

## Annual Atwood Bibliography 2014

### Ashley Thomson and Shoshannah Ganz

This year's bibliography, like its predecessors, is comprehensive but not complete. References that we have uncovered—almost always theses and dissertations—that are not available even through interlibrary loan, have not been included. On the other hand, citations from past years that were missed in earlier bibliographies appear in this one so long as they are accessible.

Those who would like to examine earlier bibliographies may now access them full-text, starting in 2007 in Laurentian University's Institutional Repository, in the Library and Archives section <https://zone.biblio.laurentian.ca/dspace/?locale=en>. In 2014, the Society also began to make these bibliographies available on its own site, starting with the 2013 bibliography.

Users will also note a significant number of links to the full-text of items referenced here. That said—and particularly in the case of Atwood's commentary and opinion pieces—the bibliography reproduces much (if not all) of what is available on-line since what is accessible now may not be obtainable in the future.

There has been one small change in the format this year—rather than include theses and dissertations with other scholarly works, these have been assigned their own sub-section, leaving Books and Articles as the first sub-section.

There has also been a change in editing practice—instead of copying and pasting authors' abstracts, we have modified some to ensure greater clarity.<sup>7</sup>

There are a number of people to thank starting with Desmond Maley, librarian at Laurentian University. Thanks as well to Lina Y. Beaulieu and Dorothy Robb 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 2015 edition be sent to [athomson@laurentian.ca](mailto:athomson@laurentian.ca) or [shganz@grenfell.mun.ca](mailto:shganz@grenfell.mun.ca).

### Atwood's Works

"Aflame." *Kwe: Standing With Our Sisters*. Ed. Joseph Boyden. Online ed. Penguin Canada, 2014. Poem. Part of a new anthology intended to raise awareness about the crisis facing Canada's aboriginal women. Billed a "call to action" to demand justice for more than 1,200 murdered and missing indigenous women, *Kwe* means woman in Ojibwe. More specifically, *kwe* means life-giver or life-carrier in Anishinaabemowin, the Ojibwe language. It is a pure word, one that speaks powerfully of women's place at the heart of all our First Nations. Other than "Aflame," the back of the book also features two other poems, "The Dear Ones" and "Passports" (see below).

"Afterword." *We Wasn't Pals: Canadian Poetry and Prose of the First World War*. Eds. Bruce Meyer and Barry Callaghan. New ed. Holstein (Ontario): Exile Editions, 2014. 231-236. A riff on "In

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<sup>7</sup> MAS Editor Note: I have not standardized spelling or punctuation across in the quotes.

Flanders Fields.”

*Alias Grace* [Sound Recording]. Read by Shelley Thompson. Tullamarine (Victoria, Australia): Bolinda Audio, 2014. 1 audio disc (MP3 CD) (15 hr., 54 min.)

*L'Altro Inizio*. Milano: Ponte alle Grazie, 2014. Italian translation of *MaddAddam* by Francesco Bruno.

“Apocalypse Not Now.” *Financial Times* (London) 22 March 2014: 2. Margaret Atwood on why readers and writers are so fixated with dystopic visions. Excerpt:

Still thou art blest, compar'd wi' me!

The present only toucheth thee:

But, och! I backward cast my e'e,

On prospects drear!

An' forward, tho' I canna see,

I guess an' fear!

—Robert Burns, “To A Mouse.”

There seems to be a tidal wave of bleak futures hitting us right now. “Dystopia” has become a common noun: “Where can I get a decent dystopia?” hopeful readers enquire, as if searching for a pair of socks. By “dystopia” they don't mean a dictatorial future society but any kind of future that is unpleasant, whether it contains an organised society or not. There's a wide range of dystopias, so defined, on offer of late—everything from the walking dead to the cindery Road—but then, there has been for a while. Remember the Pod People? Remember *1984*? Remember *On the Beach* and Riddley Walker? Remember, for that matter, *The Purple Cloud*, not to mention *The Iron Heel*?

But it's the recent crop that engages our attention. Why, I am often asked, are young people so keen on writing and reading fictions about gloomy futures? I suppose the short answer would be “Ask them”, as I am not currently among their number. But I've heard various theories. Economic conditions aren't so good for the young, job prospects being what they are, and economic inequality being on the increase. In the 1950s, children could expect to do better than their parents, and were fairly certain of having a job. But the old idea that those who worked hard would inevitably be rewarded has gone out the window, so the allure of zombiehood—no past, no future, no brain, no pain, no mortgage has therefore increased.

And therefore also, fictions that offer more action than the receiving of job-application rejections appeal. Frequently, the protagonists must battle for survival—whether against a horde of ambling corpses and/or the fallout from societal breakdown, which usually includes a few marauding gangs of cannibalistic warlord baddies (as it would). There's a noteworthy absence of functioning grocery shops in these futures, coupled with the wish that one had, earlier, learned a few useful skills such as how to kill, skin and cook a squirrel, rather than just lolling around reading dystopias. Perhaps such fictions act as a form of self-testing: in a crisis like this, how would I do? (Realistically: not very well.)

Dim economic prospects aside, the young are also faced with a long-term outlook for the planet that's not being painted in rosy terms. Not being able to get a job is one thing but not being able to breathe is another; and that would indeed be the result were high global temperatures and pollution to kill the oceans, which make 60-80 per cent of the oxygen in the air. The lack of will on the part of political leaders has not escaped notice, nor has the resolute head-in-the-sandism so heavily promoted by large economic interests. Why is it that those at the top of the heap persist in believing that there will be a special lifeboat reserved just for them? If the planet dies, all die: such are the laws of chemistry and physics. No wonder the young opt for fictions about dilapidated futures: at least there are still people in them, however badly dressed.

Some of the recent dystopias are fanciful entertainment, or so we trust—no, the Zombie Apocalypse is not right around the corner. Some, on the other hand, give more realistic cause for alarm—yes, climate change does appear to be happening, and faster than predicted. This has given rise to a new category of fictions now lumped under “cli-fi”, but including both fanciful entertainment—no, the world is unlikely to be entirely covered in ice and/or water any time soon—and more possible scenarios. (You'll notice I don't mention any of these more

possible scenarios, “possibility” having become a controversial term: one person’s possibility is another’s raving-lunatic nightmare, judging from the yelling that goes on in the Comments sections of newspapers.)

Do these scary fictional futures perform a more serious function? Or are they something we can’t help producing, since we are by nature future oriented? The genetic anthropologists would have it that we’re hard-wired to be curious about what’s around the next corner, since it might be a saber-toothed tiger (danger) or a field greener than our own (food). Even memory, the brain folk are telling us, evolved not to help us recall the past, but to help us anticipate the future—it being more crucial to our own survival—so we’ve been working on short cuts to the future for millennia. Oracles, prophets and star-gazers have had a long run of it, and there’s a reason why tea-leaf and crystal ball readers, tarot experts, and newspaper horoscopes are still in business, not to mention weather forecasters and stock market analysts. People tend to remember predictions that come true, but they forget those that don’t, possibly because we long to believe that somebody, somewhere, has a better handle on the future that we do.

Futures that can be influenced by our own actions are essential to religions: behave properly and fortune follows, along with timbrels and flutes; step out of line and you’ll be trodden like a grape in the great winepress of the Lord. Predictions of perfect happiness to come have been with us as far back as the Book of Revelations, but so have predictions about the end of the world. Indeed, the two are often combined: first the catastrophe, then the new beginning. In these eschatologies, we never see the absolute end of everyone human: religions seem unable to imagine a future that does not somehow include us, whereas scientific projections seem to have no difficulty with erasing us from the record of life as if we were a smudge. (Helpful hint for prospective religion-founders: unless a religion offers a future that contains a back door out of mortality, or, at the very least, prosperity on earth for us and our numerous descendants, it’s unlikely to have a lot of adherents.)

The construction of complex story-lines that reach far back into time and also far forward into it is uniquely human. Evolutionary theory suggests that we selected for storytelling in the Pleistocene: if you can tell the kids a story about how Fred got eaten by a crocodile, they don’t have to discover the child-eating propensities of crocodiles first-hand, and may live to pass on their DNA. Most human languages allow us to talk about far-back time and far-ahead time, and also conditional time. Fido the Dog can remember the past (he messed up the carpet, he got swatted for it)—and anticipate the future (he knows you’ll be home around 6 to dish out the dog food), but he’s unlikely to wonder where dogs came from in the first place, or what will happen to him after he dies. The conditional also may be beyond him: “Had Fido buried the bone in the backyard, he would have been able to find it again.” Thus, futures trading is unlikely to be done by Fido. Though sometimes you suspect it is. So, are our imagined futures an inevitable by-product of grammar—if you have a future tense, you’re impelled to create content for it? If we abolished the future tense, would we be happier? Perhaps, but we’d also be stupider. Unless we developed mechanisms other than language to communicate with our fellows—chemical signalling, for instance, used by ants—we’d be unable to plan, to choose between complex alternatives, and to act together to achieve a common goal.

Perhaps these fictions about the future—not the zombie can’t-happen ones, but the might-happen ones—function as blueprints. They allow us to sketch out how things could be, should we continue down an extension of the road we appear to be on, and therefore to decide whether that is the road we want to take.

Towards the end of his life, my father—a biologist—was increasingly pessimistic about the chances of the human race. “I’m glad I won’t be around for it,” he would say, “it” being the dismal future. My mother, on the other hand, said she wanted to stick around to the year 2000 to see what would happen, in view of the dire predictions. Midnight chimed. We set off a batch of fireworks, incinerating the weeds in the backyard by accident. My mother was pleased by this conflagration, because, although by this time she was almost blind, she could see it. That was it.

That’s how things go, with dire predictions. Most of us are like my mother: we want to

- wait and see. A lot of the time the dire predictions don't come true. Until they do.
- "The Art of Cooking and Serving." *The Stories That are Great Within Us*. Ed. Barry Callaghan. Holstein (Ontario): Exile Editions, 2013. 307-314. Short story. Reprinted from *Moral Disorder*, ©2006.
- L'Assassino Cieco*. Milano: Ponte alle Grazie, 2014. Italian translation of *The Blind Assassin* by Raffaella Belletti first published in 2001.
- "Aterrizajes en casa (1989)." *25 minutos en el futuro: nueva ciencia ficción norteamericana*. Eds. Pepe Rojo and Bernardo Fernández. Oaxaca de Juárez (Oaxaca, Mexico): CONACULTA, Dirección General de Publicaciones, 2014. 675-680. Spanish translation of "Homelanding" by José Rojo.
- "[Blurb]." *Fire in the Unnameable Country*. By Ghalib Islam. Toronto: Hamish Hamilton, an imprint of Penguin Canada Books, 2014. On the front cover Atwood writes: "The *1001 Nights* of its time—rooms opening into rooms, stories into stories, in the same literary mansion as Calvino, Burroughs, and other metafabulist satirists, horrifying, funny, written in a language all its own." Atwood, who normally does not blurb was the author's mentor in the University of Toronto's creative writing program: "I picked his manuscript to work with as he was obviously very original and talented and smart, and so it proved," she recalls in an email. "I did worry, however, that he was not eating or sleeping enough."
- "Bored." *Poems to Read Again and Again: A Selection of the Famous and Familiar*. Ed. Sarah Anne Stuart. New York: Bristol Park Books, 2014. 324-325. From *Morning in the Burned House*, ©1995.
- Cat's Eye*. [Sound Recording]. Read by Laurel Lefkow. Tullamarine (Victoria, Australia): Bolinda Audio, 2014. 1 audio disc (MP3 CD) (15 hr., 15 min.). Whilst earlier versions have been recorded by others, this is the first reading by Laurel Lefkow.
- The Circle Game*. Sydney (Australia): ReadHowYouWant Pty., Ltd., 2013. Originally published in 1966.
- [Commencement Address: University of Toronto, 1983]. Washington, D.C.: National Public Radio, 2014.  
Print reproduction. Available from <http://apps.npr.org/commencement/> (1 August 2015). "The Best Commencement Speeches, Ever," compiled by Jeremy Bowers et al.
- "Cord Blood Shouldn't Be a Private Matter." *Globe and Mail* 15 September 2014: A.13. Excerpt:  
This summer, for obscure reasons, I found myself taking a mandatory St. John Ambulance course in first aid and CPR. We practised on red plastic torsos with bald heads, and we did it very thoroughly. So if a red plastic torso gets into trouble and I am standing by, I'll be able to hobble over and provide help, because I know exactly what is required. Freak out! Throw up! Run around screaming! Faint!
- Just kidding. I'd call the paramedics, and then I'd keep that torso going (two breaths, 30 pushes, apply the electric shock paddles, apply them again and this time do it right, push the orange button), and then the paramedics would arrive looking very competent, and they'd take the red plastic torso to the hospital and have it restored to life in a jiffy. However, if that red plastic torso were a real human being, and if it were suffering from any disease that can be treated with stem cells, that human being might well be out of luck, no matter how good the paramedics and the doctors might be. Those treatable diseases include various leukemias and lymphomas, some kinds of anemia, certain inherited red cell and platelet abnormalities, and some bone marrow cancers and hard tumours. Doctors have developed treatments for these diseases, but in Canada, they are often unable to get the materials they need in time to be effective.
- Canada has a very diverse population: People have come here from all over the world, and there are many aboriginal groups. That means a great deal of genetic variation, and many blood types that are rare in Canada. Stem cells used to treat diseases have to be a match for the patient, or there will be a high risk of rejection. Only half of Canadian patients are able to find matching donors within the country. Another option for them is cord blood: the blood from umbilical cords, often wastefully discarded at birth, but rich in the precious stem cells doctors

need. Until very recently, all cord blood stem cells used in Canada were imported from banks located elsewhere, at a very high cost: an average of \$42,000 per unit, with two units required for an adult transplant. People with diseases treatable with stem cells had to wait a long time for donors, and even for cord blood. Many died needlessly. Until this year, Canada was the only country among Group of Seven nations that did not have a national public cord blood bank. That was shameful.

It does have one now, because Canadian Blood Services, a private charitable organization, launched an ambitious plan to build one, and governments pitched in. The goal is to reduce wait times, save lives and provide reliable material for Canadian researchers, using material that would otherwise be thrown away as “medical waste.” So far, Canadian Blood Services has raised three-quarters of the remaining \$12.5-million required. Even at that, Phase 1 is complete, and hospitals in Ottawa and Brampton have begun collecting. But the final quarter needs to be raised so the bank can expand in the West. Some may feel that private enterprise can take care of this need. Already, you can pay to store cord blood in for-profit banks. That’s fine for those who can afford it, but what about those who can’t? My grandfather was a doctor in rural Nova Scotia during the Depression, making winter house calls on a sleigh and delivering babies on kitchen tables. He treated many who had no money; they paid in chickens, when they could. Our public health service came into being from that background: Public health services should allow care for all, not just the privileged.

And so it should be with cord blood banks. I’m confident that, once they realize the need, Canadians will pitch in and get the bank completed. In an emergency, I and my red plastic torso training may be all that’s available, but let’s hope not. I didn’t learn how to do stem-cell transplants, so it would maybe be a good idea to support those who did. And to provide them with a bunch of stem cells, too, while we’re at it.

Available from <http://www.theglobeandmail.com/globe-debate/cord-blood-shouldnt-be-a-private-matter/article20584642/>. (1 August 2015).

- Dancing Girls*. [Sound Recording]. Read by Laurel Lefkow. Tullamarine (Victoria, Australia): Bolinda Audio, 2014. 1 audio disc (MP3 CD) (8 hr., 52 min.). The Lefkow version was originally published by BBC Audiobooks, 2010.
- Das Jahr Der Flut: Roman*. Berlin: Berlin Verlag Taschenbuch, 2014. German translation of *The Year of the Flood* by Monika Schmalz. Reprint of 2009 ed.
- Das Zelt: Geschichten*. München: eBook Berlin Verlag, 2014. German translation of *The Tent* by Malte Friedrich. The print ed. appeared in 2006.
- “The Dear Ones.” *Kwe: Standing With Our Sisters*. Ed. Joseph Boyden. Online ed. Penguin Canada, 2014. Poem. (One of three at back of book).
- “Death by Landscape.” *The Norton Anthology of English Literature: The Major Authors*. 9<sup>th</sup> ed. Vol. 2. New York: W.W. Norton, 2013. 1486-1498. Short story, originally published in *Wilderness Tips*, ©1991.
- “Death of a Young Son by Drowning.” *Poems to Read Again and Again: A Selection of the Famous and Familiar*. Ed. Sarah Anne Stuart. New York: Bristol Park Books, 2014. 325-327. From *The Journals of Susanna Moodie*, ©1976.
- Der Blinde Mörder: Roman*. Berlin: Berlin Verlag Taschenbuch, 2014. German translation of *The Blind Assassin* by Brigitte Walitzek first published in 2000.
- Die Geschichte Von Zeb*. Berlin: Berlin Verlag Taschenbuch, 2014. German translation of *MaddAddam* by Monika Schmalz.
- Die Tür: Gedichte*. Berlin: Berlin Verlag. 2014. German translation of *The Door* by Monika Baark. Also available online.
- The Door*. London: Virago, 2013. Reprint of 2007 ed.
- “Eating the Birds.” *The Stories That Are Great Within Us*. Ed. Barry Callaghan. Holstein (Ontario): Exile Editions, 2013. 261. (Very) short story. Reprinted from *The Tent*, ©2007.
- “Excerpts from *Payback*.” *American Artifacts: Phil Bergerson*. By Phil Bergerson. London (UK): Black Dog Publishing, 2014. 8-13. The excerpts were selected by Bergerson. The book itself “is a complex and poetic photographic portrait of America as it simmered its way through the first

decade of the twenty-first century. It reflects that span of years some have called the lost decade. This book is a personal exploration by an empathetic neighbour—the Canadian documentary photographer Phil Bergerson (Born Toronto, 1947). Much like the discovery process of the archaeologist, Bergerson describes his approach as sifting through the remains of a culture—sifting through the shards of artifacts left behind by a rushing humanity as it made its way through the streets of a tumultuous America. His book is a collection of these message shards—often ironic, sometimes full of pathos. All represent the concerns of a struggling humanity: their fears, desires, and hopes with many images vibrating between reality and metaphor. A variety of recurring themes are reflected in photographs of shop window displays, and in the objects and signs from the forgotten corners of hundreds of towns and cities he visited. In organising his 120 colour photographs to best portray the complexity of America, Bergerson turned to the art of sequencing as his primary expressive vehicle. Working in the sequencing traditions of Walker Evans, Robert Frank and Nathan Lyons, Bergerson has orchestrated the dynamic interplay between several themes to project their multi-layered meanings.” (Publisher).

“Evergreen, Ageless—and an Inspiration to All Writers: The Only Thing Small About Nadine Gordimer Was Her Size and Her Huge Literary Presence Will Be Missed, Writes Margaret Atwood.” *The Guardian* 15 July 2015 Section: Guardian Home Pages: 1. Excerpt:

Nadine Gordimer has died. It seems impossible—surely she was ageless, like one of those very old, tiny, trees in the Arctic, gnarled and tough as a nut, but nonetheless evergreen. Despite her minute size, she was a huge presence—a voice of rectitude that spoke above the political din, addressing itself to our common humanity. She was an inspiration to all writers facing seemingly insurmountable odds within their own societies or facing a choice between risky truth-telling and personal comfort. It’s difficult to imagine the history of the South African novel, indeed of the 20<sup>th</sup>-century political novel, without her.

She was born in 1923, began writing in her teens, and was thus 20 at the mid-point of the Second World War and 25 when South African apartheid was first instituted formally. The contradictions—the war fought on the side of the allies against Nazi racism, but then a racist system coming down like a clamp on South Africa—must have been especially galling to the young, politically aware writer that she was.

Her first published novel, *The Lying Days* (1953), already charts out the territory she was to explore throughout her life: the intersection of the personal and the political, and the way in which individual lives are bent out of shape by external forces.

Her two grandest and most complex works, *Burger’s Daughter* (1979) and *July’s People* (1981), were both written when she was in her 50s and had been engaged in the anti-apartheid movement for decades. Both were banned by the apartheid government, as she expected they would be. She knew by then that there were no clear-cut resolutions to unjust situations that have gone on for centuries: scar tissue runs deep, and the political freedom of one set of people is not necessarily going to mean happy times for all. Human beings are human: their motives are mixed, their actions often shoddy no matter what ideologies they purport to embrace, and hunger is an astonishing motivator of behaviour. In that respect, Gordimer the writer is entirely unsentimental. She doesn’t go in for heroes.

But underneath all her work is the question posed in Ursula K LeGuin’s well-known story “The Ones Who Walk Away From Omelas:” if you know that the beautiful manner of living you yourself enjoy is built on a foundation of misery deliberately imposed on innocents, can you in conscience do nothing? Her own answer was always no. Gordimer was the winner of many literary prizes, the Booker and the Nobel being the pinnacles. But artistic recognition was only one of the achievements that interested her, her role as witness in the fight against the injustices of apartheid weighing arguably at least as much. Oddly to some, Gordimer’s intense focus on human rights did not lead her to endorse feminism. Being against discrimination and segregation of all sorts, she could not bring herself to opt for remedial treatment for any one category of people. Thus she refused to accept the Orange prize, since, being a prize for women writers only, she saw it as excluding men. I once spoke with her on the subject, and she was clear: the issues of racial discrimination and freedom of expression were the most important

ones for her, so she would put her political energies there.

Her talent, her dedication, her fearlessness, her ferocity: what a large presence she has been, for almost a century; and how greatly her brave, incisive voice will be missed.

Available from <http://www.theguardian.com/books/2014/jul/14/nadine-gordimer-margaret-atwood-tribute>. (1 August 2015).

“[Foreword].” *Ghosts of Gone Birds: Resurrecting Lost Species Through Art*. By Chris Aldhous.

London: Bloomsbury, 2013. [v]. Excerpt: “To find so many creative people engaged with the subject of birds and the threat of extinction that faces so many of them today, it is truly inspiring. This magnificent show will reconnect us to the natural world, teach us about our past, and fuel our interest in saving what we are losing daily. See the show, love the show, add to the show and learn how to help.”

The show Atwood is referring to is the “Ghosts of Gone Birds” exhibition. The brief—given to 120 artists—was to produce a piece of work based loosely on one or more extinct birds, with proceeds from sales going to BirdLife International. The results exceeded the curator’s wildest dreams—the exhibition in London was a sensation, with the people involved representing a who’s who of British art—Sir Peter Blake, Ben Newman, Billy Childish—along with renowned bird artists such as Bruce Pearson and Carry Akroyd. Aldhous created a more permanent record with this book.

“Guest Contributions: Margaret Atwood.” *Writing Historical Fiction: A Writers’ and Artists’ Companion*. By Celia Brayfield and Duncan Sprott. London, New York: Bloomsbury, 2014. 109-110. Excerpt: We tend to remember the awful things done to us and to forget the awful things we did....There can be no history, and no novel either, without memory of some sort; but when it comes right down to it, how reliable is memory itself...?

“Half-Hanged Mary.” *Poetry for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Poetry*. Ed. Sara Constantakis. Detroit (Michigan): Gale, 2014. 85. Includes the poem, plus an overview of the poem and discussion of its principal themes, images, form, and construction (pp. 86-102).

*The Handmaid’s Tale*. [Sound Recording]. Read by Clare Danes. Grand Haven (Michigan): Brilliant Audio, 2014. 9 audio discs (11 hr., 6 min.). Based on 1986 version.

“How The Israeli-Palestinian Conflict Looks From Mars: All The Human Beings Say They Want Peace In The Middle East, But None Know How To Achieve It. The Martians Don’t Understand Why.” [www.haaretz.com](http://www.haaretz.com) 14 July 2014: Online. This story was especially commissioned for *Haaretz’s* peace supplement. Excerpt: A View from Mars

The Martians make a visit to Earth. When they get there, everyone on the planet is in a huge meeting. “What are they doing?” say the Martians. “They’re discussing Peace in the Middle East,” says one of the Three Wise Persons. “Hands up, everyone who wants Peace in the Middle East,” says the Chairman. Everyone at the meeting raises a hand. “Now, hands up, everyone who knows how to accomplish it,” says the Chairman. Nobody raises a hand.

“How can it be,” say the Martians to the Three Wise Persons, “that nobody can figure out how to accomplish a thing that everyone seems to want? The Beings of Earth are very puzzling to us. Oh Wise Persons, can you tell us why this thing seems so impossible?”

The First Wise Person says, “Some of them don’t really want it. They only say they do. Things suit them very well the way they are.” The Second Wise Person says, “It’s Fear. Each side is afraid that if they make a deal, people supposedly on their own side will kill them, as with Anwar Sadat and Yitzhak Rabin. Also they are afraid that any deal acceptable to the other side will put their own side in danger. There’s a lot of sad history here.” The Third Wise Person says, “It’s because of geopolitics. Each side is being played by larger powers. The larger powers will not let them make peace. Things are shifting. Iran must be considered. Also Russia, and, and ...”

“What then is the solution, Oh Wise Persons?” say the Martians. “You are causing us to become depressed.” “Darned if I know,” says the First Wise Person. “It’s a no-win. Anything you suggest, someone shoots it down and then starts yelling at you.” “Maybe if they all intermarried with one another, as in the days of Solomon,” says the Second Wise Person. “That

would create alliances. It worked for him. Plus, he had concubines.” “What are concubines, and are they good with chocolate sauce?” ask the Martians, who are quadrigendered and have sex with their ears. The Wise Persons sense a cultural misunderstanding coming up, and dodge the question. “Now is not then, this is not that,” says the Third Wise Person. “The main thing is, there has to be Hope. Miracles have happened before.”

At this point the Three Wise Persons all begin calling one another names, such as Imbecile and Traitor, for each one prefers his or her own position. “We see what the problem is, more or less,” say the Martians. “But from our own vantage point, which is on a planet far away and in another galaxy—we had to vacate Mars because of climate change—both sides would be well-advised to agree to jointly care for the ground they stand on. It isn’t very much ground, and it’s getting dryer and more polluted by the minute. If it becomes uninhabitable by human beings, what will they all do then?”

“That’s a longer-term solution, but you’ll never get a focus on it because human beings think only in the short term,” say the Three Wise Persons, happy to have a new party to disagree with. “Best we can do,” say the Martians. “We would do better, only we don’t know how. We wish you well. Goodbye.”

And they get back into their spaceship and zoom away. “Everyone wishes us well,” says the First Wise Person despondently. “Or so they say. If wishes were horses, beggars would ride,” says the Second Wise Person. “But if we wish hard enough, maybe it will come true,” says the Third Wise Person. “Where there’s a will, there’s a way.” “But is there a will?” they ask one another. “That’s the biggest question. And even we, wise as we are, do not know the answer to it.”

Available from <http://www.haaretz.com/news/diplomacy-defense/israel-peace-conference/1.601979>. (1 August 2015)

- “Instructions for the Third Eye.” *Short: An International Anthology of Five Centuries of Short-Short Stories, Prose Poems, Brief Essays, and Other Short Prose Forms*. Ed. Alan Ziegler. New York: Persea Books, 2014. 170-171. From *Murder in the Dark: Short Fiction and Prose Poems*, ©1983.
- “Introduction.” *Frozen in Time: The Fate of the Franklin Expedition*. By Owen Beattie and John Geiger. Vancouver: Greystone Books, 2014. 1-8. Reprint of 2004 ed.
- “Introduzione.” *Lasciarsi andare: diciassette racconti scelti dall'autrice*. Di Alice Munro. Torino: Einaudi, 2014. v-xvii. Introduction to Italian translation of Munro’s *Carried Away: A Selection of Stories* by Susanna Basso.
- “It Is Dangerous to Read Newspapers.” *Standing Down: From Warrior to Civilian*. Ed. Donald H Whitfield. Chicago: Great Books Foundation, 2013. 249-250. From *The Animals in That Country*, ©1968. Before the poem there is a one page introduction (p. 248) and after the poem, another page which poses questions about the poem (p. 251).
- “Lusus Naturae.” *The Australian* 30 August 2014 Section: Review: 18. The complete short story, which also appears in *Stone Mattress*.
- MaddAddam*. København: Lindhardt og Ringhof, 2014. Danish translation of *MaddAddam* by Lotte Kirkeby Hansen.
- MaddAddam*. London: Virago, 2014. Paperback ed. Also published New York: Anchor; and Toronto: Vintage.
- MaddAddam*. Paris: Robert Laffont, 2014. French translation of *MaddAddam* by Patrick Dusoulier.
- MaddAddam*. [Sound Recording]. Read by Bernadette Dunne, Robbie Daymond, and Bob Walter. Tullamarine (Victoria, Australia): Bolinda Publishing, 2014. 11 audio discs (13 hr., 23 min.).
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- "Robots Take Over the World. Again." *International New York Times* 6 December 2014: Section: Editorial: 206. Excerpt:
- Welcome to The Future, one of our favorite playgrounds. We love dabbling about in it, as our numerous utopias and dystopias testify; like the Afterlife, it's up for grabs, since no one has actually been there. What fate is in store for us in The Future? Will it be a Yikes or a Hurrah? Zombie apocalypse? No more fish? Vertical urban farming? Burnout? Genetically modified humans? Will we, using our great-big-brain cleverness, manage to solve the many problems now confronting us on this planet? Or will that very same cleverness, coupled with greed and short-term thinking, prove to be our downfall? We have plenty of latitude for our speculations, since The Future is not predetermined.
- Many of our proposed futures contain robots. The present also contains robots, but The Future is said to contain a lot more of them. Is that good or bad? We haven't made up our minds. And while we're at it, how about a robotic mind that can be made up more easily than a human one?
- Sci-fi writers have been exploring robots for decades, but they were far from the first to do so. Humankind has been imagining nonbiological but sentient entities that do our bidding ever since we first set stylus to papyrus. Why do we dream up such things? Because, deep down, we desire them. Our species never puts much effort into things that aren't on our own wish list. If we were technologically capable mice, we'd be perfecting deadly cat harpoons, or bird-exploding rockets, or cheese-on-demand molecular assemblers that would enable Captain Kirk mice to squeak "Cheese, cheddar, sharp" to their spaceship walls and make cheese appear. But our desires lie elsewhere, though the cheese gizmo might be nice.

To understand Homo sapiens' primary wish list, go back to mythology. We endowed the gods with the abilities we wished we had ourselves: immortality and eternal youth, flight, resplendent beauty, total power, climate control, ultimate weapons, delicious banquets minus the cooking and washing up—and artificial creatures at our beck and call. In one of the oldest known texts, a Sumerian god makes two demons enter the world of Death to rescue a life-goddess, since, not being biologically alive, they themselves cannot die. Hephaestus, the lame smith-god in the *Iliad* and other stories, fashions not only metal tables that run around by themselves, but also a group of helpful golden maidens with artificial intelligence. In addition, Hephaestus created Talos, a bronze giant, to patrol and defend the island of Crete, thus giving us the first war-against-the-robots plot, which has been serviceable ever since.

As we moved closer to the modern age, we continued to amuse ourselves with tales of proto-robots: brass heads that could talk, man-created golems fashioned out of clay, puppets who came to life, and fake women—such as Olympia and Coppélia of opera and ballet fame. Meanwhile, we were working away at the real thing: Steam-powered automatons date to ancient times; Leonardo da Vinci designed an artificial knight; and the 18<sup>th</sup> century went overboard on windup animals, birds and manikins that could perform simple actions. The Digesting Duck, introduced in 1738, went further: It appeared to eat, digest and then poop. Sadly, the poop was pre-stored; still, the Digesting Duck demonstrated the extent to which we can be delighted by watching an inanimate object do something we'd shoo it off the lawn for doing if it were real.

Once the modern age was upon us, we got serious about robots. The word “robot” was introduced in Karel Capek's 1920 play “R.U.R.” (Rossum's Universal Robots), derived from a root meaning “slave” or “servitude.” In this, Capek was merely echoing Aristotle, who speculated long ago that people might be able to eliminate the miseries of slavery by creating devices that could move around by themselves, like Hephaestus' metal tables, and do the heavy lifting for us. Capek's robots, then, were devised as artificial slaves, thus doing away with the unfortunate need for real ones.

Or, as a story from the golden age of sci-fi comics so neatly put it: “Dogs used to be man's best friend—now robots are! Civilization needs them for many important tasks!” (Judging from the cone-shaped breasts of the woman being lectured to in the comic, I'd date this to the early 1950s.) In another story, “The Perfect Servant,” Hugo the Robot—who looks a lot like the Tin Woodman from “The Wonderful Wizard of Oz,” a character whose influence on the world of robots has not been duly recognized—says, “I am proud to be a robot and proud to serve as fine a master as Professor Tompkins!” But Hugo also says, “I do not understand women.”

Uh-oh. Hugo knows how to make the windows gleam, arrange the flowers and set the table perfectly, but something's missing. Who designed this guy? My guess is Professor Tompkins. Those darned mad scientists, missing a human chip or two themselves, always get something wrong.

And thereby hangs many a popular tale; for although we've pined for them and designed them, we've never felt down-to-earth regular-folks comfy with humanoid robots. There's nothing that spooks us more, say those who study such things, than beings that appear to be human but aren't quite. As long as they look like the Tin Woodman and have funnels on their heads, we can handle them; but if they look almost like us—if they look, for instance, like the “replicants” in the film *Blade Runner*; or like the plastic-faced, sexually compliant fake Stepford Wives; or like the enemy robot-folk in the “Terminator” series, human enough until their skins burn off—that's another matter.

The worry seems to be that perfected robots, instead of being proud to serve their creators, will rebel, resisting their subservient status and eliminating or enslaving us. Like the Sorcerer's Apprentice or the makers of golems, we can work wonders, but we fear that we can't control the results. The robots in “R.U.R.” ultimately triumph, and this meme has been elaborated upon in story after story, both written and filmed, in the decades since.

A clever variant was supplied by John Wyndham in his 1954 story “Compassion Circuit,” in which empathetic robots, designed to react in a caring way to human suffering, cut off a sick

woman's head and attach it to a robot body. At the time Wyndham was writing, this plot line was viewed with some horror, but today we would probably say, "Awesome idea!" We're already accustomed to the prospect of our future cyborgization, because—as Marshall McLuhan noted with respect to media—what we project changes us, what we farm also farms us, and thus what we roboticize may, in the future, roboticize us. Maybe. Up to a point. If we let it.

Although I grew up in the golden age of sci-fi robots, I didn't see my first functional piece of robotics until the early '70s. It wasn't a whole humanoid, but a robotic arm and hand used at the Chalk River Nuclear Research Laboratory in Ontario to manipulate radioactive materials behind a radiation-proof glass shield. Many of the same principles were employed in the Canadarm space-shuttle manipulator arm of the 1980s, and many more applications for robotic arms have since been identified, including remote surgery and—my own interest—remote writing. I helped develop the LongPen in 2004 to facilitate remote book signings, but, as is the way with golems, it escaped from the intentions of its creator and is now busily engaging with the worlds of banking, business, sports and music. Who'd have thought? These are benign uses of robotics, and there are many more examples. Manufacturing now employs robots heavily, loving their advantages: They never get tired, or need pension plans, or go on strike. This trend is causing a certain amount of angst: What will happen to the consumer base if robots replace all the human workers? Who will buy all the stuff the robots can so endlessly and cheaply churn out? Even seemingly nonthreatening uses of robots can have their hidden downsides.

But, their promoters say, think of the potential for saving lives! Nanorobots could revolutionize noninvasive surgery. And robots can already be deployed in environments that are hazardous for humans, such as bomb detonation and undersea exploration. These things are surely good.

We do, however, always push the envelope; it's part of our great-big-brain cleverness. Hephaestus devised some artificial helpers, but—running true to geek type—he couldn't resist making them in the form of lovely golden maidens, a whole posse of magician's girl sidekicks just for him. Pygmalion carved a girl out of ivory, then fell in love with her. We're well on our way in that direction: *The Stepford Wives* shines like a beacon, and in the recent film *Her*, Joaquin Phoenix goes pie-eyed over the sympathetic though artificial voice of his phone's operating system. But it's not all a one-way gender street. The writer Susan Swan has a story in which the female character creates a man robot called "Manny," complete with cooking skills and compassion circuits, who's everything a girl could wish for until her best friend steals him, using the robot's own empathy module to do it. (She needs him more! How can he resist?)

Back in our increasingly fiction-like real life, we're being promised pizza delivery by drones—a comedy special, featuring a lot of misplaced tomato sauce, is surely not far away. In the automotive department, self-driving cars are being talked up. Don't hold your breath: It's unlikely that drivers will relinquish their autonomy, and the possibilities for hacking are obvious. Even further out toward the edge, people are dreaming up robotic prostitutes, complete with sanitary self-flushing features. Will there be a voice feature, and, if so, what will it say? If the prospect of getting painfully stuck due to a malfunction keeps you from test-driving a full-body prostibot, you may soon be able to avail yourself of a remote kissing device that transmits the sensation of your sweetie's kiss to your lips via haptic feedback and an apparatus that resembles a Silly Putty egg. (Just close your eyes.) Or you could venture all the way into the emerging world of "teledildonics"—essentially, remote-controlled vibrators. Push the game-controller levers, watch the effect on screen. Germ-free! Wait for Google or Skype to snatch this up.

Will remote sex on demand change human relationships? Will it change human nature? What is human nature, anyway? That's one of the questions our robots—both real and fictional—have always prompted us to think about. Every technology we develop is an extension of one of our own senses or capabilities. It's always been that way. The spear and the arrow extended the arm, the telescope extended the eye, and now the Kissinger kissing device

extends the mouth. Every technology we've ever made has also altered the way we live. So how different will our lives be if the future we choose is the one with all these robots in it? More to the point, how will we power that future? Every modern robotic form that exists, and every one still to come, depends on a supply of cheap energy. If the energy disappears, so will the robots. And, to a large degree, so will we, since the lifestyle we have built and come to depend on floats on a sea of electricity. Hephaestus' bronze giant was powered by the ichor of the divine gods; we can't use that, but we need to think up another energy source that's both widely available and won't end up killing us.

If we can't do that, the number of possible futures available to us will shrink dramatically to one. It won't be the Hurrah; it will be the Yikes. This will perhaps be followed—as in a Ray Bradbury story—by a chorus of battery-powered robotic voices that continues long after our own voices have fallen silent.

Available from <http://ihtbd.com/ihtuser/print/old%20THT/06-12-2014/a0612xS6xxxxxxxx.pdf> (1 August 2015).

Saving What We Love. *Sojourners Magazine* 43.2 (February 2014): 38-41. A review of *Planted: A Story of Creation, Calling and Community*, by Leah Kostamo. Excerpt:

I met Markku and Leah Kostamo of A Rocha, an international Christian environmental organization, on the set of a television show in Toronto. The show was *Context*, hosted by the welcoming Lorna Dueck. This show explores the stories behind the news from a frankly Christian viewpoint. I had been invited to talk with Dueck about my MaddAddam future-time book trilogy, and in particular about characters in the second book, *The Year of the Flood*, called the "God's Gardeners," a green religious group that raises vegetables and bees on flat rooftops in slums. It is headed by a man called Adam One and includes a number of ex-scientists and ex-doctors who have withdrawn from a too powerful, greedy corporate world in which they can no longer function ethically. The God's Gardeners group represents the position probably true that if the physical world is going to remain possible for human life, religious movements of many kinds will be an important element. We don't save what we don't love, and we don't make sacrifices unless "called" in some way to make them by what AA refers to as "a higher authority."

Dueck and I talked a little about that, and then surprise right before me were two people who closely resembled the God's Gardeners of my fiction. Leah and Markku Kostamo are walking the God's Gardeners walk through A Rocha, a hands-on creation-care organization. A Rocha's origins go back to the Christian Bird Observatory (cf. St. Francis) founded on the coast of Portugal by Peter and Miranda Harris in 1983. Leah met the Harrises in 1996 when she took a class they were teaching at Regent College in Vancouver, British Columbia, and A Rocha Canada was born. It was soon augmented by Markku, an environmental scientist. A Rocha is now running 20 projects around the globe, engaged in everything from habitat restoration to organic community farming. *Planted: A Story of Creation, Calling, and Community* (Cascade Books) is Leah Kostamo's telling of the story of A Rocha: how it began, how it grew, and its struggles along the way spiritual, physical, emotional, and, of course, financial. The mystical vision of the heavens filled with the grandeur of God and Blake's angel-covered tree may be in the background—how could they not be? But in the foreground of this well-told story is much practical hard work and a clear-sighted and often humorous view of the enormous challenges facing anyone who has ever set foot in the daunting world of conservation and environmental activism.

Reading through Kostamo's tight, informative chapters, I encountered a lot of old friends, both alive and dead: Brian Brett, Bill McKibben, Annie Dillard, Mary Jo Leddy, Richard Louv, Wendell Berry, alive; John Muir, John Wesley, Aldo Leopold, dead. More are alive than dead: Much of the work on which she draws is from the past 20 years, and that is a hopeful sign. Momentum is gathering, hearts and minds are changing, and not all Christians see environmentalists as hippy weirdoes or cloven-footed enemies. When Leah and Markku first began, they were not allowed into some Christian conventions because they were told their work was not Christian. "But why?" I asked them. "Oh, you know," they said. "It's all

going to burn, so why bother?" They looked sad: Such a view is hardly a good example of Christian love for one's neighbor. But the "stewardship" model is gaining some ground, and the "dominionist" model God said it's ours, so we can trash it, is losing some. Leah and Markku are firmly in the stewardship camp. They also know that loving one's neighbors means loving their sea-, soil-, and tree-generated oxygen supply. And they see their work as an offering of praise for the wondrous life we all share, as does evolutionary biologist Edward O. Wilson of *The Creation: An Appeal to Save Life on Earth*, in his own way. If bad news about the planet is getting you down, read *Planted*. You'll feel better, because you'll feel more hopeful. I certainly did. And Leah and Markku are very welcome on the God's Gardeners rooftop, anytime. If all Christians were like them, ours would be a radically different world.

Available from <http://sojo.net/magazine/2014/02/saving-what-we-love>. (1 August 2015).

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"Spotty-Handed Villainesses: Problems of Female Bad Behavior in the Creation of Literature." *The World Split Open: Great Authors on How and Why We Write*. By Inc. Literary Arts. Portland (Oregon): Tin House Books, 2014. 23-38. Originally delivered as a talk in the Portland Arts and Lecture Series on 2 February 1994.

*Stone Mattress: Nine Tales*. New York: Nan A. Talese/Doubleday, 2014. Also published Toronto: McClelland & Stewart and London: Bloomsbury. Also available online. Contents: Alphinland -- Revenant -- Dark Lady -- Lusus naturae -- The Freeze-dried Groom -- I Dream of Zenia with the Bright Red Teeth -- The Dead Hand Loves You -- Stone Mattress -- Torching the Dusties.

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*Tay Sát Thu Mù*. Hà Noi: Nhà xuất bản Hoi Nhà Van, 2014. Vietnamese translation of *The Blind Assassin* by An Lý dịch.

*Le temps du déluge*. Paris: 10/18, 2014. French translation of *The Year of the Flood* by Jean-Daniel Braeque. Originally published by Laffont in 2012.

"Ten Ways of Looking at *The Island of Doctor Moreau* by H.G. Wells." *The Story About The Story: Great Writers Explore Great Literature. II*. Ed. J. C. Hallman. Portland (Oregon): Tin House Books, 2013. 146-159. "First published as an introduction to a reprint of Wells's book and [also] appears in Atwood's *Writing with Intent: Essays, Reviews, Personal Prose, 1983-2005*."

"To the Light House." *The Worlds of Carol Shields*. Ed. David Staines. Ottawa: University of Ottawa Press, 2014. 5-8. "This selection, which originally appeared in the *Guardian* on July 26, 2003, is reprinted by permission of the author."

"Truth and Beauty." *Harper's Bazaar* (UK ed.) October 2014: 302-305. Excerpt:

Little girls don't have to be very old before they get tangled up with Beauty: the idea of it ('Aren't you pretty!'), the entrancing objects that go along with it ('See, that's you in the mirror'), even its enticing taboos ('That's Mummy's lipstick, don't touch'). For a child, there's something magical about Beauty. It's pink. It's sparkly. It shimmers. You can put it on, and a lot of five-year-olds, given their first fairy-princess ballerina dress, refuse to take it off. But Beauty can have some strange things about it, as kids learn early. In the Mother Goose rhyme about the milkmaid and the gentleman, he comments on her pleasing appearance, then questions her about her financial status. 'My face is my fortune,' she replies. 'Then I can't marry you,' he says. 'Nobody asked you,' she retorts, putting him in his place; but still, questions remain in the child's mind. What does it mean—that her face is her fortune? Is her face detachable, and if it comes off and is sold, what might be underneath it?

In my own childhood, the detachability of faces connected to the popular saying 'beauty is only skin deep', quoted by grown-ups as a palliative when some other little girl had a more attractive party dress. The implication was that a beautiful soul was more to be admired than a beautiful exterior, as in *Beauty and the Beast*, where the Beast wins love through a mix of engaging conversation, sentimentality and a stunning palace. However, we young girls noted that this combo worked only for males: the tale was not called *The Unfortunately Plain Though Well-meaning and Affluent Girl and the Beast*. Nor was the notion of superior inner

beauty consoling to us princesses-in-waiting. So what if beauty was only skin deep? We little girls did not therefore despise it. No: we wanted beautiful exteriors ourselves, so that other little girls might envy us, instead of the other way around. In addition to which, it was obvious to us that in order to be transformed from a grubby kitchen slave to a gasp-making fascinator, you'd need a supernatural godmother and a killer dress. Magic and fashion had a part to play, and they were joined at the hip. Oh, and don't forget the shoes. The shoes were very important.

There were other female characters in such fairy tales—evil witches, false brides, malevolent sisters—and they were ugly every one; or at least—in the case of Snow White's wicked stepmother—not as radiant as the heroine. Did we ever pause to consider their point of view—how diminished they must have felt in view of the heroine's aggravating loveliness? Probably not in any conscious way; though a high rate of Barbie Doll disfiguring has taken place over the years, and attic trunks conceal many a hairless Barbie, tattooed with purple Magic Markers and minus her arms. Could it be that their one-time owners suspected themselves of not being up to the Cinderella standard and, in a ritual act of reverse sympathetic magic, were taking it out on their dolls? Could these angry girls have been restored to self-esteem by a weekend course in make-up, a session with a fashion consultant, and a really good manicure? Possibly. Though possibly not.

Skin deep or not, curse or blessing, Beauty retains its magic power, at least in our imaginations.

The positive side of Beauty, we child readers learned, was that with its aid you could rise in life. When we grew a little older and got stuck into Greek mythology, however, it became clear that there was a negative side to Beauty, as well: if you were too beautiful you would attract the unwelcome attention of the gods, a sadistic and undisciplined lot. If the god was male, he would chase you around, and then you'd either be kidnapped and dragged off to the Underworld, like Persephone, or raped by Zeus in the form of a swan, like Leda, and have to give birth to an egg; or, to avoid such a fate, you'd be changed into a tree or a river. This was not how we wanted to spend our Saturday-night dates. If the god was female, you might find your beautiful self-held up as a prize in a beauty contest, like Helen of Troy, who was then doomed to fall in love with Paris, run off on her husband, and start the Trojan War. Or you might become an object of jealous rage, like Psyche, who annoyed Venus by being too attractive. This isn't a problem that generates a lot of sympathy—it's like being 'too rich'—but it's instructive to know that some have had it. Envy can generate results in the real world, spite and malice being among them: seldom enjoyable for those who are envied.

So how much Beauty was too much was a crucial existential question for growing girls in the 1950s, which was when I started pondering such matters. And, just as important to consider: what kind of Beauty was best? For there was more than one variety on display. The beautiful women in the men's magazines, such as *Playboy*, were different from the beautiful women in the women's magazines, such as *Harper's Bazaar*; nor has that changed, though the superficial details such as hairdos morph yearly. Why do the two diverge? Men's magazines show images of women the way men would like them to be: large breasts and hips—signalling fertility—and inviting smiles, signalling compliance. As for make-up, it's excessive, signalling either Come Hither or Face-For-Sale. These are not people you would want as a fiancée: they're too generally available, either for money or as part of a willing sexual exchange. But, just like *Harper's Bazaar* models, they're constructs. 'It takes a lot of money to look this cheap,' Dolly Parton once quipped, and she was right about that: the tarty look is as carefully lit for the photo-shoot as its good-taste opposite.

Women's fashion magazines, by contrast, contain images of women the way they themselves wish to appear when out-facing rivals or discouraging unwanted suitors: slender figures decked out in elegant clothes and topped with tastefully composed faces. The ads in them also feature—quite often—blank expressions, hard-to-please pouts, bored scowls and even menacing frowns. Could it be that the aloofness of these images has to do with self-defence? The aim of Cinderella is to be desired, but she herself must not place herself at a disadvantage by being too desiring in return. To want something you don't have is to be

vulnerable, especially if that something is a love object: desire makes you too readily seducible, and readily seducible girls easily make fools of themselves, allowing others to jeer at them, or worse. Thus, no ingratiating smiles. The blank-faced woman has a forbidding wall around her: you can look, but you can't touch. She doesn't need you, she doesn't care about you; she's sufficient unto herself, like all those Cruel Mistresses of courtly love poetry. The extravagant clothes and high-end make-up jobs send the same signal: You can't buy me except at my own price, which is apt to be very high, because I already have what I want.

That's the message for potential love partners. For other, competitive women, the message is: I am what you aspire to. Envy me. Oh, and if I let you inside my charmed circle, that will be a privilege for which you should be grateful. The ancient Egyptians painted their faces as protection against malign forces, and the objects used to cast this spell were themselves potent. For the Greeks, extraordinary Beauty was at the very least semi-divine. Glamorous, charming, fascinating, entrancing, enchanting—all these words trace their origins to the supernatural. Skin deep or not, curse or blessing, disdainful or seductive, reality or constructed illusion—Beauty retains its magic power, at least in our imaginations. And that's why we continue to buy those countless little tubes of lipgloss: we still believe in fairies.

*Tufan Zamani*. Istanbul: Dogan Kitapçılık, 2013. Turkish translation of *The Year of the Flood* by Dilek Sendil.

"The Victory Burlesk." *The Stories That Are Great Within Us*. Ed. Barry Callaghan. Holstein, Ontario: Exile Editions, 2013. 199. Reprinted from *Murder in the Dark* ©1997.

*Wilderness Tips*. [Sound Recording]. Read by Jennifer Vuletic. Tullamarine (Victoria, Australia): Bolinda, 2014. 7 audio discs (8 hr., 34 min.). First version with Vuletic as reader.

"Writing Susanna." *The Illustrated Journals of Susanna Moodie*. By Charles Pachter and Margaret Atwood. New ed. Toronto: Cormorant Books, 2014. 71-75.

*The Year of the Flood*. [Sound Recording]. Read by Lorelei King. Tullamarine (Victoria, Australia): Bolinda, 2014. 1 audio disc (12 hr., 52 min.). Originally available in 2009.

### Adaptations of Atwood's Work

SCHNELZER, Albert. *Animal Songs: Five Songs for Soprano and Orchestra*. Stockholm: Gehrman, 2014. 1 musical score (69 pp.) Contents: Pig Song -- Bull Song -- Rat Song -- Song of the Hen's Head -- V. Song of the Worms. Commissioned by the Helsingborg Symphony Orchestra. Premiered in Helsingborg, January 2014 by soprano Susanna Andersson and the Helsingborg Symphony Orchestra. Texts by Margaret Atwood. Duration ca. 22 minutes.

### Quotations

"[Quote]." *The Australian* 29 June 2014 Section: Review: 17. In his article, "A Pair of Ragged Claws," Stephen Romei writes: Having just read an advance copy of Margaret Atwood's new short fiction collection *Stone Mattress* (Bloomsbury, October), I'd like to share a bit from the title story, in which a woman gets an unexpected chance to avenge an old crime: "A raven flies overhead, circles around. Can it tell? Is it waiting? She looks down through its eye, sees an old woman—because, face it, she is an old woman now—on the verge of murdering an even older man because of an anger already fading into the distance of used-up time. It's paltry. It's vicious. It's normal. It's what happens in life."

"[Quote]." *Calgary Herald* 24 July 2014 Section: Arts & Life: C1. In his article "Critics, Fans Love [Basia] Bulat's Fresh Sound," Mike Bell quotes Bulat quoting Atwood: There's this quote that I love from Margaret Atwood saying she doesn't want to talk too much about what her books are about because there's more in them than even she knows and she doesn't want to close doors to people. Bulat laughs. Or some great quote that I'm terribly misquoting. But when I read an interview with her and she was saying that, I thought, "Wow, it's true because I've experienced that myself now."

"[Quote]." *Cape Argus* (South Africa) 4 February 2014 Section: Life: 21. An article on gardening starts

- with Atwood quote: "I'm not a very good gardener for the very reason I would not make a very good prisoner: both activities benefit from advance planning."
- "[Quote]." *Cape Times* (South Africa) 2 April 2014 Section: Life: 12. In considering a group exhibition of South African artists titled "Surfacing," Genna Gardini was reminded of Atwood's book published in 1972: In *Surfacing* Atwood wrote: "We battled in secret, undeclared, and after a while I no longer fought back because I never won. The only defence was flight, invisibility."
- "[Quote]." *Daily Gleaner* (New Brunswick) 14 May 2014 Section: Opinion: C6. Excerpt: "There's nothing like a shovel full of dirt to encourage literacy." Margaret Atwood, *The Blind Assassin*.
- "[Quote]." *The Gazette* (Montreal) 29 July 2014 Section: News: A1. "Canada must be the only country in the world where a policeman is used as a national symbol." Margaret Atwood
- "[Quote]." *Globe and Mail* 1 February 2014 Section: Sports: O1. In an article on the Olympics, Roy MacGregor quotes Atwood on winter: "Winter—time to eat fat and watch hockey."
- "[Quote]." *Globe and Mail* 17 May 2014 Section: Arts: R10. Rad Wheeler's review of a new Coldplay album begins with a quote from *Life Before Man*: "You wanted to make damn good and sure I'd never be able to turn over in bed again without feeling that body beside me, not there but tangible, like a leg that's been cut off. Gone but the place still hurts."
- "[Quote]." *Independent Florida Alligator: University of Florida* 27 May 2014 Section: Opinion: 1. An opinion piece, "When Can Women Stop Living in Fear?" quotes Atwood: "Men are afraid women will laugh at them. Women are afraid men will kill them."
- "[Quote]." *Journal of the Southwest* 56.4 (Winter 2014): 721-770. Jim Hills's article, "Heresy or History? In Defense of the Forgotten Voices," is headed with the following quote from Atwood: "There's the story, then there's the real story, then there's the story of how the story came to be told. Then there's what you leave out of the story. Which is part of the story too."
- "[Quote]." O, *Oprah Magazine* 1 May 2014: 27. An article, "Inspiration, Motivation, Celebration" consisting of quotes from many famous individuals, includes the following from *The Handmaid's Tale*: "No mother is ever, completely, a child's idea of what a mother should be, and I suppose it works the other way around as well. But despite everything, we didn't do badly by one another, we did as well as most."
- "[Quote]." O, *Oprah Magazine* 1 June 2014: 23. An article, "Inspiration, Motivation, Celebration", includes the following from *Cat's Eye*: "Another belief of mine: that everyone else my age is an adult, whereas I am merely in disguise."
- "[Quote]." O, *the Oprah Magazine* 1 October 2014: 1. The section "Quotable Words to Live By" includes a quote from Atwood's poem "Helen of Troy Does Countertop Dancing:" "You think I'm not a goddess? Try me."
- "[Quote]." *Sunday Telegraph* (London) 23 February 2014 Section: Features: 31. The article "Whose First Line is it Anyway?" features an Atwood quote: "Time is not a line but a dimension, like the dimensions of space." [from *Cat's Eye*.]
- "[Quote]." *The Times* (London) 24 February 2014 Section: Editorial: 26. Atwood's quote appears under the header "The Last Word:" "A word after a word after a word is power."
- "[Quote]." *The Times* (London) 9 October 2014 Section: News: 13. In an item containing snippets of information on various topics, Patrick Kidd quotes from an Atwood talk: Margaret Atwood ... has won prizes galore for her dystopian science fiction, but there are some who would prefer her to use solid facts rather than her imagination. "One publisher said to me: 'Please, please can you stop writing about the future, can't you write about the 19<sup>th</sup> century again?'" she said in a talk at the central London Apple Store. "People like historical novels because we know what happened."
- "[Quote]." *Toronto Star* 22 May 2014 Section: Greater Toronto: GT3. In his article, "Let's Spread the Words of Our Brilliant Writers," Royson James quotes from Atwood's "Backdrop Addresses Cowboy:" "I am the horizon you ride towards / the thing you can never lasso."
- "[Quote]." *Windsor Star* 10 May 2014 Section: Life: D7. In his article, "Mothers of Invention—Balancing Kids and Uppercase Careers; Canada's Top Women Speak of Parenting," David Kates quotes Atwood: "Because I am a mother, I am capable of being shocked; as I never was when I was not one."
- "[Quotes]." *Sunday Times* (South Africa) 30 November 2014 Section: Human Interest: Available from

Lexis-Nexis. Article titled “Atwoodisms” references <http://bit.ly/Atwood75> (1 August 2015), which includes 10 quotes from Atwood about the writing process. Example: **On how to catch the muse:** When ideas hit her, she scribbles phrases and notes on napkins, restaurant menus, in the margins of newspapers. She starts with a rough notion of how the story will develop, “which usually turns out to be wrong,” she says. She moves back and forth between writing longhand and on the computer. **On her writing space:** “I’m not often in a set writing space. I don’t think there’s anything too unusual about it, except that it’s full of books and has two desks. On one desk there’s a computer that is not connected to the internet. On the other desk is a computer that is connected to the internet. You can see the point of that!”

## Interviews

- “Behind Every Great Woman—There’s Another Woman.” *Toronto Star* 8 March 2014 Section: News: A3. In honour of International Women’s Day, the *Star* asked eight high achieving females the same question: **Is there a woman in your life you’d like to thank, someone who helped you along the way?** Atwood said she’s always happy to thank her mother, Margaret Dorothy. “She was intrepid enough to take her two small children, later three, into the woods where travel was by boat ... and there were also no communication devices,” writes Atwood in an email. “Self-sufficiency was encouraged, whining was forbidden, edged tools could be played with. Risk management was instilled early. Her love of life was impressive, and she was a wicked storyteller.”
- “‘If I’d Stayed at Toronto, I’d Have Ended Up Being a Cell Biologist’: Margaret Atwood Author.” *The Observer* (England) 14 September 2014 Section: Observer Review Pages: 16. Report conducted by an anonymous interviewer. Excerpt: **Although you are several years younger than I am, we both attended the University of Toronto in the early 1960s and we both have a background in the biological sciences. Was there anything in particular about the University of Toronto that might have suited you for an initial interest in horror films? Was it the pickled eyeballs, preserved foetuses, and venomous snakes in the old, and very gothic, zoology building? They certainly made an impression on me!** Yes, I did my dissection of foetal pigs and a few other things, because I started off in organic chemistry. I think I would’ve ended up being a cell biologist. And it was pretty gothic, that’s true, and in fact it was the way the science was being taught that drove me out of the field of science. I felt that the students around me were so different from me and I ended up spending all my time hanging round with all the English language and philosophy students. So I can’t say the University of Toronto led me to horror, but what it did do was lead me to cinema, though I never studied cinema. There was a student called David Sexter who was making a movie called *Winter Kept Us Warm*, which starred some friends of mine. And it never occurred to me that you could make a movie. It was unlike someone growing up in LA where everybody’s parents were in the business. In Toronto, no one’s parents were in the movie business because there wasn’t a movie business. So that was more influential in leading me to biological horror. I never thought of the biology part of it as horrific anyway. I thought that was all incredibly exciting, even dissecting the foetal pig, which if you shot that scene in a movie, it might be rather gross for people. To feel that you were really beginning to understand the form of life, how life came to be and exists, that was exciting. That’s not horror to me, that’s pure ecstasy actually.
- “What Matters to Margaret Atwood: Margaret Atwood in Conversation With Baroness Helena Kennedy QC.” *Names Not Numbers* [Podcast] March 2014. 44:47 min. Available from: [http://hwcdn.libsyn.com/p/d/2/8/d2808bca2765a739/WHAT\\_MATTERS\\_TO\\_MARGARET\\_ATWOOD.mp3?c\\_id=7157550&expiration=1432654241&hwt=d85aaefeb44e3aa53f7fb63afb026915](http://hwcdn.libsyn.com/p/d/2/8/d2808bca2765a739/WHAT_MATTERS_TO_MARGARET_ATWOOD.mp3?c_id=7157550&expiration=1432654241&hwt=d85aaefeb44e3aa53f7fb63afb026915). (1 August 2015). Also available as an iTunes Podcast.
- BURNS, Carole. “What Makes a Tale Alluring to ‘Stone Mattress’ Author Margaret Atwood?” *Washington Post* 14 September 2014 Section: Sunday Arts: E16. Excerpt: *Stone Mattress: Nine Tales* (Nan A. Talese), the latest offering from the Booker Prize-winning Margaret Atwood. She

spoke from her office in Toronto. **There's a lot of darkness in this collection—despite its occasional humor.** There's darkness in every book that has a narrative thrust because that is the nature of narrative. Let me put it to you this way: You're on a long bus trip. There's a stranger who pulls out a book of family photographs and starts telling you about their trip to Paris, during which nothing noteworthy happens, but they have a lot of pictures of themselves standing in front of the Eiffel Tower. How long before you say, "Get to the point"? We assume that if someone is telling a story, something has to happen. Why is there so much darkness in Beatrice Potter? It's very dark, but it's very gripping. **At the end of this book, you write about these nine pieces being tales, not stories.** In fairy tales, you can have a talking wolf. But in social realism, if somebody encounters a talking wolf, they're probably on drugs. Or asleep. So mine are sort of a blend. It's up to you to decide whether or not Charis's dog is really an incarnation of her dead friend. **Your characters in these stories are often haunted by their past. Do you think the past isn't another country?** ... It's certainly another time and place. I think it depends on how much you have to explain yourself. I've embarked on an interesting project with the library in Oslo, Norway: the Future Library project. They're inviting writers to submit a manuscript, which will go into a sealed box and won't be opened for 100 years. So it's a very interesting conundrum, because what can you write that's going to be understandable in 100 years? You don't know what will have changed. **Your depiction of artists and writers in 1960s Toronto is extremely unromanticized.** People romanticize things in which they usually weren't present themselves. So when people were romanticizing the life of knight-errants in Middle English literature, for example, the life of knight-errantry was already gone. The people romanticizing World War II weren't there. **Do you think it was a more fruitful time for young writers?** There was a very different attitude. Nobody thought they would make any money. In 1955 in Canada, if you announced you were going to be a writer, people just basically thought you were insane. If you wanted to do a little magazine, it meant either doing it on a mimeograph sheet or on a flatbed press, hand-setting the type, which is what I did with my first book of poetry. We went into bookstores and asked them to carry it, and they said "Yes." That would never happen now. It would screw up their online systems. Now you publish it on a Web site, but then, how do you publicize it? It's always the same problem. **People are often surprised at your engagement with Twitter.** It is a lot like having a little radio station. It's not a medium in which you should make a big [brouhaha] about your own work because it is a social forum. At a party, you wouldn't say, "Here's my book." I put things out about where I might be appearing. But if I've read a book by somebody else that I've liked, I'll put it up there.

CRAWFORD, Trish. "Margaret Atwood Up to the Rigours of Reading in Public; Writer Stars in Season Opener of Art of Time, Which Combines Music with Poetry." *Toronto Star* 6 November 2014 Section: Entertainment: E3. Atwood interviewed in advance of her appearance at the opening concert of the Arts of Time's new season (see also VINCENT news item). Excerpt: She's not the least bit concerned about the upcoming performance. Writers must adjust to a wide range of calamities while reading in public places, she says. "Everything has already happened to me," says Atwood, recounting the time someone flushed a toilet loudly while she was reading her work in a small bistro. "Unless I vomit or die, people will just assume it's part of the performance," she laughed, adding that she's reached the age when people think the things she does are "cute." She says she feels safe in the hands of artistic director Andrew Burashko, who founded Art of Time 15 years ago with the mission of bringing classical music to new audiences with performances that mix numerous cultural threads. "You never know what you are going to get," says Atwood. One of her favourite shows was the re-creation of Orson Welles' War of the Worlds, set in an old-time radio station.

DIEBEL, Linda. "The Lioness in Winter; She Turns 75 in November but Shows No Sign of Slowing Down. And in Promoting Her Latest Story Collection, One of CanLit's Crustiest Interview Subjects Demonstrates She Hasn't Mellowed One Little Bit." *Toronto Star* 6 September 2014 Section: Insight: IN1. Excerpt: Margaret Atwood is doing her best to be patient but she isn't finding it easy dealing with this dim-witted reporter. The interview with one of Canada's most

acclaimed writers began well enough, on a warm morning in midsummer. I wished her early best wishes for her 75<sup>th</sup> birthday on Nov. 18, telling her I find it hard to think of her as 75. Of course, she's aged, but high cheekbones, distinctive short curls and the amused, upward curving lines of her face make her one of those lucky women who never stop looking like themselves. She has another collection of stories due out Sept. 9 but our interview had to be done early to accommodate her summer schedule....A blurb on the cover of my early copy of the *Stone Mattress* says, "Author of *The Handmaid's Tale*," referring to the 1985 bestseller that's never been out of print.... "*The Handmaid's Tale*?" She groans. "Oh. We're jumping into that?" **I just wanted to ask mainly how you see women in society**, I begin, wanting to get a sense of whether she thinks conditions have improved over the past 30 years. "OK, that's a very, very big question," she says. "What women? What society? What age group? What income level? What are we talking about?" Her distinctive flat tone is becoming less so. "Women are more than half the human race so it's a lot of people to talk about." "**Yes**," I say, slightly shaken, "**Since you wrote *The Handmaid's Tale*, what I want to know is whether you think—in general—things have improved for women?**" "They've improved in some ways and they've gone backwards in some ways, so it's very site specific," she explains. "**Well, let's look at North America**," I offer. "Let's look at North America," she concurs. "And then you've got to go state by state. First country by country and then state by state ... "Right. So in some states they're going backwards, in other states things are more open. Some states are allowing gay marriage, which of course affects women who are gay and some states are clamping down on anything to do with female reproduction," she says. "So it's very, very, very mixed." "**Right, but do you think that overall things have gotten worse?**" "There is no overall," says Atwood. The interview is going the way of a pileup on the QEW.... Available from: [http://www.thestar.com/entertainment/books/2014/09/05/margaret\\_atwood\\_on\\_turning\\_75\\_and\\_a\\_toe\\_with\\_unspecified\\_damage.html](http://www.thestar.com/entertainment/books/2014/09/05/margaret_atwood_on_turning_75_and_a_toe_with_unspecified_damage.html). (1 August 2015).

DREIFUS, Claudia. "Forecasts." *New York Times* 23 September 2014 Section: Science Desk: 2.

Atwood was one of two dozen scientists and authors of national and international caliber asked to answer two questions: What is your greatest worry about climate change? What gives you hope? Excerpt: The most worrisome thing is the potential death of the ocean. If it dies, we die. What gives me hope is that more and more people are aware of the dangers we face, and many smart people are at work on solutions. Our smart brains got us into this. Let's see if they can get us out.

DRYDEN, Ken. "A Fantastic Place to Live, but . . ." *Toronto Star* 1 July 2014 Section: News: A6. An edited interview with "Margaret Atwood—master of words (fiction, non-fiction, poetry, essay), citizen of the world, Canadian." Excerpt: **You have lived in Canada almost all your life, and you have travelled almost everywhere. You have seen Canada from the inside, and from the outside. What do you see?** Canada is still a fantastic place to live. It isn't having a civil war, it isn't shrivelling up like a raisin or being drowned by rising seas or suffering from a wave of lethal diseases. It still functions as a democracy, although that structure is under stress. It's allowed to discuss its problems, thanks to a still-functioning multi-voiced press. It treats women better than many countries do, and, in theory anyway, it values the welfare of children, though it should be putting more money where its mouth is. Canadian men rate highly against other models, despite notable exceptions. Most of the people who live in Canada are decent and fair-minded, and mean well. The freshwater lakes—many other countries would be more than overjoyed to have them. The sunsets are terrific. **You have written of others' understandings of Canada, and how they have shaped us. What understandings should we have now about Canada, to shape the future?** We need to respect and value the things we have, rather than taking them for granted. Any attack on democracy should be vigorously protested, including the recent kneecapping of Elections Canada. We ought to be a leader in boreal forest, northern climate research, and freshwater research—why then are our public scientists in those areas being hampered and dismissed? The biggest thing we need to understand about ourselves is: use it or lose it. Air, water, earth: we need to think very seriously about how we are using and/or abusing them, because we have a lot of all of them. As the

Arrogant Worms (musical comedy trio) say, Canada's Really Big. What we do has a large impact... **You have written many cautionary tales. What would an aspirational tale—about Canada—look like?** At the end of *Payback: Debt and the Shadow Side of Wealth*, I provide two modern Scrooges. One of them is a negative Scrooge, and he isn't faring well. The other is a positive Scrooge, who is using his wealth for things that help others and recognize that people are biological beings who live in a physical space and need to share its molecules. That's about as positive as I can get. I'm suspicious of sudden utopias. But, hint: the positive Scrooge has a nice hemp suit. Canada's already growing industrial hemp, unlike the U.S., and that's smart. Now, if we can develop and deploy worldwide a clean coal stratagem, and figure out some way of rendering bitumen pollution-free, we'd be virtuous indeed. And while we were at it, we could do much better with our understanding of the aboriginal peoples of this land, and with our respect for the partnerships the country made with them historically.... Available from: [http://www.thestar.com/news/ken\\_dryden\\_canada\\_day/2014/06/30/a\\_fantastic\\_place\\_to\\_live\\_but\\_html](http://www.thestar.com/news/ken_dryden_canada_day/2014/06/30/a_fantastic_place_to_live_but_html). (1 August 2015).

DUKE, David Gordon. "Music Reinventing the Opera With Pauline; Author Margaret Atwood and Composer Tobin Stokes Bring CanLit Star Back to Life." *Vancouver Sun* (British Columbia) 17 May 2014 Section: Arts & Life: E1. The article, which reviews the history of the production, as well as of Pauline Johnson (1861-1913) herself, includes some comments by Atwood about her involvement based on a telephone interview. Excerpt:

"She was in the school reader," Atwood explained during a recent phone interview with *The Vancouver Sun*. "Then she dropped out of the canon until 1983, when I put her back into the *New Oxford Book of Canadian Verse in English*." ... "[Johnson] had courage, brains and beauty, like many of the best operatic heroines. She also led a double life, in which a secret love, a jealous sister and an early death were elements." ... These days the logistics of creating an opera amount to something of an art in themselves, especially what's known in the biz as workshopping. Atwood's take is instructive: "I really don't see much that is new in the workshopping process. People have been workshopping things for a long time, only it used to be called rehearsal." ... A definite plus of the Pauline creative team is Atwood's engagement with opera: She's a long-term opera fan. "I didn't feel I needed to write an opera," she said. "But it's somewhat perverse that we do the old classics again and again. A form is not alive unless people are still using it to say new things. These days the creativity in opera seems to go into the production, and the choice to do something people haven't seen very often. What knocked opera out of the centre of our culture was film and radio and television, but also just the advent of modern music, which many people find screechy and unbearable." In bringing Pauline Johnson back from what many modernist critics considered a well-deserved eclipse, Atwood is making a point about how we see the arts, not to mention how we see culture and class. "A lot of what happened to the arts in the early 20<sup>th</sup> century is that they began being called 'the arts.' The novel, through much of the 19<sup>th</sup> century, wasn't considered art—it was lowbrow entertainment, popular trash. If you sang opera, or were an actress, it was the next thing to being a prostitute. The kind of dramatic recitation that Pauline gave was next door to being an actress, and she had to struggle to remain respectable."

Opera insiders are well aware that the composer/librettist relationship is delicate and fraught with complications. How did Stokes feel about working with one of Canada's literary superheroes? "Atwood's renown and experience had nothing to do with it," he said. "It was all how the libretto was working. She said, 'Here it is, it's a skeleton, do what you have to do.' She was always open to supplying new material or making cuts. She managed to stay detached, and to respect the process and the people involved." "It's exactly like working in any other form," Atwood said. "When you are working on a television script, you know it is not a novel. Words can be set to music in any number of ways, but language is elastic and can be stretched out slowly, or made to go by very quickly, like in Gilbert & Sullivan patter songs....I'm not a composer, but I did have an alternative version in my head to which I could compare the reality of what emerged."

ELLIS, Amanda. "Q+A Margaret Atwood; A Good Short Story Lures in the Reader, Booker Prize

Winner Margaret Atwood Tells Amanda Ellis. Her Latest Book, *Stone Mattress*, Is a Collection of Short Stories.” *West Australian* (Perth) 11 November 2014 Section: TOD: 6. Excerpt: **Is the short story alive and well?** It has been alive and well in Canada for a long time, and Lynn Coady’s win of last year’s Scotiabank Giller Prize for *Hellgoing*, and Alice Munro’s 2013 Nobel Prize bear witness to that! **Why do short stories matter?** Why do stories of any kind matter? Because we humans are storytellers, have been since the Pleistocene, as far as we can tell. Short stories are just, well, shorter. **What makes a good short story?** Same things that make any story good. Lures you in. Opens secret doors. Turns corners. Surprises you. Delights you. Tells you something you didn’t know. Is alive rather than dead. **What do you keep in mind when you write a short [story]?** If I were reading this, would I turn the page? **What are your next projects?** I’m finishing a novel, which is anticipated for next fall [Australian spring] . . . and, in addition, I’ll be writing a Secret Manuscript for Katie Paterson’s Future Library. My title will be revealed next June but the SM will stay sealed for 100 years, after which all 100 boxes will be opened one author per year and printed on paper made from the Future Library forest that’s now growing in Norway. I’m also working on the Hogarth Shakespeare project: authors from here and there have been asked to revisit a play of their choice. Mine is *The Tempest*.

GIBSON, Graeme. *Eleven Canadian Novelists Interviewed by Graeme Gibson*. Toronto: Anansi, 2014. Originally published in 1973 and based on CBC interviews. Atwood’s interview is the first, pp. 1-30. When the book was first published she had completed two novels, *The Edible Woman* and *Surfacing*.

LEDERMAN, Marsha. “Q&A MARGARET ATWOOD; Writing, Robbers, Revenge and Dracula.” *Globe and Mail* 10 September 2014 Section: Life & Arts: L2. The interview was conducted in connection with the publication of *Stone Mattress*. Excerpt: **I found the absence of the protagonists’ grown children interesting—not just in the stories but in their lives. The older parent is a burden, checking in is a duty, not a pleasure. Was this a comment on what you see going on around you?** Let’s talk about orphans. Why are there so many orphans in stories about younger people? There are so many orphans in [such] stories . . . because if you put in parents, you wouldn’t have a story. So *Oliver Twist* with a nice mom and dad wouldn’t be *Oliver Twist*. So a lot of these things actually have to do with the demands of plot. So if we put the “Torching the Dusties” (in which the “Our Turn” movement protests outside care homes, demanding the geriatric “parasitic dead wood at the top” just die already) character with a happy family in her own home, you’d have a different story. So the children aren’t there because if they were there they would really mess up the story. If Constance’s kids were living in the same city, next door, she wouldn’t have to go out into the night and try to find the ice [melt] and she certainly wouldn’t be bopping around in an empty house hearing her dead husband talking to her. So what we wish for in real life is often not what we wish for in fiction. There’s quite a funny [YouTube] video about horror movies in which the people don’t go into the empty houses. ‘No I don’t think I’ll go in there; let’s go to the beach instead.’ [Then] the guy comes into the house with the axe and says, ‘Where is everybody?’ Genre writing figures prominently in these tales. **You get to create these wonderful stories like the pulpy “The Dead Hand Loves You.” Was that fun for you?** Of course it’s fun but remember in the fifties, at a time when I was of an impressionable age, there were a lot of B movies featuring cut-off body parts—ambulatory bits. Either it was a head that was still alive or a hand; in one case it was an eye. They were a trope of the era. **Were they a guilty pleasure?** I wasn’t very guilty about them. They’re a continuation of a lot of the 19<sup>th</sup> century fiction that I was, in fact, studying. *Dracula* and *Frankenstein* were both 19<sup>th</sup> century novels. So these are not new things. They came in new packages: film, pulp fiction magazines, comic books and paperback books, which were quite a new thing in the fifties. So they’re just everywhere in the, shall we say, below the literary radar culture. You find these motifs a lot in folk tales and fairy tales. The version you probably most often came in contact with was the urban legend—those things that kids used to tell around the campfire. **You also touch on the weird world of fandom—the dressed up fans, the academics.** You would not believe what goes on. Actually you might. Out at Comic-Con at San Diego where I was a couple of years ago, there were a lot of academics. And

they were dressed up. They were having conferences in their costumes. I got my picture taken with Godzilla. I've got one of me with a Klingon. I was also just at Leipzig in Germany, which has a very prestigious book fair. But I was there on the Cosplay day. Here were these extremely tall German people dressed in blue fairy costumes. And it's a point of honour with them usually to make your own costume. It's a big market for push-up bras. **I can't let you go without asking you about the HBO adaptation of *MaddAddam*. It will be interesting to see how they do it.** You're going to ask the big blue penis question, aren't you? And the answer is I don't know. How are they going to do that?

LEDERMAN, Marsha. "Rose's Turn; When She's Not Rehearsing the Title Role in Margaret Atwood's Highly Anticipated First Opera—Which Has Its World Premiere in Vancouver on Friday—Rose- Ellen Nichols Hauls Bolts of Material in a Fabric Store. Marsha Lederman Meets an Unlikely Diva, Refreshingly Free of Theatrics." *Globe and Mail* 22 May 2014 Section: Life & Arts: L1. While the article is primarily about Nichols, the indigenous 31-year old mezzo soprano who plays Pauline, Lederman also includes some remarks from Atwood recorded in a separate interview. Excerpt: An unsung hero in Vancouver's cultural scene, [Charles] Barber [City Opera Vancouver's artistic director] runs the little chamber opera company on a shoestring. He founded the company in 2006 and was looking to commission a signature opera for [singer Judith] Forst, when he contacted Atwood and asked if she would consider writing one. He hadn't known that she had written a libretto for the Canadian Opera Company under Richard Bradshaw in the 1990s, which was never produced. Rejected by composer Randolph Peters, the libretto was stashed away until Barber came calling in 2006. "I've been thinking about it even longer," Atwood explains from Toronto. "Before I started even thinking of it in opera form, I was thinking of doing it in a play, because what's so interesting about her is her double persona." The opera is set in Vancouver, where Johnson ultimately settled, in March, 1913, the last week of her life. Suffering from cancer and confused from morphine, she clashes over her life choices with her disapproving, straitlaced sister Eva (Sarah Vardy). "She was walking a line all her life," Atwood says. "She was walking a very narrow, little line and I think one of the things that writing these narrative poems allowed her to do was express a lot of energy and rage that you wouldn't have been able to express as a white lady poet. You can't quite imagine Christina Rossetti writing poems about plunging her knife into somebody who was about to rape her.... It would have been considered very unladylike. But she had more latitude in her Mohawk persona." [Atwood planned to be present on opening night] to witness, finally, her Pauline Johnson opera on the stage.] "I'm feeling pretty good but it's always a nervous thing," Atwood says. "You just hope nobody's going to throw up on the stage, which is always a possibility, is it not?"

PATERSON, Katie. "Katie Paterson and Margaret Atwood: Talk about Future Library, 2014-2114." *Artforum International* 53.3 (2014): 262-263. Excerpt: **KATIE PATERSON:** I had the idea for Future [Library] quite a while ago. At the time, it seemed like one of those works that would have to go into my volume of impossible ideas. I had a vision of tree rings as chapters in a book, growing imperceptibly over time, with tree trunks pulped into paper that would compress these years of growth into material stories. Written now, but for an entirely future time and place. And then on a trip to Norway, it became clear: This is the place! Oslo is literally surrounded by forest. The city seeps into that landscape and vice versa, and I thought, the forest must enter into people's psyches in a different way here. Perhaps when the authors start writing for Future Library, by some strange osmosis their ideas are going to find themselves growing through the trees, like the air or water that feeds them. Year by year, the writers' words form invisible chapters whose narratives will be reconstituted a century later, and experienced in yet another durational span by their as yet unborn readers. **MARGARET ATWOOD:** To be asked to contribute to Future Library took me right back to my childhood, when, like many children, I buried little things here and there, essentially making time capsules. You're communicating with somebody unknown in the future. This kind of leap across time is everywhere in sci-fi, of course. But the Dead Sea Scrolls, Egyptian coffin shards, and the Egyptian Book of the Dead are all fascinating examples of this, too. They tell us a lot. They are windows into the past, except that

we never quite know how to transcribe them. We don't know what they meant to the people who wrote them, so we're always guessing. **KP:** Future Library is a speculative fiction. We have no idea if the forest is going to exist in one hundred years. What will be extinct? What will live there? The new Oslo Deichmanske Library is trying to project itself into the future and imagine what kind of institution it will be. Right now, we have trees growing and budding, the library room is being built-but the future is a fabrication. Its readers and writers don't exist yet. Then there's a point where I will die, of course. Somebody pointed out that Norway might not be a country by then. We really cannot predict. And Margaret has put it into my mind that maybe humanity won't even exist! Yet one hundred years isn't that far away. It's on the brink of things we can imagine, and things that are being constructed now that will inform that time. For the foresters with whom we collaborate, one hundred years is a natural time frame in which to think, so they don't blink an eye when we talk about growing this forest a century on out. But it's also far enough away that we could be completely dumbfounded. One hundred years could feel like one thousand. In a way, the human scale might feel absolutely minute in the face of this vastness—but it's also part of it. We shouldn't be scared of extreme time. I tried to imply this in my Fossil Necklace [2013]. The fossils in the work are very, very fragile, even though they have survived for 3.5 billion years or more. It's quite a—dare I say it—beautiful object to look at. But there's so much darkness embodied in the necklace because it charts the extinction of life throughout history. It's not about progress at all, either—that's something I was trying to get away from. It's death on a string but also, hopefully, a leap into the future—and in that future, will the idea of a fossil itself be a fossil? **MA:** You can't predict the vagaries of style. What one age considers revolutionary, the next age may consider kitsch. Something can go through a cycle of being considered wonderful art, and then it can go through a period of being really sneered upon—after which it can come back into vogue again. Literary fashion and biological change are all subject to this. The reception of Future Library in 2114 will depend on these cycles of style; we just don't know. **KP:** I once visited the Ise Shinto shrine [in Japan]. There is little physical to look at, really, because it's believed rocks and trees are mere vehicles for spirit. The shrines have a blank square on the ground next to them, and every twenty years the priests rebuild the shrine in exactly the same form. And they've been doing this for more than one thousand years—the building is that old, but it's continually refreshed and remade. I fell in love with this incredible thought. And the lumber for the shrine's construction comes from trees grown on a sacred mountain. I wanted Future Library to have something of this material transformation and transience. A lot of my ideas are very stark. Maybe this comes from the idea of the Zen koan, a riddle in the form of a short expression that's there to help your mind take a leap into an irrational way of thinking. I look for both words and images—narratives and diagrams that might allow that kind of leap. A map of all the dead stars in the universe—where does that lead you? **MA:** Future Library isn't just a visual art project. It's a literary art project. Katie is the form, and I'm the content. So the visual part of it is the forest and the recording of the forest and the placing of the things within the library. As a score for all the texts to be written it is very much a John Cage structure: one note a year for the next hundred years). Available from [http://futurelibrary.no/Future\\_Library\\_Artforum\\_nov14.pdf](http://futurelibrary.no/Future_Library_Artforum_nov14.pdf). (1 August 2015).

RUSSELL, Anna. "Earthsea Casts an Epic Spell." *Wall Street Journal* 17 October 2014: D4. About Atwood's choice of title for the WSJ's Book Club, Ursula K. Le Guin's *A Wizard of Earthsea*. Excerpt: **WSJ:** What kind of book is *A Wizard of Earthsea*? Is it for kids? For adults? **A:** I would call it a fantasy book for adults. You might call it young adult or fantasy, or one of those categories—which are really just there to help people put things on bookshelves. But because it is really talking about life and mortality and who are we as human beings, and what is the relationship between our darker side and the rest of us, I think it can be profitably read by anybody over the age of 12. **WSJ:** What would you say to readers who are turned off by wizards and spells? **A:** Expand your world. Those kinds of stories are very frequently about power relationships. There's a way of reading *Lord of the Rings*, just as there's a way of reading *A Wizard of Earthsea*, which is political. **WSJ:** It was interesting to read about the main character chasing a shadow all over the world. In some ways, it seems like this isn't really a traditional

story line, where there are good guys and bad guys **A:** Oh no, it's not traditional in that way at all. It's a meditation on life as a human being. Things don't split that neatly into good and bad. There were a lot of writers on shadows in the 19<sup>th</sup> century. People who lost their shadows, people who sold their shadows. That's where Jung got his interest in shadows. You have to confront the shadow; you have to name the shadow. And when you don't name the shadow, you project the shadow onto others. **WSJ:** What are some of the other ways that this book isn't traditional? **A:** Dragons are something other than what dragons were before she wrote the book—dragons that talk. There's a dragon that talks in *The Hobbit*, of course, but it's not a very nice dragon, and not very smart. She's really created a whole new kind of dragon, which is a pretty attractive kind of dragon, I think. **WSJ:** They seem very smart and snappy. **A:** They're very smart, they're wise, they know things that other people don't know and they engage in a certain kind of conversation which is pretty tricky. You have to be very careful when speaking with dragons, because they speak in riddles. **WSJ:** Language seems to play a particularly important part in the story. **A:** One of the big things they study at wizard school is a list of names. If you know the true name of something, you can command it. And that is in fact how the hero wins in his encounter with the dragon—he happens to have guessed the dragon's name. The whole plot of the book turns on the fact that our hero doesn't know the name of the shadow, so he has no power over it until he can figure out what its name is. **WSJ:** Ms. Le Guin once called you out in a book review for not wanting to call your books science fiction. Do you still shy away from that label? **A:** Naughty, naughty her. I like to hold in truth in labeling. So if it says "Wheaties" on the box, I want there to be Wheaties inside the box. If it says "chocolate bar," I want there to be a chocolate bar. A lot of people, if it said "science fiction" on the outside, would expect other planets, things we can't do, a galaxy far, far away and in another time. That's what they would expect, but that's not what are in my books. **WSJ:** So where is the line between science fiction and fantasy? Where are dragons allowed? **A:** Well, of course people cross genres all the time. You could have something called science-fiction-fantasy. Some galaxy far, far away and in another time with spaceships, but also dragons. And there's no rule that says you can't do that. If you invent a world, the rules of the world are what you say they are. It's like saying, "Oh it was very, very bad of Agatha Christie to write a murder mystery in which the narrator turned out to be criminal." Well, I thought it was brilliant. She didn't violate some external rule. She made up a new rule, which other people have since used. **WSJ:** Why do you think people are drawn to the other worlds presented in works of science fiction or fantasy? **A:** I think we all exist in them to a certain extent. Because every time you go to sleep, you're in one of those other worlds, are you not? It is the kind of world that children believe in. [Ed note: The *Wall Street Journal* book club is led by authors. Each month, a guest host/author selects a book by another author and provides guidance and feedback to readers on both Twitter (#WSJbookclub) and Facebook (WSJ Book Club). As one of the authors, Atwood chose Ursula K. Le Guin's fantasy classic "A Wizard of Earthsea," and on her birthday, 18 November, she addressed questions submitted by readers. See FRANTZ, Ann Connery. "Gifts for Book Lovers." *Telegram & Gazette* (Massachusetts) 30 November 2014 Section: Living: G1-2.] The video is available at: <http://blogs.wsj.com/speakeasy/2014/11/12/submit-your-questions-for-margaret-atwood-wsj-book-club/>. (1 August 2015).

TEEMAN, Tim. "I'm No Icon. Icons Attract Iconoclasm"; the Conversation; As Her New Collection of Short Stories Appears, Margaret Atwood Tells Tim Teeman About Fame, the Future and the Joys of Her 'Granny Phase.'" *The Times* (London) 30 August 2014 Section: Saturday Review Features: 10. Excerpt:

In the 1980s Margaret Atwood's publisher made a deal with a low-end Canadian bookstore that also sold stationery to sell her books. After the publication of her novel *Bodily Harm*, she did a reading in its Winnipeg branch. "Nobody came," the 74-year-old author recalls, as we sit having coffee in a Toronto café. "Then a man walked in. 'My customer,' I thought. He walked towards me, and said, 'Where's the Scotch tape?' 'I think it's at the back,' I told him. 'Thanks,' he said, and wandered off."... [In discussing the cover story in her new collection, *Stone Mattress* in which a woman on an expedition to the Arctic murders a rapist she met many years earlier.] "I have the murder weapon in my kitchen right now," Atwood says, smiling. She

travels to the Arctic quite often, and came across a stromatolite (formed by the two Greek words for “stone” and “mattress”) bed of fossils on one of her trips. “I asked the geologist if I could have one, and he was pleased that geology was going to make it into fiction.” The novelist Graeme Gibson, her longtime partner, has a “devious mind” and came up with the plot that bubbles in the story’s female protagonist’s mind to murder her nemesis. The climax of the tale is heralded with a short, sharp burst of violence, as in many of Atwood’s stories—why is that? She leans in (she is great company) and says mock-conspiratorially: “Don’t tell anyone, but there is a lot of violence in literature. We took our kids [her daughter Jess and Gibson’s two sons] to *Hamlet* when they were young. We knew they wouldn’t understand all of it, but we said, ‘Count the dead people.’”

In this collection, the poetry scene of Sixties Toronto sounds pretty wild. “The things I didn’t put in . . .” says Atwood. “Everybody got crabs. Not me of course. There was a little window of opportunity between the advent of penicillin and discovery of AIDS when everybody sobered up. It was that moment when the pill and the panty-hose arrived simultaneously, Twiggy and the Summer of Love, when there was still a bohemian underground. None of those people were me, if that’s what you’re wondering,” she says mildly but firmly. “Everything you write is made up of what you know, but people can invent.” When I ask if she has thought of writing an autobiography, Atwood makes another face. “I’m young dear. I think that comes when death is staring you in the face.” If she writes one, it will not be a conventional memoir, but a collage of voices of people she has known.

Atwood is careful when talking about advocating, in blanket terms, feminism. She says it depends what kind of feminism I am referring to. “You have to be pretty specific or you’re being made to endorse a lot of things you don’t agree with.” “Everybody is lot of things,” she says of labels, many of which—Canadian, female, feminist—have been hung from her. “If feminism means shoving men off a cliff, then no sorry, I’m not on with that. If it means women being seen as human beings, hands up. If it means certain legal rights, hands up. If it means you can’t wear make-up, hands down to that.”... Atwood isn’t just a brilliant novelist, but as a Canadian—in novels such as *Surfacing* (1972) and her essays, she has interrogated the notion of Canadian identity, especially in relation to the leviathan America next door. Canada is even more in America’s shadow now than it was then, Atwood adds. “Our oil is dominated by American interests, go to any mall and it’s American brands hither and thither. It’s also still true what [literary critic and theorist] Northrop Frye said of Canada: “Americans like to make money; Canadians like to audit it.”

She has spent most of her life in Canada, because “I would lose touch with the ground that I write out of. It’s easier to write as another gender from the same place you are from than the same gender from another place.”... She has 514,000 followers on Twitter, and is hugely famous. But utter the word “icon” and you’ll get another shake of the head. “Icons attract iconoclasm. It is the equivalent of people wanting to carve you in stone. With fame, one goes through phases,” she says. Now she’s “in the granny phase, you either get to be the dispenser of cookies to the young or get to be the wicked witch . . . I’m all in favour of a cookie where warranted but if people cross me, it’s the purple, cross-eyed Zozzle Curse for them.”

A varied writing life appeals to Atwood: she is part of a project in which a number of writers revisit [Shakespeare’s works] and is writing a novel based on an online serial she wrote last year. “Do I have a choice?” she says, when I ask how she feels about ageing. “This isn’t old age yet. I’m ten years out from that.” She and Gibson have never married. “At first we couldn’t, we were married to other people. One of the divorces took a while, his. We’d been together quite a long time by that time, and it seemed pointless. And Graeme also said, ‘I’ve known three Mrs. Gibsons, my mother, step-mother and wife.’ It was not a good association for him.” She shrugs. “Mais pourquoi?” Why would we get married, under a Canadian common laws, it amounts to the same thing anyway.”

THOMSON, Graeme. “Offensive Man-Hating Pornographic ... Just Don’t Call [Her] ‘Revered’[;] She’s Been Called Margaret Atwood.” *Mail on Sunday* 24 August 2014: 20. Excerpt: “I hate to break this to you,” says Margaret Atwood in a comical stage whisper, “but some people don’t like me.”

Canada's most celebrated author may have won the Booker Prize and the inaugural Arthur C Clarke Award and be a Companion of the Order of Canada, but at 74 she still stubbornly resists veneration. Describe Atwood's work—as some critics have—as 'man-hating', 'offensive' and 'pornographic' and she seems slightly thrilled. Just don't call her 'revered'. "Oh, it's only because I'm old," she says. "If you live long enough that happens, but there's a difference between being well-known and being revered. I get plenty of letters which begin, 'You idiot!' Writing any book, I still wonder what kind of trouble am I going to get into this time?" Available from <http://www.dailymail.co.uk/home/event/article-2730204/Margaret-Atwood-called-offensive-man-hating.html>. (1 August 2015).

VINEYARD, Jennifer. "Margaret Atwood on MaddAddam, the HBO Adaptation, and Genetic Engineering." *New York Magazine* (online) 20 August 2014. Excerpt: **When they first announced the show, I immediately thought, How are they going to adapt the wagging blue penises?** How indeed?! [Laughs] Yes, my very thought. Well, we'll have to wait and see. I've not got any inside information on that. **At least they're pretty comfortable with nudity on HBO.** But blue nudity? We do not know! We don't know! How much nudity? We just don't know. [Laughs] And the wagging part, how will they ... Well, that will be easy to simulate. Perhaps with little motors? We'll see how far they're willing to go, and how much people are willing to put up with it! [Laughs] Book Riot did a pretty funny post, which was a dream cast. Available from <http://www.vulture.com/2014/08/margaret-atwood-maddaddam-paperback-chat.html>. (1 August 2015).

WAGNER, Erica. "'Ooooh! Are We Going to Talk About Dying?'" *New Statesman* 143.5234 (31 October 2014): 34-37. An interview conducted after Atwood's appearance in Ilkley, North Yorkshire in which she reflects on aging, generational inequality, reworking Shakespeare and writing stories that no one will read for a century. Also available from <http://www.newstatesman.com/culture/2014/10/margaret-atwood-ooooh-are-we-going-talk-about-dying>.

WILLIAMS, Leigh Anne. "Atwood's Tales: Margaret Atwood." *Publishers' Weekly* 26 September 2014 Section: Features: 38. Excerpt:

Margaret Atwood meets me in a Toronto cafe to discuss *The Stone Mattress: Nine Tales*, her latest book, but so diverse are her interests that the conversation keeps expanding, jumping from robotics to the environmental crisis, from rare diseases to (of course) writing. Talking with Atwood is intellectually dizzying. I just try to keep up.... *The Stone Mattress*, a collection of short fiction (some previously published), seems to move away from visions of the future toward intimate tales of individual lives, like the opening story, "Alphinland," in which a woman contemplates her life from the vantage of age and considers her relationship with her deceased husband, who nevertheless lives with her in their house. But one of the nine tales remains in the speculative fiction realm, with a keyhole peep into a nasty and brutish future. The narrator of "Torching the Dusties" is a nearly blind woman living in an upscale nursing home that comes under siege from a movement of young people angry at older generations for "killing the planet with their greed." The Our Turn movement has already set fire to other old-age homes. "It's a logical outcome of where our demographic is going," Atwood says. ... When we get back to the subject of her new book and her writing, other kinds of science continue to crop up. Atwood says she called the pieces in this collection "tales" instead of stories, because, as she writes in the acknowledgements at the end of the book, it "removes slightly from the realm of mundane works and days, as it evokes the world of the folk tale, the wonder tale." One that would seem to fall safely into that world is "Lusus Naturae." A girl is hidden away by her family so the village won't know that her eyes have become yellow, her teeth pink, and her fingernails red, or that long dark hair has sprouted from her chest and arms. And that she drinks blood. It's all very folkloric until Atwood explains that the girl has a real medical condition called porphyria. "So how likely is it that such a person would be mistaken for a vampire? Very likely. And how likely is it that the family would want to keep that person hidden? Extremely likely. It's often what happened."

The supernatural in her writing comes from the natural. "I'm more of the Mrs. Radcliffe"

School than I am of the *Dracula* School,” she says. “A couple of people have said these tales are all about revenge,” Atwood adds, but there’s only one that she classifies as a complete revenge story. “The Stone Mattress” is a tale of murder set on [a] ship touring the Canadian Arctic—a ship much like the one she and her longtime partner, writer Graeme Gibson, traveled on. “It all came out of one of those dinner table conversations in which people were speculating: If you were going to kill somebody on this boat and get away with it, how would you do it?” she explains. “Graeme said you’d have to do it on shore; you’d have to do it early in the trip.” Crediting him for his contributions to the tale in her acknowledgements, she affectionately notes that he has “always had a devious mind.”

“I Dream of Zenia with the Bright Red Teeth,” which was written for the *Walrus*, a Canadian magazine, in 2012, brings the notorious Zenia from Atwood’s novel *The Robber Bride* back from the dead. “John Keats was right when he said Shakespeare got as much pleasure out of writing about Iago, a very bad person, as he did about Imogen, a very good person, and I would venture to say probably more,” Atwood says, “Villains have a lot of narrative energy, and in fact, you can’t get a story going without an energetic character of some kind like that in it.”

## News

- “Agency Admits Disclosing Tax Data to CBC.” *Times Colonist* (Victoria, British Columbia) 26 November 2015 Section: B.C./Canada: A6. The Canada Revenue Agency accidentally disclosed confidential taxpayer information to the CBC. Excerpt: Donations made by such high-profile Canadians as author Margaret Atwood, former Prime Minister Jean Chrétien, grocery magnate Frank Sobey, cartoonist Lynn Johnston, pollster Allan Gregg and others were included.
- “Atwood Lends Voice to Poetic Art of Time.” *Toronto Star* 27 March 2014 Section: Entertainment: E3. Excerpt: One of Canada’s most important authors will kick off Art of Time’s 2014/15 season. As part of a program called The Poem/The Song, presenting poetry in musical settings, Margaret Atwood will read her poetry onstage accompanied by a musical suite written especially for the piece. ... Art of Time was formed in 1997 to go beyond the classical repertoire. All performances are at the Enwave Theatre, Harbourfront Centre.
- “Atwood Trilogy Inspires New HBO Series.” *Windsor Star* 7 June 2014 Section: Entertainment: B3. Excerpt: Having directed the biblical epic *Noah*, filmmaker Darren Aronofsky is moving to a different kind of flood. Movie website The AV Club says [Aronofsky] (*The Wrestler*, *Black Swan*) is developing a new HBO series based on Margaret Atwood’s MaddAddam trilogy. ... Atwood will serve as a consulting producer on the project, brought to HBO by producer Brandi-Ann Milbradt (Aronofsky’s fiancée). This will be Aronofsky’s first project with HBO after his Protozoa Pictures signed a first-look deal with the U.S. cable network in January, AV Club says.
- “Author Farley Mowat Dies, 92.” *Times & Transcript* (New Brunswick) 8 May 2014 Section: International: C1. The obituary included the following: Acclaimed novelist Margaret Atwood tweeted that Mowat was a “wonderful colleague & friend of many years.”
- “Author Margaret Atwood to Receive Award Tonight for Work.” *Daily Collegian: Pennsylvania State University* 12 November 2014 Section: Arts and Entertainment: 1. Atwood to receive Penn State’s 2014 Institute for the Arts and Humanities Medal for Distinguished Achievement. Excerpt: “[Atwood] has versatility across wide array of genres,” Michael Bérubé, director of the IAH, said. “She’s one of those few contemporary writers who has also made a major impact in nonfiction.” The selector of the IAH Medal recipient, Bérubé said he believes Atwood will be remembered not for one novel but “40 or 50 diverse, versatile works.” Atwood said via email her writing has changed naturally over time, although her age and experience “[allows] for more perspective and grimmer jokes.” She also referenced societal modification as an agent in the ongoing development of her writing style. “Society changed. What a surprise! How dare it! Once upon a time there was no Internet, women had to wear rubber girdles, and babies came out of the ears of frogs. Like that,” Atwood said. “Though I hear the rubber girdles are making a comeback. ...” Across genres and in fiction, nonfiction and poetry, Atwood said her writing

process is the same. “The two elements are always entertainment and instruction,” Atwood said. “Without the first, nobody turns the page. Without the second, it’s a read-and-toss. ...” Atwood encouraged those studying creative writing to be voracious readers. “You want to be a wordsmith? Learn your trade and respect your ancestors,” Atwood said. “You’re standing on a big mountain of other folks’ shoulders.” As a recipient of the IAH Medal, Atwood follows previous winners Patti Smith and Toni Morrison, among others.

- “Author’s Uni Award.” *The Sun* (England) 22 June 2014 Section: News: 19. Atwood awarded honorary degree from University of Edinburgh at a special ceremony held in Toronto.
- “Authors Remember Writer Alistair MacLeod.” *Nanaimo Daily News* (British Columbia) 22 April 2014 Section: Entertainment: B6. Excerpt: “Very sorry to hear about Alistair MacLeod, a wonderful writer and a fine person,” author Margaret Atwood said in a statement issued by publisher McClelland and Stewart on Monday. “It’s a great loss for Canadians, and for Alistair’s many readers and many friends.”
- “Canadians Vie for Dublin Prize.” *Calgary Herald* (Alberta) 26 November 2014 Section: Briefs: E3. Excerpt: Margaret Atwood and Joseph Boyden are among a group of Canadian writers whose books have made the long list for the International IMPAC Dublin Literary Award. The annual award is worth about \$177,000. Eleven titles with ties to Canada made the cut. Atwood is in the running for *MaddAddam*, while Boyden is up for *The Orenda*. Other Canadians on the long list are: *Under Budapest* (Ailsa Kay), *For Sure* (France Daigle, translated from the original French by Robert Majzels), *The Strangers’ Gallery* (Paul Bowdring), *The Woman Upstairs* (Claire Messud) and *A Tale for the Time Being* (Ruth Ozeki). [The winner (*Harvest* by Jim Crace) was named in June 2015.]
- “Great Man, ‘Impish Scamp,’” *National Post* 8 May 2014 Section: News: A3. Atwood on death of Farley Mowat: A great Canadian and human being, and an impish scamp when he felt like it. I can remember him waltzing my 75-year-old mother around the floor and saying, “Why are you hanging around with that old poop?” (My dad [was] once his forestry prof.) “Why don’t you run away with me?” The waiter pressed a butter knife into my dad’s hand and said, “Kill him!”
- “If You Want to Get Ahead, Get a Cat.” *London Evening Standard* 8 October 2014 Section: Features: 16, 17. Excerpt: Science’s loss, literature’s glittering gain. Margaret Atwood ... at the Regent’s Street Apple store last night, revealed that her family had always hoped that she would, like them, become a biologist. “If I had, I’d be the one making your potatoes glow in the dark right now,” said the 74-year-old novelist. Instead, in her latest tome, *MaddAddam*, Atwood created a genetically designed species with luminous genitalia and the ability to heal themselves by purring—a concept that failed to convince her biologist brother. “But,” said Atwood gleefully, “science has since vindicated this theory. If you’re suffering from a migraine you should put a purring cat on your head. It doesn’t, however, say how to keep it there.”
- “Margaret Atwood Awarded 2014 Harvard Arts Medal The Harvard Crimson.” *Harvard Crimson* 2 May 2014 Section: News: 1. Excerpt: Acclaimed author Margaret E. Atwood was honored with the 2014 Harvard Arts Medal in a ceremony Thursday to mark the beginning of the 22nd Annual Arts First Festival. ... In an interview with *The Crimson* last year, Atwood described her experiences as a graduate student in a time when women were not allowed in Lamont Library. “It meant that I spent a lot of time in the Widener stacks, where somebody had made a little collection of Canadian Literature which was right next to the Witchcraft and Demonology—so two of my interests were just right there, side by side,” she said. The Harvard Arts Medal was established in 1995, making Atwood its 21<sup>st</sup> recipient. The award seeks to honor alumni or faculty of the University that have made a special contribution to the arts. Past recipients include Matt Damon ’92, Yo-Yo Ma ’76 and Tommy Lee Jones ’69. When asked what advice she had for aspiring writers at Harvard in an interview with the Harvard Arts Blog, Atwood stressed the difficulties associated with pursuing a writing career. “Don’t do it unless you really have to, and are very determined, and can deal with disapproving relatives, and are prepared to accept the roles that luck and chance play in such things,” she said. “There’s no boss, but there’s also no pension plan.”
- “Margaret Atwood Talks ‘Genre and Gender’ As Part of Penn State Forum Series.” *Daily Collegian*:

- Pennsylvania State University* 14 November 2014 Section: Arts and Entertainment: 1. Excerpt: As the lights dimmed in the Nittany Lion Inn ballroom, author Margaret Atwood assured the audience that it was “not the zombie apocalypse—yet.” Instead, the projectors displayed a revolving slideshow of images Atwood created over the past 50 years, including covers, e-cards and miscellaneous doodles. The slideshow was the visual component in a talk Atwood ... gave as part of the Penn State Forum Speaker Series, entitled “Genre and Gender.” Atwood said the talk was inspired by the “#GamerGate” movement, where predominantly male video game fans harassed, threatened and verbally abused female game developers and critics of the video game industry. The gender tropes currently used in games, Atwood said, have existed in popular culture for quite some time, and can be traced back to the “Golden Age” of science fiction in the 1930s. During this time period, books by women were given “girlier, frillier covers,” while men received “sterner” covers, though by the ’40s women’s covers became more serious to signify that the books were “Literature with a capital ‘L.’” Book covers and gendered images were a prominent theme in the talk. Atwood described the process of creating a cover for her novel *MaddAddam*, the third book in a trilogy that includes *Oryx and Crake* and *The Year of the Flood*. The first version of the United Kingdom cover had an image of a pink rose and a bee, Atwood said. “I protested. [*MaddAddam*] was not about country gardening,” she said. “It was about cannibalization and evisceration and the almost complete extinction of the human race.” The final cover featured a pig super-imposed with the wings of a raven, a fictional creature in the series called “pigoons.” The reason she cared so much about the cover, Atwood said, was because “covers are the gateways to the books.”
- “Mavis Gallant.” *The Herald* (Glasgow) 24 February 2014 Section: Features: 20. Upon death of writer Mavis Gallant, Atwood tweeted: “Very sad to hear that Mavis Gallant has died... wonderful, scrappy person, wonderful writer, fascinating life.”
- “Monarch Migration on Agenda; Harper, Obama, Pena Nieto to Deal with Many Issues.” *Calgary Herald* (Alberta) 18 February 2014 Section: World: A12. Excerpt: It is the symbol that adorns the North American flag, and now Prime Minister Stephen Harper, U.S. President Barack Obama and Mexican President Enrique Pena Nieto are being urged to do something to save the monarch butterfly. The three leaders are being asked to review farming and logging policies with a view to giving the monarch butterflies a source of food on their annual winter migration routes. In an open letter, scientists, environmentalists, writers and artists ask the three leader to agree to create a corridor of milkweed—the butterfly’s food source—and reverse declines in butterfly populations. Among the signatories are Canadian scientists who study monarch butterfly migration patterns, as well as noted Canadian authors Margaret Atwood, Michael Ondaatje and John Ralston Saul.
- Open Letter to PM: Khaled Al-Qazzaz Needs Your Help.” *Toronto Star* 16 July 2014 Section: Opinion: A15. Excerpt: The following was an open letter to Prime Minister Stephen Harper from a group of 129 high-profile Canadians [Atwood among them] and several organizations regarding the case of Khaled Al-Qazzaz, a Canadian permanent resident being held without charge in an Egyptian prison. ... For the full text of the letter as well as the list of signatories see <http://www.freekhaledalqazzaz.com/open-letter-to-pm-harper/>.
- “*The Orenda* Wins CBC’s Canada Reads Contest.” *Prince George Citizen* (British Columbia) 7 March 2014 Section: A & E: A25. Canada Reads is an annual CBC contest featuring five books each championed by celebrity panelists. Atwood’s *Year of the Flood* was championed by former Ontario politician Stephen Lewis and was first to be voted off.
- “Pick of the Week: Books.” *Daily Telegraph* (London) 20 March 2014: Section: Features: 28. Interview with Hannah Kent, author of *Burial Rights*, who claims her “methodology was actually completely stolen from Margaret Atwood,” presumably in *Alias Grace*. The novel takes place in 1829, in Iceland’s far north, when a woman called Agnes Magnúsdóttir was found guilty of murdering her employer and lover, Natan Ketilsson, as he lay sleeping. Immediately condemned by the small community she grew up in, she was sentenced to death.
- “Remembering Alistair MacLeod; Friends, Students and Fellow Authors Remember a Man Who Was Nearly As Good at Writing As He Was at Living Well.” *National Post* 26 April 2014 Section:

News: WP13. Atwood's contribution: "Alistair and I always did a little Swing Your Partner when we met, in view of our Nova Scotia roots. He was a fine person, always helpful and kind. I sat on a Giller Prize jury with him and he was as thoughtful as you might expect. He also did a reading on Pelee Island for the SpringSong event, and is fondly remembered there as well. He will be much missed in the writing and reading communities."

"Science Fiction and the Female Author; Arthur C. Clarke Award List Spurs Debate: Is There a Sci-Fi 'Glass Ceiling.'" *Toronto Star* 26 January 2014: Section: Entertainment: E1. In 2013, there were no women on the list of finalists for the Clarke Award, prompting a negative reaction. In response, the 2014 committee released an all-female submissions list of 33 in advance of the short list. Atwood was on the list for *MaddAddam*.

"Tue 18 Nov." *The Independent* 18 November 2014: Section: Features: 2. Excerpt: Birthdays: Margaret Atwood, writer, 75; Bill Giles, weatherman, 75; Steven Moffat, writer and producer, 53; Alan Moore, writer, 61; Anniversaries: 18 November 1978: In Guyana, Jim Jones led his Peoples Temple to a mass murder-suicide that claimed 918 lives.

AHEARN, Victoria. "Could Another Canadian Win a Nobel?; Atwood a 'Hot Contender' for Literature Prize." *Calgary Herald* (Alberta) 9 October 2014 Section: Arts & Life: C2. Excerpt: The Nobel Prize in literature is awarded annually to a living author from any country. Winners are chosen from nominations made by individuals the Swedish Academy has deemed "qualified." For this year's prize, the academy says it has received 210 valid nominations. ... Magdalene Redekop, a retired English professor from the University of Toronto who specializes in Munro, says she doesn't "see any problem" with another Canadian winning the prize [in 2014, the year after Munro won]. Redekop, feels the volume of books written as well as their quality matter to the academy in making its choice. "It does help to be known all over the world and read all over the world, in translation, and Margaret Atwood certainly is, I would think, the top Canadian in the running now," she says. "But I have no evidence for that. The main thing she has to do is stay alive. Seriously. It doesn't go to dead people."

ANGELINI, Francesca. "Prize Snub for Literary Giants." *Sunday Times* (London) 14 December 2014 Section: Sport: 13. The Folio Prize, a £40,000 accolade is awarded to a work of fiction, either a novel or a collection of short stories, written in English and published in Britain. Nominated authors include some of international literature's best-known names, including Atwood who was nominated for *Stone Mattress*. Excerpt: Three of the world's most celebrated modern writers—Hilary Mantel, Ian McEwan and Richard Ford—have been snubbed by their peers and left off a list of 80 books nominated for next year's Folio prize. The omissions are striking as the Folio list is chosen by an academy of writers, critics and editors from around the world. ... This year is the first time the submission list for the prize is being published. A shortlist will be announced in February [2015]. [Ed. note: The eventual winner was *Family Life* by Akhil Sharma.]

BARMAK, Sarah. "Have We Entered a Golden Age of Censorship?; Canadians Seem Blasé; About Ottawa's Clampdown on Information and Dissent." *Toronto Star* 27 July 2014 Section: Insight: IN1. Excerpt: There was outrage this week over a government audit into PEN Canada—an organization devoted to protecting writers from censorship—that some are calling politically motivated. "Why does freedom of expression threaten them?" tweeted Margaret Atwood about the Conservatives. [Ed. note: After reading this, Terence Corcoran, a columnist for the *National Post* wrote: But here's a question for Ms. Atwood: Since when has freedom of expression been dependent on charitable status? Charitable organizations are artificial creations of governments that allow givers to fund—at taxpayer expense—organizations engaging in charitable activities as defined by the government. To make sure the rules of charities are followed, and that the charities do not engage in excessive political and other restricted activities, the government conducts audits. PEN should be no exception to the audit process, although the moralizing pundits supporting PEN seem to think charitable status gives PEN and other especially green charities a blank cheque to do whatever they want with the money they collect from other taxpayers via deductions. See *National Post* 29 July 2014 Section: News: A1.]

BROWN, Mark. "Brit Lit 'Too Cautious' for Bailey's Longlist: Only Four UK Writers Out of 20 Vying for Women's Prize: Academic Says US Authors Rely More on Imagination." *The Guardian* 7

March 2014 Section: Guardian Home Pages: 8. With the publication of *MaddAddam*, Atwood made the long list for The Baileys Women's Prize for Fiction (previously called Women's Prize for Fiction (2013), Orange Prize for Fiction (1996–2006 & 2009–12) and Orange Broadband Prize for Fiction (2007–2008) which is awarded to a female author of any nationality for the best original full-length novel written in English published in the UK. The 2014 prize was eventually won by Eimear McBride's *A Girl Is a Half-formed Thing*.

- CAMILI, Doug. "Margaret Atwood Has Faith in Hollywood; Author Trusts HBO to Do Justice to Her Sci-Fi Trilogy." *The Gazette* (Montreal) 23 August 2014 Section: News: F4. Excerpt: Despite the experience of almost every other literary writer who ever took Hollywood's money, Margaret Atwood says she's optimistic that Tinseltown will do justice to her words. HBO is developing a series from her dystopian-future trilogy *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*. In a New York magazine interview published this week, Atwood laughs about how HBO might depict the blue private parts of her Craker characters, and adds this: "They're very smart, this whole group of (HBO) people. Very clever, and thoughtful. And I think they will do it justice. I think it's appropriate that it's a series, rather than trying to put it all in one movie. ... My role as a consultant is to stay alive until they finish it, so I can actually see it!" Prediction: She'll hate it. Authors always do.
- CRUMMY, Colin. "Theatre Play Politics." *Harper's Bazaar* (UK) May 2014 Section: Talking Point: 144-145. Includes Atwood's answer when queried about her favourite short story: "The short story has a long tradition in Canada, and Lynn Coady inherits that tradition. Her story "Mr Hope" (from *Hellgoing*; £19.95, House of Anansi) is edgy, electric and raucous. You won't forget it."
- CUNNINGHAM, Bill. "A Busy Autumn." *New York Times* 9 November 2014 Section: ST: 18. Excerpt: The New York Public Library held its annual Library Lions gala at the main branch on Fifth Avenue. ... The honorees included Robert Silvers, Kazuo Ishiguro, Dave Eggers, Margaret Atwood, Anthony Marx and Anna Deavere Smith.
- CURTIS, Scarlett. "Literature and Tech Enriching When Merged." *Washington Square News: New York University* 10 November 2014 Section: Opinion: 1. Excerpt: My Gallatin first-year writing seminar conducted an experimental project last week in which we live-tweeted our in-class reading. The students of my seminar, "Thinking and Writing Through New Media," were asked to read the novel *Oryx and Crake* and tweet their thoughts and literary observations as they read, using the hashtags #nyufyws. The project was inspired by prolific tweeter and author of *Oryx and Crake* Margaret Atwood. My fellow students and I were encouraged to tweet @MargaretAtwood if we had a direct question regarding the text. I was challenged by the assignment at first. I am an obsessive reader and have long found myself torn between the two arguments regarding the merging of technology and books. I love the smell, feel and weight of a paper book and believe that, in an overly stimulating world, books can be an escape from the constant barrage of social media and electronic devices. However, when it comes to merging technology and books in regards to academic reading, I am a definite convert. ...Margaret Atwood tweeted my class back, which was enough to make me more hopeful about the merging of literature and technology, especially in academia.
- DINGMAN, Shane. "TECH; Atwood Has Much to Say about Killer Robots." *Globe and Mail* 3 May 2014 Section: Arts: R6. Report on Atwood's keynote address, "Robotics in My Work and Life," to the Conference on Human Factors in Computing Systems which took place in Toronto. Excerpt: The speech was a fascinating journey through humanity's conflicted history with technology. Atwood speaks softly, and the packed Exhibit Hall G of the Metro Toronto Convention Centre barely made a sound, except for murmurs of chuckling at her dry jokes. In her view, the horror stories about the machines overthrowing their fleshy masters come from a deep pool of myth and folklore expressing our unease with the self-automated humanoid, things that are possibly alive or not alive. "There is nothing [more] uncanny than something that is almost human," she says. Available from: <https://www.youtube.com/watch?v=ncq8WGRgctg>. (1 August 2015). Atwood was also interviewed about the 1 hour talk at <http://www.cbc.ca/radio/spark/spark-251-1.2848260/robotics-in-work-and-life-1.2848267>. (1 August 2015).

- DUGDALE, John. "Atwood in Translationland." *The Guardian* 22 February 2014 Section: Guardian Review Pages: 5. A report of Atwood's WG Sebald lecture in which the novelist expressed great sympathy for those taking her work abroad, perhaps because her own life has provided similar problems to decode. Excerpt: Being a novelist, Atwood implied, is at once an attempt at mastery and a surrender of control, and more loss of control—being processed—is what paradoxically happens if you're successful enough to be translated. Although she had some examples of daft questions she'd been asked by translators ("Is this funny or not funny?"), they were outnumbered by instances of difficulties her writing posed for them ("I'm always a nightmare—puns, jokes, neologisms"), and the challenges that all fiction presents. Balancing readability and fidelity, deciding whether to incorporate foreign phrases or go for a "seamless" read, tackling slang, finding the right language for historical fiction or for protagonists who can be "a pig, an Orc, a rabbit, a vampire, a Mohican or a curlew", getting round the peculiarities of particular tongues (Finnish, for example, has only gender-neutral pronouns)—the choices that bedevil the writer bedevil the translator 10 times over. If a writer has a bad day, you can say, 'At least I don't have to do a freaking translation.' Far from depicting them as nuisances bound to distort her words, she viewed translators sympathetically, as serious Alices lost in bewildering Atwoodland, and potentially as her most intimate creative partners: "Nobody is going to be reading more closely than a translator. Some have picked up typos that editors have missed." Available from: <http://www.theguardian.com/books/booksblog/2014/feb/20/margaret-atwood-translating-translation>. (1 August 2015). The lecture itself may be viewed on YouTube [https://www.youtube.com/watch?v=D4\\_K3EkPHr4](https://www.youtube.com/watch?v=D4_K3EkPHr4). (1 August 2015).
- DUNDAS, Deborah. "The Art of the Autograph; In the Age of EBooks, Readers Still Crave the Intimate Experience of Festivals Where They Can Meet a Favourite Author and Have Them Sign Their Book." *Toronto Star* 26 October 2014 Section: Entertainment: E1. Excerpt: For both author and reader, getting that book signed is a way of acknowledging that relationship, of making it visceral, real. And when readers come, they bring books: you can't, after all, get an e-reader signed. "For a time, people thought everything would go e. But that hasn't happened, and now things have come full circle: it seems readers value the physical book, partly for neurological reasons, partly because it's a tangible object," said Canadian writer Margaret Atwood. Indeed, she famously invented the LongPen—a device that allowed her to sign books remotely for readers, giving them a real signature. "I thought of the LongPen back in 2004 because many, many devoted readers live in places (whether countries or towns) where authors were never sent by their publishers," she said in an email interview. "The LongPen paper book signing, with associated video interaction, would give them access that they lacked." While the writer may not have touched the book, the signature is still theirs.
- DUNDAS, Deborah. "Chance at Literary Afterlife on Auction Block; Seventeen Authors Donate Naming Rights to U.K. Charity Freedom From Torture." *Toronto Star* 30 October 2014 Section: Entertainment: E3. Excerpt: Ever wish you could be in a Margaret Atwood novel? Dream of attaining literary immortality? For a price, you can. The U.K. charity Freedom from Torture has asked writers to put naming rights for a character in an upcoming work of theirs on the auction block to raise funds. "The character I am donating to Freedom from Torture's Immortality Auction will either appear in the novel I am finishing now or in my upcoming retelling of Shakespeare's *The Tempest* as part of the Hogarth Shakespeare Programme," said Atwood.
- FLOOD, Alison and Shaun WALKER. "World Authors Join Protest Against Putin: Anti-Gay and Blasphemy Laws Threaten Freedom, Russia Told on Eve of Games." *The Guardian* 6 February 2014 Section: Guardian Review Pages: 1. About an open letter, published elsewhere in *The Guardian*, in which more than 200 prominent international authors, including Atwood, Gunter Grass, Salman Rushdie, and Jonathan Franzen, joined forces to denounce the "chokehold" they say Russia's anti-gay and blasphemy laws place on the freedom of expression, amid a growing swell of protest on the eve of the opening of the Sochi Winter Olympics. For the letter see <http://www.theguardian.com/world/2014/feb/06/russian-laws-choking-free-speech-repealed>. (1 August 2015).
- GILBERT, Gerard. "Frankenstein's Roots Unveiled in a Gothic Tale with Plenty of Bite." *Arts & Book*

*Review* 1 November 2014: 38. Announcement about new BBC production, “Frankenstein and the Vampyre—a Dark and Stormy Night.” Excerpt: This is an intelligently crafted look back at the roots of the [gothic horror] genre—and the rum goings-on, in the summer of 1816, at the Villa Diodati by Lake Geneva. Among those famously trapped inside by the freakishly bad weather were Lord Byron, Percy Bysshe Shelley, Mary Wollstonecraft and John Polidori, whose novel, *Vampyr*, began the whole modern taste for neck-biting fiction. Wollstonecraft, of course, wrote *Frankenstein* there, and among the contributors are Margaret Atwood and Neil [Gaiman], the latter likening the atmosphere at the villa to “an Oxford dorm room with everyone getting stoned.”

- HUTYRA, Carolyn. “Margaret Atwood Explores Forms of Storytelling *The Observer: University of Notre Dame* 10 April 2014 Section: News: 1. Report on the 2014 Yusko Ward-Phillips lecture “We Are What We Tell: Stories as Human” delivered by Atwood. Excerpt: Although always subject to the interpretation of the reader, writing is a transmission device that allows a voice to carry through time and space, Atwood said. “The next time somebody asks you why you write, the short answer is, ‘Because I’m human,’” she said. “All humans are storytellers by nature. Writers who write stories down are story transmitters as well as storytellers.” These stories can be a source of instruction or entertainment, Atwood said. “Do nothing but entertain, and it’s a one-time read, soon discarded at the beach,” she said. “But do nothing but instruct and you will annoy most readers very quickly.”
- KENNY, Lesley. “Standing Beside Margaret Atwood in the Cheese Shop.” *Descant* 45.4 (Winter 2014): 111-113. A co-editor of *Descant* runs into Atwood—and while she doesn’t speak to her, she reflects on the Atwood sighting.
- LEDERMAN, Marsha. “Literature; the Inside Story Behind the New ‘Fan Expo for Books.’” *Globe and Mail* 13 November 2014 Section: Life & Arts: L1. On the origins of the first Toronto Book Fair, held 13-16 November and modelled on the Frankfurt Book Fair, as well as book fairs in Jaipur, India; and Latin America. Targeted at consumers not publishers, the fair involved appearances from innumerable authors, including Atwood.
- MARTIN, Sandra. “FOLIO: FARLEY MOWAT, 1921-2014; An Environmentalist, Activist and Author, Farley Mowat Was Shaped by His Experience of the Second World War, Writes Sandra Martin. Humans Were Not Worth the Powder to Blow Them Up, He Concluded Then and Spent the Rest of His Life Trying to Save Animals, Nature and First Nations. Sometimes That Meant Taking Liberties with the Facts.” *Globe and Mail* 8 May 2014 Section: News: A10. The obituary includes Atwood’s thought[s] as well as those of her partner Graeme Gibson: Farley was a dear old friend and colleague of many years. We have a lot of great Farley stories. It was Farley who, in 1972, said ‘now you’re a target and people will shoot at you.’ [Atwood’s critical look at CanLit, *Survival*, was published in 1972.] Also, ‘work up a public performance and use it as a shield.’ Which was what he did. We are devastated and sad, as we were planning to see him in Port Hope before they left for Cape Breton.
- MCDONALD, Neil. “Lakes of Canada Inspired by Atwood.” *Waterloo Region Record* 29 August 2014 Section: Nightlife: N3. Excerpt: The genesis of Montreal band Lakes of Canada’s upcoming album is a tragic one. In 2010, the mother of the critically-acclaimed quintet’s main songwriter, Jake Smith, was murdered in her home. While packing up her possessions months later, Smith came across Margaret Atwood’s 1985 dystopian novel *The Handmaid’s Tale*. The book’s chilling vision of a totalitarian future where violence against women has become routine inspired Smith to begin writing, and eventually led to the concept album *Transgressions*, which his band plans to release next spring. As Smith recalled over the phone from Montreal earlier this week, he originally picked up Atwood’s book because of a long-standing recommendation from his mother. ... *Transgressions* is the follow-up to the group’s 2012 full-length debut *Toll the Bell*, and picks up on other themes from Atwood’s prescient novel, Smith said. “Certainly I think that a big part of the book is the shift of the right wing toward totalitarianism and people trying to rise up against them, and (how authorities create) ‘the other,’ and the way in the book they use the word ‘terrorist’ and the way they question how we use that word. I was having a discussion just the other day, actually with my mastering engineer, about how incredible it was that

Margaret Atwood was able to write about all this stuff 30 years ago that at the time was purely speculative. And now a lot of it is obviously not happening in the same way, but some of the things she wrote about are happening,” he said. Atwood gave her blessing for the band to use characters and themes from the book on *Transgressions*, after they contacted her to explain the project, Smith said.

- M<sup>C</sup>GINTY, Stephen. “Book May Be a Bestseller—But Not for 100 Years.” *Scotland on Sunday* 7 September 2014: 10. Excerpt: A Scottish artist has persuaded Margaret Atwood, the Canadian novelist, to write a book that will not be printed or even read for 100 years. The Future Library is a revolutionary project dreamed up by Katie Paterson, a Scottish conceptual artist, which involves growing a forest of trees in Norway over the next century and then in the year 2114 cutting them down to produce the paper for printing an anthology of works by 100 writers. ... Atwood ... said she was delighted to be the inaugural writer in what will be a 100 year project. She said: “I am very honoured, and also happy to be part of this endeavour. This project, at least, believes the human race will still be around in a hundred years. Future Library is bound to attract a lot of attention over the decades, as people follow the progress of the trees, note what takes up residence in and around them, and try to guess what the writers have put into their sealed boxes.”
- NESTRUCK, J. Kelly. “THEATRE REVIEW; The Rob Ford Musicals: One Tries Hard, the Other Fails Completely.” *Globe and Mail* 20 September 2014 Section: Film: R1. A review of two performances, *Rob Ford: The Musical*, Book and lyrics by Brett McCaig, Music by Anthony Bastianon; Directed by Liz Gilroy; Starring Sheldon Bergstrom. At the Factory Theatre in Toronto. 0 stars and *Ubu Mayor*, Written and directed by Adam Seelig; Starring Michael Dufays, Richard Harte and Astrid Van Wieren. At Wychwood Theatre in Toronto. 2 stars. The former “featuring not entirely tuneless music by Anthony Bastianon, begins with a series of competing framing devices. Margaret Atwood (“Horner, poor thing) comes on stage as the narrator, before the show reboots with an opening number sung by the cast called “This is the Opening Number.” [Ed note: Atwood, of course, fell afoul of Mayor Ford when she opposed his cuts to libraries.]
- PEEBLES, Frank. “Eco-Icon to Bring All-World Cast to P.G.” *Prince George Citizen* (British Columbia) 23 July 2014 Section: News: A1. Excerpt: David Suzuki is bringing his Blue Dot Tour (<http://bluedot.ca/> 1 August 2015) to Prince George. On Nov. 1, Vanier Hall will be the setting for the environmental icon’s night of art and dialogue on the latest planet preservation strategies. His national conservation roadshow will touch down in 19 cities across Canada. Each night will have Suzuki on stage with a different configuration of guest celebrities who support his vision for a healthier planet. “It’s all in celebration of a simple yet powerful idea, and it starts with you,” said a statement from the David Suzuki Foundation, the organizing agency for Suzuki’s last national tour. “During this special evening, David Suzuki will share the wisdom of a lifetime full of action as he and other Canadian icons and thought leaders celebrate the desire of Canadians to protect the people and places they love.” The celebrities signed on to the tour include: Neil Young, Margaret Atwood. ...
- POTTER, Mitch. “Israel Peace Summit Rife With Crushing Irony; Tel Aviv Rocket Scare Forces Evacuation at Conference Boycotted by Palestinians, on Day When 27 Die in Gaza Raids.” *Toronto Star* 9 July 2014 Section: News: A3. Excerpt: At day-long Israel Conference on Peace ... even Margaret Atwood found a way to be there without actually being on the planet, writing an outer-space article for the conference that imagined the Israeli-Palestinian conflict from the Martian point of view. “From our own vantage point, which is on a planet far away and in another galaxy—we had to vacate Mars because of climate change—both sides would be well-advised to agree to jointly care for the ground they stand on,” Atwood quotes the Martians as saying. “It isn’t very much ground, and it’s getting dryer and more polluted by the minute. If it becomes uninhabitable by human beings, what will they all do then?” [In Atwood’s Works, see “How the Israeli-Palestinian Conflict Looks from Mars.”]
- RINEHART, Dianne. “‘A Passionate Canadian’; Acclaimed Author Famous for His Fearless Focus on Protecting Nature.” *Toronto Star* 8 May 2014 Section: Entertainment: E1. Obituary of Farley

Mowat quotes Atwood and Graeme Gibson who commented by email: “We are deeply sorry to hear this sad news. Farley was a great and iconic Canadian who understood our environmental problems decades before others did. He loved this country with a passion and threw himself into the fray—in wartime as well, also with a passion. He was so good-natured and down to earth. We will miss him very much.”

- RUBIN, Josh. “A Celebration of Craft Suds.” *Toronto Star* 12 June 2014 Section: Life: L2. Rubin’s review of events held to celebrate Ontario Craft Beer Week includes a reference to one involving Atwood. Excerpt: Ever wanted to try a beer brewed by a literary legend? This festival [taking place on 13 June] which serves as the official opener to OCB Week, is your chance. The festival, which runs from 6-10 p.m. at Yonge-Dundas Square, features collaborative brews which saw brewers from across the province paired up with people from the cultural world. Top of that list would be Margaret Atwood, who teamed up with Beau’s All-Natural Brewing to brew a spiced ale known as a gruit (as of press time, they still hadn’t had the good sense to call it The Handmaid’s Ale).
- SCHMIDT, Gregory. “New Gear and Apps: An Exercise in Play.” *New York Times* 6 November 2014 Section B: 7. Excerpt: Zombies, Run! If a personal trainer is not enough to make you run faster, how about a zombie? Six to Start, a game developer based in London, has released the third “season” of its app, *Zombies, Run!* Co-created by the British novelist Naomi Alderman, the app is an audio adventure that features missions in which the runner tries to escape from a horde of the undead while picking up survival gear along the way. The app ... offers more than 200 missions, including one with the author Margaret Atwood, who is holed up in a tower and offering zombie intel.
- SMART, Amy. “Victoria Composer Brings Atwood Libretto to Life.” *Times Colonist* [Victoria, British Columbia] 30 May 2014 Section: Arts: C12. Excerpt: There are certain things you plan for when creating an opera and certain things you don’t. Like a power outage on opening night. Victoria composer Tobin Stokes was ready to sit back and watch the opera he co-wrote with author Margaret Atwood unfold last Friday evening. But when 441 B.C. Hydro customers lost power in the Vancouver neighbourhood, including the York Theatre, he did what many might consider to be the most reasonable thing. “We went around the corner to a brewery,” Stokes said. Luckily, the outage only delayed the opening by about an hour. The show did go on.
- VINCENT, Michael. “Margaret Atwood, With a Beat.” *Toronto Star* 9 November 2014 Section: Entertainment: E2. Excerpt: In a 1950s interview with Robert Craft, Igor Stravinsky was asked to give his opinion about the use of music as accompaniment to recitation. His response: “Do not ask, sins cannot be undone, only forgiven.” Despite Stravinsky’s misgivings, The Art of Time Ensemble (whose aim is to go beyond the classical repertoire) opened its 15<sup>th</sup> season on Friday night, with a fascinating and varied look at how music and the written word have collided and intersected throughout the ages. Following a series of recited poems, sung poems, tone poems, poets as musicians and musicals inspired by poetry, it was a variety show approach that rapidly swung back and forth from light entertainment to deeply affecting music. Highlights included Margaret Atwood’s reading of “A History of Western Music, Chapter 29” by August Kleinzahler in the first half, and her own “Thriller Suite” in the second. The latter included film noir-inspired music composed by Dan Parr, which crossed thresholds with motifs of explosives, dark agents, murders in cars and rooftop chases. ... It is not every day you get to see Margaret Atwood curtsy alongside seven musicians onstage. This alone was worth the price of admission.
- WYNDHAM, Susan. “Petition Protects Library’s Old-School Reading Room.” *Sydney Morning Herald* (Australia) 17 April 2014 Section: News: 8. Excerpt: Even state librarian, Alex Byrne, was unprepared for the fierce love that drove almost 10,000 people to sign a petition protesting against changes to the historic Mitchell Library. Launched in February by a group including author David Malouf, the petition drew support from expatriates including Peter Carey, Nick Cave and James Wolfensohn, international authors such as Ian McEwan and Margaret Atwood, and many library users.

## Scholarly Resources

## Books and Articles

- ALAEI, Sarieh, Fatemeh AZIZMOHAMMADI and Hamedreza KOHZADI. "The Concept of Identity in *Cat's Eye* from the Viewpoint of Julia Kristeva." *Anthropologist* 17.2 (2014): 627-631. "In *Cat's Eye*, the protagonist of the novel attempts to formulate her subject by recalling her past and her painting exhibitions. According to Kristeva, without the semiotic mode and abjection, developing an identity is impossible. The semiotic mode revolts against the symbolic in order to gain subjectivity. Here, if Elaine does not accede to the semiotic and revolt against the symbolic, she will not develop an identity. The authors of this paper attempt to follow the concept of identity in Margaret Atwood's *Cat's Eye* employing Julia Kristeva's theories" (Authors). Available from [http://www.krepublishers.com/02-Journals/T-Anth/Anth-17-0-000-14-Web/Anth-17-2-000-14-Abst-PDF/T-ANTH-17-2-627-14-1055-Kohzadi-H/T-ANTH-17-2-627-14-1055-Kohzadi-H-Tx\[34\].pmd.pdf](http://www.krepublishers.com/02-Journals/T-Anth/Anth-17-0-000-14-Web/Anth-17-2-000-14-Abst-PDF/T-ANTH-17-2-627-14-1055-Kohzadi-H/T-ANTH-17-2-627-14-1055-Kohzadi-H-Tx[34].pmd.pdf). (1 August 2015).
- ALAEI, Sarieh and Zahra BARFI. "Margaret Atwood in the Second and Third Waves of Feminism on the Basis of Julia Kristeva's Theories." *International Letters of Social and Humanistic Sciences*<sup>8</sup> (ILSHS) 40 (2014): 13-21. "Although Margaret Atwood started writing during the second phase of the feminist movement, some of her works show the features of the second and the third waves of feminism. It is clear in Atwood's *Cat's Eye* that Elaine, the protagonist of the novel, and other female characters display features of both the second and third waves of the feminist movement. Some of Atwood's works illustrate Kristeva's theories. Unlike second wave feminists, Julia Kristeva as a postmodern feminist rejects the distinction between sex and gender believing that these two terms represent biology and culture which cannot be separated from each other. This idea can be examined through a reading of Margaret Atwood's novel, *Cat's Eye*. The authors of this article seek to analyze Atwood's novel, *Cat's Eye*, and the embedded features of the second and third waves of feminism in light of Julia Kristeva's theories" (Authors). Available from <http://www.scipress.com/ILSHS.40.13.pdf>. (1 August 2015).
- ALVA, María de. *Memoria y escritura del cuerpo: un estudio sobre sexualidad, maternidad y dolor*. Mexico: Bonilla Artigas Editores, 2014. In Spanish. "María de Alva explora el papel del cuerpo femenino en la construcción de la memoria de personajes, tomando como ejemplo cuatro novelas del siglo XXI ... A la vez, la autora construye su reflexión sobre elementos heredados por autoras que han cimentado la historia y la teoría literaria femenina Virginia Woolf, Susan Sontag, Charlotte Brönte, Helene Cixous, Simone de Beauvoir y Margaret Atwood" (Publisher).
- AMIÉL-HOUSER, Tammy and Adia MENDELSON-MAOZ. "Against Empathy: Levinas and Ethical Criticism in the 21<sup>st</sup> Century." *Journal of Literary Theory* 8.1 (2014): 199-217. "In this article, we join Marshall W. Gregory and subsequent contributors to the debate initiated by the *Journal of Literary Theory* concerning the long-term relations between literature and ethics.... We wish to turn attention to an issue that has thus far been largely ignored in this debate: the role of postmodern criticism in shaping the new face of ethical criticism. In particular, we challenge the concept of empathy and the assumption that empathy is a fundamental element of ethical reading. We argue that to be a relevant approach in the study of literature today, ethical criticism must extend its scope beyond the ethics of narrative empathy. Looking at what we believe to be the most influential and interesting stream in postmodern ethical thinking—Emmanuel Levinas's conceptualization of the infinite responsibility towards the inaccessible other—we identify the major problems of the concept of empathy. We then offer an alternative way of thinking about ethical criticism as involving an attentive response to the representation of suffering while deconstructing the empathetic position of the reader. We illustrate our suggestion through a reading of Margaret Atwood's *Alias Grace* (1996)" (Author).
- ATAYURT-FENGE, Zeynep Z. "Spinning a Thread of Her Own': Penelope Re-Envisioned as a Trickster Figure in Margaret Atwood's *The Penelopiad*." *Littera* 33 (December 2013): 41-52. In Turkish.
- AZIZMOHAMMAD, Fatemeh and Hamedreza KOHZADI. "The Impact of Anthropocentrism on

<sup>8</sup> In Beall's List of Predatory Journals: <http://scholarlyoa.com/?s=international+letters>

- Natural Environment from the Perspective of Margaret Atwood.” *The Anthropologist* 17.2 (2014): 647-653. “Often discussed in the context of nationalism and feminism, Atwood is also a writer with a keen ecological consciousness. Atwood’s writing about the impact of anthropocentrism on the natural environment should awaken ecological consciousness and generate feelings of awe and enlightenment. Atwood’s writing promotes ecologically conscious lifestyles and encourages humans to live harmoniously with nature. Atwood’s writing warns the reader about the effects of anthropocentrism. The authors of this paper aim to analyze the deleterious effects of anthropocentrism on natural environment in *Oryx and Crake*” (Authors). Available from <http://www.krepublishers.com/02-Journals/T-Anth/Anth-17-0-000-14-Web/Anth-17-0-000-14-Contents/Anth-17-0-000-14-Contents.htm>. (1 August 2015).
- BALAJI, K. S. “Silence and Helpfulness: the Construction of Femininity in Margaret Atwood’s *The Blind Assassin*.” *International Journal of English: Literature, Language & Skills* 3.3 (October 2014): 35-39. “Margaret Atwood, a renowned Canadian novelist, explores in a number of her novels the patriarchal subjugation of women, the sense of alienation that women suffer from in oppressive social systems and the struggle of individualistic women against patriarchal prejudice. Atwood’s narrative dexterity vividly depicts women’s struggles with social impediments to achieve freedom from gender role stereotypes. Atwood shows that the traditional gender hierarchies continue to oppress women. In order to undermine the patriarchy, Atwood, as a writer, exposes gender stereotypes to show how gender is artificially constructed. This paper focuses on Iris Chase, the central character in Atwood’s tenth novel, *The Blind Assassin*, with a view to examining her gender socialization and the way she attempts to preserve her sense of self” (Author). Available from <http://www.ijells.com/wp-content/uploads/2014/11/October-2014.pdf#page=35>. (1 August 2015).
- BANDYOPADHYAY, Debarati. “Terrain Vague: An Ecocritical Reading of Atwood’s *Oryx and Crake* and *The Year of the Flood*.” *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 181-191. “The author argues that in both these companion novels [there is] a sustained effort to engage with an imaginary near-future urban experience that supports the possibility of literary engagement with the concept of ‘terrain vague,’ a term referring to absence in the modern metropolis. In the novels, [Bandyopadhyay argues that] Atwood describes a post-apocalyptic future that suggests the possibility of a new equation and a new energy created on the urban site in its ruined uninhabited condition, inspiring us to conscientiously reorient ourselves to the relative claims of nature and civilization” (Editor).
- BANERJEE, Suparna. *Science, Gender and History: the Fantastic in Mary Shelley and Margaret Atwood*. Newcastle upon Tyne (England): Cambridge Scholars Publishing, 2014. See especially Chapter 3, “*The Handmaid’s Tale*: Dystopian Speculation in the Feminine,” pp.55-82 and Chapter 4, “Open Markets, Closed Minds’: Apocalyptic Speculation in *Oryx and Crake*,” pp. 83-127.
- BARTOSCH, Roman. *EnvironMentality: Ecocriticism and the Event of Postcolonial Fiction*. New York: Rodopi, 2013. Based on the author’s PhD dissertation, Universität Duisburg-Essen, 2011. “This book addresses the role and potential of literature in the process of contesting and re-evaluating concepts of nature and animality, describing one’s individual environment as the starting point for such negotiations. It employs the notion of the ‘literary event’ to discuss the specific literary quality of verbal art conceptualised as EnvironMentality. EnvironMentality is grounded in the understanding that fiction does not explain or second scientific and philosophical notions, but that it poses a fundamental challenge to any form of knowledge manifesting in processes determined by the human capacity to think beyond a given hermeneutic situation. Bartosch foregrounds the dialectics of understanding the other by means of literary interpretation in ecocritical readings of novels by Amitav Ghosh, Zakes Mda, Yann Martel, Margaret Atwood and J.M. Coetzee, arguing that EnvironMentality helps us as readers of fiction to learn from the books we read that which can only be learned by means of reading: to ‘think like a mountain’ (Aldo Leopold) and to know ‘what it is like to be a bat’ (Thomas Nagel)” (Publisher). See especially Chapter 8, “Zero Time” and the Apocalypse: Postnatural Survival in

*Oryx and Crake* and *The Year of the Flood*,” pp. 219-254.

- BARZILAI, Shuli. “‘Scrooge Nouveau’: Margaret Atwood Resites a Christmas Carol.” *Dickens Quarterly* 31.4 (December 2014): 298-311. “Over 150 years after the publication of *A Christmas Carol*, Canadian writer Margaret Atwood takes up the ‘little book’ in which Charles Dickens, according to his preface, ventured ‘to raise the Ghost of an Idea.’ Dickens’s expressed hope was that this Ghost would haunt the houses of his readers ‘pleasantly’ and ‘no one wish to lay it’ long after December 1843 (Preface). In a certain sense, Atwood fulfills these expectations when she returns to the story of Ebenezer Scrooge’s sins and salvation in *Payback: Debt and the Shadow Side of Wealth*.... The subtitle of her nonfiction book, published in 2008, already suggests its affinities with Dickens’s story. ‘Scrooge Original,’ as Atwood calls the famous miserly character (‘following the lead of certain soft-drink and potato-chip companies’), is the very embodiment of the Shadow Side of Wealth (Payback 173)” (Author).
- BASU, Sudev Pratim. “‘Up in the Tree’: Ecology and Childhood in Margaret Atwood’s Children’s Stories.” *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 192-209. “[Basu notes that when Atwood published *Up in the Tree* the Canadian children’s writing and publishing industry was no match for its US and European counterparts.] After detailed analysis of the child protagonists in several other alliterative children’s stories, Basu ... points out that the genre of Atwood’s children’s books needs more detailed critical study. In conclusion, he states that one must be reminded that in order to read the child in Atwood one must read him or her in tandem with her adult world of mayhem, mysteries, mishaps and ministrations. The strange, volatile and disturbed world of adults finds an echo in her children’s books. And this, it seems, is the allure of Atwood’s children’s books” (Editor).
- BHALLA, Ambika, Jap Preet Kaur BHANGU, and Manmohan SINGH. “Margaret Atwood’s *Oryx and Crake*: An Ecocritical Approach.” *International Journal of Research (IJR)* 1.10 (November 2014): 765-773. “Ecocriticism explores how culture is related to nature and encourages humans to take responsibility for the environment. This paper attempts to apply an ecocritical approach to Margaret Atwood’s *Oryx and Crake* (2003). It analyses the environmental disaster of the text as the result of human actions and illustrates Atwood’s concern regarding the natural world. The novel addresses contemporary issues such as global warming, genetic engineering, declining resources, specie extinction, sexploitation and inhumanity. *Oryx and Crake* and this paper also explore human conflict and unfettered technological advances. This paper argues that Atwood appeals to humans to reform and establish equilibrium among humans and between humans and the natural world. Only when the bionetwork is stabilized can human beings exist securely and realize individualization” (Authors). Available from <http://internationaljournalofresearch.org/index.php/ijr/article/download/888/840>. (1 August 2015).
- BIRD, Morgane. “The Spoken and the Unspoken in Margaret Atwood’s *The Robber Bride*.” *Imaginaires* 18 (2014): 141-152. (Abstract not available).
- BOWMAN, William. “Women and Women: Use of Women Types as Rhetorical Techniques in Atwood’s *The Handmaid’s Tale* and Tepper’s *Gate to Women’s Country*.” *Fafnir – Nordic Journal of Science Fiction and Fantasy Research* 1.4 (2014): 7-26. “In this article, I argue that Margaret Atwood in *The Handmaid’s Tale* and Sheri S. Tepper in *Gate to Women’s Country* both use the same three ‘female type’ characters to explore ideal female gender roles and their relationship to society. Further, I argue that both authors use these characters as part of their larger rhetorical engagement with the American gender essentialist political movements of the 1980s. In particular, I argue that Atwood’s portrayals of women, despite her sympathy with the feminist movement, distance her from radical second-wave separatist feminism and the American religio-political conservative movement of the 80s. This paper argues that against Dopp, Offred does in fact offer an effective ideal female to be emulated as by the end of the novel she self actualizes. On the other hand, for Tepper I argue, against Pierson, that *Gate* is not intrinsically anti-sexual but rather that Tepper’s female types align her much more closely to the essentialism of second- and third-wave feminism than Atwood” (Author). Available from

<http://journal.finfar.org/journal/archive/fafnir-42014/>. (1 August 2015).

- BRAM, Shahar. "Postcard Poem, Ekphrastic Delusion: On Margaret Atwood's Poem 'Postcard.'" *University of Toronto Quarterly: A Canadian Journal of the Humanities* 83.1 (Winter 2014): 28-38. "In her poem 'Postcard,' Margaret Atwood chooses postcards and tourism as an entry point to examine relationships, the loss of a loved one, and the fading of memory. The poem exploits the unique format of the postcard and sophisticatedly uses the delusion typical of the ekphrastic tradition, which constructs an object that lacks ontological reality but is impressively present in the imagination of the reader. The poem, we find, grew because of the impossibility of restoring the face of the beloved figure; it is a poem about failure, about the limitations of the verbal medium when confronting the collapse of visual memory. Is the mechanism of personal relationships equivalent to the industry of tourism? In what way does the mental picturesque reproductions of the beloved we store in our memory resemble commercial postcards?" (Author).
- BRAZ, Albert. "The Survival Syndrome: Margaret Atwood's Idiosyncratic Mapping of Canadian Literature." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 21-34. "The author argues that despite Atwood's ostensible populism, in her Canadian criticism, she has shown remarkably little interest in popular literary texts, which may explain the curious map she has sketched of her national literature" (Editor).
- BRINDLE, Kym. *Epistolary Encounters in Neo-Victorian Fiction: Diaries and Letters*. New York: Palgrave Macmillan, 2014. See especially Chapter 4, "A Deviant Device: Diary Dissembling in Margaret Atwood's *Alias Grace*," pp. 91-117: "This chapter will consider whether a deviant diary style permits Grace Marks to become primarily an *alias* for Margaret Atwood to deliver her authorial polemic. It could be argued that the work manages with some irony to advertise this ambiguity: Margaret Atwood: *Alias Grace*" (Author).
- CIOBANU, Calina. "Rewriting the Human at the End of the Anthropocene in Margaret Atwood's MaddAddam Trilogy." *Minnesota Review* 83 (2014): 153-162. "This article argues that Margaret Atwood's postapocalyptic MaddAddam trilogy, composed of the novels *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, imagines how humankind might come to reconstitute itself at the end of the Anthropocene— that is, once it has decimated the planet and driven itself to the brink of extinction. The answer that Atwood offers is bound up with the question of sexual difference. This novel suggests that rewriting 'the human' at the end of the Anthropocene will require destabilizing mankind's dominion not just over the natural world it inhabits but over womankind as well. The article argues that in the MaddAddam trilogy, the relation between 'man' and 'woman' is negotiated through the relation between the biopolitical management of life and the ethical response to individual lives that have been deemed disposable" (Author).
- DAWSON, Melanie. "Constructing an Interdisciplinary Course on Literature and Environmental Feminism." *Feminist Studies* 40.2 (Summer 2014): 333-352. "The author discusses the process of creating an interdisciplinary class on literature and environmental feminism. Particular focus is given to environmental issues in fictional texts. According to the author, these texts allow young students to see themselves as central to the future of the environment and to engage with narratives of historical land use and climate change. Books used in the class include *The Year of the Flood* by Margaret Atwood and *Silent Spring* by Rachel Carson" (Journal).
- FEDOSOVA, Tatyana V. "Actualization of the Concept of Time in Margaret Atwood's Worldview." *Kemerovo State University Bulletin* 1-2 (2014): 173-176. In Russian with English abstract: "This paper is devoted to the analysis of the concept of time in the worldview of Margaret Atwood in part through a study of her postmodern literary style (Author).
- FILTNESS, Emma. "The End or The End': Ageing, Memory and Reliability in Margaret Atwood's Fictional Autobiography, *The Blind Assassin*." *EnterText: An Interactive Interdisciplinary E-Journal for Cultural and Historical Studies and Creative Work* 11 (2014): 42-57. "In Margaret Atwood's complex Booker Prize-winning novel *The Blind Assassin*, eighty-two year old Iris is writing her memoir in a race against time due to a heart condition that 'nothing short of a whole new unit' will fix. Atwood's novel is a fictive autobiography, her fictional protagonist imparting her tale to us in the form of a memoir, also fictional. This paper will explore the themes of

memory and reliability in the novel with a focus on depictions of old age, on the function of memory and the processes of writing and remembering, as Atwood constantly links these themes via various depictions, descriptions, images and metaphors” (Author). Available from <http://www.brunel.ac.uk/cbass/arts-humanities/research/entertext/issues/entertext-11>. (1 August 2015).

- FREW, Lee. “A Whole New Take on Indigenous’: Margaret Atwood’s *Oryx and Crake* as Wild Animal Story.” *Studies in Canadian Literature / Études en littérature canadienne* 39.1 (2014): 199-218. “Although *Oryx and Crake* speculates on a post-national and post-natural future, the novel’s representation of human-animal interactions nevertheless resonates with a tradition of animal writing established first in Canada in the late nineteenth century. As I will elucidate in what follows, *Oryx and Crake* largely conforms to the conventions of the wild animal story, which Atwood was instrumental in identifying as a genre in her contentious 1972 study *Survival: A Thematic Guide to Canadian Literature*. As such, Atwood’s novel inevitably rehearses the expedient disavowal of Second World cultural nationalism: ongoing colonizing acts are obscured by the text’s privileging of a settler subject-position imagined as beset by the imperium of modernity” (Author).
- GADPAILLE, Michelle. “Thematics and Its Aftermath: A Meditation on Atwood’s *Survival*.” *Primerjalna Knjizevnost* 37.3 (2014): 165-177,252. In English. “The claim that Margaret Atwood’s *Survival, A Thematic Guide to Canadian Literature* delineates nationally distinctive features of Canadian literature is considered historically and analytically. Canadian and European reactions to Atwood’s universalist thematics are compared and a revised view of the text’s tone and genre is advanced” (Journal).
- GANZ, Shoshannah. “Margaret Atwood’s Stories of Possession, Creativity, and Murder in The Journals of Susanna Moodie, Lady Oracle, and Alias Grace.” *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 100-110. “This chapter argues that Atwood traces a tradition of creative possession back to the nineteenth century when possession was more widely discussed as both a spiritual and a medical-psychological condition. Atwood’s 1996 discussion of possession within the historical novel of *Alias Grace* cites among her sources the psychological texts, *From Mesmer to Freud: Magnetic Sleep and the Roots of Psychological Healing* and *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry*, both of which offer in-depth discussions of possession, hypnosis, somnambulism, automatic writing, exorcism, and spiritualism—themes that figure darkly in the story of Grace Marks, and indeed make earlier and more cursory appearances in Atwood’s poetry and fiction. I also draw attention to Atwood’s 1983 collection *Murder in the Dark* which binds creativity to murder or death. Finally, informed by influential texts and figures in Atwood’s formulation of possession and creativity, I focus on the tropes of possession, creativity, and murder in *The Journals of Susanna Moodie* (1970) and *Lady Oracle* (1976), drawing parallels between these earlier works and the final figure of the possessed author and murderer of Alias Grace” (Author).
- GERMANÀ, Monica. “‘What Are All Those Things He Once Thought He Knew, and Where Have They Gone?’: The End of the Wor(l)d in Margaret Atwood’s *Oryx and Crake* (2003).” *Apocalyptic Discourse in Contemporary Culture: Post-Millennial Perspectives of the End of the World*. Eds. Monica Germanà and Aristeidis Mousoutzanis. New York: Routledge, 2014. 206-219. “Reproduction is, in more than one sense, the thematic focus of *Oryx and Crake*, the novel this chapter concentrates on. In particular, the chapter will argue that the apocalyptic core of Atwood’s novel is ambiguously bound to the disjunctions between the real and the system used by humans to ‘reproduce’ it: language. The dual chronological setting of the narrative, entirely focalized through the eyes and consciousness of Jimmy/Snowman, allows the reader to gain an insight into the current post-apocalyptic world Snowman apparently the last human left on earth shares with a new race of genetically manufactured beings, the ‘Crakers,’ and the early twenty-first century world Jimmy was raised in. The boundaries between the pre- and post-apocalyptic worlds remain, however, permeable, as the signs of the world to come are indeed visible in Jimmy’s world: living in the corporate scientific compound where his parents work in

the field of genetic manipulation and safely distant from the lawless [Pleeblands], Jimmy's family is a paradigm of the contemporary scientific developments, which, eventually lead to the destruction of all humankind" (Author).

- GILAREK, Anna. "Humanity in Crisis: Man-Made Apocalypse in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*." *Eating America: Crisis, Sustenance, Sustainability*. Eds. Justyna Kociatkiewicz, Laura Suchostawska, and Dominika Ferens. New York: Peter Lang, 2014. 163-176. "The aim of this essay is to address Atwood's diagnosis of contemporary crisis, as well as the potential solutions she explores, based on the first two installments of the trilogy: *Oryx and Crake* (2003) and *The Year of the Flood* (2009). The author's handling of the utopian, the dystopian and the apocalyptic will be analyzed, particularly with regard to environmental issues, the loss of sustainability and potential sources of sustenance" (Author).
- GÖKÇEN, Nilsen. "Homo Ludens in Gilead: *The Handmaid's Tale* Revisited." *Journal of Graduate School of Social Sciences* 18.2 (2014): 139-155. "This paper aims at looking into the concept of play and its manifestations in language and art in Margaret Atwood's dystopian novel *The Handmaid's Tale* by utilizing the theories of Johan Huizinga, who, in his study *Homo Ludens*, argues that civilization itself is an outgrowth of play. By examining the ways play subverts oppressive strategies, it offers a larger view of the disarming and overpowering potential of the ingenious and humorous usage of language and exercise of art as extensions of play. *The Handmaid's Tale* is narrated by a woman whose function is reduced to the reproductive capacity of her body. Every individual in this society has their assigned places and roles, and any deviation from them is punishable by no less than death. For the authorities of the Republic of Gilead committed themselves to return to a biblically ordained order in which the minimum suffices and there is no place for any forms of excess. However, as Atwood demonstrates, life reduced to biological necessities alone goes against life itself. For that reason, the Gileadean regime inadvertently gives rise to subversive acts not only from the oppressed but from the oppressors themselves. Under such severe oppression, subversion assumes a shape that at first sight appears harmless: the human propensity for play. As opposed to the stipulated order in Gilead in which everything is defined by function, play is based on excess, a surplus of need and necessity. Moreover, based on the voluntary participation of all participants, it is an equalizing arena in which one player can only be defeated by a more ingenious one. Therefore, in this paper play will be examined as a platform on which socially-constructed categories based on power structures are fundamentally rejected" (Author). Available from <http://e-dergi.atauni.edu.tr/ataunisobil/article/view/5000072724>. (1 August 2015).
- GOPALAN, Kamala. "Alienation and Commoditization of the Female Body in Consumer Society: A Study of Three Early Novels of Atwood." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 89-99. "Discusses ... *The Edible Woman* (1969), *Lady Oracle* (1976), and *Surfacing* (1972) [and argues that] in these three novels issues of identity emerge in the women's adulthood due to low self-esteem created by a negative self-image based on perception of their bodies. They feel a spiritual and corporeal alienation in their lives emanating from discontentment with their bodies and subsequent relationships with men and society in general. According to Gopalan, through these novels Atwood seems to be making important statements about women's experience of the 'male gaze' in consumer society due to the body fetish and its commoditization" (Editor).
- GRACE, Daphne. *Beyond Bodies: Gender, Literature and the Enigma of Consciousness*. Amsterdam: Editions Rodopi B.V., 2014. "Articulations and expressions of gender can be destabilising, transgressive, revolutionary and radical, encompassing both a painful legacy of oppression and a joyous exploration of new experience. Analysing key texts from the 19<sup>th</sup> to 21<sup>st</sup> centuries, this book explores a range of British and Anglophone authors to contextualise women's writing and feminist theory with ongoing debates in consciousness studies. Discussing writers who strive to redefine the gendered world of 'sexualized' space, whether internal or external, mental or physical, this book argues how the 'delusion' of gender difference can be addressed and challenged. In literary theory and in representations of the female body in literature, identity has increasingly become a shifting, multiple, renegotiable—and controversial—concept. While

acknowledging historical and cultural constructions of sexuality, 'writing the body' must ultimately incorporate knowledge of human consciousness. Here, an understanding of consciousness from contemporary science (especially quantum theory)—as the fundamental building block of existence, beyond the body—allows unique insights into literary texts to elucidate the problem of subjectivity and what it means to be human. Including discussion of topics such as feminism and androgyny, agency and entrapment, masculinities and masquerade, insanity and emotion, and individual and social empowerment, this study also creates a lively engagement with the literary process as a means of fathoming the “enigma” of consciousness” (Publisher). See especially Chapter 9, “Quests and Questions of Consciousness: Margaret Atwood’s Post-human Future,” pp. 197-214. “This chapter addresses some of the issues of new Otherness and argues that we need to look more closely at how the shifting concepts of ‘human need’ (with both biological and ethical dimensions) are constructed in the contexts of both literature and life” (Author).

- HANSEN, André. “Strategy Games in Margaret Atwood’s *Oryx and Crake*.” *The Good Place: Comparative Perspectives on Utopia* (Proceedings of Synapsis: European School of Comparative Studies XI.). Eds. Florian Mussgnug and Matthew Reza. New York: Peter Lang, 2014. 223-231. “Chess is one of the oldest and most widespread strategy games in the world. ... This game ... would be the only game that does not depend on coincidence, but only upon the mental abilities of its players. ... These thoughts on chess seem to be valid for strategy games in general. There are always rules players must not transgress, but there is also the aspect of interacting minds apparently transcending the purely mechanical level. Of course, one can be skeptical regarding the dichotomy of mechanics and mind, and the fact that science actually questions the essential uniqueness of the human mind is one of the most important concerns of Margaret Atwood’s novel, *Oryx and Crake* (2003)” (Author).
- HOGAN, Patrick Colm. “National Identity, Narrative Universals, and Guilt: Margaret Atwood’s *Surfacing*.” *Cognition, Literature, and History*. Eds. Mark J. Bruhn and Donald R. Wehrs. New York: Routledge, 2014. 134-149. “There appear to be a limited number of recurring narrative prototypes. ... This chapter focuses on one, familial separation and reunion, a prototype that in some versions involves the killing of a child or parent ... Atwood’s *Surfacing* is a highly innovative, largely allegorical example of this genre” (Author).
- HÖPKER, Karin. “A Sense of an Ending—Risk, Catastrophe and Precarious Humanity in Margaret Atwood’s *Oryx and Crake*.” *The Anticipation of Catastrophe: Environmental Risk in North American Literature and Culture*. Eds. Sylvia Mayer and Alexa Weik von Mossner. Heidelberg (Germany): Universitätsverlag, 2014. 161-180. “Posthuman fiction confronts the reader with the paradoxical spectacle of an intradiegetic ending which announces the unthinkable, radical finiteness of humanity and yet remains suspended, because the posthuman theme also always proposes a story beyond this end. Instead of establishing closure, these narratives draw a divisive line right across the chronology of their diegetic world which radically puts humanity at disposition. I will discuss Margaret Atwood’s *Oryx and Crake* (2003) as a recent example of posthuman fiction which characteristically employs the trope of an ending and its aftermath as a highly effective tool to critically engage with a problematic present” (Author).
- HOUSE, Veronica. *Medea’s Chorus: Myth and Women’s Poetry Since 1950*. New York: Peter Lang, 2014. “Women’s mythic revision is a tradition at the heart of twentieth-century literature. *Medea’s Chorus* explores post-WWII women’s poetry that takes Greek mythology as its central topos. The book investigates five of the most influential poets writing in the twentieth century (H.D., Sylvia Plath, Adrienne Rich, Margaret Atwood, Eavan Boland) who challenge both the ancient literary representations of women and the high modernist appropriations of the classics” (Publisher). See especially Chapter 4, “Margaret Atwood’s Transformed Circe,” pp. 77-104: “When Odysseus washes up on Circe’s island in Atwood’s twenty-four-poem sequence, ‘Circe/Mud Poems’ (1974), he is ready to relive the same story to which he has been bound for millennia. Atwood’s Circe challenges him to break free of the myth that keeps them locked in a cycle of violence and abandonment, to envision an alternate life in which the two characters defy their ascribed roles. Through Circe, Atwood challenges mythology’s failings, even while she

embraces the *Odyssey's* affirmation of Odysseus's choice of mortality over immortality.

Ultimately, through her revisions Atwood upholds the principle theme of Homer's epic: the need for humans to rediscover the essence of their humanity" (Author).

- HULAN, Renée. *Canadian Historical Writing: Reading the Remains*. New York: Palgrave Macmillan, 2014. This book situates ideas of history circulating in literary culture within the theory and practice of historiography. See especially Chapter 4, "Margaret Atwood in Search of Things Past," pp. 71-101, which focuses on *Alias Grace*.
- IRSHAD, Shaista and Niroj BANERJI. "Subversion of Identity in Margaret Atwood's *The Robber Bride*." *Language in India* 13.6 (June 2014): 743-764. "Margaret Atwood's novel *The Robber Bride* (1993) is a postmodern work of fiction which explores and unravels gender as a socio-cultural construct. It deals with how society and culture imprison both men and women in constructed stereotypes of masculinity and femininity attributing both men and women gender specific traits. The novel not only questions the essentialist notion of gender identities as fixed and stable but also challenges the differences attributed to men and women owing to their biological sex. These biological differences in sex construct the gap between men and women's position in patriarchal society—exalting men's status and marginalizing women" (Author). Available from <http://www.languageinindia.com/june2013/shaistamargaretatwoodfinal.pdf>. (1 August 2015).
- JAFNI, Nur Fatin Syuhada Ahmad and Wan Roselezam Wan YAHYA. "Exploring the Sense of Belonging and the Notion of Home in Margaret Atwood's *Cat's Eye*." *International Letters of Social and Humanistic Sciences*<sup>9</sup> 27(2014): 41-50. This article explores the concept of belonging in Margaret Atwood's novel *Cat's Eye* (1988). The notion of belonging is explored through Abraham Maslow's Hierarchy of Needs and William Glasser's Choice Theory" (Authors). Available from [https://www.academia.edu/9484825/Exploring\\_the\\_Sense\\_of\\_Belonging\\_and\\_the\\_Notion\\_of\\_Home\\_in\\_Margaret\\_Atwoods\\_Cats\\_Eye](https://www.academia.edu/9484825/Exploring_the_Sense_of_Belonging_and_the_Notion_of_Home_in_Margaret_Atwoods_Cats_Eye). (1 August 2015).
- JONES, Andy. "A Few Comments on the Epigraphs to Margaret Atwood's *Alias Grace* and their Relation to the Novel as a Whole." *Explicator* 72.4 (October-December 2014): 253-256. "Margaret Atwood's *Alias Grace* reaches deep into several dimensions of history, the human mind, and the craft of fiction. What remains purposefully unclear, however, is what precisely is reached with this depth. The novel could yield fruitful results for critics and theorists interested in psychology, historical fiction, gender politics, and a number of other fields. As well as its relevancy to this variety of disciplines, the novel is remarkable in its craft and self-containment. In demonstration of this, I would like to make a few comments on the three epigraphs preceding the novel and how they might be interpreted in relation to the novel as a whole" (Author).
- KALPAKLI, Fatma. "Exploitation of Women and Nature in *Surfacing*." *Journal of Selçuk University Natural and Applied Science* [Special Issue: 2<sup>nd</sup> International Conference on Environmental Science and Technology, May 14-17 2014, Side, Turkey] (2014): 788-802. "Taking the similarities between women and mother earth into consideration, ecofeminists suggest that women are more sensitive towards nature and environmental issues. As a parallel to this, Margaret Atwood in *Surfacing* illustrates how women and nature are victimised by the patriarchy and adopts a critical stance towards patriarchal hegemony. This paper aims to analyse how women and nature are exploited by the patriarchal system with reference to Margaret Atwood's novel *Surfacing*. Moreover, this paper discusses possible solutions to the oppression of women and exploitation of the environment. Further, this paper shows, how literary works can be used to generate awareness of emerging environmental problems through a discussion of Atwood's novel, *Surfacing*. It will be suggested that science alone will not raise environmental consciousness among the people and thus literature or ecocriticism are necessary tools to raise awareness" (Author). Available from <http://www.josunas.org/login/index.php/josunas/article/view/429>. (1 August 2015).
- KAUFMAN, Amy S. "Our Future Is Our Past: Corporate Medievalism in Dystopian Fiction." *Studies in*

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<sup>9</sup> In Beall's List of Predatory Journals: <http://scholarlyoa.com/?s=international+letters>

*Medievalism* 22 (2013): 11-19.

“When next you eat a golden Peach  
And lightly throw away the pit,  
Consider how it shines with Life –  
God dwelling in the midst of it.’

‘The God’s Gardeners Oral Hymnbook,’ Margaret Atwood, *The Year of the Flood*.

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

KEATING, Christine. “Unearthing the Goddess Within: Feminist Revisionist Mythology in the Poetry of Margaret Atwood.” *Women’s Studies* 43.4 (May/June 2014): 483-501. “To the poet, myth and archetype are vehicles through which he or she can convey present reality. For Margaret Atwood, the influence of the Female Divine and its effect on myth and symbol becomes a source of inspiration and self-discovery. The past is forever present to Atwood who uses archetypes associated with ‘The Great Mother’ to transgress time and space in a transformative poetry that links the ancient psyche with the present consciousness. In what is termed feminist revisionist mythology, Atwood uses creative semiotics, archetype, and symbol to enter both the reader’s subconscious and conscious mind simultaneously, thereby blending the two in a new language, a new myth” (Author).

KÖSEMAN, Zennure. “The Appraisal of Mental Disorders in Margaret Atwood’s *The Edible Woman* and *Surfacing*.” *Journal of Language and Literature Education* 11 (Summer 2014): 90-94. “This paper intends to present a psycho-analytical study of women in Margaret Atwood’s *The Edible Woman* (1969) and *Surfacing* (1972). This paper shows the influence of memory and demonstrates how women can overcome mental trauma. ...” (Author). Available from <http://deedergisi.org/sayilar/11/11.pdf>. (1 August 2015).

LABUDOVA, Katarina. “Waterless Flood and Mythless Myth: Absence/Presence of Biblical Myths in *Oryx and Crake* (2003) and *The Year of the Flood* (2009) by Margaret Atwood.” *Presences and Absences: Transdisciplinary Essays*. Eds. Nóra Séllei and Katarina Labudova. Newcastle upon Tyne (UK): Cambridge Scholars Publishing, 2013. 219-231. “I argue that Atwood is portraying two strategic responses to myths. One is the production of an anti-myth, the myth of Science, Knowledge and Technology in *Oryx and Crake*, which culminates in the creation of humanoid cyborgs in Paradise. The other strategy is a literal reconstruction of the Biblical myths by the God’s Gardeners in *the Year of the Flood*. Atwood’s use of irony transforms the mythic elements she alludes to into very dynamic, subversive and ambiguous postmodern narratives. Both strategies are complementary and the myths intertwine through the protagonists and catastrophic events” (Author).

LACEY, Lauren. *The Past That Might Have Been, the Future That May Come: Women Writing Fantastic Fiction, 1960s to the Present*. Jefferson (North Carolina): McFarland, 2014. “This book explores how contemporary fantastic fiction by women writers responds to the past and imagines the future. Writers considered include Margaret Atwood, Octavia Butler, Angela

- Carter, Ursula K. Le Guin, Doris Lessing, and Jeanette Winterson. The book reveals how fantastic fiction can be read as narratives of disruption that enable the creation of an ethics of becoming" (Publisher). See especially Chapter 3, "Working through the Wreckage in Dystopian Fiction," pp. 104-141, and more particularly subsection "Resistant Subjectivity: *The Handmaid's Tale*," pp.122-130, and subsection "Global Subjects: *Oryx and Crake*," pp. 130-133.
- LAFLEN, Angela. *Confronting Visuality in Multi-Ethnic Women's Writing*. New York: Palgrave Macmillan, 2014. See especially Chapter 3, "'There Were Signs and I Missed Them': Reading Beneath the Image in Margaret Atwood's Speculative Fiction," pp. 65-84. "This chapter will compare Atwood's treatment of visuality in *The Handmaid's Tale* and *Oryx and Crake*, novels that were published almost twenty years apart, and reveal how Atwood's perspective on visuality has evolved over time amidst changing conditions" (Author).
- LAI, Larissa. *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s*. Waterloo (Ontario): Wilfrid Laurier University Press, 2014. See especially Chapter 6: "The Cameras of the World: Race, Subjectivity, and the Spiritual, Collective Other in Margaret Atwood's *Oryx and Crake* and Dionne Brand's *What We All Long For*," pp. 187-210. "In this chapter, I offer readings of the character Oryx in Margaret Atwood's *Oryx and Crake* and Qui in Dionne Brand's *What We All Long For* to propose an imagining of a kind of agented subject, one that is abject, multiple, dangerous, and damaged, but not necessarily as radically Other and silent as the subaltern Gayatri Spivak famously theorized in 'Can the Subaltern Speak?' The subject I propose is more porous and more collective than the subject of liberal humanism. I offer the glimmering of an ethics of relation that might be useful for breaking out of or, at least, partially exceeding the Subject/Other dichotomy that has been such a problem for Western critical theory and the politics of cultural belonging for such a long time" (Author).
- LANGSTON, Jessica. "Supplementing the Supplement: Looking at the Function of Afterwords and Acknowledgements in Some Canadian Historical Novels." *English Studies in Canada* 40.2-3 (June-September 2014): 155-172. "Through a close analysis of the afterword/acknowledgements sections of five contemporary Canadian novels, John Steffler's *The Afterlife of George Cartwright*, Rudy Wiebe's *A Discovery of Strangers*, Margaret Atwood's *Alias Grace*, Daphne Marlatt's *Ana Historic*, [and] Joseph Boyden's *Three Day Road*, I will explore how each engages with the problems of representation (problems also explored within the novels themselves) to varying degrees and in different ways. However, before unpacking the novels, let me first draw a more in depth connection between history, afterwords, and supplementarity" (Author).
- LAPOINTE, Annette. "Woman Gave Names to All the Animals: Food, Fauna, and Anorexia in Margaret Atwood's Dystopian Fiction." *Blast, Corrupt, Dismantle, Erase: Contemporary North American Dystopian Literature*. Eds. Brett Josef Grubisic, Gisèle Marie Baxter and Tara Lee. Waterloo, Ontario: Wilfrid Laurier University Press, 2014. 131-148. "Dystopian fictions demand that readers recognize instability in their own cultures, and the extent to which even very basic cultural elements fail to be politically neutral. Relationships between women and men, between humanity and animals, and even between people and their food are encoded with layers of power. These layers shape much of Margaret Atwood's writing. Atwood's novels *The Edible Woman* and *The Handmaid's Tale*, and particularly her recent mirrored narratives *Oryx and Crake* and *The Year of the Flood*, explore the ways in which eating and awareness of animal kinship shape women's embodiment. The psychic breakdown that accompanies dystopia in these narratives breaks down vulnerable characters' (and especially women's) ability to eat normally; women's return to normal eating is thus less an individual recovery than a sign that the entire culture has shifted to accommodate feminine existence" (Author).
- LITT, Veronica. "Less A Star and More a Constellation: Margaret Atwood's Negotiation of Fame through Multiple Personas." *Margaret Atwood Studies* 8 (2014): 4-18. "In Margaret Atwood's novel *Lady Oracle*, Joan Foster says of celebrity authorship, '[it] was as if someone with my name were out there in the real world, impersonating me...my dark twin...she wanted to kill me and take my place, and by the time she did no one would notice the difference' (250-1). ..." (Author).
- LUCOTTI ALEXANDER, Claudia. *De Perséfone a Pussycat: Voz e identidade en la poesía de*

Margaret Atwood. México, D.F: Bonilla Artigas Editores: Universidad Nacional Autónoma de México, 2013.

In Spanish. Based on a 2002 Master's thesis. "La obra de la escritora Margaret Atwood ha sido estudiada desde una serie de perspectivas muy específicas, sobre todo la feminista y la de estudios canadienses. El propósito de este libro es analizar su trabajo desde una perspectiva más amplia que intenta explorar las características de la voz, o voces, que emergen de sus poemas, así como del yo poético que se va configurando en sus obras, todo ello ligado el tema de la identidad. Como resultado, también se busca estudiar cómo visualiza Atwood el papel de la poeta y la naturaleza e la poesía en su propia producción literaria. Para poder trabajar a profundidad las características principales de la voz que emana de la poesía de Margaret Atwood, Claudia Lucotti considera central estudiar su obra desde cuatro aspectos que la marcan de manera inconfundible: la tradición poética de la lengua inglesa, la identidad canadiense, los estudios poscoloniales y de género y la poesía contemporánea" (Publisher).

---. "Una semblanza de Margaret Atwood." *Anuario de letras modernas* 17 (2012): 259-267. In Spanish. "Si bien en México cada vez que tenemos mucho material y poco tiempo, decimos que todo cabe en un jarrito sabiéndolo acomodar, ofrecer una semblanza de Margaret Atwood en unas cuantas líneas no es tarea fácil. Entonces, ya que existen cientos de libros, artículos, tesis y sitios electrónicos dedicados a ella en donde se puede obtener información puntual sobre su vida y su obra, procuraremos más bien compartir algunas reflexiones más generales en torno a esta autora, prestando particular atención a la pregunta ¿por qué leer a Margaret Atwood en México hoy?" (Author). Available from <http://hdl.handle.net/10391/4256>. (1 August 2015).

LUKES, Daniel. "Neomedievalist Feminist Dystopia." *Postmedieval: A Journal of Medieval Cultural Studies* 5.1 (Spring 2014): 44-56. "This essay seeks to define the genre of twentieth-century British and North American neomedievalist feminist dystopia. I focus on two framed tales: Doris Lessing's *The Marriages between Zones Three, Four, and Five* and Margaret Atwood's *The Handmaid's Tale*. I observe how these two novels, written in the context of feminist responses to patriarchal and anti-feminist backlash discourses of the late 1970s and 1980s, construct stylized Middle Ages, to caution against recidivist and revanchist patriarchy and to also deconstruct the myth of romantic love" (Author).

MAGRO, Karen. "Gender Matters: Revisiting Margaret Atwood's *The Handmaid's Tale* and *The Penelopiad* through the Lens of Social Justice." *Notes on American Literature* 22 (2013): 20-28. "This paper offers a reading of the novel *The Handmaid's Tale* and the novella *The Penelopiad*, both by Margaret Atwood. This paper explores social justice as taught by literature particularly in relation to women's rights and freedom alongside the ideas of Brazilian education theorist Paulo Freire that there is a need for a curriculum that supports individuals' ability to analyze their world." (Publisher).

MAHMOUDI, Elham, Fatemeh AZIZMOHAMMADI, and Hamedreza KOHZADI. "A Postmodern Historiographical Analysis of *Alias Grace*." *Anthropologist* 17.2 (2014): 633-638. "Postmodern culture is a highly self-conscious culture which through its denial of the Enlightenment and modernity has brought about a maddening obsession with self-related topics. Atwood's *Alias Grace* deals with the issue of self and self-hood in a subtle way. In this novel, there are characters who are obsessed with self-realization and self-fashioning to an unprecedented degree. Atwood does not provide us with the final answer about this historical murder case; rather, she adds more dimension and dubiousness to it. In her work, the protagonist becomes a character whose self cannot be decided regardless of how one decides to examine her 'self' and her identity. The authors of this paper aim to examine Margaret Atwood's *Alias Grace* as a postmodern historiographical novel" (Authors). Available from <http://online.fliphtml5.com/zywf/ipqh/>. (1 August 2015).

MALARVIZHI, K. "Love' As a Disguise of Sexual Power Politics in Atwood's *Bodily Harm*." *European Academic Research*<sup>10</sup> 2.8 (November 2014): 10849-10855. "A feminist approach to violence sees the brutalization of an individual woman by an individual man, not as an individual or family

<sup>10</sup> In Beall's List of Predatory Journals: <http://scholarlyoa.com/individual-journals/>

problem, but as the manifestation of the system of male domination of women within an historical and cross-cultural context. Margaret Atwood, an iconic Canadian novelist and an active member of the Amnesty International is interested in gender/sexual power politics. Power politics explores how power operates and who exercises power over whom. Sexual power politics is often disguised as 'love' and is one of the forms of power politics this paper will explore. Further, in her book of poems *Power Politics*, Margaret Atwood asserts that love is dominated by imperialistic intentions and that lovers wield love as a weapon rather than bearing it as a gift. Atwood's novel *Bodily Harm* (1981) explores the imperialistic harm done to the women's physical bodies and the suffering of women both physically and psychologically. This article attempts to show the ways in which women are harassed psychologically in what is called 'love.'" (Author). Available from <http://euacademic.org/UploadArticle/1110.pdf>. (1 August 2015).

- MANDAL, Somdatta, ed. *Margaret Atwood: Critical Perspectives*. New Delhi: Pencraft International, 2014. A collection of 15 essays on various Atwood topics, each of which is indexed in this Bibliography.
- MANNON, Bethany Ober. "Fictive Memoir and Girlhood Resistance in Margaret Atwood's *Alias Grace*." *Critique-Studies in Contemporary Fiction* 55.5 (October 2014): 551-566. "Margaret Atwood's novel *Alias Grace* takes the form of a fictive memoir, in which the protagonist, based on the historical Grace Marks, who was tried and convicted of murder at age sixteen, gives an account of her life to a doctor who could arrange her release from prison. Through the strategic interplay of silence and revelation, purposeful invocation of her girlishness, and re-evaluation of notions of guilt, innocence, and identity, Grace positions herself as an agent capable of radical social critique rather than as a victim or a passive object of rescue" (Author).
- MARKS, Peter. "Wolvogs, Pigeons and Crakers: Invasion of the Bodysplices in Margaret Atwood's *Oryx and Crake*." *Rethinking Invasion Ecologies from the Environmental Humanities*. Eds. Jodi Frawley and Iain McCalman. London, New York: Routledge, Taylor & Francis Group, 2014. 166-178.
- MAVER, Igor. *Selected Essays on Canadian, Australian and New Zealand Literatures*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2014. See especially Chapter One, "Literary Allusions in Margaret Atwood's *Payback: Debt and the Shadow Side of Wealth*," pp. 2-9.
- MAYER, Evelyn P. "'Romanized Gauls': The Significance of the United States and the Canada-U.S. Border for Canadian National Identity Construction." *Placing America: American Culture and Its Spaces*. Ed. Michael Fuchs and Maria-Theresia Holub. Bielefeld (Germany): Transcript, 2013. 145-157. "In her 'Letter to America', leading Canadian author Margaret Atwood explicitly links Americans to Romans and Canadians to Gauls in order to highlight Canadians' perceived inferior role in comparison to Americans, citizens of an alleged neo-imperial power. The possibly identity-effacing kinship between Americans and Canadians becomes evident from this comparison, as does the Americanization of Canadians. Americanized Canadians are like 'Romanized Gaul, [...] peering over the wall at the real Romans.' Canadians' gaze is thus directed across the border of the United States of America, the powerful neighbor to the South in this asymmetric bilateral relationship. Asymmetry in terms of the economy, politics, the military, population, and geography persists as do differing perceptions pertaining to identities and geopolitical roles" (Author).
- MAYER, Uwe. "Jenseits des Wiedererzählens: Literatur als Herausforderung Präsenzorientierter Mythoskonzeptionen am Beispiel der Canongate-Reihe *The Myths* (2005-2007)." *Zwischen Präsenz und Repräsentation: Formen und Funktionen des Mythos in theoretischen und literarischen Diskursen*. Eds. Bent Gebert and Uwe Mayer. Berlin (Germany): de Gruyter, 2014. 298-322. In German. Includes a discussion of *The Penelopiad*.
- McBEAN, Sam. "What Stories Make Worlds, What Worlds Make Stories: Margaret Atwood's *Oryx and Crake*." *The SAGE Handbook of Feminist Theory*. Eds. Mary Evans, Clare Hemmings, Marsha Henry, Hazel Johnstone, Sumi Madhok, Ania Plomien and Sadie Wearing. Thousand Oaks, California: SAGE Publications, 2014. 149-162. "[In *Oryx and Crake*,] Atwood's shift away from a female narrator has been read as a move away from feminist concerns ... *Oryx's* ambivalence

over the point of narrating her life seemingly expresses feminism's supposed turn away from the once revolutionary cries for women to write their lives and thus create themselves anew. This convergence between feminism's alleged turn away from literature and Atwood's supposed turn away from feminist themes makes *Oryx and Crake* a productive entry point into considering the place of literature in contemporary feminist theory. Through a reading of Atwood's novel, I will suggest that the relationship between feminism and literature expands beyond the question of women and writing. This chapter considers the question of women and writing as part of a larger and continuing commitment in feminist theory to the exploration of the function of narrative" (Author). A page proof of this chapter is available from [http://www.academia.edu/6970370/What\\_Stories\\_Make\\_Worlds\\_What\\_Worlds\\_Make\\_Stories\\_Margaret\\_Atwoods\\_Oryx\\_and\\_Crake](http://www.academia.edu/6970370/What_Stories_Make_Worlds_What_Worlds_Make_Stories_Margaret_Atwoods_Oryx_and_Crake). (1 August 2015).

MELLAS, Tessa. "Atwood in Darkness: Wilderness Tips and Writing to Recover the Dead." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 148-164. "In this [collection], middle aged protagonists, unsettled by the toxicity of the 1980s delve into their pasts to find clues that will help them survive the hidden dangers of the new urban Canadian landscape. But their retrospection serves a purpose beyond a hunt for survival tips. In delving into the past, they seek to retrieve a person who was a central figure in their earlier lives and who, many decades later, remains significant still. Since each protagonist's identity depends on the preservation of someone lost or dead, they attempt to bring back those who are gone by retelling the narrative of their shared lives. In doing so, Atwood's protagonists act as archaeologists, who piece together the past from artefacts retrieved from memory, creating a version of history that allows them to maintain an identity dependent on the preservation of a ghost. Evidence of these themes is present in all ten of the collections' stories" (Editor).

---. "Fracturing the Female Statue: The Blind Assassin and Atwood's Liberation of Lot's Wife." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 165-180. "Takes the mythical story of Lot's wife and tries to prove that the novel resurrects the mythical figure in novelistic form. What *The Blind Assassin* and the story of Lot's wife initially have in common is that in both, women are punished for society's sins. Mellas concludes her article by reiterating the fact that although Atwood might not have had Lot's wife in mind when she crafted the novel, the Biblical story's symbolism and message ring through in her novel, proving that the legacy of Lot's wife has more to do with the fate of women than anything else" (Editor).

MORENO, Marta Cerezo. "Scrutinizing the 'Medical Glance' Bodily Decay, Disease and Death in Margaret Atwood's *The Edible Woman*." *Alive and Kicking at All Ages: Cultural Constructions of Health and Life Course Identity*. Eds. Ulla Krieberegg, Roberta Maierhofer, and Barbara Ratzenböck. Bielefeld (Germany): Transcript, 2014. 275-283. "In Chapter 17 of Margaret Atwood's first novel, *The Edible Woman* (1969), the third-person narrative voice, centers on the reflections of Marian, the protagonist, regarding her fiancé's disturbing vigilant gaze on her. ... Peter is pictured as a physician that inspects Marian's body in detail. After making love, his visual approach is complemented by the feeling of his hand moving ... 'gently over her skin, without passion, almost clinically, as if he could learn by touch whatever it was that had escaped the probing of his eyes.' The distressing portrayal of Marian as a patient 'on a doctor's examination table' is one of the novel's pivotal medical images as it clearly signifies the sexual politics at work within the relationship between the protagonist and her husband-to-be" (Author).

MURPHY, Patrick D. "The Question of Aesthetic Praxis: If Literature and Art Are Propaganda, What Is Ecocritical Analysis?" *Forum for World Literature Studies* 6.2 (July 2014): 292-304. "This essay considers the relationship of literary production and environmental activism through the lens of the theories of propaganda and agitation developed by Frederick Engels, V. I. Lenin, W.E.B. Du Bois, and Alain Locke in terms of critical praxis. Using these concepts it analyzes the literary production of a variety of writers, including Edward Abbey, Margaret Atwood, Paolo Bacigalupi, Patricia Grace, Ishimure Michiko, Barbara Kingsolver, Kim Stanley Robinson, and

Indra Sinha. It briefly treats the debate within ecocriticism about the role of theory in the analysis of nature-oriented literature. And, it addresses the early debate within the Association for the Study of Literature and Environment (ASLE) about whether a literary studies organization should also be an activist organization, as well as recent decisions by ASLE to support financially member projects that work directly with activist organizations” (Author). Draft available from

[https://www.academia.edu/8724463/The\\_Question\\_of\\_Aesthetic\\_Praxis\\_If\\_Literature\\_and\\_Art\\_are\\_Propaganda\\_What\\_is\\_Ecocritical\\_Analysis](https://www.academia.edu/8724463/The_Question_of_Aesthetic_Praxis_If_Literature_and_Art_are_Propaganda_What_is_Ecocritical_Analysis). (1 August 2015).

MURRAY, Sean. “Food for Critical Thought: Teaching the Science Fiction of Margaret Atwood.” *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* 14.3 (Fall 2014): 475-498. “Fans of Atwood’s work know that she is no stranger to musings on all things food related—after all, her first novel, published in 1969, was titled *The Edible Woman*. More recently, *Oryx and Crake* (2003) and *The Year of the Flood* (2009), the first two installments of a dystopian trilogy, paint a troubling portrait of our industrialized food that holds great potential to get students thinking deeply about not only the food in front of them but also the ever-expanding system that is responsible. ... In this article, I highlight how the prominent politics-of-food issues raised by these texts can provide the praxis for teaching informed by Joe Kincheloe’s vision of critical pedagogy, Gerald Graff’s notion of ‘teaching the conflicts,’ and Kurt Spellmeyer’s problem-solving approach to literature; furthermore, this discussion is framed against broader genre questions about science fiction’s place in college curricula and classrooms” (Author).

NEVEROW, Vara. “Documenting Fascism in Three Guineas and *The Handmaid’s Tale*: An Examination of Woolf’s Textual Notes and Scrapbooks and Atwood’s ‘Historical Notes.’” *Virginia Woolf and the Common(Wealth) Reader*. Eds. Helen Wussow and Mary Ann Gillies. Clemson (South Carolina): Clemson University Digital, 2014. 183-189. “Virginia Woolf’s 1938 essay, ‘Three Guineas,’ and Margaret Atwood’s 1985 dystopian speculative novel, *The Handmaid’s Tale*, are visionary works that engage explicitly with the virulently sexist agenda of fascism and address the systemic oppression and exploitation of women under totalitarian rule. Both authors focus on the sex-based fascistic partitioning that divides the private from the public sphere and relegates women to the domestic sector; both investigate how female reproductive functions are exploited and used to prop up the specious patriarchal rationale for excluding women from positions of authority; both accentuate the specific sartorial conventions that demarcate women from men; both deliberately un-name key figures in the works; both emphasize the politics of a visual culture and both position their readers as witnesses to systemic crimes against women. In all these instances, the books function as inverse parallels or distorted mirror images of each other because each posits a different possible future” (Author). Available from

[https://www.academia.edu/7957205/\\_Wealth\\_in\\_Common\\_Gifts\\_Desire\\_and\\_Colonial\\_Commodities\\_in\\_Woolf\\_and\\_Mansfield\\_in\\_Virginia\\_Woolf\\_and\\_the\\_Common\\_Wealth\\_Reader\\_Selected\\_Papers\\_from\\_the\\_Twenty-second\\_Annual\\_International\\_Conference\\_on\\_Virginia\\_Woolf\\_ed.\\_Helen\\_Wussow\\_Clemson\\_University\\_Digital\\_Press\\_2014](https://www.academia.edu/7957205/_Wealth_in_Common_Gifts_Desire_and_Colonial_Commodities_in_Woolf_and_Mansfield_in_Virginia_Woolf_and_the_Common_Wealth_Reader_Selected_Papers_from_the_Twenty-second_Annual_International_Conference_on_Virginia_Woolf_ed._Helen_Wussow_Clemson_University_Digital_Press_2014). (1 August 2015).

NUTTALL, Louise. “Constructing a Text World for *The Handmaid’s Tale*.” *Cognitive Grammar in Literature*. Eds. Chloe Harrison, Louise Nuttall, Peter Stockwell and Wenjuan Yuan. Amsterdam (Netherlands): Benjamins, 2014. 83-99. “This chapter explores the benefits of Cognitive Grammar...for analysis of the dynamic process of text world construction during literary reading. In an analysis of Margaret Atwood’s *The Handmaid’s Tale*, Cognitive Grammar and Text World Theory...are applied to account for the disrupted conceptualization of its dystopian world, and the distinctive ‘mind style’ of its narrator, in psychologically realistic terms” (Author).

OMARI, Kifah (Moh’d Khair) Ali Al and Hala Abdel Razzaq A. JUM’AH. “Language Stratification: a Critical Reading of Margaret Atwood’s *The Penelopiad* According to Mikhail Bakhtin’s Concept of ‘Heteroglossia.’” *Theory and Practice in Language Studies* 4.12 (December 2014): 2555-

2563. “The present paper aims at investigating the effectiveness of Margaret Atwood’s *The Penelopiad* in displaying the transcription of language according to the critical views of Mikhail Bakhtin, especially his view of what he calls ‘heteroglossia.’ The main argument, thus, is that heteroglossia is one of the key concepts that the reader should take into consideration in order to reveal the hidden and implied meanings of Atwood’s *The Penelopiad*. The paper considers language’s stratification as a meaningful and a remarkable context for Atwood’s style. In order to prove the main argument of the paper, the researchers discuss three key Bakhtinian concepts; that is, heteroglossia, and two other related terms; dialogism and form and content, and attempt to apply them on Atwood’s *The Penelopiad*. The paper shows how Bakhtin celebrates the genre of the novel for its amplitude to include verified and multiple meanings, a celebration that locates its coordinate in Atwood’s novel due to the novel’s heteroglot nature in chapters’ titles and in Penelope’s and the maids’ recognition of modern time. The paper shows how Atwood’s *The Penelopiad* is a dialogic novel because of its foregrounding of dialogic relations between its heteroglot structure, the narrators’ voices, and the social interaction of the authorial context. Finally, the paper dwells on Bakhtin’s concept of form and content and discusses the chorus line in detail to prove the inclusive nature of the novel compared to its prequel version, *The Odyssey*” (Authors). Available from <http://ojs.academypublisher.com/index.php/tpls/article/view/tpls041225552563>. (1 August 2015).

- PALMER, Christopher. “Ordinary Catastrophes: Paradoxes and Problems in Some Recent Post-Apocalypse Fictions.” *Green Planets: Ecology and Science Fiction*. Eds. Gerry Canavan and Kim Stanley Robinson. Middletown (Connecticut): Wesleyan University Press, 2014. 158-175. See especially pp. 166-169 which discusses *Oryx and Crake*. “The power of the novel is not in its narrative but in Atwood’s powerful and angry analysis of contemporary culture and its destructive banality of imagination” (Author).
- P.[ATTETI], Raja Sekhar. “Elucidating Margaret Atwood’s Poetic Craft.” *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 216-224. “[After analyzing several Atwood’s poems, Patteti] comes to the conclusion that Atwood’s poetry constantly posits civilization against the wilderness and elaborates on the futility of the consistent defence of oneself. [Atwood] also exhibits a remarkable determination to confront death in her poetry. Her poetry uses photographs to explore mysterious identity, obscurity and history. Various symbols such as the snake, the moon, and the female body keep recurring in her poetry. It is from these perspectives that the world of Atwood’s poetry encompasses the contemporary critical terrains by obliterating the conventional notions of poetry” (Editor).
- PONCE, Eva Pich. *Marie-Claire Blais y Margaret Atwood: bellas bestias, oráculos y apocalipsis*. Valencia: Publicacions de la Universitat de València, 2014. In Spanish. “Marie-Claire Blais y Margaret Atwood constituyen dos pilares de las letras canadienses. Aunque escriben en lenguas distintas, las dos pertenecen a la misma generación, practican distintos géneros y abordar los problemas de la identidad y las relaciones de poder. Basándose en las novelas de Blais y Atwood, Eva Pich Ponce describe la relación entre la literatura canadiense anglófona y la quebequense” (Publisher).
- PONE, Pedro Felipe Martins. “O momento histórico das distopias (uma leitura de *The Handmaid’s Tale*, de Margaret Atwood, e *Never Let Me Go*, de Kazuo Ishiguro, através do conceito de forças produtivas) = The Historical Moment of Dystopias (A Reading of Margaret Atwood’s *The Handmaid’s Tale* and of Kazuo Ishiguro’s *Never Let Me Go* Through the Concept of Productive Forces).” *RevLet: revista virtual de letras* 6.2 (August-December 2014): 221-236. In Spanish with English abstract: “In his essay ‘Utopia with no topos,’ Zygmunt Bauman (2003) affirms that the relationship between industrial development and nationalism was part of modernity’s imaginary, a moment in which industrial capitalism was taking its first steps in Europe. This was also a very important age for utopian literature because of the development of productive forces in the initial stage of capitalism still presented a perspective of social ascension and quality of life that had never been seen before. However, once the profit of the great capitalists became more important than the development of men and women, the two pillars of the

productive forces—the human being and technology—started to collapse. Dystopia is the literary genre that would represent this lack of balance that brings us the perspective of looking back on the past nostalgically and, as we can perceive in Margaret Atwood's *The Handmaid's Tale* and Kazuo Ishiguro's *Never Let Me Go*, the development of technology and of humankind no longer goes hand in hand" (Author). Available from <http://www.revlet.com.br/artigos/244.pdf>. (1 August 2015).

- PRASAD, Murari. "Re-reading the Feminist Discourse in Margaret Atwood's *The Edible Woman*." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 35-44. "The author discusses how the novel looks forward to a new social order in which neither women nor men are mere titillating merchandise or sexual predators respectively for one another and in which hegemonic proclivities are moderated to make room for relative freedom and a compromise between social self and personal self" (Editor).
- PRIYA, P. Lakshmi. "Evolution of the SELF in *Lady Oracle* by Margaret Atwood." *International Journal of Emerging Trends in Science and Technology* 1.9 (2014): 1435-1437. "Feminism is essentially linked with cultural moorings and social taboos. As fiction is bound to mirror a particular country, feminism has assumed new shapes. Compared to British, American, French, or Indian feminisms, Canadian feminism has a unique way of presenting the problems facing women. Canadian feminism is subject oriented and plays a role in socio-cultural transformation. Social and economic transformation of women is tied to creative production. Contemporary Canadian women novelists have depicted feminism as a life force. This creative life force is depicted in Atwood's novels" (Author). Available from <http://ijetst.in/ems/index.php/ijetst/article/view/400>.
- PUNDIR, Leena. "Rennie's 'Massive Dis-Involvement' in Margaret Atwood's *Bodily Harm*." *New Academia: An International Journal of English Language Literature and Literary Theory* 2.4 (October 2013): 1-9. "*Bodily Harm* is Margaret Atwood's profoundly moral and religious work which emphasizes the need for mercy, pity and love in a power-mad world. This paper will show that its heroine Rennie's painful and terrifying experiences make her realize that her cherished marginality and dis-involvement has all along prevented her from living her life as a 'human being' in the truest sense of the term. This paper will further argue that Rennie is another of Atwood's powerless heroines and that it is Rennie's grandmother who embodies the archetypal paternalistic patterns of repression and domination that account for Rennie's ingrained passivity and subservience" (Author). Available from [https://www.academia.edu/8939082/Rennies\\_Massive\\_dis-involvement\\_in\\_Margaret\\_Atwoods\\_Bodily\\_Harm](https://www.academia.edu/8939082/Rennies_Massive_dis-involvement_in_Margaret_Atwoods_Bodily_Harm). (1 August 2015).
- RASHIDIAN, Ziba. "On the Wings of a Butterfly: Bare Life and Bioart in Eduardo Kac, Marta De Menezes, and Margaret Atwood." *Representing the Modern Animal in Culture*. Eds. Jeanne Dubino, Ziba Rashidian, and Andrew Smyth. New York: Palgrave Macmillan, 2014. 191-203. "The move from a representational form of art to an 'art of life,' as described by Kac, is the heart of Margaret Atwood's *Oryx and Crake*, even as the novel itself is inevitably representational" (Author).
- RASPINI, Ana. "Goddess or Countertop Dancer: Mythological Female Figures in Margaret Atwood's *Morning in the Burned House*." *Revista Ártemis* 17.1 (2014): 96-104. "Mythological figures are recurrent references in Margaret Atwood's writing, and they frequently appear in a revisionistic way, questioning the canon, classical mythology itself, and functioning as complex metaphors for contemporary society. The present study analyzes, in light of feminist literary criticism, the recurrence of three mythological figures in a poetry collection by Margaret Atwood entitled *Morning in the Burned House* (1995). The analysis aims at verifying if and how the mythological representations can be taken as a self-reflexive parody of the paradoxical condition of women in contemporary Western society" (Author). Available from <http://periodicos.ufpb.br/ojs/index.php/artemis/article/view/20090>. (1 August 2015).
- REZA, Matthew. "Struggling Against Utopia: Defoe, Wells, Atwood." *The Good Place: Comparative Perspectives on Utopia* (Proceedings of Synapsis: European School of Comparative Studies XI). Eds. Florian Mussgnug and Matthew Reza. New York: Peter Lang, 2014. 189-202. "Rather than

discussing the extent to which certain contexts are utopian or dystopian, this paper will analyse the extent to which the interests of different groups are privileged or marginalized in order to show the dynamics underpinning a particular society. This essay will further address how certain interests are transmitted as ideology and enforced, the nature of conflict, and where and how dominant groups are resisted or rejected in Daniel Defoe's *Robinson Crusoe* (1719), H.G. Wells's *The Island of Doctor Moreau* (1896), and Margaret Atwood's *The Handmaid's Tale* (1986)" (Author).

- ROGERS, Janine. *Unified Fields: Science and Literary Form*. Montreal: McGill-Queen's University Press, 2014. "Through a series of close readings of poetry and prose, *Unified Fields* demonstrates that formal structures in literature can relate to scientific concepts through their essential interpretive functions" (Publisher). See especially Chapter 6, "Beautiful Infestations: Margaret Atwood's *Cat's Eye*, Entomology, and the Superorganism," pp. 112-140. "Entomology in *Cat's Eye* is not merely ... a simple plot device; rather, it is the vehicle for a sophisticated series of metaphors for human society, psychology, and art—metaphors that structure the very form of the narrative and that shape the reader's engagement with the novel itself" (Author).
- ROSE, Marilyn J Rose. "Under/Cover: Strategies of Detection & Evasion in Margaret Atwood's *Alias Grace*." *Detecting Canada: Essays on Canadian Crime Fiction, Television, and Film*. Eds. Marilyn J Rose and Jeannette Sloniowski. Waterloo: Wilfrid Laurier University Press, 2014. 205-226. "It is not surprising that the roster of contemporary writers who employ the crime fiction formula for purposes of interrogation and subversion is lengthy and includes writers as varied as Jorge Luis Borges, Alain Robbe-Grillet, Joseph Skvorecky, Thomas Pynchon, Umberto Eco, and Paul Auster. It is within this context and this illustrious company that Margaret Atwood's *Alias Grace* (1996) invites and rewards critical scrutiny" (Author).
- ROSS, Rob. "A Paler Shade of Green: Suburban Nature in Margaret Atwood's *Cat's Eye*." *Studies in Canadian Literature / Études en littérature canadienne* 39.1 (2014): 98-120. "Critics of Canadian literature such as Cheryl Cowdy, Frank Davey, and Franca Bellarsi construe suburbia as existing somewhere in between the concrete jungle and the verdant wilderness. The ecocritical implications of this geographic and critical positioning, however, have not yet been thoroughly examined. Common images of suburbanites portray people in the 'enclosed private worlds of fences, parlours and automobiles,' cut off from their larger communities and environments in collective isolation. Margaret Atwood's *Cat's Eye* (1988) depicts how this separate-from-nature culture is fostered. As Elaine Risley faces the repressed, traumatizing experiences of her childhood, she confronts her and her society's various interrelationships with the natural world, showing how a suburban upbringing can produce unsatisfactory relationships with both human and non-human nature. In so doing, *Cat's Eye* critiques common, urbane conceptions of nature from a point of view that is quintessentially ecocritical. Aside from the obvious environmental concerns vocalized by Elaine's biologist father, ecological issues are relevant to three other aspects of the novel: Elaine's early childhood in northern Ontario, her later summer vacations there, and the social pressures and cultural practices that Elaine experiences in suburbia. Through these elements of the narrative, *Cat's Eye* articulates some of the fundamental relationships with nature experienced by those living in suburban Canada and seeks to move beyond conventional portrayals of this relationship" (Author).
- SANGEETHA, V. "Environmental Disaster in *The Handmaid's Tale*." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 117-133. "The author argues that Atwood uses the novel as a medium for both cultural and social analysis of the 1980s as well as an urgent warning for the future. As the 80's became a time of opulence and superfluous belongings, the environment began to heavily pay the price, a trend that Atwood tries to unveil in the novel. One of the potential consequences of this pollution and environmental disintegration through Atwood's eyes is the threat of male sterility" (Editor).
- SCHMIDT, Michael. *The Novel: a Biography*. Cambridge (Massachusetts): The Belknap Press of Harvard University Press, 2014. See especially Chapter 42, "Making Space: Henry Handel Richardson, Patrick White, David Malouf, Peter Carey, Christina Stead, Robertson Davies, Margaret Atwood, Michael Ondaatje, Maurice Shadbolt, Janet Frame, Keri Hulme, Anita Desai,

Salman Rushdie, Earl Lovelace,” pp. 990-1016, in which Atwood’s place in the history of the novel is discussed.

- SCHWAN, Anne. *Convict Voices: Women, Class, and Writing about Prison in Nineteenth-Century England*. Durham (New Hampshire): University of New Hampshire Press, 2014. See especially Chapter 7, “Postscript: Rewriting Women’s Prison History in Historical Fiction: Margaret Atwood’s *Alias Grace* and Sarah Waters’s *Affinity*” pp. 184-198. “The contemporary novelists Margaret Atwood and Sarah Waters have taken up the call to move beyond readily available forms of representing women offenders and their imprisonment. Attentive to the difficulties of recovering historical voices of the socially marginalized, these writers use the genre of historical fiction to imagine more diverse perspectives on women’s experiences in the nineteenth-century penal system and to problematize the process of mediation. ... Atwood’s novel, with its complex structure, cautions its readers to distrust simplistic or one-sided stories about female prisoners and to be aware of the vested interests of all agents involved, while insisting on the need to include an extensive version of the incarcerated women’s own perspective into the picture” (Author).
- SEWA, Utpala G. “The Darkness Within: Margaret Atwood’s ‘Journey to the Interior.’” *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 210-215. “This chapter focuses on a very early poem that was published in *Double Persephone* in 1961 and shows how Atwood in the poem uses the metaphor of a journey to describe the process of psychological exploration” (Editor).
- SHEAD, Jackie. “*Bodily Harm*: The Game of Clue and the Spy Thriller.” *Margaret Atwood Studies* 8 (2014): 19-36. “*Bodily Harm* transforms two sub-genres of detection fiction: the murder mystery and the spy thriller. The former, exemplified by the game of Clue, typifies the whodunits of the Golden age” (Author).
- SHELDON, Rebekah. “Somatic Capitalism: Reproduction, Futurity, and a Feminist Science Fiction.” *Ada: A Journal of Gender, New Media, and Technology* 3 (2013): online. “I turn to two exemplary representations of reproductive futurism—Margaret Atwood’s groundbreaking dystopia *The Handmaid’s Tale* (1986) and her 2003 speculative fiction *Oryx and Crake*. In both novels, the question of human reproduction gives face to a latent anxiety about nonhuman vitality: for *The Handmaid’s Tale*, human infertility is both the warrant for state-enforced reproductive futurism and the volte-face of human mutation brought on by industrial waste accumulation; for *Oryx and Crake* and its full-throttle somatic capitalism, reproductive futurism takes the form of direct control over the germ-line through species-wide genocide and replacement of humans with humanoid transgenics. Though both novels leverage reproductive futurism against reproductive futures, they simultaneously make apprehensible the specter of liveliness within the circuit of wealth (and waste) production” (Author). Available from <http://adanewmedia.org/2013/11/issue3-sheldon/>. (1 August 2015).
- SIMUT, Andrei. “After the End: a Post-Human Dys/(u)Topia?” *Transylvanian Review* 22.Supplement 3 (2013): 179-189. “The possibility for the human race to go extinct and the consequences of a biogenetic revolution are two important ideas that usually appear as inter-related in a sub-genre of apocalyptic fiction: bio-apocalyptic fiction. The bio-apocalypse (from Mary Shelley’s *The Last Man* and H.G. Wells’ *Time Machine* to Michel Houellebecq) is also situated at the crossroads between utopia and dystopia. The present paper will focus on a few essential elements that structure this hybrid genre, using a comparative approach between the beginnings of bio-apocalypse with Mary Shelley to the present developments in *The Elementary Particles*, *The Possibility of an Island* and Margaret Atwood’s *Oryx and Crake*. This paper will also employ the concept of the ‘utopian gaze.’ Houellebecq and Atwood’s novels raise unsettling questions about the actual crisis of human civilization, about the impossibility of overcoming it, and about the desire to replace the human with a humanoid species. Is it really desirable for the human race to become extinct? The disappearance of humanity leads either to an undesirable and bleak dystopia or to a utopian equilibrium” (Author).
- . “Dystopian Geographies in *The Year of the Flood* and *Hunger Games*.” *Caietele Echinoc / Echinoc Journal* 27 (2014): 297-306. “In this article I shall focus especially on the dialectic between the

dystopian city and the post-apocalyptic landscape, and on the means of transgressing the imposed boundaries (social, biological, and religious) as they are staged in Margaret Atwood's dystopia, *The Year of the Flood* and Suzanne Collins' *Hunger Games*. I shall also compare it with the dystopian turn in contemporary imagination visible in dystopian movies and in popular novels such as *Hunger Games* or *Divergent* trilogies" (Author).

- STEFAN, Olga. "Nostalgia and Fetish Amongst the Remains of the World in Margaret Atwood's *Oryx and Crake*." *Caietele Echinox / Echinox Journal* 27 (2014): 291-296. "The present paper deals with attitudes of nostalgia and fetishistic appropriation of objects in the context of post-apocalyptic landscapes, as described in *Oryx and Crake* by Margaret Atwood. 'Apocalyptic landscapes' refers to catastrophes of extinction and abandonment read in light of the ecological myth of the endangered landscape" (Author).
- STEUER, Lindsay. "Jezebel's in Margaret Atwood's *The Handmaid's Tale*: A Place for Conformity and Subversion." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 134-147. "The author shows how one forceful section of Atwood's novel, the nine chapters that encompass and frame Offred's secretive visit to Jezebel's, includes many examples of gender hierarchy, gender/sexuality crisis, and the conformity-subversion relationship. Jezebel's is a microcosm of the power and gender structure; it is a place that both reinforces and also encourages dissent from the kinship system and binary gender/sexuality roles. She concludes by stating that through the various characters of the dystopian novel *The Handmaid's Tale*, Atwood wanted to promote the possibility of social change" (Editor).
- STOVEL, Nora Foster. "Reflections on Mirror Images: Doubles and Identity in the Early Novels of Atwood." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 73-88. "The argument focuses on three novels: *The Edible Woman*, *Lady Oracle* and *Surfacing*. According to Stovel, Atwood employs mirror images to symbolize her theme of self-definition, using literal mirrors to signify the figurative reflections provided by doubles. After detailed textual analyses, she shows how as her mirror motif becomes more metaphysical—developing from looking-glass, through window, to tear in the veil—Atwood's heroines come closer to the void, so that their final reversal on the edge of the abyss represents a correspondingly powerful confirmation of life" (Editor).
- SUBHASSHRI, R. "Images of Women in Dystopian Fiction: An Analysis of *The Handmaid's Tale*." *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 111-116. "This essay exemplifies how apart from creating a terrifying vision of the future, Atwood successfully portrays an array of women hued in myriad images of 'handmaids,' 'wives,' 'Marthas,' 'econowives,' etc." (Editor).
- TEMPLIN, Charlotte. "Margaret Atwood's Comedy: The Fat Lady and the Gendered Body in *Lady Oracle*." *Contemporary Canadian Fiction*. Ed. Carol L. Beran. Ipswich (Massachusetts): Salem Press, 2014. 105-118. "Few would dispute that *Lady Oracle* is a comic novel, but critics of the novel have often ignored the generic characteristics of comedy that influence its meaning. In fact, the novel has often been interpreted in ways that contradict the generic features of comedy. Reading *Lady Oracle* squarely within the paradigm of comedy resolves certain problems of interpretation, including how to view the protagonist and how to interpret the ending of the novel, matters of crucial importance since they relate to an important issue in this and other Atwood novels: the possibilities for women in a sexist society. This essay argues that a central concern of the novel is the subordination of women, with the 'fat woman' standing in for women in general" (Author).
- THAMBI, Olive. "Blurring Identities in a Changing World: A Perspective on Margaret Atwood's Select Poems." *Language in India* 14.11 (November 2014): 253-259. "Margaret Atwood explores different facets of human personality in her short stories, poems and novels. Most of her characters are seen grappling with formidable issues. This paper attempts to discuss the underlying question of identity that hurts and harasses the young and the old of these texts" (Author). Available from <http://languageinindia.com/nov2014/olivemargaretblurred.pdf>. (1 August 2015).
- VERWAAYEN, K. J. "Ethical Relations, Intertextuality, and the Im/Possibilities of an 'Intersubjective

Third' in Margaret Atwood's *The Journals of Susanna Moodie.*" *Contemporary Women's Writing* 8.3 (November 2014): 300-318. "This essay explores relations between text and image in Margaret Atwood's 1970 collection of poems *The Journals of Susanna Moodie*. In particular, I consider how Atwood's visual techniques in appropriating the life and work of nineteenth-century writer Susanna Moodie establish particular operations of domination, surrender, and (meta)textual reciprocity, opening a 'third space' for disruption of the 'doer/done-to' patriarchal model. I argue that Atwood's text is both informed by, and productive of, particular feminist theories of relation" (Author).

- VEVAINA, Coomi S. "God is Alive. Magic is Afoot': An Archetypal Analysis of Margaret Atwood's *Surfacing.*" *Margaret Atwood: Critical Perspectives*. Ed. Somdatta Mandal. New Delhi: Pencraft International, 2014. 45-72. "This piece attempts an archetypal analysis of *Surfacing*. Although a feminist novel, *Surfacing* is simultaneously a study of victimization. The nameless heroine 'wishes not to be human, because being human inevitably involves being guilty, and if you define yourself as innocent, you can't accept that'" (Editor).
- VISOI, Marie-Anne. *Transgression, Stylistic Variation and Narrative Discourse in the Twentieth Century Novel*. Newcastle upon Tyne (United Kingdom): Cambridge Scholars, 2014. "This book offers a valuable contribution to the practice of literary criticism and cultural studies by seeking to explore 'transgression' as a literary theme. Based on the analyses of six representative twentieth-century novels, it deals with the fictional representation of various transgressive acts, from murder and incest to forbidden love affairs and adultery. A detailed consideration of major reader-response theories establishes a useful context for the textual analyses, as the readers are encouraged to integrate knowledge about style, narrative structure, and formal interpretive strategies with knowledge about social norms and moral values embedded in each text. Focusing on the evolving relationship between text and reader, the book exposes the potential of narrative strategies revealed in the act of narrating a story in an unconventional manner. 'Broken narratives,' 'unreliable narrators,' and 'self-referentiality' are only some of the features discussed in the book with the aim of stimulating the readers to reflect on the narrative complexity of the twentieth-century novel and to question their reading expectations. Designed for use in small and large classes organized by Literature, Comparative Literature and Cultural Studies Departments in colleges and universities around the world, this systematic, in-depth novel study aims to increase the students' capacity to interpret challenging narrative texts, appreciate the aesthetic value of world literature, and experience the pleasure of reading beyond the limits of their own field" (Publisher). See especially Chapter 7, "The Adulterous Narrator in Margaret Atwood's *The Blind Assassin*," pp. 111-123.
- WALLRAVEN, Miriam. "To Make a History From This Kind of Material Is Not Easy': The Narrative Construction of Cultural History in Contemporary Fiction." *Zeitschrift Für Anglistik Und Amerikanistik: A Quarterly of Language, Literature and Culture* 62.2 (June 2014): 131-148. "In a postmodern understanding of textuality, fact and fiction can no longer be regarded as opposites; in this context, Hayden White's studies of fictional techniques in historical texts have initiated an interdisciplinary discussion about the significance of fictional narration as a meaningful *cultural technique*. The narrative reconstruction of the history of lost civilisations and earlier cultures also plays a central role in contemporary literature in English. The historiographical search for the reality of the lives of earlier oral cultures and the attempt to provide academic interpretations of such cultures in order to explain the past structure novels such as Margaret Atwood's *The Handmaid's Tale*, Jane Yolen's *Sister Light, Sister Dark*, and Doris Lessing's *The Cleft*. By analysing the different textual layers and narrative forms of these novels, the difficulties of a historiographical reconstruction of lost cultures in the medium of fiction are highlighted and the ambivalent truth claims of academic discourse become apparent. These novels illustrate how the integration and negotiation of historiography in fictional literature creates a tension-fraught discursive network of different competing voices that sheds light on the complex processes of cultural meaning-making" (Author).
- WILSON, Sharon R. "Learning How to Read in Atwood's *MaddAddam.*" *Contemporary Canadian Fiction*. Ed. Carol L. Beran. Ipswich (Massachusetts): Salem Press, 2014. 40-50. "The third

volume of Margaret Atwood's trilogy ... not only teaches us how to read literature, but how to tell and write stories and thus, to begin the process again" (Author).

ZUBAIR BAIG, Mirza Muhammad. "The Suitors' Treasure Trove: Un-/Re-Inscribing of Homer's Penelope in Margaret Atwood's *The Penelopiad*." *NUML Journal of Critical Inquiry* 12.1 (June 2014): 65-84.

"Margaret Atwood's *The Penelopiad* (2005) has attempted to reinscribe the stereotypical character of Penelope from Homer's *Odyssey* (circa 800 BC). Her character has been presented as a prototype of the faithful wife for women in contrast with her heroic and legendary husband who was never questioned for his failure to fulfill the responsibilities of a husband and a father. This study focuses on how Penelope confronts Homer's 'nobler' version of her character that has glossed over the seamy side of her troubled life contextualized by her experiences with her father in Sparta, and with her husband and son in Ithaca. The retelling asserts how the 'divine' queen has been ostracized beginning in her childhood. She was a plain girl and a woman conforming to the patriarchal standards but her wealth turned her into a prize for her husband and treasure trove for the suitors who besieged her. Her post-body narration from Hades provides her with a space for the expression of her concerns. By suspending readers' disbelief, the narrative challenges the preconceived notions and images of *The Odyssey*. Her weaving of the King Laertes' shroud has been considered as a web of deception and commended as a trick to save her husband's estate. Where *The Odyssey* is in praise of Odysseus and his adventures, *The Penelopiad* is all about Penelope" (Author).

## Theses and Dissertations

AARDEMA, J. "The Not-Yet of Gender Equality: The Representation of Gender in Dystopian Literature." MA thesis. University of Utrecht, 2014. 49 pp. "This thesis is an analytically grounded and reflective work which presents a close-reading of three dystopian novels: George Orwell's *1984*, Margaret Atwood's *The Handmaid's Tale* and Dave Egger's *The Circle*. It offers a comparison of the representations of gender in these texts. The genre of utopian/dystopian fiction is intertwined with a feminist analytic perspective. This thesis shows how gender is a powerful element in power relations and how 'classic' dystopian fiction responds to this gendered paradigm; it questions as well if the works can see beyond gender binaries. This thesis shows how gender binaries, power, oppression and language intersect, and explores gender and the anatomy of injustice in its analysis" (Author). Available from <http://dspace.library.uu.nl:8080/handle/1874/301008>. (1 August 2015).

ABREU, Relines Rufino de. "The (Un)Veiling of Ideologies in *The Handmaid's Tale*: Voices and Discourses Intertwined in the Bonds of Power." MA thesis. Universidade Federal de Viçosa, 2012. 119 pp. In Portuguese with abstract in English. "Margaret Atwood employs her characters to make political and social statements around several themes. Her book, *The Handmaid's Tale* (1985) gives a context for the analysis of issues concerning power relations and subject identity. Thus, the aim of this study is to identify social forces that validate an anti - democratic system. Further, this thesis analyzes and investigates the power relations that shape individual identity, from the perspective of the subject and in relation to the social environment. The methodology used in the analysis is grounded in a close reading of Margaret Atwood's text and the surrounding body of criticism. In the analysis of power and the voices in *The Handmaid's Tale*, the theories of Michel Foucault and Mikhail Bakhtin provide insight" (Author). Available from [http://www.tede.ufv.br/tesesimplificado/tde\\_busca/arquivo.php?codArquivo=4169](http://www.tede.ufv.br/tesesimplificado/tde_busca/arquivo.php?codArquivo=4169). (1 August 2015).

BANU, S. Saira. "Voice of a Nation's Conscience: A Study of Select Novels of Nadine Gordimer, Margaret Atwood, and Bapsi Sidhwa." PhD diss. Mother Teresa Women's University, 2013. 287 pp. "It is highly relevant to make a comparative study of three writers, Nadine Gordimer (South African), Margaret Atwood (Canadian) and Bapsi Sidhwa (Pakistani), who with their literary creations have reached out to touch the core of the human conscience. This has impacted historical, political, social and cultural changes for the better in their nations and globally. Many

parallels are found in these writers' powerful indictments of the partisan power politics that misgoverns the social, political, historical, religious, racial, ethnic, cultural, and ecological situations of nations. These three writers are women who have first-hand experience of colonialism and its effect on their country and its people in the postcolonial period. Their novels deal with postcolonial themes such as hegemony, exile, displacement, homelessness, isolation, loss of identity, hybridization, native versus settler conflicts, survival, multiculturalism, and colonization of the mind and of nature. The present study proposes to read their works from a postcolonial perspective" (Author). Available from <http://ir.inflibnet.ac.in:8080/jspui/handle/10603/21598>. (1 August 2015).

- BIGRAS, Amélie. "La représentation de la science et du scientifique dans les romans *Oryx and Crake* (2003) de Margaret Atwood et *Les taches solaires* (2006) de Jean-François Chassay." MA thesis. University of Alberta, 2014. 114 pp. In French with English abstract. "For many science-fiction writers from the twentieth century, such as Aldous Huxley and Isaac Asimov, the twenty-first century was going to be the era where technological advancements and scientific discoveries would change humans and their cultures in drastic ways. This is what I would like to observe through contemporary Canadian novels such as Margaret Atwood's *Oryx and Crake* (2003) and Jean-François Chassay's *Les taches solaires* (2006). Atwood gives an image of contemporary society through the pre-apocalyptic society of *Oryx and Crake*, which segregates 'word people', who are sensitive lost souls, from the 'number people', represented as indifferent and slightly autistic conquerors. Ultimately, this segregation will provoke the destruction of the human species, according to Atwood. Chassay, on the other hand, does not fall into the mad scientist stereotype and creates more complex characterizations. His astrophysicist Charles Bodry tries to master his desires and pains while keeping alive his curiosity for the natural world. The result is a man living his life in a more balanced and hopeful way. Further, several intellectuals and supporters of the humanities, such as Martha Nussbaum, Jean-Marc Lévy-Leblond and Jacques Bouveresse, promote the importance of sensitivity, more investment in imagination and greater moral aspirations in order to create balance and reveal ethical challenges within a scientifically-focused culture" (Author). Available from [https://era.library.ualberta.ca/public/view/item/uuid:e2d4ed6a-20f2-4d1f-8bf6-b5865339f6c6/DS1/bigras\\_amelie\\_submission201405\\_MA.pdf](https://era.library.ualberta.ca/public/view/item/uuid:e2d4ed6a-20f2-4d1f-8bf6-b5865339f6c6/DS1/bigras_amelie_submission201405_MA.pdf). (1 August 2015).
- BRACKINS, Genevieve Marie. "Mothering Amidst and Beyond Hegemony in Margaret Atwood's *The Handmaid's Tale* and Toni Morrison's *Beloved*." PhD diss. Florida State University, 2014. "This dissertation explores hegemony and mothering as they are represented within the work of two feminist novels and their respective motion pictures: Margaret Atwood's *The Handmaid's Tale* (1985) and Toni Morrison's novel *Beloved* (1987). This dissertation exposes and theorizes various phenomenal and elemental components of hegemony, thus filling a gap in the current critical discourse; the dissertation then reveals how hegemony constrains mothering in both novels and their filmic adaptations. I argue that collusion is a main ingredient in the life-force of hegemony. I examine how the characters within the novels—as well as how, at times, the authors themselves—unintentionally collude with hegemonies in their artistry via internal colonization" (Author). Available for download on 13 October 2016 from <http://diginole.lib.fsu.edu/etd/8944>.
- CORBETT MCCALLUM, Natalie Marie. "Staging Canlit: Reinterpreting the Canadian Literary in English-language Stage Adaptations of Canadian Fiction and Poetry from 1975-2011." PhD diss. University of Toronto, 2012. 273 pp. "This dissertation examines theatrical adaptations of Canadian fiction and poetry performed on Canadian stages between 1975 and 2011. Treating the phenomenon of Canadian literary stage adaptations as a response to specifically Canadian environments of production and reception, this study considers how contextual pressures—whether the result of broad national, economic, and aesthetic trends, or unique material factors—have shaped adapters' and audiences' 'horizons of expectations' in ways that promote the prioritization of particular visions of 'Canadian literariness.' Through the use of three primary case studies comprising five theatrical adaptations, I identify several formal preoccupations that emerge in theatrical adaptation as the result of the Canadian theatre's engagement with the perceived 'literariness' of Canadian literature. In my first case study, I read

the 1978 NDWT touring production of James Reaney's adaptation of John Richardson's novel *Wacousta; Or, The Prophecy* as a response to the concerns of thematic criticism, cultural nationalism, and related narratives of cultural maturation prevalent in the period. I then turn to the Canadian Opera Company's 2004 adaptation of Margaret Atwood's *The Handmaid's Tale*, and the 2007 National Arts Centre and Royal Shakespeare Company co-production of *The Penelopiad*. I argue that in the unique case of Margaret Atwood, as a result of the author's literary celebrity and cultural iconicity, the success of stage adaptations based on Atwood's novels is linked to adaptive strategies that prioritize the creation of a literary surrogate for the author on stage. Then, using Necessary Angel's 1989 adaptation of *Coming Through Slaughter* and their 2011 adaptation of *Divisadero* by Michael Ondaatje, I consider how Ondaatje's experimentalism has contributed to adapters' decisions to mine the transmedial and experiential possibilities that 'poeticity' offers the theatre. Finally, synthesizing the points of connection that emerge from my case studies and the broader body of Canadian literary stage adaptations, I propose features that frame a range of contemporary adaptive practices, including the priority given by adapters and audiences to Canadian stories (or narrative content), Canadian storytellers (narrators, and the process of narration), and Canadian storytelling (in the form of metatheatrical, intermedial, and interdisciplinary approaches)" (Author). Available from <https://tspace.library.utoronto.ca/handle/1807/67265>. (1 August 2015).

CYKMAN, Avital Grubstein de. "My Body, My Self, and My Reading of Corporeality in Margaret Atwood's Fiction. MA thesis. Universidade Federal de Santa Catarina, 2014. 97 pp. In English. "Contemporary literature written by women demonstrates how the historical and socio-cultural context in which female characters are constructed affects the characters' perception of body and self. Novels like Margaret Atwood's explore corporeality, or rather, the material, social, and cultural experience of the female body, involving the bodily physical, emotional, and mental functions in their interconnection with the world. Within this framework, this thesis investigates gender-related concepts, the female body-related discomfort rooted in social relations, and the material experience of the body in Margaret Atwood's novels *Cat's Eye* (1989) and *Bodily Harm* (1981). The study focuses on the literary articulation of the problems of being female, the exploration of the relation between the biological body and the cultural concept of the body, the criticism of social representations of women, and the possibility of individual and social transformation. It offers a literary analysis along with a dialogue between the analyzed texts and the researcher's excerpts of creative writing, thus reflecting the poststructuralist view that includes the observer within the observed phenomena, and bridging between the analytical and the creative, the academic and the artistic, as well as between other historical dichotomies" (Author). Available from <https://repositorio.ufsc.br/xmlui/handle/123456789/123333?show=full>. (1 August 2015).

DAVIDSEN, Camilla Irene Fauskanger. "The Power of the Gaze: Seeing and Being Seen in *Nineteen Eighty-Four* and *The Handmaid's Tale*." MA thesis. UiT The Arctic University of Norway, 2014. 64 pp. plus four appendices. "One of the central themes in George Orwell's novel *Nineteen Eighty-Four* (1949) and in Margaret Atwood's novel *The Handmaid's Tale* (1985) is the power of the gaze. Set in a futuristic and totalitarian society, the two novels demonstrate how the gaze, the notion of seeing and being seen, alternately works as a method of empowering and disempowering. The thesis uses Michel Foucault's *Discipline and Punish: The Birth of the Prison* (first published in 1975; first translated in 1977 by Alan Sheridan), Laura Mulvey's essay 'Visual Pleasure and Narrative Cinema' (first published in 1975) and Irene Visser's article 'Reading Pleasure: Light in August and the Theory of the Gendered Gaze' (1997) as its main theoretical framework. It is within this framework of empowering and disempowering gazes that these two novels provide the foundation for a literary analysis of the gaze. The focal point of this analysis is to show how the gaze can both empower and disempower the protagonists within the futuristic totalitarian regimes they are bound to live in. The thesis will further discuss how power as a theme can be taught to students at VGS-level in the Upper Secondary School using George Orwell's novel *Nineteen Eighty-Four* as a background text. Personal development is a significant part of the education. This includes knowledge about societal issues, which might

affect the pupils' everyday life. The *Nineteen Eighty-Four* themes of surveillance, totalitarianism and governmental control are issues which need to be brought to pupils' attention and discussed. These themes are relevant for the pupils' understanding of the world today. Within this framework, the didactic work promoted in this thesis is based on Orwell's novel and considers the general aims and competence aims presented in the Knowledge Promotion Reform 2013 and the English Subject Curriculum 2013. The focus of the didactic project is both to work with a literary text and the basic skills of reading, writing and oral skills as well as to discuss present day issues in light of the novel" (Author). Available from <http://munin.uit.no/handle/10037/6621>. (1 August 2015).

FAUCHEUX, Amandine. "*Nolite te bastardes carborundorum*: Reproduction and Resistance in Octavia Butler, Margaret Atwood, and the Alien Series." MA thesis. University of New Mexico, 2014. 78 pp. "This thesis proposes a comparative study of Octavia E. Butler's *Xenogenesis* trilogy (1987-89), Margaret Atwood's *The Handmaid's Tale* (1985), and the Alien series (1979-97). I argue that these three texts resist patriarchal oppression upon the fertile female body. I examine how these texts rewrite and subvert such institutions as motherhood, the family, and the heterosexual couple, in order to redefine and empower women. In the first chapter, I argue that Octavia Butler rewrites Western origin stories in order to put women and people of color at its center, which provokes a redefinition of the essential woman. In chapter two, I examine how Margaret Atwood criticizes both patriarchal and feminist ideologies in a satirical, pessimistic tale. She represents the patriarchal rule as absurd and makes reproduction ironically futile. In the final chapter, I demonstrate that the Alien series and in particular *Alien: Resurrection* (Dir. Jean-Pierre Jeunet, 1997) represent patriarchy as a failure and empower the liminal woman" (Author). Available from <http://hdl.handle.net/1928/24690>. (1 August 2015).

FRANKEN, Jessica C. "Children of Oryx, Children of Crake: Human-Animal Relationships in Margaret Atwood's MaddAddam Trilogy." MA thesis. University of Minnesota, 2014. 94 pp. "Climate change and industrialization have introduced new tensions to human-animal interactions in the United States—tensions explored in Margaret Atwood's MaddAddam trilogy (2003-2013). Tying the world of the novels to real-life trends, I examine MaddAddam's portrayal of animals as commodities and objects of consumption, both literal and metaphorical; uncover sites of animal agency; and identify examples of liminality, 'becoming-animal,' 'becoming-with animal,' and symbiosis. I urge readers to move beyond both apocalyptic resignation and ecotopian naïveté, using MaddAddam as an inspiration for more thoughtful engagements among humans, animals, and the environment" (Author). Available from <http://conservancy.umn.edu/handle/11299/168127>. (1 August 2015).

GONÇALVES, Vansan. "*Obasan*, by Joy Kogawa, and *Alias Grace*, by Margaret Atwood: Fictional Representations of Canadian Identity and History." MA thesis. Universidade do Estado do Rio de Janeiro, 2013. 92 pp. In English. "This dissertation investigates how the representation of the Canadian subject might be studied in two representative novels of contemporary Canadian literature: Joy Kogawa's *Obasan* and Margaret Atwood's *Alias Grace*. This investigation also demonstrates that the search for the definition of a specific Canadian identity has been a constant and relevant theme to the country's culture. The lack of definition concerning the meaning of being Canadian has also permeated Canadian literature, most notably since the XIX century. In order to observe the literary representation of the Canadian search for identity, this investigation makes use of concepts related to the representation of traditionally silenced subaltern groups. The comparative analysis of the above-mentioned novels contemplates the relationship between autobiographical memory and trauma, as well as the narrative similarities between fiction and history. This investigation also verifies the ways postmodern literature employs official documentation, historical accounts and (auto) biographical information in the rewriting of history through historiographic metafiction" (Author). Available from [http://www.bdt.d.uerj.br/tde\\_busca/arquivo.php?codArquivo=5318](http://www.bdt.d.uerj.br/tde_busca/arquivo.php?codArquivo=5318). (1 August 2015).

LIMA, Kelly. "Penelopeia: figurações de Penélope na Odisseia, de Homero, e em A Odisseia de Penélope, de Margaret Atwood." MA thesis. Universidade Federal do Paraná, 2013. 115 pp. In Portuguese with English abstract: "In Homer's *Odyssey*, Penelope stands out as a character with

major influence in the plot, at the same time originating the crisis in Ithaca and protecting her husband's home. Repeatedly characterized as cautious and dubious, the character of Penelope gave rise to different literary and theoretical interpretations and readings over time. In *The Penelopiad*, a novel published by Margaret Atwood in 2005, Penelope and the female slaves killed by Telemachus resurface as narrators with their own point of view, returning to the classic storyline with feminine and marginal voices. In a metafictional competition, these narrators overlap experiences and opinions, attempting to have the last word. Through analysis and comparison between both works, this study seeks to draw parallels that interrogate the similarities and differences in the characterization of Penelope in these texts, examining her roles and how the process of parody and rewriting has transformed her in the movement from the classic epic to the postmodern production" (Author). Available from <http://dspace.c3sl.ufpr.br:8080/dspace/handle/1884/30327>. (1 August 2015).

McKEEVER, Jacob. "The Potential of Posthumanism: Reimagining Utopia through Bellamy, Atwood, and Slonczewski." MA thesis. University of Texas at Arlington, 2014. 153 pp. "In this thesis, I focus on posthumanist theory, utopia, and the evolving portrayal of technology in the novels of Edward Bellamy, Margaret Atwood, and Joan Slonczewski. The main argument of this thesis is that there is a posthumanist potential within utopia that can be seen as fermenting within Bellamy's *Looking Backward* as a way to eliminate social stratification, showing potentiality within Atwood's *Oryx and Crake* as a way to open up an other-than-human agency in the form of transgenic organisms, and becoming fully realized in Slonczewski's *A Door Into Ocean* through an all-female, alien civilization that is fully grounded in a material posthumanist world-view of reciprocity, balance, and embeddedness within a larger web of life. In terms of methodology, I draw out this potential posthumanism by focusing on how technology is portrayed in the context of each novel's categorization in the utopian genre. Specifically, where the relatively traditional and simple utopian form of *Looking Backward* portrays technology as an abstracted, inevitable force of utopia, both *Oryx and Crake* and *A Door Into Ocean* reflect transformations within the utopian genre that result in more complex works, thus portraying equally complex views of technology and scientific epistemologies as intimately tied to social structure, philosophy, and world-view. The result is that technology can be seen as an intrinsically good, driving force of utopia in *Looking Backward*, a more complex biotechnological tool of transcendence for humanity and a possible path to either utopia or dystopia in *Oryx and Crake*, or fully integrated into a posthumanist society in *A Door Into Ocean*, whose posthumanist philosophy of reciprocity and material embeddedness quells the transcendent nature of technology and leads to a fully realized posthumanist utopia" (Author). For a copy see MAI 54.03(E), June 2016.

MIHAI, Diana. "Literary Renderings of Visual Culture: Intermedial Practices and Definitions of Feminine Identity in Margaret Atwood's *Lady Oracle*, *Cat's Eye* and *Surfacing*." MA thesis. Universidade do Porto, 2012. 74 pp. In English. "This thesis looks at Margaret Atwood's *Lady Oracle*, *Cat's Eye* and *Surfacing* in relation to various concepts of femininity. It draws upon theories of visual culture while it emphasizes conventional patterns in the construction of the female image. The thesis's goal is to demonstrate the impact of visual culture on the development of female selfhood from the perspective of the three novels by Margaret Atwood. The author's use of intermediality entails a more in-depth analysis of gender identity and the secondary sources that I have chosen deal with the construction of gender identity, the visual media representations of femininity and the word-image relationship. The idea developed in the thesis is that the way we process visual information is conditioned by the surrounding cultural and social conventions. I conclude that the chosen novels call for the production of new cultural codes and, by extension, new visual representations, so that different understandings and concepts of femininity could be incorporated" (Author). Available from <http://repositorio-aberto.up.pt/handle/10216/70400>. (1 August 2015).

MOON, Hyong-jun. "The Post-Apocalyptic Turn: A Study of Contemporary Apocalyptic and Post-Apocalyptic Narrative." PhD diss. University of Wisconsin—Milwaukee, 2014. 276 pp. "Few periods have witnessed so strong a cultural fixation on apocalyptic calamity as the present. From

fiction and comic books to Hollywood films, television shows, and video games, the end of the world is ubiquitous in the form of apocalyptic and post-apocalyptic narratives. Imagining world-changing catastrophes, contemporary apocalyptic and post-apocalyptic narratives force us to face urgent socio-political questions such as danger of globalization, effect of neoliberal capitalist hegemony, ecological disasters, fragility of human civilization, and so on. J. G. Ballard's final fictions, though they do not directly deal with apocalyptic events but evoke apocalyptic mood, portray the bleak landscape of post-political, post-historical, late capitalist society, where extreme boredom generates mindless violence. Unlike Ballard, Margaret Atwood's satirical MaddAddam trilogy not only envisions the real possibility of apocalypse under the current neoliberal tendency but also presents a utopian desire in the form of a religious group that actively resists the hegemony of neoliberalism. James Howard Kunstler's post-apocalyptic fiction focuses on a post-petroleum age, where people lead simple and quotidian lives due to the scarcity of oil. By bringing the sense of scarcity to the fore, Kunstler's novel also formulates one version of realist worldview, in which the scarcity of resources inevitably calls for the strict rule of law. As an ultimate social allegory of anxiety and fear in our times, the global zombie apocalypse envisages the total destruction of civilization, examining the rising necessity of realist attitude that fundamentally negates the traditional belief in progress. Although the scope of contemporary apocalyptic and post-apocalyptic narratives is wide and varied, they share one thing in common: the bold desire to imagine a totally different world by questioning the current order of things" (Author). Available from <http://dc.uwm.edu/cgi/viewcontent.cgi?article=1620&context=etd>. (1 August 2015).

MORWOOD, Nicholas. "Sovereignty, the State of Exception and Counter-culture: Toward a Transnational Critique of State Power in 20<sup>th</sup> and 21<sup>st</sup> Century Anglophone Fiction." PhD diss. University of Toronto, 2011. 221 pp. "This dissertation examines the way in which contemporary fiction is highly concerned with sovereign power and the state of exception, as described by Giorgio Agamben in *State of Exception*. While in the last decade Agamben's work has provided a new locus for the study of state power, I argue that disquiet over the reach of state power into everyday life has existed in fiction since at least the 1980s. Reading James Joyce, Margaret Atwood, Salman Rushdie, Kazuo Ishiguro, Don DeLillo and William Gibson alongside Agamben's theories of state power and the state of exception sheds light on fictional representations of modern developments in power, the state and the corporate world. Through close analysis of philosophical and fictional texts, I draw out the complex politics of contemporary novelists and underscore the importance of both fictional and theoretical representations of contemporary political power. The dissertation consists of four chapters. Chapter One examines what I contend is new about Agamben's work on power which is that, unlike Foucault, he accounts for the kind of power that may produce a concentration camp, and examines the place of this power at the heart of contemporary politics. Through analyses of James Joyce's *Ulysses* and Margaret Atwood's *The Handmaid's Tale*, I examine the ways in which Agamben's theories move us towards a clearer understanding of representations of state power in contemporary fiction. In Chapter Two I discuss sovereign power in Rushdie's postcolonial India and England, and I describe how the national identities of citizens of, or migrants to, those countries take shape in a society whose very fabric is affected by power that is frequently unrestricted by the law or by democracy. In Chapter Three I consider the 'aftermath' of sovereign power in the work of Kazuo Ishiguro. In particular, I argue that he represents the extent to which sovereign power conditions culture and society, and how contemporary art and intellectual thought have failed as effective countermeasures to the power that may produce the state of exception. In the final Chapter, I consider the ways in which violence constitutes a form of resistance to sovereign power in the novels of William Gibson and Don DeLillo's *White Noise*; further, I assess Gibson's new narratives of space as potential counters to the state of exception. While Agamben's work provides an opportunity to highlight the extent to which sovereign power and the state of exception are at work in contemporary novels, I contend that fiction represents these phenomena and their significance more completely than Agamben is able to. The use of figurative and experimental language and narrative techniques is highly effective in conveying

- the nuances and the experiential realities of state power, thereby moving the reader's understanding beyond the abstract and the conceptual" (Author). Available from <https://tspace.library.utoronto.ca/handle/1807/42539>. (1 August 2015).
- NESKENS, Elien. "The Use of Non-Canonical Literary Genres in Margaret Atwood's *Oryx and Crake*, *The Year of the Flood*." MA thesis. Universiteit Antwerpen, 2013. This thesis proposes that *Oryx and Crake*, and *The Year of the Flood* by Margaret Atwood make use of non-literary canonical genres in order to provoke, inform and stimulate readers to save the planet while it's still an option" (Author).
- ÖLLINGER, Ines. "Historiographische Metafiktion." MA thesis. University of Vienna, 2013. 89 pp. In German. "Historiographische Metafiktion beleuchtet mittels metafiktionaler Verfahrensweisen die Konstruktion der Vergangenheit, ihre Textualität, und die Interpretationsvorgänge, denen die Historiographie unterliegt. Diese metafiktionalen Verfahrensweisen werden in Margaret Atwoods *Alias Grace* und Andrea Maria Schenkels *Tannöd* analysiert. In beiden Romanen werden so unter anderem die unterschiedlichen Erzählperspektiven betrachtet. Margaret Atwoods Ansichten zum historischen Roman, sowie zum Verhältnis Fiktion und Historie werden außerdem anhand ihres *In Search of Alias Grace* dargestellt. *Tannöd* wird durch die Anklage wegen Plagiats durch Peter Leuschner hinsichtlich der Problematik der Fiktionalisierung und rechtlicher Umstände mit Norbert Gstreins Essay *Wem gehört eine Geschichte? verglichen*" (Author). Available from <http://othes.univie.ac.at/25658/>. (1 August 2015).
- PAULIUKAITĖ, Rūta. "Antiutopijos bruožai šiuolaikiniam romane (G. Aleksa *Ėriukėlis stiklo ragais*, M. Atwood *Oriksė ir Griežlys* ir *Tarnaitės pasakojimas* bei G. Beresnevičiaus *Paruzija*) = Anti-utopian Features in Contemporary Novel (Gasparas Aleksa's *Ėriukėlis stiklo ragais*, Margaret Atwood's *Oryx and Crake* and *The Handmaid's Tale*, and Gintaras Beresnevičius's *Paruzija*)." MA thesis. Vytautas Magnus University, 2013. 67 pp. In Lithuanian with English abstract: "This work analyses the main features of anti-utopia in modern Lithuanian and foreign literature. This work explores two novels by Lithuanian authors: G. Aleksas *Eriukelis stiklo ragais* (2003) and G. Beresnevičius *Paruzija* (2005), and two novels by the Canadian writer Margaret Atwood: *Oryx and Crake* (published in 2003, translated into Lithuanian in 2004) and *The Handmaid's Tale* (published in 1986, translated into Lithuanian in 2012). These four anti-utopian novels reveal the negative evolution of society and show the critical consequences of this trajectory" (Author). Available from [http://vddb.laba.lt/fedora/get/LT-eLABa-0001:E.02~2013~D\\_20130607\\_101555-48907/DS.005.0.01.ETD](http://vddb.laba.lt/fedora/get/LT-eLABa-0001:E.02~2013~D_20130607_101555-48907/DS.005.0.01.ETD). (1 August 2015).
- RANI, D. Fathima. "Interrogating the Omnipotent Victim Position of Women in Margaret Atwood's Fiction." PhD diss. Acharya Nagarjuna University (India), 2012. 283 pp. "This thesis explores five of Margaret Atwood's novels: *The Edible Woman* (1969), *Surfacing* (1972), *Bodily Harm* (1981), *The Handmaid's Tale* (1985), *Cat's Eye* (1990) and *The Blind Assassin* (2005). This dissertation explores how the protagonists are forced to endure varying degrees of victimization in a variety of contexts" (Author). Available from <http://shodhganga.inflibnet.ac.in/handle/10603/9833>. (1 August 2015).
- RICHARDS, Jasmine. "Arachne's Daughters: Towards a Feminist Poetics of Creative Autonomy." PhD diss. University of London, 2013. 260 pp. "Although in patriarchal narratives female characters who challenge the dominant power structures of the society in which they live are often condemned for their dangerous sexuality, intelligence and creativity, classical myth continues to be attractive to women writers. In developing their theories of feminist poetics, Nancy K. Miller, Naomi Schor, Patricia Joplin and Carolyn Helibrun interpret classical women associated with textile production (Arachne, Ariadne, Philomela and Penelope) as symbols of the woman as artist. There also exists a tradition of female authors rewriting ancient heroines as artists, weavers, storytellers and figures of female wisdom and prophetic power, whose stories have the power to provoke social change. I examine and adapt theories of authorship, influence and reception to a female writing subject. I apply this framework to three case studies, assessing the extent to which female authors have been successful in using classical myth to create positive representations of women, female creativity, voice and influence: the appropriation of Apuleius'

'Cupid and Psyche' and Ovid's *Metamorphoses* in fairytales by French salonnières, which then influence Angela Carter's rewritings of *La Belle et la Bête* in *The Bloody Chamber* (1979); Mary Shelley's reworking of Promethean myth and *The Arabian Nights* in *Frankenstein* (1818); and Margaret Atwood's and Ursula Le Guin's re-figurations of classical heroines in *The Penelopiad* (2005) and *Lavinia* (2008). While these authors present interesting and effective techniques of rewriting, they sometimes reproduce a negative discourse of female creative inadequacy and authorial anxiety that does not reflect historical and contemporary reality. Extending Nancy K. Miller's theory of 'Arachnologies,' I have developed a new framework for reading women's rewriting practices. My feminist poetics of creative autonomy accurately reflects the woman writer's sophisticated and creative dialogue with the classics and her relationship to the literary cultures and reading communities with which she identifies" (Author) Available (after registration) from <http://ethos.bl.uk/OrderDetails.do?did=27&uin=uk.bl.ethos.616503>. (1 August 2015).

ROGERS, Megan. "Resolving the Madwoman: Unlocking the Narrative Attic by Writing the Maternal Journey." PhD diss. RMIT University, 2013. 124 pp. "The 'madwoman in the attic' became many a twentieth-century writer's muse. Texts such as Sylvia Plath's *The Bell Jar* (1963), Jean Rhys' *Wide Sargasso Sea* (1966) and Margaret Atwood's *Surfacing* (1972) responded to a growing sympathy for the madness as rebellion metaphor. In recent times, however, many American feminist theorists ... have begun to question the non-rational as a resistance strategy. Building on such criticism, this exegesis suggests both a new reading of these texts and a new writing of the madwoman in the attic. Employing Maureen Murdock's model of the heroine's journey, the aforementioned narratives are revealed as cutting their protagonists' archetypal journey in half, trapping the madwoman in the darkness of descent. In turn, the twentieth-century madwoman can be seen as, what I term, an 'eternal madwoman': a liminal person who is prevented, by a ruptured narrative structure, from achieving any real personal or political efficacy. Central to the arguments made in the exegesis is the importance of reuniting the eternal madwoman's descent with the narrative possibility of ascent. In this way, the study aims to build on the research of Marta Caminero-Santangelo, who poses the most important question of current feminist debate: how can the symbolic resolution of the madwoman in fictional texts open an imaginative space for women to escape madness by envisioning themselves as agents? Together, the critical and creative components of this project explore the possibility that the intersection between recent maternal scholarship and feminist myth criticism identifies maternal agency as a possible key to the madwoman's attic and enables us to construct what I call the 'maternal journey'. This framework aims to enable writers to transform the eternal madwoman from oppressed victim of the patriarchal hegemony to self-realised, self-loving, self-respecting subject" (Author). Available from <http://researchbank.rmit.edu.au/view/rmit:160692>. (1 August 2015).

RUZEK, Jessica. "The Trace beyond the Human': Exploring Nonhuman Otherness and Human Exceptionalism in Contemporary and Popular Literatures." MA thesis. University of Lethbridge, 2014. 157 pp. "Central to this examination is the questioning of the 'culturally normal fantasy' (Haraway 267) of humanity's pre-eminence in the current age known as the Anthropocene through the investigation of representations of humanity and non-humanity in Margaret Atwood's *Oryx and Crake*, Cormac McCarthy's *The Road*, Alan Moore's *Saga of the Swamp Thing*, and Jeff Lemire's *Animal Man*. These works question the alleged centrality of humanity, while offering new configurations with which to represent and understand the human in relation to the planet and its nonhuman inhabitants. Foundational to this interrogation of the human is the theoretical framework of posthumanism and ecocriticism, which see human exceptionalism as the discourse that enables the systemic destruction of the planet's ecology and the exploitation of—and cruelty towards—nonhuman animals. Contemporary literatures, especially those which employ apocalypticism, are best able to represent and critique the practices which currently threaten the planet and its inhabitants" (Author). Available from <http://hdl.handle.net/10133/3516>. (1 August 2015).

SKAGERSTRÖM, Karl-Johan. "The 'Defiant but Insane Look of a Species Once Dominant': The Problems of Emancipation in Margaret Atwood's *Surfacing*." MA thesis. Stockholm University,

2014. 46 pp. In English. “Margaret Atwood’s novel *Surfacing* has received considerable critical attention on the issue of ‘a positive female identity’ in a patriarchal society. However, given Atwood’s own stress on the fact that the novel is about the ways both genders work in relation to each other, this criticism has lacked in scrutiny of the novel’s male characters. With a relational approach to the female and male characters, this thesis argues that while creating a positive identity for its female protagonist, the novel effectively creates a rather negative one for its male characters. In order to examine certain sets of relations and the qualities which represent the most honored way of being a man in the novel, I apply the concept of ‘hegemonic masculinity,’ which can be understood as the pattern of practices that explain male domination over women. It is indeed this hegemonic masculinity that the Surfer rejects in her quest for emancipation. By looking at the hegemonic masculinity in *Surfacing*, I argue that the novel depicts very typically patriarchal characters in Joe and David and that the society is typically patriarchal. The thesis is divided into three main sections, each examining the most important sets of relations concerning Atwood’s female emancipation. First, I analyze hegemonic structures in the world of the protagonist, including the issues of power, emancipation, and complicity. Then I look into the sexual division of labor to show that the characters assume their default roles without much reflection. Finally, I scrutinize the characters’ relation to the Symbolic and how it affects their sense of identity. In each section, the analyses show that the male characters are reduced to tropes who only serve one function: to be stereotypically oppressive, patriarchal figures in order to facilitate the protagonist’s positive change and empowerment. I argue that Atwood’s failure to imagine male emancipation somewhat taints the development of female identity because the female emancipation becomes arrested” (Author). Available from <http://su.diva-portal.org/smash/record.jsf?pid=diva2%3A727379&dswid=9698> (1 August 2015).

SOUZA, Renata Pires de. “Armageddon Has Only Begun: The Utopian Imagination in Margaret Atwood’s *Oryx and Crake*.” MA thesis. Universidade Federal do Rio Grande do Sul, 2014. 177 pp. In English. “The themes of utopia/dystopia and apocalypse are becoming increasingly more frequent in literature, movies or TV series. Taking into account an arrangement of a utopian/dystopian social design and an apocalyptic imagination, this thesis aims at examining the novel *Oryx and Crake*, published in 2003 by the Canadian writer Margaret Atwood, author of an extensive body of works. *Oryx and Crake* portrays a fictional universe where humankind has been almost entirely annihilated by an epidemic that broke out simultaneously in several countries. In this post-apocalyptic scenario, Snowman, the probable sole survivor, scavenges for food and supplies in a coastal area, recollecting his past and sharing residence with genetically modified creatures. Considering a possible combination of literary genres and moods, the focus of this investigation is the play of past and present in the novel, each one associated with the concepts of utopia (a term coined by Atwood to refer to the fusion of utopia and dystopia) and apocalypse/Armageddon, respectively. The concepts are analyzed on the basis of how they relate to each other and, ultimately, as to what they reveal about our contemporary society. For theoretical support, the thesis draws on names like Erich Fromm (1990), Fredric Jameson (2005; 2009), Gregory Claeys (2010), Northrop Frye (1973), Paul Alkon (1987), Peter Fitting (2010), and on a number of Atwoodian scholars and critics, especially Coral Ann Howells (2005; 2006). At the end of the work, it is evident that the fictional universe created by Atwood is frighteningly close to our reality, reflecting a world that, to a certain extent, we already inhabit” (Author). Available from <http://www.lume.ufrgs.br/handle/10183/102205>. (1 August 2015).

TSOBROVA, Iryna. “Women Poets and National History: Reading Margaret Atwood, Anna Akhmatova, and Lina Kostenko.” PhD diss. University of Alberta, 2014. 248 pp. “This dissertation focuses on the portrayal of historical events in the works of Margaret Atwood, Anna Akhmatova, and Lina Kostenko. These Canadian, Russian, and Ukrainian poets present women as participants in political events, possessing historical agency, and taking part in the creation of a national past. While acknowledging the epistemological limitations of history writing (its inherent narrative mode, ideological and political implications, and other factors), I argue that the three authors uncover the tangible link that unites two remote points in history and enhances our perception of the current situation. Atwood’s awareness of the hermeneutic

limitations of the writing of history informs her literary works; however, Akhmatova and Kostenko hold a more traditional view of generating historical accounts and their validity. What unites these poets is the belief that past events have an impact on the decision-making process of future generations. Adopting a new historical and a postcolonial approach, I demonstrate how the texts under investigation enter into a complex relationship with hegemonic ideologies and how their position changes in relation to power structures. These writers' poems act as dynamic forces that reflect past events and simultaneously reshape the discursive field, producing and negotiating new meanings. These works function at the intersection of the present and the past, mapping a 'third space' that has a discernible connection to the past and offers the possibility of different futures. Historical poetry offers a unique perspective on past events because it describes a specific historical context that resists homogenizing tendencies. This genre amalgamates the realms of the individual and the collective, making it a profoundly private and at the same time a communal experience" (Author). Available from [http://era.library.ualberta.ca/public/view/item/uuid:b319ea74-78fc-45f5-bec9-c5f467a67095/DS1/Tsobrova\\_Iryna\\_201409\\_PhD.pdf](http://era.library.ualberta.ca/public/view/item/uuid:b319ea74-78fc-45f5-bec9-c5f467a67095/DS1/Tsobrova_Iryna_201409_PhD.pdf). (1 August 2015).

WEINGARTEN, Jeffrey. "Lyric Historiography in Canadian Modernist Poetry, 1962-1981." PhD diss. McGill University, 2013. 418 pp. "This dissertation focuses on five closely knit writers who, between 1962 and 1981, produced exemplary historiographic poetry that guided their contemporaries. Al Purdy, John Newlove, Barry McKinnon, Andrew Suknaski, and Margaret Atwood were the chief voices of a literary mode that I term 'modernist lyric historiography': a meditative modernist lyric that is self-critical, self-consciously incapable of claiming and skeptical about any claim to authority over history, and fundamentally historiographic (in the sense that it synthesizes, discards, and/or critically evaluates fragments of history). Arguably, Purdy was the inaugurator of lyric historiography: in the early 1960s, he experimented with a modernist lyric attentive to a broad vision of Canadian history. Newlove was one of many poets who saw Purdy's lyric historiography as a mode that could be used to provide insight into neglected prairie histories. As part of their search for more intimate connections to history that could sustain longer, narrative poems, McKinnon and Suknaski adapted lyric historiography to explore the familial past. Atwood reimaged lyric historiography as the search for Canadian 'foremothers,' proto-feminists that could serve as models for the second-wave feminist movement. Addressing the archives, creative writing, and historical contexts of these five writers, this dissertation proposes two primary claims. First, modernism persisted well into the 1970s (and even beyond) and shared with Canadian postmodernism a sophisticated approach to the idea of 'history.' Second, modernist lyric historiography was a continued investigation into one's ability to claim authority over historical narratives. Many modernists found some measure of such authority by exploring the most intimate connections to the past, which tended to be literal and figurative familial ones" (Author). Available from [http://digitool.library.mcgill.ca/R/-?func=dbin-jump-full&current\\_base=GENO1&object\\_id=121330](http://digitool.library.mcgill.ca/R/-?func=dbin-jump-full&current_base=GENO1&object_id=121330). (1 August 2015).

## Reviews of Atwood's Books

*Stone Mattress: Nine Tales*. New York: Nan A. Talese/Doubleday, 2014. Also published Toronto: McClelland & Stewart and London: Bloomsbury.

*The Advertiser* (Australia) 1 November 2014 Section: Lifestyle: 27. By Katharine ENGLAND. (257 w.) Excerpt: Her nine, long, highly entertaining tales are almost all about coming to terms with the way life has gone as it approaches its end, with the compromises made and the compensations discovered, and raise echoes of older stories, folk and classical tales and Atwood's own novels.

*Arts & Book Review* 30 August 2014 Section: Books: 20. By Hannah McGILL. (761 w.) Excerpt: One of the striking things about Margaret Atwood is how comfortable she seems with her position. ... At 74, Atwood's lack of fear, though it might be interpreted by the odd journalist as arrogance, shows in her work as a rather joyous levity. Though it does deal with

- old age, memories of youth, late-life fame and faded glories, this collection of short stories is charged with a delightful cheekiness, as well as a full awareness of the subjectivity of notions of justice and value. There's nothing dogmatic about it, and although it is occasionally scary—Atwood's affection for the Gothic is much to the fore—it's far more often funny. Certainly Atwood acknowledges the baggage of stored-up rancour that one can amass over the years; indeed, if this collection can be said to have a clear uniting theme, it might be that by a certain stage of life we've all got at least one person we would really like to kill. But she offers bracing and brutal alternatives to letting resentment rule your life, not all of which involve blood on your hands.
- The Australian* 6 September 2014 Section: Review: 18. By Peter PIERCE. (1049 w.) Excerpt: Iconoclastic, challenging and invigorating to the last word as she is here, Atwood may sometimes wonder what a woman has to do to win a Nobel Prize in Literature.
- Birmingham Post* 11 September 2014 Section: Life—Features: 23. By ANON. (188w.) Excerpt: There is a sense of unease in her tales, but what makes them so engrossing is the subtle skill involved in blending the present life and past flashbacks of the protagonists into one seamless narrative that is peppered with dark (and often ironic) humour.
- Booklist* 110.22 (1 August 2014): 35-36. By Donna SEAMAN. Excerpt: Atwood is shrewdly brilliant, gleefully mischievous, and acerbically hilarious in her first short-fiction collection since the superb *Moral Disorder* (2006). She portrays baby boomers much irked by age's dirty tricks and the rankling of painful memories. Atwood also has good satiric fun mocking the pretension of the writing vocation even as she marvels over its curious felicities.
- Buffalo News* (New York) 14 December 2014 Section: DD: 55. By Karen BRADY. (277 w.) Excerpt: Every one of the nine tales in her new book is a triumph—seemingly about small matters yet each a metaphor for something far larger.
- Canberra Times* 11 October 2014 Section: A: FO22. By Kerry GOLDSWORTHY. (702 w.) Excerpt: As well as their common theme of ageing, the stories in *Stone Mattress* dwell on deception, vengeance, sex and death. This may not sound like a barrel of laughs, but those who know Atwood's writing will be aware of how funny she can be on even the most unlikely topics. This is a wildly entertaining book with never a dull moment, by a writer who seems never in her life to have written a boring sentence, expressed a hackneyed emotion, or entertained a commonplace idea.
- Cornell Daily Sun* (Cornell University) 22 October 2014 Section: Arts: 1. By Madeline JONES. (569 w.) Excerpt: I think I may have aged about 45 years while reading Margaret Atwood's new collection of tales, *Stone Mattress*. I feel wiser, more experienced, more cynical and physically tired—as I imagine old age feels. I would not recommend reading the ninth and final story before bed—not only is it unsettling and may cause nightmares, but it made it impossible to get up the next morning. I was quite convinced I'd woken up blind in a nursing home under siege. That said, this collection is a phenomenal display of imagination, wit and word craft that alternately causes awkward smiling in public (or even more awkward if you're alone in your room) and true awe.
- Evening Standard* 11 September 2014: 42. By Hermione EYRE. Excerpt: Atwood's tone is enjoyably laconic, puncturing the schlocky tendencies of her chosen genre. Where a lesser writer would turn gruesome, she extends compassion; where horror lurks, she allows laughter. Masterly work. But the book is uneven, and the first 100 pages feel like an engaging but abandoned novel rather than three interconnected short stories. Luckily, the remaining six tales are wonderfully tight modern fables, and Atwood twists the knife with devastatingly casual skill.
- The Gazette* (Montreal) 22 September 2014 Section: Arts: B7. By Steven W. BEATTIE. (634 w.) Excerpt: Margaret Atwood's extended excursion into genre territory with her recent MaddAddam trilogy of novels may have frustrated readers who prefer fiction that employs a more varied approach. For those readers, Atwood's new collection, *Stone Mattress*, might appear as a welcome return to form. ... The "return to form" in this book is largely an illusion: Atwood continues to draw on genre tropes and tactics, which should come as good

news, even to those who dislike these forms. A singular effect of Atwood's late-career sojourns into supposedly "lowbrow" territory is a reinvigoration of her storytelling, which has always been one of the prime drivers of her fiction. These tales contain healthy doses of the righteous anger and scabrous wit that remain a key part of Atwood's rhetorical arsenal (she is still better than most writers at the cutting aphorism), but here they are largely subordinated to a strong narrative impulse. The narrative momentum in these stories is also welcome due to their major theme. The nine pieces in *Stone Mattress* are unified by a focus on the subjects of aging and mortality, on a looking back at past accomplishments and traumas, and a present-day taking of stock.

*Globe and Mail* 13 September 2014 Section: Books: R20. By Pasha MALLA. (1410 w.) Excerpt: For as long as I can remember ... Margaret Atwood has been everywhere. For anyone still counting, *Stone Mattress* is Atwood's 55<sup>th</sup> book, and her ninth of short fiction. Let's dispense with another formality: Is it good? Yes, of course it's good. In case you haven't been paying attention for the past 45 years, Margaret Atwood is a very good writer. The ubiquity she enjoys, and of which most authors in this country are, frankly, envious, is not by self-promotion alone (though she's good at that too). And I'd suggest that she's at her best writing short fiction—*Dancing Girls and Wilderness Tips* being my favourite of her books—as the form's necessary restraint tempers a tendency, more evident in the novels, toward pedantry. ... The stories (tales, fine) here are not all winners, with two commissioned pieces—the teenwolf confessional *Lusus Naturae*, which reads like an entry in *Monologues for Beginners*, and a listless revival of the cast from *The Robber Bride*—limping considerably behind the rest. Yet for the most part Atwood's narrative control, her ability to surprise and her sparkling language are on full display.

*The Guardian* 11 October 2014 Section: Guardian Review Pages: 11. By Justine JORDAN. (908 w.) Excerpt: [The] view throughout the collection is entirely unsparing, both of the vanished past and the vanishing present, but Atwood's prose is so sharp and sly that the effect is bracing rather than bleak.

*Harper's Bazaar* (UK ed.) September 2014 Section: Talking Point: 234-245. By Sam BAKER. (214 w.) Excerpt: What does it mean to be a woman today? Many writers have made this fertile ground their home, but few have been able to lay such enduring claim to it as Margaret Atwood. Since the publication of her first novel, *The Edible Woman*, in 1969, Atwood has brought this question to life. Her latest work, *Stone Mattress*, a collection of nine acerbic, mischievous, gulpable short stories, addresses themes that will resonate with anyone familiar with Atwood's writing

*The Independent* 31 August 2014. Section: Features: 18. By Sam BAKER. (400w.) Excerpt: Margaret Atwood does not so much write short stories as tell tales. That much is clear from the outset of *Stone Mattress*, her first collection for eight years. These nine stories—by turns magical, vengeful and folkloric—owe far more to fairy tale tradition than to real life. ... Retribution, strong women, otherworldly happenings—all the Atwood hallmarks are here. What's new is Atwood's fierce and fearless take on ageing. ... The phrase "Grande Dame" invariably accompanies Atwood's name. To judge by her take on the ageing process, it is not a description that will please her. But if a Grande Dame is a woman of talent and experience, operating at the height of her skills, then she should not be too chagrined. Available from <http://www.independent.co.uk/arts-entertainment/books/reviews/the-stone-mattress-by-margaret-atwood-book-review-these-short-stories-are-razor-sharp-9700477.html?origin=internalSearch>. (1 August 2015).

*The Journal* (Newcastle UK) 13 September 2014 Section: Features: 59. By ANON. (380 w.) Excerpt: There is a sense of unease in her tales, but what makes them so engrossing is the subtle skill involved in blending the present life and past flashbacks of the protagonists into one seamless narrative that is peppered with dark (and often ironic) humour.

*Library Journal* 139.14 (1 September 2014): 100. By Joy HUMPHREY. (195 w.) Excerpt: VERDICT Poignant, funny, distressing, and surreal, Atwood's stories bring the extraordinary to the ordinary. For Atwood devotees and literary fiction fans.

- Maclean's* 127.36 (15 September 2014): 61. By Brian BETHUNE. (725 w.) Excerpt: After a decade primarily devoted to the near future timeline of her MaddAddam trilogy, Margaret Atwood is back in the present. With a vengeance. The nine short stories of *Stone Mattress* have varied origins—three, including the tale of ingenious murder that is the title piece, have seen print before—but the new ones add up to a strong reminder that Atwood will turn 75 this fall. And that she is evidently an adherent of the Bette Davis “old age is not for sissies” school of thought: even the murder weapon in *Stone Mattress* is 1.9 billion years old.
- Nature* 512.7515 (28 August 2014): 370. By Paul McEUEEN. Excerpt: Sex and death are the pole stars of *Stone Mattress*, Margaret Atwood’s fine new collection of nine dark, witty tales. The first three form a mini-trilogy; the remaining six constitute a smorgasbord of horror and crime inflected with science, not least characters with rare medical conditions, and a murderous use for one of Earth’s oldest fossils. Many of Atwood’s most famous works, such as *The Handmaid’s Tale* (1985, McClelland and Stewart) or the MaddAddam trilogy, look at individuals struggling under the yoke of a technologically fractured, dystopian society. *Stone Mattress* follows in this tradition, but the oppressor here is sex, along with its dark partner, death. ... Atwood is an author of remarkable gifts. Poet, storyteller and scientific acolyte, she ponders the inevitable end that awaits us all, and with great courage flushes her quarry out into the open. I feel about *Stone Mattress* the way I imagine Atwood feels about life: with the end in sight, I am ready to begin again.
- New York Times* 21 September 2014 Section: BR: 11. By Matt BELL. (1165 w.) Excerpt: An obsession with aging and dying unites much of *Stone Mattress*, and Ms. Atwood, more than 40 books into her career, has arrived here preoccupied not just with the churn of generations but also with legacy and reputation, with getting straight the story of one’s life and with surviving what happens once no one is paying any attention anymore. Witty and frequently biting, *Stone Mattress* is keen to the ways in which we choose, all our lives, to love and to hurt—and in Ms. Atwood’s world these two actions are always choices, creating consequences for which we will one day be held to account.
- The Observer* (England) 28 September 2014 Section: Observer Review Pages: 35. By Ann SETHI. (354 w.) Excerpt: Old age is the theme at the heart of Margaret Atwood’s wise and witty 55<sup>th</sup> book, but as the characters in this compelling collection of nine tales inch ever closer to the grave, they journey emotionally back to whatever wounded them in the cradle. In her book *Negotiating With the Dead*, Atwood mused that “writing has to do with darkness, and a desire or perhaps a compulsion to enter it, and, with luck, to illuminate it, and to bring something back out to the light”. Atwood here delves deep into her characters’ darkest impulses including wanting to hurt those who long ago hurt them.
- The Press* (Christchurch, New Zealand) 25 October 2014 Section: News: 36. By Anna ROGERS. (493 w.) Excerpt: There are many markers of literary achievement, but one of the truest must surely be when readers have only to hear the words “the new Margaret Atwood” to experience a shiver of delight and anticipation. She is adept in so many genres; this time it is short stories, though she prefers, and rightly, the word “tales.” This term, she explains, removes them “at least slightly from the realm of mundane works and days” and “evokes the world of the folk tale, the wonder tale, and the long-ago teller of tales.” And what a teller of tales—nine of them, dark and delicious—she proves to be.
- Publisher’s Weekly* 28 July 2014: online. By ANON. (214 w.) Excerpt: Atwood, a bestselling master of fiction, delivers a stunning collection—her first since 2006’s *Moral Disorder*. Most of the nine stories feature women who have been wronged as girls but recover triumphantly as adults. Atwood brings her biting wit to bear on the battle of the sexes. ... Readers love Atwood’s women, despite, or because of, who they are and what they do. Add in her wild imagination—women conversing with dead husbands; genetic missteps that produce a girl with yellow eyes, pink teeth, and “long, dark chest hair”; and costumed “little people” who appear to an elderly nursing home resident—and it’s clear that this grande dame is at the top of her game. Available from <http://www.publishersweekly.com/9780385539128>. (1 August 2015).

- Quill & Quire* 80.8 (Oct 2014): 31. By Jeet HEER. (767 w.) Excerpt: There was a Gothic strain in Atwood's earliest fiction, but for her first two decades as a writer she spent her main energies mastering and exhausting the possibilities of realism. *The Handmaid's Tale* was the turning point, her first extended foray into science fiction and a career-defining international hit. From that point on, realism would become a minor chord in Atwood's work, as she became increasingly energized by schlocky genres that allowed her to indulge her narrative inventiveness and glee in melodramatically expressive characters. ... If Atwood is reflecting on her own artistic prowess, she is worrying in vain. Now in her sixth decade as a writer, very little has been taken from her and almost all abides. Her storytelling skills remain at the level of a master. These are wonderfully gripping tales: they hold us tight from the first word to the last. Available from <http://www.quillandquiere.com/review/stone-mattress/>. (1 August 2015).
- Scottish Express* 24 August 2014 Section: Features: 54. By Sarah FRANKLIN. (526 w.) Excerpt: Overall, these tales convey the omnipresent sense of unease and unsettledness that we have come to hope for from Atwood's storytelling. Her skill enables the reader to stomach ambiguous endings that in the hands of a less accomplished writer might feel accidental, uncrafted. "Will she or won't she (pull it off)?" wonders the narrator towards the end of one of the tales. With this collection, we are never in any doubt.
- The Spectator* 13 September 2014 Section: Books: Online. By Alexander STARRITT. (588 w.) Excerpt: Margaret Atwood is in the first rank of literary fame and her trophy cabinet is handsomely stocked; yet she has never fully shaken off the suspicion that her politics have spoiled her writing. Despite the practised prose, delicate observation and steady-handed drip-feed of plot, there sometimes rises off the page a teacherly spirit that grabs you by the lapels and says, 'Now listen here'. Gender relations, climate change; Atwood would probably say these subjects are more important than whether the direction of a book isn't just a bit too obvious. And maybe she's right. But it bodes well for the reader that in *Stone Mattress*, her new collection of 'tales', she gravitates towards a more personal subject. In most of them, people in their seventies or thereabouts (like Atwood), often literary figures, are again confronted with the one vexed question of their youth. Available from: <http://www.spectator.co.uk/books/9308892/stone-mattress-by-margaret-atwood-review/>. (1 August 2015).
- Star Tribune* (Minneapolis, MN) 14 September 2014 Section: Variety: 9E. By Dylan HICKS. (501 w.) Excerpt: [The] opening stories are the book's best and most substantial, but the balance of tones and modes is sure throughout. The stories have the caustic wit, giddy deviance and propulsion of high-quality pulp, along with the probing interiority and flinty insights of Atwood's novels. ... Not every story is a triumph, and a few pet words, phrases and jokes ought to have been iced on second appearance. The first time an older character quipped that a younger one looked "about twelve," I smiled; the second time I only thought of the first apparent 12-year-old.
- Straits Times* (Singapore) 7 September 2014 Section: Lifestyle: Available from Lexis-Nexis. By Akshita NANDA. (779 w.) Excerpt: Atwood ... seems to be repaying old slights in these stories, either overtly mocking critics' tendency to find literary allusions in places where none was meant, or by the hints that there are tales within these tales that are yet to be teased out. Yet in spite of—or perhaps, because of—the author's mocking meta-text, *Stone Mattress* is not a hard book to love. Just cold in some places.
- Sunday Age* (Melbourne, Australia) 12 October 2014 Section: M: 17. By Lucy SUSSEX. (559 w.) Excerpt: In summation: breathtaking control and vision, told by a writer at the top of her form. Atwood stays, sprints, and runs away with the glittering prize.
- Sunday Business Post* (Ireland) 21 September 2014 Section: Agenda: Available from Lexis-Nexis. By ANON. (728 w.) Excerpt: This is a collection that will please ardent fans when read in small doses. But it is good enough even at its weakest points to attract plenty of new readers too.
- Sunday Star-Times* (Auckland, New Zealand) 2 November 2014 Section: News: 20. By ANON.

(654 w.) Excerpt: This is a wildly entertaining book with never a dull moment, by a writer who seems never in her life to have written a boring sentence, expressed a hackneyed emotion, or entertained a commonplace idea.

*Sunday Telegraph* 17 August 2014 Section: Features: 33. By Anthony CUMMING. (534 w.)

Excerpt: Margaret Atwood is a feminist writer of science fiction who has distanced herself from both feminism and science fiction. It's not surprising to find the stories in her new book dramatising questions of gender and genre, although that's rather a dry way to describe a collection rich in sly humour and pulpy thrills.

*Sunday Times* (London) 21 September 2014 Section: Culture: 47. By Peter KEMP. (711 w.)

Excerpt: Margaret Atwood has always loved to cannibalise the less reputable literary genres for her own purposes: bodice rippers in *Lady Oracle* (1976), the vampire shocker in *The Robber Bride* (1993), penny-dreadful murder ballads in *Alias Grace* (1996), dime magazine science fiction in *The Blind Assassin* (2000). *Stone Mattress* exuberantly continues the trend. Its nine tales constantly shade off into the gothic, though gothic embellished with a sardonic sheen. ... Time's impingement on individuals is evident among the book's mainly elderly personnel. Recurrent mention of extreme ice-storms and disturbance of the polar vortex indicates that the ecosphere is also showing signs of wear and tear. What shows no sign of this is Atwood's writing: witty verve, imaginative inventiveness and verbal sizzle vivify every page.

*Sunday Times* (South Africa) 30 November 2014 Section: Human Interest: Available from Lexis-Nexis. By Russell CLARKE. (431 w.) Excerpt: Atwood's position as a teller of tales is entrenched here: *Stone Mattress* is replete with tales by turns witty, chilling and wicked.

*The Times* (London) 6 September 2014 Section: Saturday Review Features: 21. By Ann

TRENEMAN. (519 w.) Excerpt: I had forgotten what a good writer Margaret Atwood is. It happens sometimes, this amnesia about certain writers. I used to inhale her books. But then, at some point, I felt was sated. No matter how many prizes she won, or accolades rained down, I wasn't tempted. But then I found myself reviewing *Stone Mattress*, her new collection of short stories, and marvelling at her sheer craft.

*Toronto Star* 14 September 2014 Section: Book: IN6. By Robert COLLISON. (723 w.) Excerpt:

With *Stone Mattress*, Atwood brilliantly returns to her roots as a deliciously funny observer of the human comedy.

*Washington Post* 30 September 2014 Section: Style: C01. By Wendy SMITH. (268 w.) Excerpt: As always in Atwood's work, sardonic humor leavens her dark subject matter, and a few stories conclude (somewhat surprisingly) on a note of gruff tenderness.

*Western Gazette* 18 September 2014 Section: Books: 11. By Nilima MARSHALL. (202 w.) Excerpt: There is a sense of unsettledness and unease in her tales, but what makes them so engrossing is the subtle skill involved in blending the present life and past flashbacks of the protagonists into one seamless narrative that is peppered with dark (and often ironic) humour.

*Windsor Star* 20 September 2014 Section: Books: B5. By Sheryl UBELACKER. (819 w.) Excerpt:

At 74, it's fair to say Atwood has seen a fair bit of life. Many of the protagonists in her collection are older, and she agrees that being the age she is does inform her choice of characters and storylines. "But one of the beauties of it is that you have a whole life, or quite a lot of one, so that the people's earlier lives are always coming into play as well. So you get to write about younger people and older people. Whereas, with young people, you only get to write about young people."

*MaddAddam*. [Sound Recording]. Read by Bernadette Dunne, Robbie Daymond, and Bob Walter.

Tullamarine (Victoria, Australia): Bolinda Publishing, 2014.

*Booklist* 110.11 (1 February 2014): 40. By Kaite MEDIATORE STOVER. Excerpt: Dunne and Bob

Walter are, respectively, the voices of Toby, post-apocalypse hippie bee-charmer, and her lover, Zeb, rebel son of an oil-magnate preacher man. Dunne's voice is a good match for Toby: patient, kind, self-deprecating. She uses a light, gravelly tone when voicing Zeb in conversations with Toby and an annoying, treacherous one for the infuriatingly naive group of

bioengineered beings known as Crakers. It's the perfect vocal choice. Walter employs a far gruffer voice for Zeb and allows a hint of cynicism to slip in when Zeb recalls his troubled childhood. Robbie Daymond appears on the last track as Blackbeard, the now-adult Craker who takes on the role of community storyteller. His tones are light and crisp, and he retains a youthful quality to his voice. Atwood's stature and the high-quality production make this a definite purchase for all public library audiobook collections.

*MaddAddam*. London: Virago, 2014.

*The Guardian* 2 August 2014 Section: Guardian Review Pages: 12. By Theo TAIT. (183 w.)

Excerpt: I thoroughly enjoyed *MaddAddam*, and the other two books, but they present an eccentric spectacle—of a fierce, learned intelligence, throwing out references to Robinson Crusoe, Blake and especially Milton, while writing what is essentially an epic B-movie. Atwood has preserved the disadvantages, while failing to capitalise on some of the genre's advantages: namely, its ingenuity and fast-moving plots. What saves the trilogy is its complexity, tough-minded satire and strangeness. *MaddAddam* is a wild ride.

*Herizons* 28.2 (Fall 2014): 34. By Irene D'SOUZA. (346 w.) Excerpt: Atwood's intriguing novel has all the right elements: razor-sharp humour, heartache, romance, adventure, and, unlike Dante, who advised readers to abandon hope, Atwood infuses her story with optimism. Perhaps the gentle Crakers will respect and cherish Mother Earth and restore her back to glory.

*The Lancet* 383.9912 (11 January): 117. By Jonathan BARNES. (813 w.) Excerpt: As the final pages of the trilogy approach, one feels a little relieved that Atwood has finished with a project that has for so long consumed her and that she is now free to move on to work that is able to concern itself less with the trappings of a complex invented world and more with the lives of its inhabitants.

*New York Times* 24 August 2014 Section: Book Review Desk: 32. By Ishan TAYLOR. (972 w.)

Excerpt: The Waterless Flood has wiped out most of the population in the third volume of Atwood's apocalyptic trilogy. As Toby, part of a small band of survivors, explains the origin of things to the Children of Crake—the gentle, bioengineered species who will inherit this new Earth—her tales cohere into an oral history that sets down humanity's past and points toward its future.

*Orion Magazine* 33.3 (May-August 2014): 100-101. By Kristen HEWITT. Excerpt: Dystopic yet hilarious in the way of Kurt Vonnegut and Douglas Adams, Atwood's final novel in the trilogy that began with *Oryx and Crake* delivers her trademark insight and wit, as humanity reluctantly rediscovers its relationship to the earth, even in a shifted ecological landscape. Sophisticated in her cultural critique, Atwood is equally versed in the ways we resist the dominant culture and how such resistance can shape our future on this planet. And while decidedly futuristic and wacky (delightfully so), *MaddAddam* includes nothing that doesn't exist already, or couldn't exist, based on current technology. Available from <https://orionmagazine.org/review/maddaddam/>. (1 August 2015).

*Quadrant* 58.11 (November 2014): 90-94. By Michael GIFFIN. Excerpt: I discovered Margaret Atwood not long after she'd won the Booker Prize for *The Blind Assassin* (2000), got hooked, and began reading her backwards: *Alias Grace* (1996), *The Robber Bride* (1993), *Cat's Eye* (1988), *The Handmaid's Tale* (1985), all the way back to *The Edible Woman* (1969). I sense a shift with *The Handmaid's Tale*, into what some might call her literary maturity, coinciding with her middle age. After the shift, she began pushing her literary boundaries. Each subsequent novel is different. Each is engaged with a bigger picture: where we came from, what we're doing now, where we might be heading, what might happen if we're not careful, and, with *MaddAddam* (2013), what might happen after that. She keeps going. She's unpredictable.

*Science*. 343.6167 (1 October 2014): 139. By Michael A. GOLDMAN. Excerpt: Reading *MaddAddam* can be rough going for those accustomed to straightforward science, and it can be disturbing at times. But Atwood, who comes from a family of scientists, is no mindless critic of the scientific enterprise. And the chance to read a great novelist talking

about the very science we do every day is far too worthwhile to pass up. Although science themes in mainstream literature sometimes make us practitioners look mad, in the end they foster understanding and form a crucial part of public education about science.

*Sunday Times* (London) 3 August 2014 Section: Features: 40. By Dominic SANDBROOK. (75 w.) Excerpt: Mordant satire, deadpan wit and verbal brio sizzle through this concluding book in Atwood's global disaster trilogy. As in its predecessors ... survivors of a man-made plague struggle to subsist in the jungly wastes of what was once the Boston conurbation. With human domination gone, creatures gene-spliced in labs roam free and surprising new ways of life emerge.

### Reviews of Adaptations of Atwood's Work

*Pauline* [The Opera].

Performed York Theatre, Vancouver, BC 23, 25, 27, 29 and 31 May 2014. Libretto by Margaret Atwood.

*Vancouver Sun* (British Columbia) 26 May 2014 Section: Arts & Life: B11. By David Gordon DUKE (623 w.) Excerpt: Atwood has cast the story in two acts, comprising some 21 short scenes, and created lavish opportunities for arias, duets, and ensemble pieces in the conventional manner. Composer Stokes has produced a solid and functional score, rising, for the most part, to Atwood's obvious hints, but keeping the tone tight and not overly sentimental. In the hands of a more neo-Romantic composer, the results could easily have turned mawkish. ... Atwood's script was intended as a more grandiose concept for Toronto's Canadian Opera. Here it has been reduced to the chaste dimensions of chamber opera, no doubt for the best given the rather restricted range of the piece. Seven instrumentalists and eight singers are, indeed, all it takes. Stokes' scoring suggests Schoenberg's landmark *Pierrot Lunaire*, but his instrumental timbres and textures lack variety and sophistication, and tuning was occasionally less than perfect on opening night... It's hard to predict exactly what the value of a work like *Pauline* will be. Given the subject, it's unlikely that it will ever gain much traction outside of Canada and, to be frank, I do not share Atwood's obvious enthusiasm for Johnson's versifying. But *Pauline* is a well-constructed, serviceable piece that could find a place with our regional companies or burgeoning opera schools. Not perhaps "The Great Canadian Opera," but nonetheless a worthwhile contribution to our Canadian opera heritage.

*The Penelopiad* [The Play]. London: Faber & Faber, 2007. (As performed in the Langham Court Theatre, Victoria, British Columbia until 10 May 2014.)

*Times Colonist* (Victoria, British Columbia) 26 April 2014 Section: Arts: C7. By Michael D. REID. (795 w.) Excerpt: For someone without much of an appetite for Greek mythology with few exceptions—savouring Scottish comedian Craig Ferguson's irreverent riffs on Helen of Troy, for instance—the prospect of watching *The Penelopiad* was about as enticing as having to endure a public forum on local sewage issues. Indeed, sitting through Margaret Atwood's feminist spin on Homer's epic poem seemed like a penance—a surefire way to spark an exodus from purgatory. It's a measure of just how captivating director Wendy Merk's production that opened Thursday at Langham Court Theatre is that any such feelings of dread soon evaporated. ...

### Reviews of Books on Atwood

GAULT, Cinda. *National and Female Identity in Canadian Literature, 1965-1980: The Fiction of Margaret Laurence, Margaret Atwood, and Marian Engel*. Lampeter: Edwin Mellen Press, 2012.

*British Journal of Canadian Studies* 27.2 (2014): 283. By Coral Ann HOWELLS. (492 w.) Excerpt: My problem with this study is that her critical lens, focused as it is on thematics and generic differences between romance and realism, is too restrictive. It neglects considerations of language and narratology, which would nuance the differences she notes in these three writers'

treatment of identity issues. And though she points to the necessary link between literary criticism and prevailing ideologies, there is no mention of current critical discourses of postcolonialism and feminism which have reshaped concepts of identity and nationhood. It is, as the author acknowledges, ‘only a beginning step in re-reading Canadian fiction for its relevance to new generations of readers’ (p. 251); as such it usefully indicates directions for future revisionist readings.”

NISCHIK, Reingard M. *Engendering Genre: The Works of Margaret Atwood*. Ottawa: University of Ottawa Press, 2009.

*English Studies* 95.2 (April 2014): 228-229. By Jane MATTISSON. Excerpt: *Engendering Genre* is a nuanced, elegant and extremely well-informed interdisciplinary study of the complexities and ironies of Atwood’s handling of genre and gender in an extremely broad and varied oeuvre. Its comprehensive approach is a fine tribute to the omnipresence of gender in Atwood’s works.

SHECKELS, Theodore F. *The Political in Margaret Atwood’s Fiction: The Writing on the Wall of the Tent*. Farnham: Ashgate, 2012.

*Modern Language Review* 109.4 (December 2014): 1078-1079. By Kiriaki MASSOURA. Excerpt: At its best the book offers an elegant, detailed, and reflective analysis of Atwood’s presentation of power and resistance in all human relationships and contexts. The overall estimation of love, power, and perhaps hope seems to be somehow bleaker than the analyses of the novels deem appropriate. However, *The Political in Margaret Atwood’s Fiction* is a useful critical companion for any level of study of Atwood’s novels. The political is and will always be bleeding into any literary creation by Atwood. Sheckels’s book encourages the reader to cast or recast an attentive critical eye on the manifestations, actions, and consequences of the political in all of Atwood’s novels analysed here.

YORK, Lorraine. *Margaret Atwood and the Labour of Literary Celebrity*. Toronto: University of Toronto Press, 2013.

*British Journal of Canadian Studies* 27.1 (2014): 117-118. By Coral Ann HOWELLS. (532 w.)

Excerpt: This immensely readable book manages to position one exceptional writer’s career as the model for an in-depth study of the social production of art and celebrity. It makes a valuable contribution to Atwood scholarship and to studies in related areas of authorship, book publishing and marketing.

*Canadian Literature* 221 (Summer 2014): 190. By Nathalie COOKE. (Also reviewed: Manijeh Mannani and Veronica Thompson, eds. *Selves and Subjectivities: Reflections on Canadian Arts and Culture*. Athabasca University Press, 2012.) Excerpt: York’s most interesting insights emerge in the opening and closing discussions. Her introduction summarizes watershed insights in celebrity theory—such as those of Richard Dyer, David Marshall, and Joshua Gamson—to highlight tensions between economic and cultural capital, gift and purchase exchange, as well as the strategic imperatives of visibility and invisibility for both celebrity and labour. York’s conclusion revisits the range of works and variety of mediums her book addresses. After all, Atwood does move between multiple communication mediums, including some not mentioned by York possibly because they were just beyond the scope of this study (e.g., libretto or screenplay). York suggests that Atwood, since the 1980s, has seen a link between medium change and cultural loss. How then does Atwood reconcile this concern with her embrace of new media and technology? York’s answer in this book seems to be that Atwood proceeds with caution and good counsel.

*Choice: Current Reviews for Academic Libraries* 51.5 (January 2014): 836-837. By A.M. LAFLEN. Excerpt: This readable, engaging book will interest readers who want to learn more about the contemporary world of publishing and/or celebrity as well as those studying Atwood herself. Summing Up: Highly recommended.

*Journal of Popular Culture* 47.2 (April 2014): 411-414. By Joel T. TERRANOVA. (1049 w.)

Excerpt: Overall, *Margaret Atwood and the Labour of Literary Celebrity* is a praiseworthy text that brings attention to the significance of certain figures, such as the literary agent, and modern technology, which have played crucial roles in developing our modern notion of the literary celebrity. Anyone interested in how writers establish themselves as modern

celebrities, with an emphasis on the various connections that are necessary for success, as well as Atwood herself, should read this book as soon as possible. York has extensively researched her subject here and maintains a clear narrative that is comprehensible, informative, and rewarding. While some criticism can be found with the fifth chapter, the general direction taken within this text is satisfying especially when considering the vast amount of material that York covers in a relatively short analysis. This book stands firmly as a commendable study that deserves notice for its complexity and comprehensiveness.

*TLS (Times Literary Supplement)* 5788 (7 March 2014): 31. By Tayt HARLIN. Excerpt: This informative study calls overdue attention to the ways in which literary celebrity is the result not only of a writer's creativity and hard work, but also of an ongoing collaborative effort among professionals to help maintain the writer's place in the public eye.