Contemporary American Narratives.” Ph.D. diss. State University of New York at Albany, 2012. 254 pp. “This project is primarily concerned with the difficulty of representing traumatic experience and the problem of seeing violence and exploitation as natural and inevitable functions of social life. It argues that texts attempting to expose exploitative hierarchies and structural injustices often risk having their stories subsumed and commodified by the profuseness and proliferation of countervailing messages about individual choice and personal freedom. This struggle is highlighted through historicizing five contemporary American narratives—Margaret Atwood’s Bodily Harm, the films ‘Boys Don’t Cry’ and ‘Monster,’ Toni Morrison’s Beloved, and Linda Hogan’s Solar Storms—with and against critical concerns and popular texts. Furthermore, by employing a trauma studies lens and feminist methodology, the dissertation argues for the ways and extent to which realist fiction can function as a kind of traumatic testimony. Reading the individual and cultural trauma in the selected texts in this way offers a unique perspective from which to examine the seemingly constant threat of violence to the female body, even though this violence is continually disavowed, downplayed, or erased. This bodily and psychic violence can be read as symptomatic of systemic cultural and social violence that functions as a policing mechanism for race, class, gender, and sexuality hierarchies. Reading these fictional narratives as traumatic testimony calls for a renewed examination of the importance of emotion and empathy in academic inquiry and the role and purpose of literary critique” (Author). For more see DAI-A 74.01(E), July 2013.

CRANE, Kylie. Myths of Wilderness in Contemporary Narratives: Environmental Postcolonialism in Australia and Canada. New York: Palgrave Macmillan, 2012. See especially the chapter “Wilderness Survival: Future Natures in Margaret Atwood’s Orex and Crane,” pp. 158-179. “This chapter shows the nature of Orex and Crane to be a nature that is deeply influenced by ideas associated with wilderness. This conviction arises from its position in Margaret Atwood’s oeuvre as well as from the representations of nature in the text” (Author).

addresses such questions by describing the conceptual and linguistic underpinnings of narrative interpretation. Barbara Dancygier discusses literary texts as linguistic artifacts, describing the processes which drive the emergence of literary meaning. If a text means something to someone, she argues, there have to be linguistic phenomena that make it possible. Drawing on blending theory and construction grammar, the book focuses its linguistic lens on the concepts of the narrator and the story, and defines narrative viewpoint in a new way. The examples come from a wide spectrum of texts, primarily novels and drama, by authors such as William Shakespeare, Margaret Atwood, Philip Roth, Dave Eggers, Jan Potocki and Mikhail Bulgakov” (Publisher). Also available online from Ingram’s ery.

De CYKMAN, Avital Grubstein. “On the Field with Postmodern Feminism and Cat’s Eye: A Poststructuralist Literary Analysis of Cat’s Eye by Margaret Atwood.” *Margaret Atwood Studies* 6.1 (December 2012): 2-7. “I intend to apply a poststructuralist feminist literary approach to Cat’s Eye and produce meanings that privilege feminist interest in understanding and transforming power relations. Due to the limited scope of this work, it will focus on time and identity, psychoanalysis, gender representations, and otherness” (Author).

DICKSON, Jennifer Rain. “Recovering Elsewhere: The Postmodern Ecotopia.” M.A. thesis. State University of New York at Buffalo, 2012. 62 pp. “Postmodern and ecocritical theorists have long sought to stake a claim on Science Fiction texts. Ecologically-oriented science fiction utopias are fertile ground for both disciplinary fields, because they deal directly with the interpenetration of the social and the political through a genre-specific world-building process. World-building can serve as a window into human relations with other subjects and spaces. On some level, all theory is an investigation or interpretation of world-building practices. The way a text—and particularly a science fiction text—constructs its environments can give us insight into the relationships (and perceived relationships) between physical and social spaces. These relationships are often constructed in terms of boundaries and contacts—the relationship between characters and social groups and the space they inhabit, or fail to inhabit, and the way that these spaces and subjects mutually constitute one another. The malleability of social and power infrastructures in science fiction makes this particularly interesting, and opens up the texts to a variety of purposes and readings that touch on fundamental issues of subjectivity and environmental perception, responsibility, and interaction. Because their project is explicitly linked to the exploration of political and social problems, the science fiction utopia is an ideal genre for the application of both ecocritical and postmodern readings. For the purposes of this thesis, we will focus on two critical utopias/heterotopias—Ursula K. LeGuin’s *The Dispossessed* and Margaret Atwood’s *Oryx and Crake.* Both novels explicitly include ecology as central to their world-making and sociopolitical projects, and provide productive spaces for exploring the ways that ecocriticism / postmodernism / SF utopias work together” (Author). For more see *M/A* 51.03(E), June 2013.

DVORÁK, Marta. “Rejoiners in a Planetary Dialogue: J.M. Coetzee, Margaret Atwood, Lloyd Jones et al. in Dialogue with Absent Texts.” *CrossTalk: Canadian and Global Imaginaries in Dialogue.* Eds. Diana Brydon and Marta Dvork. Waterloo: Wilfrid Laurier University Press, 2012. 111-134. “This paper investigates in a global context a new form of hypertextual circulation that moves beyond intertext and transmogrifies into a new development of metafiction in mutation. It engages with the dynamics of planetary dialogism, focusing on configurations of motifs that have travelled across time and space” (Author).


EVANS, Taylor. “Genetic Engineering as Literary Praxis: a Study in Contemporary Literature.” M.A. thesis. University of Central Florida, 2012. 187 pp. “This thesis considers the understudied issue of genetic engineering as it has been deployed in the literature of the late 20th century. With reference to the concept of the enlightened gender hybridity of Cyborg theory and an eye to ecocritical implications, I read four texts: Joan Slonczewski’s 1986 science fiction novel *A Door Into Ocean,* Octavia Butler’s science fiction trilogy *Liðlíð’s Bórd*—originally released between 1987 and 1989 as *Xenogenesis*—Simon Mawer’s 1997 literary novel *Mendel’s Dwarf,* and the first two books in Margaret Atwood’s speculative fiction MaddAddam series: 2003’s *Oryx and Crake* and 2009’s *The Year Of The Flood.* I argue that the inclusion of genetic engineering has changed as the technology moves from science fiction to science fact, moving from the fantastic to the mundane. Throughout its recent literary history, genetic engineering has played a role in complicating questions of sexuality, patriarchy, and the division between
nature and culture. It has also come to represent a nexus of potential cultural change, one which stands to fulfill the dramatic hybridity Haraway rhapsodized in her ‘Cyborg Manifesto’ while also containing the potential to disrupt the ecocritical conversation by destroying what we used to understand as nature. Despite their four different takes on the issue, each of the texts I read offers a complex vision of utopian hopes and apocalyptic fears. They agree that, for better or for worse, genetic engineering is forever changing both our world and ourselves” (Author). Available from: http://etd.fcla.edu/CF/CFE0004373/Comleted_Thesis_-_Taylor_Evans.pdf (1 August 2013).

FAZLI, Roshanak and Ehsan HAFEZIKERMANI. “Power and Truth in Atwood’s The Blind Assassin.” Khazar Journal of Humanities and Social Sciences 15.4 (2012): 56-63. “The present paper explicates the power relations in the social and private networks of the characters’ lives in Margaret Atwood’s The Blind Assassin. Several groups of relationships are observed to demonstrate noticed and neglected power forces among men and women in the story. Thus the battleground is depicted and the domination of men over women will be rejected. Using Foucault’s ideas about power and truth, we try to display the conflict of all against all in the novel and likewise in the civilized society we live in” (Authors). Available from: http://jihss-khazar.org/wp-content/uploads/2012/12/5ci-megale-ehsan.pdf (1 August 2013).


FREW, Lee. “A Kinship with Othersness: Settler Subjectivity and the Image of the Wild Animal in Canadian Fiction in English.” Ph.D. diss. York University (Toronto), 2011. 325 pp. “This study examines the representation of wildlife in Canadian animal narratives in English... After a detailed theorization of the role of the image of the wild animal in Canadian animal narratives, this dissertation analyzes the genre-founding works of Charles G.D. Roberts and Ernest Thompson Seton from the turn of the twentieth century. Offering a biocentric corrective to scholarly work that interprets their literary animals as metaphors for humans, this dissertation argues that the image of the wild animal represents a radical alterity that must remain impervious to the taint of modernity for the purposes of settler indigenization. Furthermore, these works establish, as a convention of a fundamentally antimonodrome genre, six basic human figures whose relative possession of woodcraft knowledge and distance from commodity exchange structure their interaction with wild animals. This dissertation then surveys how this pattern continues in the postwar era by evaluating Fred Bodsworth’s Last of the Curlews (1954), Farley Mowat’s Never Cry Wolf (1963), and Marian Engel’s Bear (1976). After presenting a reading of Margaret Atwood’s recent novel Oryx and Crake (2003) to assess the continuing potency of the settler episteme, this study concludes by suggesting that the image of the wild animal can be productively evaluated in terms of Pauline Wakeham’s theory of taxidermy as a representational mode” (Author). For more see DAL-A 74.01(E), July 2013.

FUCHS, Mirjam. “Mind and Body at War: Mental Disorders, Female Bodies and Socio-Cultural Norms in Siri Hustvedt’s The Shaking Woman and Margaret Atwood’s The Edible Woman and Lady Oracle.” Lic. phil. thesis. University of Zürich, 2011. 84 pp.

FURUKAWA, Hiroko. “A Feminist Woman with a Given Female Language: A Contradictory Figure in the Japanese Translation of Margaret Atwood’s The Edible Woman.” Babel 58.2 (1 May 2012): 220-235. “When a female character’s speech is translated from English into Japanese, the femininity level of the character, as it is likely to be perceived by the reader, can be very different. This results from the explicit marking of femininity and masculinity in the Japanese language. The most striking feature is the use of sentence-final particles, and the speaker’s femininity or masculinity level is indicated by such particles, such as ‘wa’ or ‘no’... Thus, a female character in a novel can be constructed as strongly feminine or moderately feminine, or strongly or moderately masculine, by a sentence-final particle which usually comprises only one syllable” (Author). “The article analyzes
how the Japanese male translator Oura Akio interprets the language of the feminist character in Margaret Atwood's *The Edible Woman*... It examines the effect of the language of the feminist character from a reader-response theory and a relevance theory point of view, considering that she appears contradictorily obedient to the male-dominated idea because of her language use” (Journal).


GAULT, Cynthia. *National and Female Identity in Canadian Literature, 1965-1980: the Fiction of Margaret Laurence, Margaret Atwood, and Marian Engel*. Lewiston, New York: Mellen Press, 2012. See especially Chapter 2, “‘Good Christ, What is It?’: Margaret Atwood as Defensive,” pp. 117-180. “During the 1965-1980 era of second-wave feminism when women were organizing on the basis of what they had in common with each other as women, Atwood’s novels seemed to appeal to a sense of female universality.... Atwood was also considered important for her engagement with issues of national identity” (Author).

GAUTAM, Vijeta. “Female Self-Enslavement in Margaret Atwood’s *The Edible Woman*.” *Academic Research International* 2.1 (January 2012): 705-709. “This paper discusses a young woman’s rebellion against a modern, male-dominated world. Marian McAlpin, the protagonist of the novel, is shaped first by her parents’ plans for her future, then by her fiancé, Peter. She fears that Peter’s strong personality will obliterate her own fragile identity. The unconscious mind of Marian protests against the conventional female role that she is expected to enter by marrying Peter. As a matter of fact, Marian voluntarily gives up her position as a free and independent individual. She becomes symbolically an egg inside her shell and totally dependent on her future husband—an egg which is being eaten, a woman who is being consumed. While being consumed she is not able to consume, while being eaten she is not in the position to eat. She struggles to embrace normalcy, and she is often being pursued by it, so that the searcher becomes the victim of her own hopes, which seems to be an appropriate description of the situation Marian finds herself in. Because she has no clear concept of herself or her future and desperately wants to fit in, she is accustomed to giving people what they want. It is this tendency to be submissive to the demands of others which eventually causes her to accept the conventions of society. She has internalized the values of her culture to such an extent that she has become her own prison” (Author). Available from: http://www.savap.org.pk/journals/ARInt./Vol.2%281%29/2012%282.1-69%29.pdf (1 August 2013).


GIBERT, Teresa. “Margaret Atwood’s Art of Brevity: Metaphorical Conceptualization and Short Story Writing.” *Short Story Theories: A Twenty-First-Century Perspective*. Ed. Viorica Patea. Amsterdam; New York: Rodopi, 2012. 205-223. “A survey of the reception of Margaret Atwood’s poetry clearly demonstrates that since the beginning of her literary career she has been commended for the originality of her metaphors. The strikingly innovative metaphorical usage in her early novels has also provided the basis for much speculative comment, particularly about her choice of a central metaphor as a technical device around which to structure *The Edible Woman* (1969) and about the clusters of metaphors emphasizing the themes of *Surfacing* (1972), *Lady Oracle* (1976) and *Bodily Harm* (1981). Furthermore, recent critical discussions of her later novels have underscored how Atwood displays a pervasive tendency to frame her basic insights in metaphorical terms. The majority of her short stories, however, have received little scholarly scrutiny in this respect, even though they contain excellent examples of her subservice use of metaphorical conceptualization” (Author).

GLASER, Brigitte. “Women’s Art of Telling Li(v)Es. Female Artist Figures in Margaret Atwood’s *Alias Grace* and *The Blind Assassin*.” *Portraits of the Artist as a Young Thing in British, Irish and Canadian Fiction after 1945*. Eds. Anette Pankratz and Barbara Nalenz-Puschmann. Heidelberg: Universitätsverlag Winter, 2012. 91-111. (Vol. 81 of series Anglistik & Englischunterricht). “With the two award-winning novels *Alias Grace* (1996) and *The Blind Assassin* (2000) and two non-fictional texts, *In Search of Alias Grace* (1997) and *Negotiating with the Dead* (2002), Canadian novelist Margaret Atwood not only reached a new height in her creative output around the turn of the
century but also presented in these texts her thoughts on Canadian history and historiography, on the art of writing postmodernist fiction, and on women’s place in all of these. By looking back at two periods in history during which the loyalty of Canadians towards the British motherland was still strong, and at the same time alluding to subversive processes at work which suggest Canadian attempts to move towards a new sense of nationhood, Atwood participates in the postcolonial re-evaluation of the country’s past so prevalent in contemporary Canadian fiction. Since in each of the novels the primary figure associated with challenging tradition, the old class- and race-based hierarchies as well as patriarchal structures is a woman, Atwood is able to unite her postcolonial and her feminist interests” (Author).

GOLDMAN, Marlene. Dispossession: Haunting in Canadian Fiction. Montreal: McGill-Queen’s University Press, 2012. See especially Chapter 4, “Cloth Flowers that Bleed: Haunting, Hysteria, and Diaspora in Margaret Atwood’s Alias Grace,” pp. 149-185. “In this part on transnational haunting, I examine texts that highlight the connections between diasporic experiences, haunting, and possession. Generally speaking, the works of Urquart, Atwood, and Brand engage with a specific set of questions posed in the introduction: To what extent to ghosts signal anxieties associated with multiple and/or diasporic identities? What is the significance of haunting in women’s textual and artistic productions? Is haunting a response to classical conceptions of women’s uncanny propensity for hysteria? While all the works in this study implicitly or explicitly probe the links between haunting and women, Atwood’s fiction is famous for its gothic treatment of women’s historical and contemporary social roles....My analysis of Alias Grace aims to historically and geographically contextualize, and therefore repoliticize, the Gothic by demonstrating the connections in Atwood’s novel between haunting and hysteria and the physical and sexual abuse of racialized, working-class women in Upper Canadian Victorian society” (Author).


GUTIÉRREZ, Félix Martín. “Atwood bajo el signo de Penélope y sus esclavas.” Myth and Subversion in the Contemporary Novel. Eds. José-Manuel Losada-Goya and Marta Guirao Ochoa. Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2012. 239-251. In Spanish. “In spite of the burlesque style of The Penelopiad, described by Atwood as a piece of Cabaret, the questions posed by the choice of the maid and Odysseus’s silence force us to consider its moral resonance in Atwood’s literary mythology, enacted as a play where the search for the buried sources of guilt is based on revenge and betrayal. A rereading of The Penelopiad, of the role of choral interpellation, of the tension between Penelope and her twelve serving maids and of the classical myths underlying this story may provide some insights on the genealogy of historical responsibility. This story stages a world of female behaviour inevitably subjected to forms of suspicion and control. Not only does Odysseus’s return bring cruel punishment on the sacrificial victims, but Penelope herself exerts control over the maids and their suitors, while sharing Eurykleia’s plots. It is the imperative dialectics of ‘crime and punishment’ that fashions Penelope’s mythomorphic [sic] narrative” (Author).


HETTRICK, Kristen M. “Writing Illness: Tuberculosis and Cancer in European and North American Literature.” Ph.D. diss. Ohio State University, 2012. 363 pp. “This dissertation addresses the use of two of the great scourges in world history, tuberculosis and cancer, in the literary texts of North America and Europe. The focus of this work is on these two diseases due to their prominent status in the western world over the last several centuries. They also possess several significant commonalities: each has held the distinction of being one of the most feared diseases, each has been responsible for the deaths of countless people, and each has had a significant literary presence in Europe and North America. I first provide a chapter on each disease detailing its biological, medical, and social histories. Each chapter on the literary texts then includes discussions of noteworthy examples from a wide range of cultures in this investigation of each disease’s three primary manifestations in literature. The longer focused analyses of each paradigm concentrate on works from Germany and North America, as these literary traditions have produced particularly compelling works concerning
tuberculosis and cancer. These focused analyses concern use of tuberculosis in the texts of Erich Maria Remarque, Eugene O’Neill, and Thomas Mann, and the use of cancer in the works of Brigitte Reimann, Maxie Wander, Audre Lorde, Reynolds Price, Thomas Mann, Margaret Atwood, Margaret Edson, and Christa Wolf" (Author). For more see DAI-A 74.01(E), July 2013.

HILDEBRAND, Laura A. “Speculated Communities’ The Contemporary Canadian Speculative Fictions of Margaret Atwood, Nalo Hopkinson, and Larissa Lai.” M.A. thesis. University of Ottawa, 2012. 106 pp. “Speculative fiction is a genre that is gaining urgency in the contemporary Canadian literary scene as authors and readers become increasingly concerned with what it means to live in a nation implicated in globalization. This genre is useful because with it, authors can extrapolate from the present to explore what some of the long-term effects of globalization might be. This thesis specifically considers the long-term effects of globalization on communities, a theme that speculative fictions return to frequently. The selected speculative fictions engage with current theory on globalization and community in their explorations of how globalization might affect the types of communities that can be enacted. This thesis argues that these texts demonstrate how Michael Hardt and Antonio Negri’s notion of ‘cooperative autonomy’ can be uniquely cultivated in the conditions of globalization despite the fact that those conditions are characterized by the fragmentation of traditional forms of community” (Author). Focus on The Year of the Flood. Available from:

HO, Elizabeth. Neo-Victorianism and the Memory of Empire. London; New York: Continuum, 2012. See especially Chapter 3, “Neo-Victorianism South of Nowhere: Margaret Atwood’s Alias Grace,” pp. 81-111. “In this chapter I argue that the Victorian is deployed in Alias Grace to make visible the origins of the ‘we’ or, the hegemonic view of Canada as an ‘unmarked’ nation, to play on Grace’s surname, imagined as naturally white, male, Christian, middle and upper class, English-speaking, British, and more recently, Northern European in cultural heritage.... Reading Grace’s Irishness, class and gender, her problematic status as both a victim and a perpetrator, we can measure the ‘marks’ or contradictory projections of Anglo-Canadian identity.... Specifically, I argue that Alias Grace rewrites the foundational story of the Dominion of Canada in 1867 as the moment when Englishness and white Europaneesness became the unquestioned, natural, inevitable, outcome” (Author).


HOOGHEEM, 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 ecocritical interpretive paradigm, particularly with respect to religion” (Journal).


IRSHAD, Shaista and Niroj BANERJII. “Gender as a Social Construct in Margaret Atwood’s Oryx and Crake.” Academic Research International 2.2 (March 2012): 585-594. “The concept of gender came into common parlance during the early 1970s and is explained to be the feature of subjectivity. It explores that gender identity i.e. both masculinity and femininity is a product of social and cultural discourse which can be appropriated by the person of either gender, irrespective of their sexual identity. The arguments posed by eminent gender critics established that there are no behavioural patterns or traits that can be exclusively labeled as feminine or masculine. By uprooting the domain of gender from body gender, theorists shook the very foundation of patriarchy and masculinity as superior and women as inferior. Being a postmodern writer, Canadian author Margaret Atwood offers various ways, mediums, practices, patterns and norms of society and culture that lead to the conditioning of psyche of both men and women that result in the shaping and becoming of feminine and masculine gender identities. It is according to the cultural expectations and scripts of femininity and masculinity that both man and woman internalize and mould themselves according to the stereotypes available of each gender identity. Atwood deconstructs the binary of gender/sex in her novel Oryx and Crake and proves that traits known to be masculine can be displayed by women and vice versa. In this paper we will unearth and show that gender
identities are unstable and are constructed socially and culturally. We will also explore through both male and female characters how society and culture influence and mould the identities of men and women according to the constructed stereotypes of masculinity and femininity" (Author). Available from:
http://www.savap.org.pk/journals/ARInt/Vol2%282%29/2012%282%29.2-65%29.pdf (1 August 2013).

ISOM, Patrice Moehle. “The Female Hero’s Journey in Molly Gloss’s Wild Life, Margaret Atwood’s Surfacing, and Kate Chopin’s The Awakening.” M.A. thesis. California State University, Fresno, 2012. 127 pp. “In this thesis the author explores the hero’s journey as defined by Joseph Campbell and several other writers concerned with the quest of self-discovery. The author’s inquiry and argument pertain to the possibility that Campbell’s hero’s path might include women. The quest motif is applied to an examination of three literary works and their female protagonists’ spiritual journeys. Proceeding from the initiatory stage, through the slaying of dragons, and finally to transforming self-discovery, two women achieve individuation and return from their adventures while one does not” (Author).

JAMES, Jennifer N. “The Terms of Our Connection: Affiliation and Difference in the Post-1960 North American Novel.” Ph.D. diss. Columbia University, 2012. 293 pp. “In this dissertation, I consider a neglected legacy of the long 1960s (1959-1975): the struggle to form lasting connections across seemingly irreparable social divides. Through a comparative analysis of North American novels by James Baldwin, Toni Morrison, Margaret Atwood, Linda Hogan, Tim O’Brien and Susan Choi, I identify a common story their works all share: the narrative of affiliation. These novels of affiliation, I argue, represent the creation of lateral bonds of attachment among individuals of different races, ethnicities, genders, sexualities and classes. As a transgressive and unruly form of interpersonal relationship, affiliation works to bridge divisions by joining together the contradictory feelings of erotic desire and friendship. Defining an overlooked sub-genre of the post-1960 North American novel of development, this project illuminates the heterogeneous bonds of solidarity that undoubtedly arose during the sixties, yet have been continually silenced by national discourses of identity and multiculturalism. In the wake of neo-liberalism, 1960s collective projects for social change, including the New Left, the civil rights movement, Black Nationalism, feminism, and the Asian American movement, among others, appear historically and ideologically separate, and even antagonistic. In stark contrast, this dissertation illuminates the common ethics of affiliation that aligned these disparate movements and was built from collaborative, immanent and provisional attempts at repairing suffering and disparity. Positioned not within, but alongside the fraught history of the sixties, this project offers a new portrait of the adjacent, subterranean modes of experimental living that animated the era” (Author). For more see DAI-A 73.09(E), March 2013.

JIA, Qian. “Envisioning Alternative Interiors: Space and Ecology in Margaret Atwood’s Short Stories and Oryx and Crake.” M.Phil. thesis. University of Hong Kong, 2012. iii, 107 pp. “This thesis explores the ways Margaret Atwood represents, complicates, and seeks for alternative visions to the seemingly inescapable confinement in her four collections of short fiction published in different stages in her career and her 2003 dystopian novel Oryx and Crake. The recurrent formal pattern of the separation of the inside and the outside as well as the various ways offered to assure the sense of constraint in the stories are read metaphorically as the author’s ways of dealing with confinement in general. The diversity of situations unfolded under the general condition of entrapment in the stories questions the legitimacy of the crude division of duality, and the imaginative engagement with the predicament offers a variety of possibilities of negotiation within frames. I also discuss Atwood’s disfiguring of a specific conceptual frame that traps the mind, the monolithic notion of ‘the human’ that naturalizes humans as against nature, in the particular literary situations in her short stories, such as how the notion becomes confining, how to counteract its negative influence, and whether we can discard it completely. The insistence on the importance of specificity and the power of imagination unsettles the mechanistic ways of thinking, hinders the absolute legitimation of the concept of ‘the human,’ and forces the reader to notice the particularity in different relationships humans have with animals and nature as well as resist the tendency of generalization and negation. The thesis further analyzes the author’s critical reflection on imagination, the essential faculty we rely on to counter the confining reality and make changes, as shown in Oryx and Crake. Showing the complex relationships between imagination and reality, the author stresses their mutual influence and, more importantly, warns against the danger of crossing the boundary between the two. Further, building apparent connections between her dystopian society and the present world, the author reminds us to be cautious with our imaginative responses to the predicaments of the present society with regard to science, capital, and humanity that she dramatized in her envisioned future” (Author). Available from:
http://hub.hku.hk/handle/10722/174545 (1 August 2013).

JOHNSON, Tara J. “Women Oppress Women in Atwood’s Novel.” Women’s Issues in Margaret Atwood’s The
Handmaid’s Tale. Ed. David E. Nelson. Detroit; New York: Gale, 2012. 113-122. “As has been the case throughout history, the oppressed minority in *The Handmaid’s Tale* (in other words, all women) is controlled by a group drawn from its own ranks. This subgroup of the oppressed thus becomes vital to maintaining the status quo—possibly more so than their oppressors” (Editor). Originally published as “The Aunts as an Analysis of Feminine Power in Margaret Atwood’s *The Handmaid’s Tale.*” *Nebula: A Journal of Multidisciplinary Scholarship* 1.2 (September 2004): 68-77. Also available from: http://www.nobleworld.biz/images/Johnson.pdf (1 August 2013).

JOHNSTON Justin Omar. “The Prosthetic Novel and Posthuman Bodies: Biotechnology and Literature in the 21st Century.” Ph.D. diss. The University of Wisconsin—Madison, 2012. 195 pp. “The human clone, the animal-human hybrid, the toxic body, the human-machine hybrid: these biotechnologically transformed bodies proliferate in the novels of many contemporary, Anglophone writers. Like the biologists (Ian Wilmut, E.O. Wilson, Craig Venter), academics (Francis Fukuyama) and journalists (*The Economist* and *Time*) who’ve labeled the 21st century ‘the biotech century,’ several celebrated contemporary writers have also underscored biotech’s influence in their novels. Moving beyond the fear and excitement elicited by new developments in embryology, stem cell research and regenerative medicine, these novelists not only expose biotech’s roots in 20th-century biopolitics (Foucault, Agamben) but they also anticipate still emergent forms of biotechnological subjectivity. Kazuo Ishiguro’s *Never Let Me Go* (2005), Margaret Atwood’s *Oryx and Crake* (2003), Indra Sinha’s *Animal’s People* (2007), and Jeanette Winterson’s *The Stone Gods* (2007) all focus on the prosthetic quality of biotech to imagine four very different posthuman bodies. While these writers represent a range of Anglophone novelists with very different literary projects, they all locate the fleshly body as the prosthetic meeting place for biotechnology and political subjectivities. Taken together, I claim, these novels describe a prosthetic society where humanist institutions are challenged by new technologies of reproduction, mobility, kinship, and ecology” (Author). For more see *DAI-A* 73.09(E), March 2013. Available from: http://search.library.wisc.edu/catalog/ocn793519770 (1 August 2013).

KELLER, Wolfram. “Canadian Popular Classics: Recycling Homer’s *Odyssey* in Novels by Frederick Philip Grove, Robert Kroetsch and Margaret Atwood.” *RANAM: Recherches anglaises et nord-américaines* 45 (2012): 47-50. “This paper studies the hitherto underappreciated reception of the classics, specifically the reception of Homer’s *Odyssey*, in the works of three Canadian novelists: in Frederick Philip Grove’s *Over Prairie Trails* (1922) and *A Search for America* (1927), in Robert Kroetsch’s *The Studhorse Man* (1969), and Margaret Atwood’s *Penelopiad* (2005). The fictional engagement with the classics appears to follow a trajectory from imitation via quotation to parody that Walter Pache has ascertained already for Canadian poetry. This essay suggests that in the mentioned novels there is a concurrent, metafictional concern with the possibilities and pitfalls of popularizing the classics, with walking a tightrope between ‘popular’ and ‘serious’ cultures” (Author).

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KHALID, Saman and Irshad Ahmad TABASUM. “Atwood’s Duality of Poetic Vision.” *ELF Annual Research Journal* 14 (2012): 73-82. “Atwood is a writer who employs a deliberate duality in her poetic vision. In Atwood’s poetry duplicity is a device through which she ironically displays the paradoxical human condition. She intentionally uses doubled or twin images in order to deceive and explore the duplicity in life and art. In her poetry, binaries of head/bod, nature/nurture, etc. abound, but none of these polar opposites are ever preferred over the other. In fact these oppositions are resolved into wholes and a creative harmony is achieved. The article analyses Atwood’s duplicitous visions through her poetic sequence: *Journals of Susanna Moodie*, various Homeric models and a few extracts from *Selected Poems* (Authors). Available from: http://www.salu.edu.pk/publications/journals/ELF/cur/ELF_Vol-14_year_2012.pdf (1 August 2013).


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postmodernity, historiography, (post-) colonialism, and neo-Victorian studies” (Author).

KOLUMBAN, Kinga. “Constructing Community in Margaret Atwood’s The Year of the Flood.” Redefining Community in Intercultural Context. Ed. Adrian Lesenciu. Brasov, Romania: Academiei Fortelor Aeriene “Heni Coandă” 2011. 107-111. Paper delivered at conference held 16-18 June 2011. “Canadian writer Margaret Atwood has been just one among many novelists to mix a variety of genres in order to forge her narratives. Stretching the boundaries of fairytale and romance has made her works greatly favored candidates for analyses that have had a theoretical background in feminism or cultural studies. Her latest novel, The Year of the Flood, is a piece of science fiction, or as Atwood prefers to call it, ‘speculative fiction’ that explores some issues related to ways in which personal experience shapes the representations of a community and, subsequently, its ideology. The ‘end product,’ the text of the novel, takes shape through the highly personal narratives of Toby and Ren, two female members of a cult called the Gardeners, juxtaposed to sermons told by its leader, Adam One, and the religious hymns sung during their gatherings. The aim of the paper is to trace some of the dynamics that—just like the case of Atwood’s fictional cult—contribute to the power of a narrative” (Author).

KRAJEWSKA, Edyta. “Paths for Understanding ‘Kanata’ in Survival by Margaret Atwood.” (Re)Visions of History in Language and Fiction. Eds. Dorota Gutfeld, Monika Linke, and Agnieszka Sówinska. Newcastle upon Tyne: Cambridge Scholars, 2012. 97-115. “This article aims at a brief presentation of a book that added a few major lines to [the portrait of Canada] and of its author, who throughout the years, has probably become one of the trademarks of Canada” (Author).


LOPEZ, Maria J. “You Are One of Us: Communities of Marginality, Vulnerability, and Secrecy in Margaret Atwood’s Alias Grace.” English Studies in Canada 38.2 (June 2012): 157-177. “It is revealing that Margaret Atwood should have chosen for her 1996 novel the title of Alias Grace, which points to two central and interrelated aspects of this literary work. On the one hand, it indicates that the fictional world it denotes revolves around one individual, namely, the historical figure of Grace Marks, an Irish immigrant in Canada sentenced to life imprisonment after being convicted in 1843 for her involvement in the murder of her household employer, Thomas Kinnear, and of his housekeeper and lover, Nancy Montgomery. On the other hand, the introduction into the title of the term ‘alias’ suggests that in their search for the truth about Grace Marks, both readers and characters may be frustrated by their continuously encountering duplicity and falsity. This process takes place because Grace resists being comprehended by the knowledge and discourse of what I would like to call communities of power, namely, the scientific, religious, and legal communities and by the Foucauldian disciplinary system created by them. She belongs, on the contrary, to the marginal communities of immigrants, servants, and mad people, who share strong bonds of solidarity based upon vulnerability and secrecy and who challenge the rigidity of social categories, together with official middle- and upper-class constructions of national identity” (Author).

MacDONALD, Tanis. The Daughter’s Way: Canadian Women’s Paternal Elegies. Waterloo, Ontario: Wilfrid Laurier University Press, 2012. “The Daughter’s Way investigates negotiations of female subjectivity in twentieth-century Canadian women’s elegies with a special emphasis on the father’s death as a literary and political watershed” (Publisher). See especially Chapter 5, “Do What You are Good At: Margaret Atwood’s Authorizing Elegies,” pp. 127-149. “Margaret Atwood’s contributions to paternal elegies cannot be viewed as discrete from her contributions to Canadian literature and criticism, although it would be an error of equal magnitude to consider her paternal elegies from 1995’s Morning in the Burned House as nothing more than continuations of her elegiac narratives and tropes that she has been exploring as early as her first book, The Circle Game (1964)” (Author).


MARKS, Peter. “Pleeblands, Compounds and Paradise: Utopian and Dystopian Spaces in Oryx and Crake.” Literature
and Politics: Pushing the World in Certain Directions." Ed. Peter Marks. Newcastle upon Tyne, England: Cambridge Scholars, 2012. 214-224. “This chapter...[analyses] Margaret Atwood’s disturbing and beguiling ‘speculative fiction,’ Oryx and Crake, a novel that envisages a world in which all humans have been killed by the design of the eponymous Crake, who has also engineered an improved replacement species, the Crakers.... But what Crake imagines as a potentially utopian new world bears the traces of its dystopian conception and birth” (Author).


MERRIMAN, Ben. “The Handmaid’s Tale Addresses Sexism and Ignores Racism.” Women’s Issues in Margaret Atwood’s The Handmaid’s Tale. Ed. David E. Nelson. Detroit; New York: Gale, 2012. 42-45. “Atwood clearly borrows from the African American experience of slavery in framing the plight of the Handmaids. In doing so, she unintentionally creates a ‘politically hazardous fantasy’ in which white American women have suffered in a way that replicates that of African Americans. Merriman is concerned that such a fantasy might lead readers to incorrectly estimate the continuing importance of race in the United States” (Editor).

MORRISON, Sarah R. “The Allure of Romance from Harlequins to Margaret Atwood.” The Psychology of Love. Ed. Michele Antoinette Paludi. Vol. 4. 5-23. “This chapter examines current theories explaining women’s attachment to romance and psychological studies of women’s sexuality to consider their relevance to Margaret Atwood’s use of romance motifs and conventions. Atwood’s novels are recognized as displaying a concern with subjectivity, intersubjectivity, and the integration of identity, subjects that are argued by critics to be at play in the romance novel as a form. Atwood is most often seen, however, as condemning romance for its false promises and emphasizing its damaging effect upon women. This chapter asserts that the attitude toward romance in her novels is ambiguous and that her most recent novels, Oryx and Crake (2003) and The Year of the Flood (2009), the first two novels in a planned trilogy, mark a progression in her use of romance motifs and conventions. Although The Year of the Flood bears great similarities to her earlier works in its depiction of female characters who are deluded in their romantic expectations, its intersection with Oryx and Crake, which covers roughly the same time period and involves many of the same characters, counteracts that thematic vein to recuperate romance by eroding gender difference and emphasizing the similarities between romantic attachment and other affective bonds” (Author).

MURRAY, Sean. “The Pedagogical Potential of Margaret Atwood’s Speculative Fiction: Exploring Ecofeminism in the Classroom.” Environmentalism in the Realm of Science Fiction and Fantasy Literature. Ed. Chris Baratta. Newcastle upon Tyne, United Kingdom: Cambridge Scholars, 2012. 111-125. “I have the habit—some would say the annoying habit—of reading books mainly to determine their pedagogical value... In this essay after examining key ecofeminist moments from [The Handmaid’s Tale, Oryx and Crake and The Year of the Flood], I will discuss a number of specific debates Atwood’s work can generate in the classroom” (Author).

NAKAMURA, Asami. “Margaret Atwood’s The Handmaid’s Tale As a Multidimensional Critique of Rebellion.” Journal of American and Canadian Studies 30 (January 2012): 3-29. “The Handmaid’s Tale stands as a multidimensional critique about rebellion and victim-hood, in which readers are compelled to engage from every aspect. As the last word of the novel is ‘Are there any questions?’ the novel requires readers to formulate their own ‘questions’ in order to break the closed structure of the text and make space for a future which they have never seen before” (Author). Available from: http://www.info.sophia.ac.jp/amecana/J2/PDF/30-01/Margaret_Atwood%20s_the_Handmade_Tale.pdf (1 August 2013).

NAYAR, B. C. Anish Krishnan and J. G. DURESH. “Theorising Canadian Literature: a Reading of Margaret Atwood’s Survival.” Language in India 12.8 (August 2012): 131-144. “This paper is an attempt to establish Survival as a pioneer text in theorizing Canadian Literature. The paper is primarily expository in nature. It takes an argumentative turn towards the end to establish Atwood as a cardinal critic of Canadian Literature” (Authors). Available from: http://www.languageinindia.com/aug2012/anishtheorizingfinal.pdf (1 August 2013).


NEUMAN, Shirley. “The Handmaid’s Tale dramatizes the 1980s Antifeminist Backlash.” Women’s Issues in Margaret
Atwood's The Handmaid's Tale. Ed. David E. Nelson. Detroit; New York: Gale, 2012. 67-79. “Throughout the twentieth century, feminist movements made great gains in securing equal rights and social standing for American women. The fictional nation of Gilead is both a result of the backlash against these political gains and the solution to the social dangers that filled the void left when these movements lost momentum” (Editor). Originally published as “Just a Backlash: Margaret Atwood, Feminism, and The Handmaid's Tale.” University of Toronto Quarterly 75.3 (Summer 2006): 857-868.

NIKANDAM, Roya. “Undetermined Subjectivity through Unusual Performance.” Advances in Asian Social Science 1.1 (March 2012): 99-105. “This paper will works on Margaret Atwood, The Alias Grace. It will explore the subjectivity alongside the discussion of performativity of gender. In this paper, we ask how Butler’s idea on gender and identity can help us to understand that some legal actions produce the subject, the woman. It will explore that how the court fails to provides Grace with the opportunity to explain her perceived ‘grotesque’ behavior. By constructing Grace as a ‘grotesque woman’ the court at the same time bars Grace from explaining her ‘grotesque’ behavior. Thus, she is silenced or implicitly censored although Grace as a female gender constructs a new subjective performance and she achieves it though madness and memory [sic]” (Author). Available from: http://worldsciencepublisher.org/journals/index.php/AASS/article/view/140 (1 August 2012).

NIRANJANI, S. Ramya. “Self-Discovery through Nature in Margaret Atwood’s Surfacing.” Language in India 2.8 (August 2012): 195-203. “Destruction of land and environment and its consequences on living organisms is one of the modern problems that we are facing today. Eco-feminism derives an idea that all living organisms must be seen in relation to their natural surroundings. Margaret Atwood, a Canadian writer, has depicted the exploitation of nature and women in her novel Surfacing. The nameless protagonist or the narrator of the novel is an ecofeminist. The heroine goes to her birthplace in search of her lost father. She finds the place a ‘foreign territory.’ The heroine has deep sympathy towards nature. She finds that her birth place is being violated by Americans and Canadians in the name of civilization and this is leading to environmental degradation.” (Author). Available from: http://www.languageinindia.com/aug2012/niranjanisurfacingfinal.pdf (1 August 2013).

NISCHIK, Reingard M. “Crossing Borders in Margaret Atwood’s Cartoon Art.” Riding/Writing across Borders in North American Travelogues and Fiction. Ed. Waldemar Zacharasiewicz. Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2011. 241-257. “In quite a few of her comic strips, as in her writing, Atwood is concerned with border crossings. These border crossings in Atwood’s comics mainly concern the border between Canada and the United States. But she also examines border crossings within Canada between the English-speaking provinces and Quebec, and to a lesser extent between Canada and Europe. Her later comics also tackle long-distance travelling in general, always from the writer’s point of view. I would like to show how specific thematic purposes Atwood employs such border crossings in her comics and how her often overlooked cartoon art may be regarded as an integral part of her imaginative oeuvre that deserves greater attention, not least because it may serve as a graphic introduction to some of her major themes” (Author).


PAYAM, Roshanak Fazli and Ehsan HAFEZIKERMANI. “Power and Truth in Atwood’s The Blind Assassin.” Kharzar Journal of Humanities and Social Sciences 15.4 (2012): 56-63. “The present paper explicates the power relations in the social and private networks of the characters’ lives in Margaret Atwood’s The Blind Assassin. Several groups of relationships are observed to demonstrate noticed and neglected power forces among men and women in the story. Thus the battleground is depicted and the domination of men over women will be rejected. Using Foucault’s ideas about power and truth, we try to display the conflict of all against all in the novel and likewise in the civilized society we live in” (Authors). Available from: http://jihss-kharzar.org/wp-


POLLEY, Cristen. "Sweet Configurations: Feminine Figures and Culinary Creativity in _Chatelaine_ and Margaret Atwood's _The Edible Woman._" M.A. thesis. University of Saskatchewan, 2012. 100 pp. "My thesis focuses on the way in which a reading of _Chatelaine_, a Canadian women's magazine, between 1959-1969 informs an interpretation of Margaret Atwood's first published novel, _The Edible Woman_. The late 1950s and 1960s were a defining period for women, and this was reflected in _Chatelaine_. The notion that a domestic life was ideal for women was beginning to erode, as women entered the workplace in greater numbers. Firmly rooted in the reality of its time, _The Edible Woman_ expresses the effects of femininity in a state of flux. In this thesis, I focus on the novel's main character Marian who experiences a gradual crisis as she becomes aware of her future at a dead-end office job, as a wife, and likely as a mother. In the novel, the body becomes one of the primary sites through which the crisis of femininity is experienced. My thesis argues that _Chatelaine_’s pervasive diet and body image articles and advertisements expressed the fear of the potential for women’s bodies to grow and transform beyond their control, and that dieting was offered as a way to both confine and define the self. The tension between the civilized and the grotesque body evident in _Chatelaine_ finds fictional expression in the novel through the story of Marian as she becomes increasingly frightened of food and the female body. This thesis also explores baking content in the magazine as a means of interpreting Marian’s edible creation. In the magazine, the idea of a woman baking and serving a cake to a loved one is deeply tied to femininity. Atwood parodies this cultural construction of femininity in the final scenes of the novel. True to the realist genre, Atwood’s depiction of a young woman’s evasion of her own maturing body and her role in society do reflect the ideology of the times. Yet, Atwood blends realism with elements of the grotesque and gothic already present in popular culture in order to illuminate some of society’s more frightening or humorous beliefs” (Author). Available from: http://ecommons.usask.ca/bitstream/handle/10388/ETD-2012-06-305/POLLEY-THESIS.pdf?sequence=4 (1 August 2013).

PORDZIK, Ralph. "The Posthuman Future of Man: Anthropocentrism and the Other of Technology in Anglo-American Science Fiction." _Utopian Studies: Journal of the Society for Utopian Studies_ 23.1 (2012): 142-161. “Novels and short stories written since the last decades of the nineteenth century and employing discourses of technology have contributed to shaping the idea of the ‘posthuman condition’ in the West to such a degree that some critics already feel entitled to announce the Age of the Posthuman. This essay interrogates some of the embarrassingly quixotic proposals of posthumanism, taking H. G. Wells’s _Time Machine_ (1895), William Gibson’s _Neuromancer_ (1984), and Margaret Atwood’s _Oryx and Crake_ (2004) as paradigmatic texts exploring patterns of mutation, virtuality, and bioengineering. In their concern for the apocalyptic and their sometime depiction of the glorious moment of Herculean victory over classical ‘human’ man (or the ‘liberal subject’), these novels articulate the Western self’s undaunted desire for the perfect Other, implying critical and even ironic gestures that question the circulation of a ‘new’ human condition or the idea of absolute boundaries of the human” (Author).

POTOCCKI, Marcello. "Water in English Canadian Literature: Imagery and Appropriations." _Annales-Anali za istrske in mediteranske študije-series historia et sociologia_ 21.1 (2011): 19-30. “The author analyses some typical examples of water imagery in English Canadian literature, especially in the poetry of E. J. Pratt, A. Lampman, and Margaret Atwood, as well as in Atwood’s novel _Oryx and Crake_. In the selected cases, water is used as a hostile and static element; particularly in the description of ice and snow, water is seen to lose its dynamic quality, thus being deprived of its original vitality and fertility. Though hostility may lend itself to interpretations derived from Northrop Frye’s definition of the Canadian national myth, his definition must be taken with caution. As the example of Atwood’s poetry shows, the hostility of water may also be interpreted as the hostility of the Other and/or the unconscious” (Journal).

POURGHARIB, Behzad. "Margaret Atwood: Twenty-Five Years of Gothic Tales." _The Criterion: An International Journal in English_ 2.1 (April 2011): Online. 13 pp. “It may seem paradoxical that with all Margaret Atwood’s sex experiments with different narrative genres and her emphasis on women’s fictive autobiographies (life writing) that her novels have always contained prolonged negotiations with the dead. For her female protagonists, the personal quests have been haunted by ghostly voices and by efforts to unearth secrets repressed in their private lives or hidden in the collective social memory, while the novelist herself has returned again and again to traditional generic forms like Gothic romances, women’s popular romances, dystopias, historical novels (to

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name but a few), renovating old genres but always acknowledging those traditional frames of reference. Not ignoring the dead while writing about the living, indeed looking into the past in order to understand the present has been one of the most significant characteristics of Atwood’s novel writing career. Those imperatives would seem to be at the basis of the creative process for Atwood and for her heroines, and in this essay I shall focus on the ways that Atwood has resurrected and refashioned Gothic conventions over the past twenty-five years in four novels: Lady Oracle (1976), The Robber Bride (1993), Alias Grace (1996), and The Blind Assassin (2000). Looking into the changes over this period, we may observe Atwood’s shape-shifting capacities as she reworks the favorite techniques and motifs of Gothic haunting to construct postmodern contemporary texts which engage with shifts in cultural mythology, especially in relation to questions of femininity and feminism, but also in relation to shifts in Canada’s myths of nationhood and identity.” Available from: http://www.the-criterion.com/V2/n1/Behzad.pdf (1 August 2013).

PRILUTSKI, Katie. “Disciplining Gender: Margaret Atwood’s Dystopic Novels.” M.A. thesis. Villanova University, 2012. 85 pp. “Although most of Margaret Atwood’s works explore feminist themes, her dystopic novels in particular offer a unique lens to further understand and explore her ideas and in particular, the intersections between power and gender. Atwood’s own reflections on power relations bear an uncanny resemblance to Michel Foucault’s thoughts and analysis on the dynamics and implications of power, particularly in Discipline and Punish and The History of Sexuality Volume I. For example, Atwood claims: ‘power is our environment. We live surrounded by it; it pervades everything we are and do’... In his The History of Sexuality Volume I, Foucault asserts a similar argument and therefore both Atwood and Foucault describe power as ubiquitous. Three of Atwood’s dystopic novels, The Handmaid’s Tale, Oryx and Crake and The Year of The Flood, provide fertile ground for tracing the connections between Atwood’s and Foucault’s analyses of power, resistance, and identity” (Author). For more see MAI 51.04(Е), August 2013.

RASCHKE, Debrah. “Framed Identity: Finding Lucy in Atwood’s ‘Death by Landscape.’” Mosaic: a Journal for the Interdisciplinary Study of Literature 45.3 (September 2012): 65-80. “As the title of Atwood’s story makes clear, what is under scrutiny here is not nature, but landscape-nature represented. The question then becomes: How is it that landscape (representation) can kill? And that is how Lois’s paintings come into play” (Journal).

REDDY, P. Madhurima. “The Handmaid’s Tale: The Carving out of Feminist Space in Margaret Atwood’s Novel.” The Criterion: An International Journal in English 2.4 (December 2011): Online. 14 pp. “In Canada the modern feminist movement started in the early 1970s. It was an outgrowth of the women’s liberation movement of America of the late sixties. The women’s liberation movement in Canada showed women as a severely oppressed group. This movement, as in the USA, demanded equality for women in all social, economic, cultural, judicial, and sexual matters. The newly enlightened women launched a systematic campaign against economic discrimination, violence against women, and sexual ignominy. It is the patriarchal set up which reinforced the discriminatory treatment of women. Liz Stanley and Sue Wise observe that the essence of feminism is its idea about the personal, its insistence on the validity of women’s experience and ‘its argument that an understanding of women’s expression can be gained only through understanding and analysing everyday life, where oppression as well as everything else is grounded” (Author). Available from: http://www.the-criterion.com/V2/n4/Reddy.pdf (1 August 2013).

RENK, Kathleen J. Magic, Science and Empire in Postcolonial Literature: The Alchemical Literary Imagination. New York; London: Routledge, 2012. “This book examines the ways in which contemporary British and British postcolonial writers in the after-empire era draw connections between magic (defined here as Renaissance Hermetic philosophy) and science. Writers such as Tom Stoppard, Zadie Smith, and Margaret Atwood critique both imperial science, or science used in service to empire, and what Renk calls ‘imperial science,’ a distortion of rational science which denies that reality is holistic and claims that nature can and should be conquered. In warning of the dangers of imperial science, these writers restore the connection between magic and science as they examine major shifts in scientific thinking across the centuries. They reflect on the Copernican Revolution and the historic split between magic and science, scrutinize Darwinism, consider the relationship between Victorian science and pseudo-science, analyze twentieth-century Uncertainty theories, reject bio/genetic engineering, call for a new approach to science that reconnects science and art, and ultimately endeavor to bring an end to the imperial age. Overall, these writers forge a new discourse that merges science with the arts and emphasizes a holistic philosophy, a view shared by both Hermetic philosophy and recent scientific theories, such as chaos or complexity theory. Along with recent books that focus on the relationship between contemporary literature and science, this work focuses on contemporary British literature’s critique of science and the ways in which postcolonial literature addresses the relationship between magic, science, and empire”

ROSEN, Jeremy. “Minor Characters Have Their Day: the Politics and Popularization of a Contemporary Genre.” Ph.D. diss. University of Chicago, 2011. 268 pp. “This thesis asks the question: why have so many contemporary writers converted minor characters from canonical literary texts into their protagonists? Why has this previously unnoticed genre proven so appealing to figures as seemingly disparate as John Updike (Gertrude and Claudius) and Margaret Atwood (The Penelopiad), Alice Randall (The Wind Done Gone) and Gregory Maguire (Wicked)? And what can be learned from reading the transnational history of a genre that a narrower focus on individual, exemplary texts and authors tends to obscure? ‘Minor Characters Have Their Day’ argues that tracing the development of this flourishing genre illuminates the trajectory of left cultural politics of the last forty years—a trajectory in which the literary tradition evolves from an object of insurgent critique, to a microcosm of an inclusive pluralist polity, to a marketing vehicle for a multinational culture industry” (Author). For more see DA-1 A 72.09, March 2012.

ROYANIAN, Shamsoddin and Zeinab YAZDANI. “Metaphor of Body in Margaret Atwood’s The Edible Woman.” The Criterion: An International Journal in English 2.2 (September 2011): Online. 7 pp. “The Edible Woman was written in the 1960s, when the society was dominated by men. In this period of time, post-war feminist movements were trying to conquer the patriarchal model of family and femininity and to distance themselves from the position of consumers. Traditional gender roles such as mother, wife, housekeeper, or lover were improper for modern women. They looked for some options, but the only one which was delivered by the social system was a position of a worker stuck in a dead-end job. In the absence of any realistic possibilities to change their condition, women uttered their objections, frailty, and anxiety through their outlook toward food and, as a result, through their bodies. This condition led to the rise of feelings of frustration, anger, and unfulfillment among feminists. The novel’s publication coincided with the rise of the women’s movement in North America, but it is described by Atwood as ‘protofeminist’ because it was written in 1965 and thus anticipated feminism by several years. The female protagonist, Marian McAlpin struggles between the role that society has imposed upon her and her personal definition of self; and food becomes the symbol of that struggle and her eventual rebellion. Margaret Atwood employs an eating disorder in her novel The Edible Woman as a metaphor of a revolt and protest” (Author). Available from: http://www.thecriterion.com/V2/n3/Shamsoddin.pdf (1 August 2013).

SANFELICI, Aline de Mello. “Political Engagement in the Writings by Margaret Atwood and Dionne Brand.” Revista crítica cultural 6.1 (January-June 2011): 105-113. “This essay discusses poetic writings by Margaret Atwood and by Dionne Brand in relation to the theoretical writings by the same authors, aligned with other pertinent theoretical references, with the objective of demonstrating how Atwood and Brand produce works that are politically engaged. The central thesis is that the authors in debate denounce forms of violence and marginalization of subjects in processes of colonization and immigration, developing, in this way, writings that instead of silencing actually voice contemporary problems” (Author). Available from: http://linguagem.unisul.br/paginas/ensino/pos/linguagem/critica/0601/060108.pdf (1 August 2013).

SHECKELS, Theodore F. The Political in Margaret Atwood's Fiction: The Writing on the Wall of the Tent. Burlington, Vermont: Ashgate, 2012. x, 188 pp. “Suggesting that politics and power are at the center of Margaret Atwood's fiction, Theodore F. Sheckels examines Atwood's novels from The Edible Woman to The Year of the Flood. Whether her treatment is explicit as in Bodily Harm and The Handmaid’s Tale or by means of an exploration of interiority as in Cat’s Eye and The Robber Bride, Atwood’s persistent concern is with how the empowered act towards those who are constrained within the political, economic and social institutions that facilitate power dynamics. Sheckels identifies an increasing sophistication in Atwood’s exposition of power over time that is revealed in the later novels’ engagement with social class, postcolonialism, and a globalism that merges science and commerce as issues relevant to politics and power. Acknowledging that Atwood is not a political theorist but a novelist, Sheckels does not suggest that her work should be viewed as political commentary but rather as a creative treatment of the laudable but ultimately only partially successful ways in which women and other groups resist the constraints placed on them by institutionalized oppression” (Publisher) Contents: Preface; Introduction; Part 1: Exteriority (I); 1 The Edible Woman; 2 Surfacing; 3 Lady Oracle; 4 Life Before Man; Part 2: Politics Foregrounded; 5 Bodily Harm; Part 3: Interiority; 7 Cat’s Eye; 8 The Robber Bride; Part 4: Exteriority (II); 9 Alias Grace; 10 The Blind Assassin; 11 Oryx and Crake; 12 The Year of the Flood; 13 Atwood Overall; Works Cited;
Index. Also available as an ebook.

SNEGLGROVE, Christopher. "20th-Century Feminism: A Jungian Exploration of the Feminine Self." Ph.D. diss. Auburn University (Alabama), 2012. 200 pp. "The following work uses the theories and methods provided by Carl Jung as a way of analyzing works by three women authors: Virginia Woolf’s Orlando, Toni Morrison’s Beloved, and Margaret Atwood’s The Handmaid’s Tale. The primary Jungian notion featured is that of self-actualization, the process by which a person has achieved a sense of wholeness uniting their body and mind to the greater world. Specifically, I examine how the protagonists and antagonists of these texts complete their Jungian journey towards actualized wholeness. In order to do this, I focus greatly on Jung’s notion of archetypes, and how they either help or hinder the journey that these women are on. A large part of the analysis centers on how actualization might be defined in feminine terms, by women living in a world of patriarchal control. As such, this work continues the endeavors of other Post-Jungians to ‘rescue’ Jung from his own patriarchal leanings, using his otherwise egalitarian theories as a way of critiquing patriarchy and envisioning sexual equality. Jung, then, becomes an interesting bridge between first, second, and third-wave feminism, as well as a bridge between modernism and post-modernism. By analyzing these disparate female authors (divided by time, nationality, and race), it is my hope to provide a framework by which future feminist fiction and scholarship can be better understood within the context of eternal feminine archetypes” (Author). Available from: http://etd.auburn.edu/etd/handle/10415/3284 (1 August 2013).

SOMACARRERA, Pilar. "Witness Is What You Must Bear — Politics in Margaret Atwood’s Poetry." Literature for Our Times: Postcolonial Studies in the Twenty-First Century. Eds. Ranjini Mendis, Julie McGonegal, and Arun Mukherjee. Amsterdam, New York: Rodopi, 2012. 565-586. “Although critics have usually ignored the democratic-socialist content of Margaret Atwood’s writing, politics is essential to understand her career and works.... This essay aims at showing the development of her interest in political issues in her collections of poetry, from Power Politics to The Door, in order to demonstrate that she has always been involved in the defence of human rights and the denunciation of their violation.” (Author). The essay is a revised and expanded version, translated by the author, of her “Ser testigo es necesario: la poética de Margaret Atwood,” Asparka: Investigación feminista 18 (2007): 119-137.


STEUBER, Lindsay. “Jezebel’s: A Place for Conformity and Subversion.” M.A: A Feminist Journal Online 3.4 (March 2012): 17-36. “Dystopian novels such as George Orwell’s 1984 and Aldous Huxley’s Brave New World have the potential to cause panic and also provoke thought; moreover, dystopian novels pinpoint aspects of society that are unsuccessful and often beckon for change. One of the main components of dystopian novels is that they have a direct correlation to the events happening in society during the time of publication. Margaret Atwood’s novel, The Handmaid’s Tale, explores women’s position in the dystopian Gilead society and how power is stratified and managed. Much of what she delved into in her novel is a reflection of what was happening in the Women’s Rights movement of the 1970s and 1980s in the United States.... Atwood used The Handmaid’s Tale as a vehicle to provide commentary on how women were controlled in society through social customs, gender identity and binary sexuality groups” (Author). Available from: http://academinst.org/wp-content/uploads/2010/06/MP0304_02_Steuber_Atwood.pdf (1 August 2013).

STOWE, William W. “Crossing into Wilderness: Negotiating Borders in Margaret Atwood’s Surfacing and Linda Hogan’s Solar Storms.” Riding/Writing Across Borders in North American Travelogues and Fiction. Ed. Waldemar Zacharasiewicz. Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2011. 259-270. “Here I will focus on two feminist writers, Margaret Atwood and Linda Hogan, who appropriate what have often and, I think, erroneously been seen as masculine subjects and genres — wilderness adventure, the quest, the rite of passage — to explore the border between the human and the natural as a site of discovery for women” (Author).


a ‘genre’ author, Atwood is well known internationally—in the class-room, with critics, and among average readers—mostly because of her science fiction and fantasy novels” (Editor). Originally published as “Margaret Atwood.” *Dictionary of Literary Biography: Canadian Fantasy and Science-Fiction Writers* 252 (2001): 11-21.


VLASKOVIĆ, Biljana. “Margaret Atwood’s Surfacing: Quest for the Other, Finding the Self.” *Philologia: Naučno-stručni časopis za jezik, Književnost i Kulture / Scientific-Professional Journal for Language, Literature and Cultural Studies* 9 (2011): 101-110. “The paper examines Margaret Atwood’s novel Surfacing as her contribution to the understanding of the concept of Other, especially in relation to Canadian identity and feminine experience. The research is primarily focused on the psychoanalytical and philosophical background of the novel and discovers in it traces of Lacan’s, Lévinas’s and Hegel’s works on the idea of Other and otherness, as well as Husserl’s intersubjectivity, or the duality of Self and Other. The psychoanalytical and philosophical approach will show that Atwood portrayed her main character as having a doppelgänger/the Other in Canadian wilderness, a major symbol in Atwood’s works, and that the narrator of the novel must reconcile and in so doing reconnect with what was lost, i.e. the bond with Mother Nature, the foremost part of the characteristic Canadian signature” (Author).

WAGNER, Sven. *The Scientist as God: A Typological Study of a Literary Motif, 1818 to the Present*. Heidelberg: Universitätsverlag Winter, 2012. See especially Chapter 5, “A Combination of Tragedy, Comedy, and Theological Allegory: Margaret Atwood’s Creation of a New Type in Oryx and Crake,” pp. 163-195. “Anglophone literature abounds in novels and short stories that present the god-like scientist in a tragic light. It also comprises numerous mixed representations that combine tragic elements with theogico-allegorical or comic/satiric elements. Given this state of affairs, it was only a matter of time until a writer created such a complex hybrid that draws on all three traditions: tragedy, comedy/satire, and theological allegory. In writing Oryx and Crake, Margaret Atwood created such a complex hybrid” (Author).

WALTONEN, Karma. “‘Atwood’s View ... Is Crazy, but Very Possible’: Students Reading Oryx and Crake.” *Margaret Atwood Studies* 5:2 (April 2012): 16-35. “Many writers have noted Atwood’s activism and many have noted the way she challenges her readers. These two facets of Atwood’s writing have not been concretely identified in Atwood criticism, however. I hold that one of the functions of Atwood’s layered, challenging narratives is to train readers to read critically so they may be more critical citizens of the world.... I am concerned...with what I call ‘receptional fallacy’—the inherent problem that arises in assuming I understand how people read Atwood. To that end I decided to enter into a study of actual Atwood readers” (Author).

WANG, Fanghui. “Trapped and Silenced: Claustrophobic Fear in The Yellow Wallpaper and The Handmaid’s Tale.” *Studies in Literature and Language* 5.2 (2012): 10-15. “This paper is to explore women’s fear in the two renowned texts, The Yellow Wallpaper (1892) and The Handmaid’s Tale (1985), written respectively by Charlotte Perkins Gilman and Margaret Atwood. In the two texts, two protagonists, Jane and Offred, share the same fear of being governed and imprisoned by patriarchal authority, a claustrophobic fear of being cut off and segregated, which is mainly reflected in two aspects: trapped in the ‘room,’ and silenced voice. Their respective struggles and resistances would be analyzed as well” (Author).

WATKINS, Susan. “Future Shock: Rewriting the Apocalypse in Contemporary Women’s Fiction.” *LIT: Literature Interpretation Theory* 23.2 (2012): 119-137. “Recently, a number of contemporary women writers have published fictions of apocalypse, including Margaret Atwood (Oryx and Crake [2003] and its sequel The Year of the Flood [2009]), Jeannette Winterson (The Stone Gods [2007]), Doris Lessing (Mar a Dann [1999] and the sequel The Story of General Dann [2005]), Maggie Gee (The Ice People [2008] and The Flood [2005]), and Liz Jensen (The Rapture was a popular success in 2009). These novels have had a mixed reception, and reviews have revealed much about the prejudices of the literary establishment. Despite the long tradition of women’s speculative writing and the respectability of the literary tradition of apocalyptic writing, there still seems to be some question about whether women writers can move between these genres with the same success as men, for women’s writing within the genre is sometimes dismissed as preachy agitprop. This essay will examine what attracts these writers to the idea of apocalypse and explore what their apocalyptic narratives share. I argue that contemporary women writers offer a new intervention in the literature of apocalypse that has much to say about the important relationship between gender and the way we imagine the end of the world as we know it” (Author).


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82 pp. “The gendering of spaces stands as a crucial factor in constructing an intelligible body in contemporary society. The spatial dichotomy of public and private, workplace and domestic, has its gendered reference to how masculinity and femininity should perform in their lived space. In order to understand how a woman’s sense of dis/location in public and private spaces reflects her self-perception, this thesis, drawing on the approach of feminist geography, takes Margaret Atwood’s first novel, The Edible Woman (1969), as the text to discuss the gendering of spaces in post-war North American society” (Author).


“Margaret Atwood’s speculative fiction deals with profound contemporary social and moral issues... in her novels... Atwood presents us with futures that serve to dehumanize and thereby illuminate the present. Although they are seldom discussed by critics, and certainly not in any detail, Atwood’s speculative-fiction short stories perform the same function” (Author).


YAZDANI, Zeinab and L. DEVIKARANI. “Quest for Identity in Margaret Atwood’s Lady Oracle.” The Criterion: An International Journal in English 2.4 (December 2011). Online. 7 pp. “Lady Oracle is Margaret Atwood’s third novel which was written in the 1970s and it deals with the woman’s role and condition in a society which is dominated by men. The novel can be called a feminist study of how women have problems with self-definition in a male dominated society. Therefore, the novel discusses the problem of individuals and especially women who are forced to play predefined and fixed gender roles such as daughter, wife or mother and it shows the result of such oppression. So the effect of this problem is woman’s rebellion to beliefs, values and ideas dominating in society. Joan, like all the other characters in Margaret Atwood’s novels, starts a journey of realization for finding her true identity and during this quest she faces many difficulties, but at the end of her journey she emerges as an autonomous woman.” Available from: www.the-criterion.com/V2/n4/Zeinab.pdf (1 August 2013).

YORK, Lorraine. “I’ve ... Broken the Sound Barrier: Margaret Atwood’s Literary Celebrity and Popular Culture.” Margaret Atwood Studies 5.2 (April 2012): 3-10. “Loren Glass in his 2004 book on American literary celebrity, Authors Inc., ... concludes that ‘the relationship between literature and mass culture ... is one of dialogic interdependence and dialectical engagement, not opposition or mutual exclusion.’ In what follows, I will read Atwood’s forty-year relationship with popular culture, and her literary celebrity, as precisely this sort of ‘dialogic interdependence and dialectical engagement’” (Author).

Reviews of Atwood’s Books


Globe and Mail 10 March 2012: Section: Book Review: R18. By Aritha VAN HERK. (498 w.) “What makes this story so impressive is Atwood’s management of detail. She sets up a completely plausible universe, as seamless as a stocking, and shockingly believable. In fact, she is so good at imagining such a society that it’s obvious she’d make a great Minister of Protocol. Her wry humour (especially when it comes to chickens) is as formidable as ever, and as disquieting. How she manages to make so dark a world both comic and terrifying is truly remarkable, a measure of her unerring skill. And in keeping with her role as Canada’s Cassandra, Atwood cuts no corners in gesturing toward our need to be wary of those who would build more prisons, and those who believe that imprisonment is salubrious, or even a solution.”


Arts & Book Review 29 September 2012: Section: Books: 34. By Arifa AKBAR. (87 w.) “Atwood has long been accused of literary elitism for refusing to align herself with the SF brigade. This book, while being a
rejoinder to her critics, is much more than that . . . ."


Canberra Times (Australia) 4 February 2012: Section: A: 24. By Colin STEELE. (375 w.) “In Other Worlds is an informative insight into Atwood’s Utopian [sic] novels and her ‘tangled personal history’ with SF which should appeal to all readers, regardless of genre.”

Evening Standard (London) 11 October 2012: Section: Feat: 49. By William LEITH. (330 w.) “She gets close to a definition of sci-fi. ‘It’s what you definitely would not meet walking along the street that makes the grade,’ she says. ‘Is Bruce Wayne gay?’ she asks. ‘Don’t even think about it’.”

The Guardian 20 October 2012: Section: Guardian Review Pages: 19. By Victoria SEGAL. (183 w.) “Like a giant-brained Martian with a probe, she tests the boundaries and definitions of the genre, arguing that the coordinates for ‘Planet X’ are nearer than we might think.”

Independent on Sunday 14 October 2012: Section: Arts: 68. By Brandon ROPBISHAW. (143 w.) “Margaret Atwood has been an aficionado of science fiction all her reading and writing life as well as a practitioner of it in such novels as The Handmaid’s Tale—or at least, she is a practitioner of ‘speculative fiction,’ which she defines as stories about things that could happen but haven’t happened yet. Obviously the distinction isn’t hard and fast, and Atwood explores it in this engaging collection of literary essays, focusing on classic texts which one might not automatically think of as SF. Atwood explores it in this engaging collection of literary essays, focusing on classic texts which one might not automatically think of as SF. Atwood explores it in this engaging collection of literary essays, focusing on classic texts which one might not automatically think of as SF.”

Irish Times 29 September 2012: Section: Weekend: 13. By Pól Ó MUIRÍ. (171 w.) “Do not let the SF in the title confuse you: this is a book about science fiction, not Sinn Féin. That said, you might be surprised that the award-winning Canadian novelist Margaret Atwood deigns to take an interest in science fiction. It is a genre, after all, that is often not taken seriously as proper literature, though that may change after Atwood’s contribution . . . . Atwood offers insights into a vast range of literature and popular culture, and all done without bombast and with no little humour. Fascinating, as Mr. Spock might say.”

Los Angeles Review of Books 27 November 2011: Online. By John CLUTE. “What we don’t ever really get, though, is what the title promised us: an argument about SF and the human imagination. No reader of SF, no scholar immersed in the study of SF, would find much to grapple with in this book, beyond the squid-ink film-flam about squids in space that starts it off; and that is a joke long stale, an argument never made. Readers unversed in the long argument of SF should be warned that In Other Worlds does not present, or continue, or even show itself much aware, of that argument. Final recommendation, then: Cherripyick this bush, then amscry.” Available from: http://larviewofbooks.org/review/margaret-atwood-and-the-s-and-f-words (1 August 2013).

The Millions 19 January 2012: Online. By Vanessa BLAKESEE. (1,240 w.) “For as much as it is an in-depth study into this category of literature and how it came to be, In Other Worlds is very much a narrative of Atwood’s curiosities as a young reader and, finally, a writer; that this personal thread is an ever-present but subly-woven component within these essays is worthwhile to note.” Available from: http://www.themillions.com/2012/01/a-journey-to-planet-x-margaret-atwoods-in-other-worlds.html (1 August 2013).

New York Review of Books 59.5 (22 March 2012): 39-41. By Joyce Carol OATES. “Margaret Atwood’s eclectic and engaging miscellany of essays, reviews, introductions, and ‘tributes’ is a literary memoir tracing the myriad links between science fiction and literature, and relating both to those archetypal forms and structures so famously anatomized by her University of Toronto professor Northrop Frye in The Anatomy of Criticism (1957). It is simultaneously a self-portrait of the artist as an inquisitive, questing, impressionable, and avid reader since childhood of a dazzling variety of popular and esoteric entertainments.”

Stratford Gazette 22 February 2012: Section: News: 1. By Shauna THOMAS. (455 w.) “For all her gleefully evil snarkiness, it’s obvious that Atwood loves SF, and that she’s been much inspired by the genre and its tropes since childhood. She’s a fan, she wants you to be a fan, and she thinks SF does essential work in our cultural imagination. This book is a must-read for confirmed SF geeks, especially ones who love Atwood.”

Straits Times (Singapore) 5 February 2012: Section: Lifestyle: s.p. By Clarissa OON. (325 w.) “Literary buffs and lovers of speculative fiction will find it impossible to dislike this collection of essays by Atwood, one of the most compelling practitioners of the genre with her acclaimed novels such as The Handmaid’s Tale (1985) and Oryx and Crake (2003). Yet, it is also hard to love unequivocally this mixed bag ruminaton on the human impulse to create otherworldly narratives.” Available from Lexis-Nexis.

Style 46.2 (Summer 2012): 264-266. By David SEED. (953 w.) “Apart from offering constantly thoughtful
insights into the nature of SF, In Other Worlds also gives us fascinating glimpses of Atwood’s own fiction.”

The Telegraph (London) 7 January 2012: Section: Review: 28-29. By Kevin BARRY. (594 w.) “The three central essays delve expertly and with vim into the origins of sci-fi, its lingering appeal and Atwood’s adventures in the trade. Her tendency is towards the yin and yang of the dystopic and the utopic, and her work has a spooky prescience: the mutant meat she invented for Oryx and Crake, the wonderfully named ‘Chickie Nobs,’ is now a labgrown reality, and will doubtless appear soon in a frozen foods aisle near you (just up from the Turkey Twizzlers).”

Utopian Studies 23.1 (January 2012): 290-294. By Daniel LU克斯. (1493 w.) “In Other Worlds looks clearly and elegantly back into dystopia’s literary pasts, but unfortunately not always as thrillingly into either its presents or its futures, as the dystopian fiction that has made and continues to make Margaret Atwood a major contemporary literary force, between this world and others.”

Wandering Wenda and the Widow Wallop’s Wunderground Washery. Toronto: McArthur & Co., 2011. CM: an Electronic Reviewing Journal of Canadian Materials for Young People 18.19 (Jan 20, 2012): Online. By Inderjit DEOGUN. (316 w.) “Award-winning author Margaret Atwood is at it again. Wandering Wenda offers young readers a whimsical story about a girl searching for her missing parents. Atwood’s use of alliteration is an absolute delight. The playful nature of the text will captivate readers right from the beginning. They are sure to devour this tale just to see if the wordplay lasts until the very end.” Available from http://umanitoba.ca/outreach/cm/vol18/no19/wanderingwenda.html (1 August 2013).

Reviews of Adaptations of Atwood’s Work


Journal of the Society for American Music. 6.1 (February 2012): 133-135. By Stephanie TINGLER. “In 2004, while Atwood served as visiting professor at Syracuse University, faculty member and soprano Eileen Strempel recognized the potential of the author’s poetry for musical setting. With the author’s consent, Strempel resolved to commission works by leading female composers that would give Atwood’s extraordinary words, images, and ideas greater representation in the art song repertoire.... (In)Habitation: Musical Settings of Margaret Atwood Poetry by American Women Composers is a fitting testament to this rewarding collaboration between author, composers, and performing artists.”

The Penelopiad [the Play]. London: Faber & Faber, 2007. As performed at the Buddies in Bad Times Theatre, Toronto.

Globe and Mail 14 January 2012: Section: Weekend Review: R9. By J. Kelly NESTRUCK. (646 w.) “Penelope may have spent the last few millennia pacing the gloomy halls of Hades, but she still knows how to make an entrance. In Kelly Thornton’s mostly magical production of The Penelopiad, she arrives on stage in the formidable form of Megan Follows in a flood of light and sound and floating upon a carpet of white smoke. After ironically striking a few of her famous feminine poses from classical sculpture and painting, Penelope delivers the deliciously dry first line Margaret Atwood has given her: ‘Now that I’m dead, I know everything’.... In its premiere at the National Arts Centre and the Royal Shakespeare Company in 2007, The Penelopiad clocked in at about 100 minutes with no intermission; here it runs about 2½ hours with one. It hasn’t quite found its flow yet; it feels chunky and, in the second a half, sluggish. Even Follows’s performance—superb in slices—lacks a sense of a complete arc, diminishing the play’s full dramatic and emotional impact. Nevertheless, with a cast with this concentration of talent, this premiere of Atwood’s play in her hometown still feels like a theatrical event not to be missed.”

National Post 17 January 2012: Section: Arts & Life: A14. By Robert CUSHMAN. (903 w.) “It is to marvel: A few years ago, and with much fanfare, a stage version of Margaret Atwood’s The Penelopiad was jointly mounted by our National Arts Centre and Britain’s Royal Shakespeare Company and proved stodgy and dull. Nightwood Theatre now addresses the same material and comes up with a show that’s vibrant, moving and darkly, explosively funny. Some of the difference can be traced to the adaptation, which is credited to Atwood alone, and which seems to hew closer to the letter of her original than did its predecessor....”

Toronto Star 13 January 2012: Section: Entertainment: E8. By Richard OUZOUNIAN. (512 w.) “The Penelopiad is a major work, given a major production, and it deserves the attention of anyone who wants to see just how great a piece of Canadian theatre can be.”
Payback: Some Debts Can’t Be Paid With Money. [Ottawa]: National Film Board of Canada, 2012. Directed by Jennifer Baichwal; Produced by Ravida Dut; Written by Jennifer Baichwal; Margaret Atwood (original book, Payback: Debt and the Shadow Side of Wealth); Music by Martin Tielli; Cinematography by Nicholas de Pencier; Distributed by Zeitgeist Films and Mongrel Media (Canada). 86 mins.

Calgary Herald (Alberta) 18 May 2012: Section: Friday Movies: C2. By Katherine MONK. (521 w.) “At some level, it feels good to watch the bad guy get his just desserts. Yet, somewhere deeper, we know this fleeting pleasure is hollow, and can’t possibly satisfy our profound hunger for genuine justice. A debt remains. This largely intangible emotional, ‘moral,’ space is difficult to grasp, but it’s given full-frame exposure in Jennifer Baichwal’s latest documentary, Payback.” Also published in Edmonton Journal 27 April 2012: Section: Friday Movies: C2; Ottawa Citizen 20 April 2012: Section: Movies: E3; Times Colonist (Victoria, British Columbia) 24 March 2012: Section: Arts: D2; Vancouver Province (British Columbia) 23 March 2012: Section: E-Movies: B2; Vancouver Sun (British Columbia) 23 March 2012: Section: Movies: D4.

Daily Variety 315.18 (26 April 2012): 22. By Rob NELSON. (168 w.) “Using universally held notions of debt to make intellectual and philosophical connections across the globe, some of them profound, Payback is a rarefied conceptual docu that will appeal to a limited but highly appreciative audience.”

The Gazette (Montreal) 16 March 2012: Section: Movies: C4. By T’Cha DUNLEVY. (524 w.) “With help from several intellectuals, Baichwal weaves from the personal to the political and back. Footage of Atwood at home and giving lectures on the topic anchor the story into a cohesive framework. Atwood returns time and again to Charles Dickens’s character Scrooge, who embodied the conflict between money and morality as it relates to personal accountability. Ultimately, she reimagines him in the present day, redefining the very concept of debt—which is what Baichwal’s film so eloquently invites us to do.”

Globe and Mail 16 March 2012: Section: Globe Review: R6. By Rick GROEN. (661 w.) “Payback is nothing if not brave. It’s a documentary attempt to give concrete shape to an abstract discussion, using the medium of film to transplant a nuanced thesis—on the concept of debt—from its natural home on the printed page. There are two ways of doing this, and, to her credit, director Jennifer Baichwal has resisted simply recruiting a bunch of talking heads to paraphrase the argument. Instead, she dramatizes the argument with specific cases, adding the visual and emotional elements that are the camera’s strength. Inevitably, perhaps, what gets lost in translation is the nuance, and the argument’s developing thread.... So, in its adopted home on the screen, the discussion acquires a new power in the imagery while sacrificing some of its overall clarity. Weighing the balance, we owe Jennifer Baichwal a debt, but not too large—the price of admission should cover it nicely.”

Library Journal 15 November 2012 (137.19): 53. By Lawrence MAXTED. “While the documentary raises important moral questions, it fails to do more than hint at the richness of Atwood’s written exploration of debt. Adding to the confusion, rather than introducing the four sections separately, Baichwal (the Director) cuts back and forth between each one and Atwood’s lectures, resulting in somewhat of a jumble and, ultimately, too little Atwood. Atwood’s penetrating book is highly recommended to all readers interested in the concept of debt. The documentary should be considered only as a supplement to the text.”

National Post 16 March 2012: Section: Post Movies: PM4. By Chris KNIGHT. (476 w.) “Baichwal’s documentary is a delicately thoughtful piece of filmmaking. I found myself wondering if debt is something into which we are born, and remembering J.F.K.’s ‘Ask not what your country can do for you’ speech. And I continue to chafe at the idea that you can run up a debt without realizing that you’re doing so. The camera spends a lot of time panning over the ruins of a 19th-century penitentiary, an evocative if not fully developed metaphor for debt. Perhaps the most thought-provoking comment is the one by Atwood that bookends the movie. Since debt is a social construction, she says, ‘how we think about it changes how it works.’ I walked away after 86 minutes feeling that the film owed me more—but that may have been precisely the point of the exercise. I was in its debt, and it in mine.”

New York Post 27 April 2012: 44. By MUSETTO. (180 w.) “The BP oil spill in the Gulf of Mexico and a blood feud in Albania don’t seem to have much in common, but both play key roles in the documentary Payback. Based on Margaret Atwood’s book of the same name, writer-director Jennifer Baichwal’s film explores the complex issue of debt, both moral and financial. This includes BP’s failure to deal with its environmental transgressions, and the years-long dispute between two poor rural clans that keeps the members of one family virtual prisoners in their own home. Also thrown into the mix are Conrad Black, the disgraced media mogul who went to prison for mail fraud, a tattooed Canadian man serving time for robbery, and abused migrant tomato pickers in Florida. All are subjects worthy of discussion, but tackling them in one film
disrupts the movie’s momentum and shortchanges viewers.”

New York Times 28 April 2012: Section: C. 6. By A.O. SCOTT. (664 w.) “Jennifer Baichwal’s documentary examines an Albanian blood feud, working conditions among Florida tomato pickers and the aftermath of the BP oil spill. Though it is often intriguing, the film does not quite provide the conceptual framework that would tie these phenomena together and is thus more impressionistic than analytical.”

Ottawa Citizen 19 April 2012: Section: Arts & Life: D13. By Andrea HOPKINS. (773 w.) “When director Jennifer Baichwal was asked to turn novelist Margaret Atwood’s book about debt into a documentary, she declined, scared the topic was about money. Three years later, film complete, she was terrified to show her literary hero the result. The Emmy-winning filmmaker needn’t have worried on either count. Atwood’s book Payback: Debt and the Shadow Side of Wealth is more about moral debt than financial, and Baichwal’s film of the same name clearly impressed the internationally renowned writer with its stories of a blood feud, a fieldworker crusade for better treatment, and a massive oil spill. ‘I think it is brilliant. A chapter-by-verse illustration of my book wouldn’t have been nearly as interesting,’ Atwood said in an interview.”

Screen International 21 January 2012. By ANON. (600 w.) “Rather than a conventional social issue chronicle, Payback picks and chooses from its anecdotes to prove a larger point about the way people owe—and are owed. It’s a testament to the filmmakers’ intelligence and abilities that by the end of the film, these dissimilar strands come together, to some extent, in a quietly moving finale that calls for more giving—and less debt.” Available from Lexis-Nexis.

Toronto Star 16 March 2012: Section: Entertainment: E1. By Linda BARNARD. (601 w.) “Jennifer Baichwal brings several of Atwood’s debt and repayment examples to the screen with her new documentary Payback. Baichwal (Manufactured Landscapes, Act of God) has chosen several of the more cinematic examples in Atwood’s book to shape into her documentary, which had its world premiere at Sundance in January. She accomplishes the task with mixed results.”

Winnipeg Free Press 27 April 2012: D6. By Randall KING. (561 w.) “Each of the illustrations is like a documentary unto itself, and Baichwal isn’t a sufficiently clever filmmaker to tie the ideas together in a cohesive way, even with the gifts of the hyper-articulate Atwood at her disposal. But cumulatively, the movie offers a thoughtful refutation of the kind of eye-for-an-eye justice we usually see in movies. Especially movies with titles like Payback.”


Star Phoenix (Saskatoon, Saskatchewan) 19 March 2012: Section: Arts & Life: B3. By Stephanie McKAY. (525 w.). “The latest offering from Live Five is a twisted and delicious comedy by Thigh High Theatre.... The cast of six young actors do a great job with the complicated play. There is a lot of dialogue and comic timing that takes just the right inflection.... Even though the play is set in the 1960s, Marian could be a modern girl wrestling with the same things. The dresses just happen to be a lot more fabulous and the misogyny a lot more extreme, even cartoonish. The Edible Woman is well-executed and very funny.”

Reviews of Books on Atwood


Canadian Literature 215 (Winter 2012): 153-154, 204. By Danette DiMARCO. (621 w.) “Bouson, who identifies Atwood as ‘part trickster, illusionist, and con artist’ and an ‘author-ethicist with a finely honed sense of moral responsibility,’ has selected essays of scope and depth that showcase the interesting interpretive possibilities available to readers engaging in close examinations of Atwood’s works. The essays—nested in a three-part structure with one section devoted to each novel—confirm Atwood’s ability ‘to teach and delight,’ for to [her] a text is “alive” if it can not only grow but “change” through its interactions with readers.... This volume, like the author it discusses, teaches and delights while contributing to Atwood scholarship.”


American Review of Canadian Studies 42.2 (2012): 300-302. By Charlotte TEMPLIN. “Heidi Slettedahl Macpherson’s clear and gracefully written Cambridge Introduction to Margaret Atwood will serve the student and the general reader as a useful and intelligent introduction to the work of this famous and widely admired Canadian author.”

McWILLIAMS, Ellen. Margaret Atwood and the Female Bildungsroman. Farnham, England; Burlington, VT: Ashgate,
2009.

*Études anglaises* 65.4 (2012): 500-503. By Jagna OLTARZEWSK. “I believe McWilliams’s book is a valuable addition to existing Atwood scholarship and students and scholars of her work will find much in it that is of use and interest. The reference to the unpublished manuscripts in the Margaret Atwood Collection is particularly welcome and sheds much light on Atwood’s development and McWilliams’s arguments. Her engagement with Atwood’s texts is never less than conscientious and imaginative.”


*Journal of Postcolonial Writing* 48.3 (2012): 332-333. Joel GWYNNE. “Reingard Nischik’s study is premised on an awareness of Atwood’s distinctive authorial identity. Nischik sees Atwood as a writer who experiments and excels across a plethora of genres, and evaluates her work by paying appropriately close attention to the author’s entire oeuvre, including poetry, the novel, short fiction, literary and cultural criticism, children’s literature, screenplays and even cartoons. Her rationale for this even spread is that ‘one would be hard put to argue that [Atwood] excels more in one literary genre than another, implying that the author’s supreme artistry ensures success in all genres. While this is a highly subjective evaluation, and of course not supported by the fact that Atwood is most commercially successful as a novelist, it is nevertheless a relief to read a monograph that interprets her previously neglected work as achievements that are as critically important as her novels…. Yet the monograph does have the occasional and surprising conceptual omission…. Nischik’s discussion predominantly disregards the author’s engagement with feminist backlash culture that emerged in the post-feminist rhetoric of the 1980s and beyond. ‘Post-feminism’ does not even make an appearance in the index of the book, and there is no discussion of how Atwood engages with discourses that document the aftermath of the women’s liberation movement.”


*Margaret Atwood Studies* 6.1 (December 2012): 63-64. By Denise Du VERNAY. “The most ambitious single book on Atwood yet…. Checkels’s user-friendly organization will delight researchers and scholars concerned only with certain characters or books, and while the book does refer to earlier chapters, a cover-to-cover reading is not necessary for comprehension… [It is] a valuable resource for any serious Atwood scholar and a necessary addition to academic libraries.”

*Reference and Research Book News* 27.5 (Oct 2012). By ANON. (207 w). “For readers with a strong interest in Atwood the writer, this book may provide a more accessible look at critical theory, and for readers whose interest in Atwood is strongly theoretical, this book may provide a more accessible look at traditional literary scholarship.”