

Annual Atwood Bibliography 2018

Ashley Thomson and Shoshannah Ganz

This year's bibliography, like its predecessors, is comprehensive but not complete. References that we have uncovered that were 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](#).

The current bibliography will be embargoed until the 2019 edition is available. Of course, members of the Society may access all available versions of the *Bibliography* on the Society's website since all issues of the *Margaret Atwood Studies Journal* appear there.

Users will also note a significant number of links to the full text of items are referenced, and all were active when tested on 1 August 2019. That said—and particularly in the case of Atwood's commentary and opinion pieces—the bibliography also reproduces much (if not all) of what is available online, since what is accessible now may not be obtainable in the future. Since 2016, there has also been a change in editing practice—instead of copying and pasting authors' abstracts, we have modified some to ensure greater clarity.

There are several people to thank, starting with Denise Du Vernay who sent us a citation and Teresa Gibert, who sent a citation and an abstract, and Desmond Maley, librarian at Laurentian University, who assisted in both compiling and editing. Thanks as well to Laurentian's interlibrary loan crew, headed by Lina Beaulieu and including Marlene Bonin, Aline Kraus, and Rachelle Larcher. Finally, thanks to Karma Waltonen, editor of this journal. As always, we would appreciate that any corrections to this year's edition or contributions to the 2019 edition be sent to athomson@laurentian.ca or shganz@grenfell.mun.ca.

Atwood's Works

Akharin Insan [Oryx and Crake]. Translated by Suhayl Summi. Teheran: Ququnus, 2018. Persian translation of *Oryx and Crake* first published in 2018.

Alias Grace. [Sound Recording]. Translated by Ulla Danielsson. Read by Louise Peterhoff. Norstedts, 2018. Swedish translation of *Alias Grace* based on 1997 print edition.

Alias Grace. Translated by Marit Lise Bøgh. Lindhardt og Ringhof, 2018. Large print ed. Reprint of 1997 edition.

Alias Grace. Translated by Petr Pálenský. Argo, 2018. First Czech translation of *Alias Grace*.

Alias Grace. Translated by Ulla Danielsson. Stockholm: Norstedts, 2018. Swedish translation of *Alias Grace* first published in 1997.

"Am I a Bad Feminist?" *Globe and Mail*, 13 January 2018, Section: Opinion, p. O5.

Excerpt: It seems that I am a “Bad Feminist.” I can add that to the other things I’ve been accused of since 1972, such as climbing to fame up a pyramid of decapitated men’s heads (a leftie journal), of being a dominatrix bent on the subjugation of men (a rightie one, complete with an illustration of me in leather boots and a whip) and of being an awful person who can annihilate—with her magic White Witch powers—anyone critical of her at Toronto dinner tables. I’m so scary! And now, it seems, I am conducting a War on Women, like the misogynistic, rapeenabling Bad Feminist that I am. What would a Good Feminist look like, in the eyes of my accusers? My fundamental position is that women are human beings, with the full range of saintly and demonic behaviours this entails, including criminal ones. They’re not angels, incapable of wrongdoing. If they were, we wouldn’t need a legal system. Nor do I believe that women are children, incapable of agency or of making moral decisions. If they were, we’re back to the 19th century, and women should not own property, have credit cards, have access to higher education, control their own reproduction or vote. There are powerful groups in North America pushing this agenda, but they are not usually considered feminists.

Furthermore, I believe that in order to have civil and human rights for women there have to be civil and human rights, period, including the right to fundamental justice, just as for women to have the vote, there has to be a vote. Do Good Feminists believe that only women should have such rights? Surely not. That would be to flip the coin on the old state of affairs in which only men had such rights.

So let us suppose that my Good Feminist accusers, and the Bad Feminist that is me, agree on the above points. Where do we diverge? And how did I get into such hot water with the Good Feminists?

In November of 2016, I signed—as a matter of principle, as I have signed many petitions—an Open Letter called UBC Accountable, which calls for holding the University of British Columbia accountable for its failed process in its treatment of one of its former employees, Steven Galloway, the former chair of the department of creative writing, as well as its treatment of those who became ancillary complainants in the case. Specifically, several years ago, the university went public in national media before there was an inquiry, and even before the accused was allowed to know the details of the accusation. Before he could find them out, he had to sign a confidentiality agreement. The public—including me—was left with the impression that this man was a violent serial rapist, and everyone was free to attack him publicly, since under the agreement he had signed, he couldn’t say anything to defend himself. A barrage of invective followed.

But then, after an inquiry by a judge that went on for months, with multiple witnesses and interviews, the judge said there had been no sexual assault, according to a statement released by Mr. Galloway through his lawyer. The employee got fired anyway. Everyone was surprised, including me. His faculty association launched a grievance, which is continuing, and until it is over, the public still cannot have access to the judge’s report or her reasoning from the evidence presented.

The not-guilty verdict displeased some people. They continued to attack. It was at this point that details of UBC’s flawed process began to circulate, and the UBC Accountable letter came into being. A fair-minded person would now withhold judgment as to guilt until the report and

the evidence are available for us to see. We are grownups: We can make up our own minds, one way or the other. The signatories of the UBC Accountable letter have always taken this position. My critics have not, because they have already made up their minds. Are these Good Feminists fair-minded people? If not, they are just feeding into the very old narrative that holds women to be incapable of fairness or of considered judgment, and they are giving the opponents of women yet another reason to deny them positions of decision-making in the world.

A digression: Witch talk. Another point against me is that I compared the UBC proceedings to the Salem witchcraft trials, in which a person was guilty because accused, since the rules of evidence were such that you could not be found innocent. My Good Feminist accusers take exception to this comparison. They think I was comparing them to the teenaged Salem witchfinders and calling them hysterical little girls. I was alluding instead to the structure in place at the trials themselves.

There are, at present, three kinds of “witch” language. 1) Calling someone a witch, as applied lavishly to Hillary Clinton during the recent election. 2) “Witchhunt,” used to imply that someone is looking for something that doesn’t exist. 3) The structure of the Salem witchcraft trials, in which you were guilty because accused. I was talking about the third use.

This structure—guilty because accused—has applied in many more episodes in human history than Salem. It tends to kick in during the “Terror and Virtue” phase of revolutions—something has gone wrong, and there must be a purge, as in the French Revolution, Stalin’s purges in the USSR, the Red Guard period in China, the reign of the Generals in Argentina and the early days of the Iranian Revolution. The list is long and Left and Right have both indulged. Before “Terror and Virtue” is over, a great many have fallen by the wayside. Note that I am not saying that there are no traitors or whatever the target group may be; simply that in such times, the usual rules of evidence are bypassed.

Such things are always done in the name of ushering in a better world. Sometimes they do usher one in, for a time anyway. Sometimes they are used as an excuse for new forms of oppression. As for vigilante justice—condemnation without a trial—it begins as a response to a lack of justice—either the system is corrupt, as in prerevolutionary France, or there isn’t one, as in the Wild West—so people take things into their own hands. But understandable and temporary vigilante justice can morph into a culturally solidified lynch-mob habit, in which the available mode of justice is thrown out the window, and extralegal power structures are put into place and maintained. The Cosa Nostra, for instance, began as a resistance to political tyranny. The #MeToo movement is a symptom of a broken legal system. All too frequently, women and other sexual-abuse complainants couldn’t get a fair hearing through institutions—including corporate structures—so they used a new tool: the internet. Stars fell from the skies. This has been very effective, and has been seen as a massive wakeup call. But what next? The legal system can be fixed, or our society could dispose of it. Institutions, corporations and workplaces can houseclean, or they can expect more stars to fall, and also a lot of asteroids. If the legal system is bypassed because it is seen as ineffectual, what will take its place? Who will be the new power brokers? It won’t be the Bad Feminists like me. We are acceptable neither to Right nor to Left. In times of extremes, extremists win. Their ideology becomes a religion, anyone who doesn’t puppet their views is seen as an apostate, a heretic or a traitor, and

moderates in the middle are annihilated. Fiction writers are particularly suspect because they write about human beings, and people are morally ambiguous. The aim of ideology is to eliminate ambiguity.

The UBC Accountable letter is also a symptom—a symptom of the failure of the University of British Columbia and its flawed process. This should have been a matter addressed by Canadian Civil Liberties or B.C. Civil Liberties. Maybe these organizations will now put up their hands.

Since the letter has now become a censorship issue—with calls being made to erase the site and the many thoughtful words of its writers—perhaps PEN Canada, PEN International, CJFE and Index on Censorship may also have a view. The letter said from the beginning that UBC failed accused and complainants both. I would add that it failed the taxpaying public, who fund UBC to the tune of \$600-million a year. We would like to know how our money was spent in this instance. Donors to UBC—and it receives billions of dollars in private donations—also have a right to know. In this whole affair, writers have been set against one another, especially since the letter was distorted by its attackers and vilified as a War on Women. But at this time, I call upon all—both the Good Feminists and the Bad Feminists like me—to drop their unproductive squabbling, join forces and direct the spotlight where it should have been all along—at UBC.

Two of the ancillary complainants have now spoken out against UBC's process in this affair. For that, they should be thanked. Once UBC has begun an independent inquiry into its own actions—such as the one conducted recently at Wilfrid Laurier University—and has pledged to make that inquiry public, the UBC Accountable site will have served its purpose. That purpose was never to squash women. Why have accountability and transparency been framed as antithetical to women's rights?

A war among women, as opposed to a war on women, is always pleasing to those who do not wish women well. This is a very important moment. I hope it will not be squandered.

Also available from: <https://www.theglobeandmail.com/opinion/am-i-a-bad-feminist/article37591823> . For a powerful rebuttal of Atwood's position see Jen Soofong Lee's "On Margaret Atwood and the New CanLit," <http://open-book.ca/Columnists/On-Margaret-Atwood-and-the-new-Canlit> . In the News section of this Bibliography see: KAPPLER, Maija. "Atwood Fights Back on Twitter After #MeToo Op-Ed Draws Fire."; and KAY, Jonathan. "Why They Hate Margaret Atwood." In the Scholarly Works section see: YORK, Lorraine. "How Do We Get Out of Here? an Atwood Scholar Signing Off."

Angel Catbird. 1, *Métamorphose*. Translated by Isabelle Bauthian. Glénat, 2018. First French translation of *Angel Catbird*, Vol. 1.

Angel Catbird. Narrated by Margaret Atwood and Others. Bolinda Audio, 2018. 1 audio disc (MP3 CD) (2 hr., 48 min.). Based on 2016 ed.

Angel Catbird. Translated by Magdalena Palmer. Sexto Piso. Secretaría de Cultura, 2018. First Spanish translation of *Angel Catbird*.

L'Assassino Cieco: Romanzo [The Blind Assassin]. Translated by Raffaella Belletti. TEA, 2018. Italian translation of *The Blind Assassin* first published in 2001.

“Author Margaret Atwood on Writing *The Handmaid’s Tale*.” Tory Burch Foundation, 18 June 2018. Online.

The Tory Burch Foundation provides access to capital, education and digital resources to empower women entrepreneurs and in April 2018, in New York City, it sponsored the Embrace Ambition Summit: Confronting Stereotypes and Creating New Norms. The Summit featured conversations with leaders, artists and politicians, storytelling and live performances about confronting and overcoming stereotypes. Atwood’s remarks are available on YouTube: <https://www.youtube.com/watch?v=T1KS5yhZqKc>.

“Can Canada Reinvent the Plastic Economy?” *Globe and Mail*, 4 May 2018, Section: Comment, p. A15. With Calvin Sandorn (legal director of the University of Victoria Environmental Law Centre).

Excerpt: At the dawn of the Plastic Age, a popular ad showed a cartoonish stork delivering a real baby wrapped entirely in clear plastic. The bizarre 1950s ad boasted, “The best things in life come in Cellophane.” Of course, we have long known that it would be folly to actually wrap babies in plastic. But only now are we beginning to appreciate the unforeseen dangers of wrapping a child’s world in plastic. Since that ad first ran, the throwaway plastic economy has created a global environmental scourge. Fortunately, Canadians now have a unique opportunity to fix that. The world’s oceans are choking on plastic. Every year millions of tonnes of plastic straws, plastic bags, food wrappers, bottles, Styrofoam, plastic fishing gear and other plastics cascade into the sea. This trash kills countless fish, more than a million seabirds and 100,000 marine mammals annually. Sea turtles eat plastic bags, mistaking them for jellyfish. Sixpack rings strangle gulls and herons. Plastic bags entangle and drown seals and dolphins. Whales become entangled in plastic nets—or ingest so much plastic debris that their guts burst. Worse still, plastic eventually breaks down into microparticles that are now everywhere. And our children are eating it. Microplastics are widely found in tap water and bottled water. Most commercial sea salt contains plastic particles. British Columbia scientists have found more than 3,000 plastic microparticles per cubic metre of water in the Strait of Georgia. One expert estimates that returning B.C. salmon ingest up to 90 plastic particles a day. And this problem is rapidly worsening. With plastic production doubling every 20 years, Royal Society research estimates that by 2050, the oceans could contain more plastic than fish. Furthermore, the current plastics economy is a colossal waste of petroleum. For example, by one estimate, every day Americans use—and immediately throw away—close to 500 million plastic straws. In fact, 95 per cent of all plastic value is lost after only a single use. Clearly, we need to reinvent the world’s plastic economy. Canadians can demand that governments: Ban key single-use plastic products—California has banned grocery bags, Britain is banning plastic straws and coffee stirrers, France plastic cups and San Francisco Styrofoam food ware. Others ban the sale of small water bottles; Make plastic producers pay for the safe disposal of their products; Retrofit storm sewers to catch plastics before they can be washed into streams and oceans—as Los Angeles does; Regulate the production and laundering of synthetic fleece—which seriously pollutes waters with plastic microfibrils; Systematically recover “ghost fishing gear”—the lost plastic fishing lines, nets and traps that endlessly ensnare and kill fish, mammals and other animals; Incentivize green technologies, such as plastic-eating enzymes

and improved recycling methods. Most importantly, governments must foster a radical redesign of the way we use plastics. The United Nations, the European Commission and the World Economic Forum agree that the world must create a “New Plastics Economy” to: Stop the irrational level of plastic waste; Systematically ensure reduction of unnecessary products; Ensure reuse and recycling—with thoughtful cradle-to-grave product design; Replace petroleum inputs with benign materials. Canada can lead this reform. Just as the 1987 Montreal Protocol saved the ozone layer, Canada can now act to save the world’s oceans. The Group of Seven meeting in Charlevoix, Que., in June is our chance—Environment Minister Catherine McKenna has already called for the G7 to develop a “zero plastics waste charter,” and there is talk of a global treaty. We applaud the minister for this, but there must be more than a general call for global action. How will Canada walk the fine talk? What are the exact laws, policies and actions we will take domestically? How will Ottawa mobilize a concerted federal-provincial effort to set a real example for the world? We call on Prime Minister Justin Trudeau to develop a national strategy to combat marine plastic pollution—something like the strategy laid out in the University of Victoria’s Seven Reforms to Address Marine Plastic Pollution, and reflected in Motion M-151 currently before Parliament.

The old stork was wrong—the best things in life do not come wrapped in Cellophane. The best things include clean water, healthy wildlife and healthy children. Our grandchildren’s right to a healthy ocean takes precedence over our right to consume and throw away.

Also available from: <https://www.theglobeandmail.com/opinion/article-can-canada-reinvent-the-plastic-economy>.

Captive [*Alias Grace*]. Translated by Michèle Albaret-Maatsch. Robert Laffont, 2018. French translation of *Alias Grace* first published in 1998.

Den Blinde Morder [*The Blind Assassin*]. Translated by Lisbeth Møller-Madsen. Lindhardt og Ringhof, 2018. Danish translation of *The Blind Assassin* first published in 2002.

Dotbve-Ha-Lev Holekh Adotbharon [*The Heart Goes Last*]. Translated by Yael Akhmon. Kineret, 2018. First Hebrew translation of *The Heart Goes Last*.

El conte de la Serventa [*The Handmaid’s Tale*]. Translated by Xavier Pàmies. Quaderns Crema, 2018. First Catalan translation of *The Handmaid’s Tale*.

“Equalising Wealth Is a Key Piece of the Puzzle.” *The Guardian*, 6 February 2018. Online.

In 1918 some women got the vote—but in 2018 gender equality has not been reached. Five writers shared their views on whether parity will be achieved in 2118. The group included Margaret Atwood, Lola Okolosie, Polly Toynebee, Athene Donald and Julie Bindel.

Atwood’s contribution: Greetings, women of the future! I believe women will still be on this planet in 2118 a large assumption in view of our threatened biosphere, but fingers crossed. Here in 2018, it is the best of times, it is the worst of times. The long patriarchy that began with bronze age wheat-based agriculture is being replaced by a technocracy, so male-line inheritance no longer demands female chastity, and upper-body strength no longer means dominance. Women have brains, work keyboards, and outnumber men in universities.

However, some men have been penis-flexing, combining power-play thrills with squeezing female competition out of the workplace and inspiring widespread female pushback. What will be the result? Give us a hint!

Women can now have multiple sexual partners without being burned at the stake, but the pornographication of male expectations means the meat-slabbification of women, so older women are being told to their horror. Why can't sex be fun for all? they ask plaintively. Is this any better in your time?

Meanwhile, wars rage, mass rape is used to "humiliate the enemy", totalitarianisms oppress, human rights are voided, famine rules, medical care is nonexistent, and women are trafficked and enslaved.

Will you have solved these problems by 2118, women of the future? Will you have begun by equalising wealth, for instance? Surely that's a key piece of the puzzle. Or will you be battling chaos in a collapsed economy and a ravaged ecosphere?

Send us a messenger from the future! And if it's the good news, please tell us how you did it. We're dying to know.

Available from: <https://www.theguardian.com/commentisfree/2018/feb/06/will-women-be-equal-men-hundred-years-gender-equality-panel>.

"Fifties Vic." *CEA Critic*, vol. 80, nos. 2-3, July-November 2018, pp. 214-217. A reprint of Vol. 42, No. 1, November 1970.

"Foreword." *The Bedside Guardian 2018*, edited by Lisa Allardice, Guardian Books, 2018, pp. ix-xiii.

[Ed. note. Normally this Bibliography does not include the text of Atwood's work when it is available in print. In this instance, *The Bedside Guardian 2018* is out of print and difficult to access. Accordingly, the full text of Atwood's preface follows].

A large number of people have told me that the past 12 months have felt like being put through an automatic car wash, though without the car. They may not have put it quite that way, but I will. To summarise: battered by high-pressure jets, thwacked with sponges, drenched in toxic suds and steamed in clouds of hot air—and all of that just from reading the papers.

As we stagger across the room, drunk on information—some of it the quality of bootleg rotgut, and we know we will pay for this in the morning—we ask ourselves: What's going on? Why are people behaving like this? Where am I? Is this still planet Earth, and what does that mean any more now that the ice caps are melting? Are we about to re-enact the 1930s, either with a big financial crash or a clutch of preposterous but vicious authoritarian dictators, or both? Is there light at the end of the tunnel? Is this even a tunnel? Are women finally going forward, or is it one step up and two steps down? Did I just tread on someone's fingers? Will life as we know it soon be extinct? Is social media ruining sociability? And many equally troublesome questions to which no one stands poised to provide firm answers.

When in doubt about such matters I dedicate an egg to the altar of Hermes, concealer of secrets and opener of doors, and then consult the astrologers. They always have something to say. Here's the skinny:

Uranus—it sounds better if you put the emphasis on the first syllable—which is the planet of surprises, upsets and sudden events, had been transiting through Aries the Ram, sign of leadership since March 2011. You wondered why Donald Trump got elected, why the Brexit vote turned out the way it did, and why #MeToo toppled Harvey Weinstein and ilk? Search no further! Unexpected leaders zizzed into power, established leaders hit the floor. There was a lot of revolutionary anger around—Aries and Uranus both facilitate anger—some of which propelled the successful yes campaign for reproductive rights in Ireland.

But Uranus moved into Taurus—a stable position—in May, and the Argentinian vote for safe abortion was lost to a few old-style senators. Will things calm down on the world stage? Don't bet on that: Taurus is the sign of money and material possessions, so we could win the lottery or lose our shirts, or else you might get a new blow dryer. Innovative forms of currency may erupt—shells, large stones with holes in them—or the credit card may become obsolete. Taurus is an earth sign, so farmers may expect surprises: will there be bumper crops? Will vegans inherit the earth? And Uranus in Taurus can be good for tyrants: think 'radical' plus 'conservative'. The last time the explosive planet was in Taurus was the 1930s: the trains may run on time and there won't be riots in the streets, but that will be due to the crackdowns, the summary executions and the genocides.

On the other hand, Brexit may be shelved in favour of a return to the status quo. Or maybe it won't be: the astrologists can never be certain. So why not turn instead to the *Guardian*? Surely there's an equally good chance of truth and wisdom being found there! If we can't discover what's about to happen---though there are many scribbling pundits on call to cast the bones for us—at least we can get a handle on what just did happen. Or such is our desire.

I read the *Guardian* regularly, but I had missed a number of pieces and welcomed the chance to regain lost time. Here, gathered together for all who, like me, enjoy reading the tea leaves backwards, is a treasure trove of informed opinions, interspersed the occasional retrospectively embarrassing rant. No, I won't [tell] you which is which: you'll have to sort that out for yourself. But who could resist a compilation of 67 various and sprightly essays, conveniently arranged into seasons, like a Japanese calendar?

As one who counts such things, I determined—as well as I was able, given the indeterminacy of names—that almost half are by women—think of that! Almost half! Not too many are about health issues, riveting though we find these. And, showing remarkable restraint on the part of the curator, only a few are about Trump.

What kinds of things can happen in a year? People ate food (vegan, pre-processed), got it delivered in controversial ways (Deliveroo)[,] drank alcohol (prosecco), remembered shooting drugs (heroin, John Crace), had art and photographic exhibitions, wrote books (Philip Pullman), worried about the loss of words from dictionaries, played music (Simon Rattle), went to fashion shows, and won literary prizes (Ishiguro). These the *Guardian* duly notes.

After doing these kinds of things for a while, people have a tendency to die. Various luminaries who'd been in our world for what seems like forever vanished from the scene. Stephen Hawking; Philip Roth, keystone American novelist; Peter Preston, editor of the *Guardian* for 20 years; and Aretha Franklin, the Queen of Soul, are among those memorialised in these pages.

Others struggled with illness, and we learned more about those specific illnesses through them: George Monbiot writes about his prostate cancer in a surprisingly positive way, since it got dealt with; Hannah Jane Parkinson tells us how mental illness is simply not being dealt

with; and Katharine Whitehorn of *Cooking in a Bedsitter*—so beloved by many generations of women, including mine—sadly cannot write any more since she has Alzheimer's, as Polly Toyne tells us; though if she could, she'd be extolling the virtues of assisted dying.

It was a bumper year for news about women, and for changes in the way they are treated and perceived. The #MeToo movement made huge waves, as Rebecca Solnit tells us; Ireland got new abortion laws in June of 2018 after a hard-fought campaign, explained here by Anne Enright; the gender pay gap closed somewhat thanks to Harriet Harman's bill, and there was an all-female Shakespeare trilogy, thanks to the Donmar and Harriet Walter. (I saw *The Tempest*. It was astonishing.) Mary Beard met Hillary Clinton. But there was still trouble between certain kinds of feminists and some trans activists, as described by Gaby Hinsliff. As they say, stay tuned.

Amelia Gentleman wrote about earlier migrants of the Windrush generation, Hanif Kureishi about the difficulties of bringing diversity to publishing, Gary Younge tackled white America. The Syrian war raged on. Millions of people around the world continued to be forced from their homelands and suffer the miseries of displacement, and Ai Weiwei wrote about their plight and the dehumanisation to which they are subjected.

Beneath all this clamorous news of people there are stories that are more silent, but in the long run more momentous, because they are underpinning and affecting the human saga. Resource wars are being driven by climate change: more droughts, floods, hurricanes and fires mean less food. Zoe Williams writes light-heartedly about the 2018 summer heatwave, but it's not really a joke, as Jonathan Watts and Elle Hunt point out in 'Halfway to boiling: the city at SOC'. Plastic is a scourge that is choking land and water, but giving it up isn't as easy as you think, say three people who tried it in February. Worse, the source of our nutrition—farming—may also be the architect of our doom, as it is killing the chain of life that sustains us, writes George Monbiot in 'Insectageddon'. Throw in the plight oceans, as Patrick Barkham does in his piece on the David Attenborough show, "Blue Planet," and things look dire indeed. If the oceans die, we die—it's as simple, and as complex, as that.

Will we as a species go out with a whimper or a bang? Will we go out at all? How should we behave to avoid such a fate? Who will tell us what's really going on? What sources of information can we trust?

Ah, there's the rub, and it's a rub that's very much of our times. Which brings me to the final piece in this book: 'The *Guardian* view on the press and Trump: speaking truth to power'. This is scary stuff. 'Mr Trump's sweeping abuse of the press is grimly familiar now,' says the *Guardian*. It is even more grimly familiar to those of us old enough to remember the totalitarianisms of the 20th century: destruction of any voices other than their own was always one of their first goals. Let us hope that the independent press can survive the many pressures being brought to bear on it, for without it democracy is scarcely possible.

What will the coming year bring? Hang on tight, folks: it's been a wild ride lately, and it's not over yet.

Freedom. Vintage Classic, 2018.

The book includes an opening chapter, "We Are Double-Plus Unfree," followed by excerpts from *The Handmaid's Tale* and *Hag-Seed*. The opening essay was first published in *The Guardian* in 2015.

“Full Disclosure: Preface by Margaret Atwood.” *All the Lonely People: Collected Stories*, by Barry Callaghan, Exile Editions, 2018, pp. xi-xiii.

“George Bowering & *The Gangs of Kosmos*.” *He Speaks Volumes: A Biography of George Bowering*, by Rebecca Wigod, Talonbooks, 2018, pp. xiii-xv.

Atwood’s foreword was originally commissioned by *The Capilano Review* for the “Bowering Books” issue, *TCR* vol. 3, no. 24, and is reprinted with her permission and that of *The Capilano Review*.

“Ghosts, Ghouls and Graveyards: Margaret Atwood on the Magic of Neil Gaiman; What’s the Point of Life Without Death? The Author of *The Handmaid’s Tale* Salutes Gaiman’s Shadow Side.” *The Guardian*, 12 October 2018. Online. Book review.

Excerpt: Once, during an on-stage discussion of the type literary festivals go in for, I frightened Neil Gaiman by channeling the voice of the Wicked Witch of the West from the film *The Wizard of Oz*. “And your little dog, too!” I cackled. “No! No! Don’t do that!” cried Neil. He then explained that he had been petrified by this green-tinted witch as an eight-year-old. Behold: a literary influence had been discovered!

The best children’s writers are, somewhere deep in their psyches, still eight years old. They know what is scary. They remember what it was like to have your hand plunged into a Halloween bowl of peeled grapes in a darkened room, having been told they were eyeballs. They relish the delights of being terrified in song and story. They understand the benefits of imaginary horror: yes, this is frightening, but ultimately it can be dealt with, at least in fictional form.

Gaiman brought himself up right. He read a great many books proper to his future calling and absorbed their memes and lessons. When advised to direct his feet to the sunny side of the street, he did—he does not write tragedies—but he also directed them to the shadow side; for, as Ursula K. Le Guin so memorably put it: “Only in silence the word, / Only in dark the light, / Only in dying life: / Bright the hawk’s flight / On the empty sky.” Or as Beatrix Potter demonstrated, no fun robbing the radishes from Mr. McGregor’s garden unless the rabbit-pie dish hovers as a threat. What’s the point of being “Alive, alive, oh” unless you also risk being dead as a doorknob? (Though we must reserve judgment about those doorknobs, in view of *A Christmas Carol*.)

Astrologically, Gaiman is a Scorpio with Gemini rising and, if you go in for that sort of thing—as he must, because I found his horoscope online—this explains much. Scorpio is governed by Pluto, patron of the Underworld as well as of plumbing, underwear, the criminal underworld and everything below the line. Gemini is ruled by Mercury or Hermes: god of thieves, jokes, communication, travel and secrets; in addition to which he is the conductor of souls to the Underworld.

Most travel to the land of the dead is one-way, but Hermes comes and goes as he pleases, and so do various protagonists in books by Gaiman, including *The Graveyard Book*.

Most of us have a distinct aversion to being dead. We have great difficulty imagining ourselves as simply not existing anymore: even the sentence “I will be dead” contains an “I.” So where will the “I” be when the “dead” phase kicks in? There have been a great many answers to that question over time: in a dusty underworld (Mesopotamia); in a complex, many-chambered afterlife, supposing your heart passes its weighing-in test against the Feather of Truth (ancient Egypt); in the asphodel-bestrewn but tedious Elysian Fields, if a Greek hero; in Hell, Purgatory, Paradise or Heaven, if an early-Renaissance Christian; in the territories of the dead after your journey on the three-day road (indigenous North America), or in the inventive goth worlds of Tim Burton, such as the one in *Corpse Bride*; or in the frolicsome Mexican Day of the Dead realm of the recent Pixar film “Coco.”

But there are many other possibilities. You could—for instance—become a vampire: neither alive nor dead. You could become a ghoul: alive in a way, but consuming dead bodies. Or you could become a ghost: there but not there, visible sometimes but invisible at other times, and frequently spotted in graveyards.

It is this latter body of folklore that Gaiman draws on for *The Graveyard Book*. The hero of his tale begins as a toddler who climbs out of the window while his parents are being murdered and makes his way uphill to the neighbourhood cemetery, where some of the resident spirits—prompted by the fleeting appearance of his ghostly mother—elect to adopt him. Since they don’t know his name, they call him “Nobody” (“Bod” for short), reminding us of the ruse practised by the wily Ulysses during his escape from that pesky Cyclops. So useful to be able to answer “Nobody” when asked who you are.

The graveyard in question is very old and contains many layers of time—Celtic, ancient Roman, many centuries of English—so Bod learns different kinds of writing from the tombstones and a lot about history from the inhabitants. There is a misadventure when he tries to go to a real school—he doesn’t exactly fit in—but his persecutors are satisfactorily foiled.

It’s customary for heroes to be educated in unorthodox ways—by a centaur, for instance, like Achilles, or by a wizard, like King Arthur. It’s also not unusual for them to have dead parents and strange powers, like Harry Potter.

The Graveyard Book is a bildungsroman—a novel about a protagonist’s education—in which Nobody’s unusual tutors are a collection of ghosts, a vampire and a female werewolf, and the strange powers are supernatural abilities granted by the dead people who live (as it were) in the graveyard. This situation has come about because of the deadness of Nobody’s parents at the hands of a collection of arch enemies, all of whom are called Jack, though with different surnames. They are the “jacks of all trades”—Jack Tar, Jack (Be) Nimble, Jack Frost ... The other term for a “Jack” in a deck of cards is a knave, and a knave can also be a villain. And so it is in *The Graveyard Book*, for the Jacks belong to an ancient and powerful order, and Nobody is one of those fabled children tagged by a prophecy—in his case a prophecy that he will mean the end of the Jacks. You can see why they would seek to put an end to him.

But when you have as a guardian a suave vampire like Silas—boundary keeper of the graveyard and obliterator of memories, and able to come and go between worlds, and thus go food shopping—and when said vampire has a backup in the person of an eastern European

werewolf called Miss Lupescu, a formidable ally despite her penchant for borscht, then the pro-Bod and anti-Bod forces are more evenly balanced.

Will the Jacks find and slaughter Bod before he has grown up enough to be able to foil them? Will the forces of Good-Goth prevail over the forces of Bad-Goth? Will you have as much fun reading this book as Gaiman obviously had while writing it? Of course you will! Will you shed a surreptitious tear during the danse macabre, when the living dance with the dead under the patronage of Death herself, but poor Silas the vampire is excluded, being neither one nor the other? Yes, you will.

The Graveyard Book has that many-layered quality so prized in the best children's books: gripping for eight-year-olds, but with deeper shades and resonances for older people. It's a true pleasure, from beginning to beginning—for our hero must eventually conclude his education, and graduate from death to life.

Available from: <https://www.theguardian.com/books/2018/oct/12/neil-gaiman-margaret-atwood-graveyard-book>.

Grace i Grace [Alias Grace]. [Sound Recording]. Narrated by Anna Dereszowska. Prószyński i S-ka, 2018. 1 audio disc (CD-MP3) (16 hr., 5 min.).

Likely based on the translation into Polish by Aldona Mozdzyńska.

The Handmaid's Tale. Sterling, 2018. Also published by Random House, Vintage.

“The Handmaid's Tale' Author: For Women, Money Can Be Power.” *Wealthsimple*, 1 February 2018. Online.

Excerpt: There's a part in *The Handmaid's Tale* when the men suddenly are placed in control of the women's bank accounts. It's a terrifying prospect that, with digital technology, is in some ways not far from being possible. When I was writing the book, I refused to put into the story anything that had not already happened at some time, somewhere. I just relocated all of those things to a place that was considered to be the bastion of political democracy. In my own life, I've probably been discriminated against financially because of my gender. Then again, how would I know? How would you know what other people were making? Discrimination manifests in other ways when you're a writer. You run into stupid comments. “You may be a good writer, but I wouldn't want to sleep with you,” one writer said to Alice Munro, who won the Nobel Prize for Literature five years ago. “Well, I didn't ask you to,” she shot back at the time. It's something we notice in how our books were reviewed, or what grants male writers got that female writers didn't. One magazine, *The Idler*, ran an illustration of me dressed up as a dominatrix — a leather corset, a whip, the whole thing — along with an article about power-hungry women. It was the age in which “she writes like a man” was considered a compliment.

#metoo is a symptom of something bigger. The same way having a temperature when you're sick is a symptom. When you have a temperature, you think, there's something wrong with me. What shall I do? That's what #metoo is. It's a wake-up call, not the solution. Structural support for women was allowed to lapse. We were told all we had to do was wear more Chanel and smile a lot and lean in.

“The Handmaid’s Tale” television series was not my deal. I sold the rights to MGM in 1990 to make a movie—so when the TV rights were sold to Hulu, the money went to MGM. We did not have a negotiating position. I did get brought on as an executive consultant, but that wasn’t a lot of money. People think it’s been all Hollywood glamour since the TV show happened, but that’s not happening to me. But book sales have been brisk, so there’s that. There’s a quote I like from Charles Dickens’s *David Copperfield*. It’s the often-quoted recipe for happiness from the bankrupt Mr. Micawber, supposedly modelled off Dickens’ own father. “If a man had twenty pounds a year for his income and spent nineteen pounds nineteen shillings and sixpence, he would be happy, but if he spent twenty pounds, one (shilling) he would be miserable.” That’s me. I hate being in debt. I always pay my credit card on time. I will go without rather than go into debt. I don’t go into hock over things I can’t pay for. People of my generation always think they’re on the verge of being kicked out onto the street. It’s ridiculous, but it’s a mindset.

My parents were Depression-era parents. They both worked from an early age to support themselves. My father lived in a tent and cleaned out rabbit hutches when he was a graduate student and still managed to send money home. My mother had four envelopes labelled Rent, Groceries, Other Necessities, and Recreation. She divided up my father’s paycheque every month and if there was money left over for Recreation, they went to the movies. We had a framed embroidery piece hanging on the wall that said God Bless Our Mortgaged Home. Everyone had one. It was the 1940s. People would have mortgage-burning parties once they’d paid off their houses.

At eight years old, I was wheeling babies around in strollers in the snow for twenty-five cents an hour, which is more tooth decay than my five-cents-a-week allowance could buy. My father decided I should have a bank account, so we went to the bank and opened an account and I had a little bank book. When I was 13, I had a job teaching puppetry at a Saturday morning class at Bennington Heights School. Me and my partner, we eventually had a puppetry business in high school. We had an agent who was booking us into children’s Christmas parties. Our target audience was about five years old. I can tell you what five-year-olds really like: cannibalism. Little Red Riding Hood and the Three Little Pigs—danger and cannibalism.

I also had a job in high school at the Toronto Anglers and Hunters Club. I worked on the archer’s row, showing people how to shoot the bow and not to shoot at me when I went to collect the arrows. Three shots for a quarter. In university I did poster design and I was a cashier and waitress in a coffee shop in Toronto. I think they hired me because they thought their real cashier was ripping them off and they wanted someone really inept. I’d been turned down for better jobs: Bell Telephone turned me down for a sales job. Both of the publishers that subsequently became my publishers turned me down at that time as a publicity representative.

As a young writer, I didn’t starve because I was very frugal. I once lived in a rooming house with a hot plate. I was eating boil-able vegetables from a plastic package and Kraft Dinner. I knew what the cheapest things were to eat. Onions, hot dogs. Potatoes were quite nourishing as long as you didn’t cut off the skins. I once bought this enormous cow’s tongue—they were fairly cheap—and put it in this pot and started to boil it. It was horrifying, this tongue sticking

out of my pot. In the rooming house in Toronto, I used to keep my food in the bureau drawer and on the windowsill. I didn't have a fridge. I had to do my dishes in the communal bathtub.

My undergraduate adviser told me I should just forget about the whole writing and graduate school thing. "You should find a good man and get married," he told me. My old professor, Northrop Frye, had better advice. First, he counselled me against running off to Paris to starve in a garret while writing. I thought it would be romantic — smoking, drinking absinthe, getting tuberculosis. But he said, "I think you might get more writing done at Harvard." So, I went to Harvard. After graduate school, I began to teach, and in 1972, after *The Edible Woman* and *Surfacing* were published, I became a full-time writer. I've never stopped worrying about money. Well, I should say that I think I stopped worrying about my own money around 1975. We were living quite cheaply on a farm near Alliston, Ontario. We had chickens. We grew vegetables. We ate our sheep. I realized I'd be fine. But now, I worry about money for other people and I worry about income inequality. It makes for a very unhappy society. I think my greatest financial indulgences are good face cream and art supplies. I have too many art supplies, lovely watercolours and ink and crayons. I never use them. I'm probably a bit too extravagant in what I give to other people, but if I tell you, everybody will line up and ask. I give to family members and charities. I've been on other people's mortgages — my daughter, a couple of friends, you know, the bank of Margaret. Nobody has screwed up on me. I help other people with their projects too, many of them environmental causes, like Help for Pelee Island and the Midhurst Ratepayers Association, both environmental initiatives in Ontario. When I was 31 or 32, my dad guilted me into buying my first piece of land. He said if I didn't, it would turn into a gravel pit and screw up the entire watershed. He was right. Now I own bits of land here and there. I heard a horrible story yesterday from my dentist in which somebody's caregiver got into their bank account and took everything. That happened to Leonard Cohen, too. He put someone else in charge while he went up a mountain to meditate and he came back and it was gone. A cautionary tale. You need to have an expert — I have a wonderful bookkeeper and a wonderful assistant. But I'm very supervisory. For the last 40 years, I've had an update every week from them on what the money is doing. Money is a symbol. It doesn't have any value in and of itself. You can't eat it, drink it, or wear it. For me, if you want to sum it up, it means self-reliance. I was never told that I should marry a rich man and lie around in a negligee and eat chocolates. I've always been expected to support myself and I always have. I was just on set of "The Handmaid's Tale" yesterday, they're filming season two. I'm glad people are talking about *The Handmaid's Tale* again. Every election, there's a surge in book sales. But I would like to live in a society where people are not saying, "Oh my god, this is where this is going to happen." I would prefer this not to be happening. It's like that sign that someone was holding up during the Women's March. "I can't believe I'm still holding up this fucking sign." As told to Katherine Laidlaw exclusively for *Wealthsimple*.

Available from: <https://www.wealthsimple.com/en-ca/magazine/money-diary-margaret-atwood>.

Hexensaat. Roman [Hag-Seed]. Translated by Brigitte Heinrich. Penguin Verlag, 2017. First German translation of *Hag-Seed*.

Hjärtat Stannat Sist [The Heart Goes Last]. Translated by Inger Johansson. Norstedts, 2017. First Swedish translation of *The Heart Goes Last*.

“The Home Front.” *They Fought in Colour: A New Look at Canada’s First World War Effort / La Guerre en couleur: Nouveau regard sur le Canada dans la Première Guerre Mondiale*, edited by Paul Gross and Peter Mansbridge, Dundurn Press, 2018, pp. 211-214 (ENG); pp. 215-217 (FR).

Atwood’s take on the home front during WW I, based on reminiscences of her mother and her grandmother (transmitted through her mother and her aunts) specifically requested from them after Atwood decided in 1997 to write a novel set in twentieth century Canada.

“The Horror, The Horror.” *The Secret Loves of Geeks*, edited by Hope Nicholson, Dark Horse Books, 2018, pp. 18-22. Cartoon. Words by Atwood, line work by Michael Walsh, colour art by Jordie Bellaire.

“If We Lose the Free Press, We Cease to Be a Democracy: On the Murder of Journalists and Stifling of Speech.” *Literary Hub*, 20 December 2018. Online.

Excerpt: How many fingers am I holding up?” says the Party torturer, O’Brien, to the hapless Winston Smith in George Orwell’s *1984*. The right answer isn’t “four” or “five.” The right answer is whatever number O’Brien says it is. That is how totalitarians and warlords and authoritarians of all kinds have behaved throughout the ages. Truth is what these folks say it is, not what the facts proclaim. And if you persist in naming a factual number of fingers, then into prison with you, or off with your head. That’s if the totalitarian has already seized power: if he is only in the larval stage, you may simply be accused of spouting fake news.

We find ourselves living in a new age of O’Brians. How many journalists and truth-tellers around the world have been murdered, executed after a quasi-legal process, imprisoned, or exiled? When will we build a memorial wall to them, with all of their names inscribed?

And why do they matter? Because knowing what the power-holders are doing—in our name if it’s a democracy, or in the name of some abstract concept—fatherland, blood, soil, gods, virtue, kingship—is the only way the citizens of any society can begin to hold those power-holders to account. If a society has any pretense to being other than a serfdom, a free and independent press whose journalists have the right to dig into the factual subsoil of a story is the primary defense against encroaching winner-takes-all powercreep.

We’re living in the midst of a war being waged against this kind of journalism: the evidence-based, truth-telling kind. In the United States, the president has admitted that he spews out non-truths to keep the journos spinning. His aim is to confuse the public, so that the citizens—not knowing what to believe—will ultimately believe nothing. In a country with no ideals left, high-level lawbreakers and corruption will have free rein. Who can even object to those who sell out their country if there isn’t much of a country left?

The signals sent to the rest of the world by the United States have not been lost on authoritarians elsewhere. When it comes to pesky journalists who wash dirty political laundry in public, anything goes. But now there is at least some push-back. As its 2018 “Person of the Year,” *TIME* Magazine has named four journalists and one news organization who have suffered for speaking truth. Foremost among them is the murdered Jamal Al-Khashoggi, lately of the *Washington Post*. Maria Ressa has been charged and threatened with imprisonment in

the Philippines for writing against that country's president's shoot-whomever-I-say policies. Wa Lone and Kyaw Soe Oo were just doing their Reuters job, but were imprisoned for talking about a massacre of Rohingya in Myanmar. And the *Capital Gazette* of Annapolis, Maryland, shot up by a gunman who killed five. *TIME* said of them in its essay, "They are representative of a broader fight by countless others around the world—as of December 10, at least 52 journalists have been murdered in 2018—who risk all to tell the story of our time."

The suppression of writing and writers is naturally of central concern to writers themselves. Budding totalitarians always go after artists and writers early on, for two reasons: they are relatively undefended—there isn't a huge armed posse of fellow writers acting as their bodyguards—and they have an unpleasant habit of not shutting up. I am among their number, so I have long taken an interest in attempts to censor writers' work and deprive them of liberty and life.

My active involvement began in the 1970s, during the time of the Argentinian junta and the régime of Pinochet in Chile. Many journalists, writers and artists were killed at that time, including the major Chilean poet Pablo Neruda. In the '80s I helped found PEN Canada (English), which I headed during its first two years. I have watched as PEN America has expanded its scope, placing the defense of journalists and the free press at the center of its activities.

Gone are the days when all we had to defend was the right of novelists to say the F word in print. Now it appears that it is the right of independent-minded journalists to exist at all that is at issue. Democracies ignore this crisis at their peril: if we lose the free press, we will cease to be democracies.

Available from: <https://lithub.com/margaret-atwood-if-we-lose-the-free-press-we-lose-to-be-a-democracy>.

Il Canto di Penelope: Il Mito del Ritorno di Odisseo [The Penelopiad]. Translated by Margherita Crepax. Ponte alle Grazie, 2018. Italian translation of *The Penelopiad* first published in 2005.

Il Racconto Dell'Ancella [The Handmaid's Tale]. Translated by Camillo Pennati. La biblioteca di Repubblica-L'Espresso, 2018. Italian translation of *The Handmaid's Tale* first published in 1989.

"Introduction." *Green Mansions: A Romance of the Tropical Forest*, by W.H. Hudson. Duckworth Overlook, 2018, pp. v-ix. *Green Mansions* was originally published in 1904.

Istor Ar Vatezh Ruz [The Handmaid's Tale]. Translated by Alan Martel. Alarc'h embannadurioù, 2018. First Breton translation of *The Handmaid's Tale*.

"It's Roll-Up-Your-Sleeves Time' Margaret Atwood on the Wages of Whining." *Esquire*, vol. 170, no. 1, October 2018, p. 82.

Excerpt: No, I'm not an oracle! No one can predict "The Future." But I do look at trends and past human behavior, and stories can be built on both. I'm not a sage, either. I'm quite curious about things, however, and continue my childhood habit of looking under rocks. Sometimes

there are only worms. Sometimes scorpions. Sometimes genies in bottles. Sageness can develop from such experiences.

So can hope.

Hope is part of the human tool kit. We need it to go on in the face of negative odds. I'm probably an inherently hopeful person. If I weren't, why would I write? Think how much hope is involved! You hope your book will be good. You hope you will finish it. You hope it will be published. You hope the perfect reader will come across it and find all the breadcrumbs you've dropped in the forest, and also find some meaning or delight in them. That's a lot of hope.

I don't despair easily. I guess I'm from a different generation. I grew up sitting in the bottoms of canoes, in rainstorms. It was the War. Spam was a luxury. Whining was frowned on. But, yes, I get tired and will probably get more tired before I'm done, but I'm not there yet.

My families were from Nova Scotia, and family loyalty is a strong value there. My immediate and extended families remain central to my life, but I have always tried to keep that separate from my public presence, as much as is possible. As you get older your priorities change. I am approaching the moment in "The Godfather" where Marlon Brando falls over in the tomato patch, and that focuses the mind.

The only way out of the current political and social climate is through [hope]. It's roll-up-your-sleeves time. All human beings are human and should be treated as such. Not every policy or ideology honors this. But there's a downside to being human, too. Though we are capable of amazing acts of generosity, we can also commit appalling injustices and atrocities. We must acknowledge that and be vigilant.

It has of course been fascinating to watch the increased relevance of "The Handmaid's Tale," but I regret the cause of it—the slide of the U.S. towards an authoritarian regime coupled with an oligarchy, and the abandonment of democratic ideals. We must strive to avoid a return to slaveries of various kinds.

I am very heartened by the kids under 20 who have been creating a whole movement of their own, specifically around the issue of school shootings. As for me, I hope to live long enough to watch the pendulum swing back towards true American greatness, which includes real democracy and a free and responsible press.

Available from: <https://www.esquire.com/entertainment/a22996646/sane-advice-crazy-times-october-2018-cover>.

"A Joint Statement by Margaret Atwood and Susan Swan." *Where We Are Now*, 22 March 2018. Online.

Excerpt: We are making this statement on a neutral platform because we wish to shift this conversation to a more constructive place.

Over the last sixteen months, we have talked with and listened to a number of younger women about the problems they face in the workplace, and in universities, and we are grateful to those who respectfully reached out to us.

Contrary to untruths that have been repeated about us on numerous occasions, we did not know Steven Galloway then and do not now, nor, we believe, do most of the signatories on the [UBC Accountable website](#). We understand that some people interpreted that website as an attempt to discredit the complainants; this was not our intention when we signed, nor is it our belief that it was the intention of the other signatories.

We regret any perception of harm or silencing effects that this decision may have had on other complainants in Canada, as we regret the misconceptions about and attacks upon signatories of the Letter. We are sorry for any chilling effects the Letter may have had on sexual assault complainants who were considering coming forward.

We trust that in due course the University will see fit to do the right thing and issue an apology to the many writers, teachers, students and other individuals involved in the case. As a result of the University's prolonged lack of the transparency owed to its funders—both donors and the taxpaying public—and its opaque, divisive, and misleading communications, many of these have suffered silencing, loss of employment or the threat of it, and damaging attempts at character assassination and career destruction.

All the facts regarding the charges against Steven Galloway are not yet known, nor are the reasons for which the higher levels at UBC chose to violate the right to fair process by handling the matter in public before there was an inquiry. However, we are interested in procedural fairness for all involved in any case, knowing—as many have now said—that when failures of due process and/or procedure occur, both the complainants and the defendant are often vilified and mistreated and future cases may suffer.

The rights to fair process are upheld in the constitutions of democratic countries, as well as in the Universal Declaration of Human Rights. Women's rights are human rights: without support of these basic principles, women too will be without rights.

Finally, we wish to state our support for the fight led by many women, LGBTQ activists and people of colour for the rights of all to be respected in the work place, whether it be an office or a classroom as well as in society at large. We applaud their bravery.

To read more about our support for systemic change in the treatment and prevention of sexual violence and harassment in conjunction with fair process for all, please visit “Margaret Atwood to Donate to Sexual Violence Fund” in *The Globe and Mail*. (See: <https://www.theglobeandmail.com/arts/books-and-media/margaret-atwood-to-donate-to-sexual-violence-fund/article38264853>.) Signed: Susan Swan and Margaret Atwood

Available from: <http://wherewearnow2018.ca>.

Kattenog [*Cat's Eye*]. Translated by Gerrit De Blaauw. Prometheus, 2018. Dutch translation of *Cat's Eye* first published in 2001.

Kattöga [*Cat's Eye*]. Translated by Maria Ekman. Norstedts, 2018. Swedish translation of *Cat's Eye* first published in 1988.

Kisah Sang Handmaid [*The Handmaid's Tale*]. Translated by [Stephanie Garber?]. PT Gramedia Pustaka Utama, 2018. Indonesian translation of *The Handmaid's Tale* originally published in 1985.

Kocie Oko [*Cat's Eye*]. Translated by Magdalena Konikowska. Wielka Litera, 2018. Polish translation of *Cat's Eye* first published in 1995.

Kozui No Toshi [*The Year of the Flood*]. Translated by Sato Ayako. Iwanamishoten, 2018. First Japanese translation of *The Year of the Flood*.

“Loss of Le Guin Resonates Beyond Books.” *Washington Post*, 25 January 2018, Section: Style, p. C03.

Excerpt: When I finally got the brilliant and renowned writer Ursula K. Le Guin all to myself on a stage in Portland some years ago, I asked her the question I'd always been longing to ask: “Where do the ones who walk away from Omelas go?” Tricky question! She changed the subject.

Omelas is one of Le Guin's fictional “thought experiments”: a perfect city where everyone has a lovely time, but everyone also knows that the city's fate rests upon a single child who is kept in a dungeon and horribly mistreated. Unless this happens, the city will fall. Think slavery in the world of ancient Greece and Rome, think the antebellum South, think people under colonial rule, think England in the 19th century. That miserable child in Omelas is a close relative of the poverty-stricken but threatening children who clutch at the skirts of the Ghost of Christmas Present in Charles Dickens's *A Christmas Carol*. Their names are Ignorance and Want, and they are very pertinent today. A wealthy city sustained by the mistreated—this is what the ones who are walking away from Omelas are walking away from. My question was therefore: Where in the world could we find a society in which the happiness of some does not depend on the misery of others? How do we build Omelas, minus the tortured child?

Neither Ursula K. Le Guin nor I knew, but it was a question that Le Guin spent her lifetime trying to answer, and the worlds she so skillfully created in the attempt are many, varied and entrancing. As an anarchist, she would have wanted a self-governing society, with gender and racial equality. She would have wanted respect for life-forms other than human. She would have wanted a child-friendly society, as opposed to one that imposes childbirth but does not care about the mothers or the actual children. Or so I surmise from her writing. But now Ursula K. Le Guin has died. When I heard that, I had an absurd vision based on the scene in her haunting fantasy novel *A Wizard of Earthsea*, in which the mage Ged tries to summon the spirit of a child back from the land of the dead. There was Ursula, moving calmly away down a hill of whispering sand under the unchanging stars; and there was me, distraught and running after her and calling: “No! Come back! We need you here and now!”

Especially now, in the land of normalized p---y-grabbing, the rollback of women's rights on so many fronts but especially in health care and contraception, and the effort to squeeze women out of the workplace by those who, having failed to compete through skill and intellectual superiority, have weaponized their penises. What would Ursula K. Le Guin have said about

#MeToo and #TimesUp? She had seen a similar explosion of women's anger in the early 1970s, at the time of the second-wave feminist movement, a time of high creative energy for Le Guin. She knew where outrage came from: suppressed anger. In the '60s and '70s, that anger came from many directions, but in general from being treated as lesser—much lesser—even though the work done, and the contribution made were as great, or greater. One of the first catchphrases of the day was “Housework is work.” One of the most resented quotations came from the civil rights movement: “The only place for a woman in the Movement is on her back.” Anger was something that long puzzled Le Guin. In her 2014 essay “About Anger,” she writes, “Anger is a useful, perhaps indispensable tool in motivating resistance to injustice. But I think it is a weapon—a tool useful only in combat and self-defense.... Anger points powerfully to the denial of rights, but the exercise of rights can't live and thrive on anger. It lives and thrives on the dogged pursuit of justice.... Valued as an end in itself, it loses its goal. It fuels not positive activism but regression, obsession, vengeance, self-righteousness.” The long-term goal, the dogged pursuit of justice—that took up a lot of her thought and time. We can't call Ursula K. Le Guin back from the land of the unchanging stars, but happily she left us her multifaceted work, her hard-earned wisdom and her fundamental optimism. Her sane, smart, crafty and lyrical voice is more necessary now than ever. For it, and for her, we should be thankful.

Mata No Na o Gureisu [Alias Grace]. Translated by Ayako Sato. Iwanami Shoten, 2018. Japanese translation of *Alias Grace* first published in 2008.

Occhio di gatto: Romanzo [Cat's Eye]. Translated by Marco Papi. Ponte alle Grazie, 2018. Italian translation of *Cat's Eye* originally published in 1990.

“[On Ink].” *Make Ink: A Forager's Guide to Natural Inkmaking*. By Jason Logan, Abrams, 2018, p. 173.

Atwood uses two inks, Wild Grape and Lamp Black on this page. On the top of the page is photo of a post-it note-sized paper, with MARGARET ATWOOD printed at the top which reads in her handwriting: “Thank you for the beautiful inks,” followed by her signature. Underneath is a larger document in the form of an interview. “1. **Why is ink important to the world?** Shakespeare wrote in it. Many others. 2. **How does ink play a role in your work?** I now draw with it. 3. **When was ink most precious to you?** Probably about 1956. Before I could type.” Her signature also appears plus the date, January 17, 2018.

Oriks i Korostel' [Oryx and Crake]. Translated by N. Gordeeva. Eksmo, 2018. Russian translation of *Oryx and Crake*, first published in 2004.

“*Oryx and Crake: Selections.*” *Primary Sources on Monsters: Demonstrare Volume 2*, edited by Asa Simon Mittman and Marcus Hensel, ARC Humanities Press, 2018, pp. 334-344.

The two volumes of *Demonstrare* “gather a wide range of readings and sources to enable us to see and understand what monsters show us about what it means to be human. The first volume [*Classic Readings on Monster Theory*] introduces important modern theorists of the monstrous, with a brief introduction to each reading, setting the theorist and theory in context, and providing background and guiding questions. The selection of readings in *Classic Readings on Monster Theory* is intended to provide interpretive tools and strategies to use to grapple with the primary sources in the second volume, *Primary Sources on Monsters*, which

brings together some of the most influential and indicative monster narratives from the West. Taken together, these volumes allow us to witness the consistent, multi-millennium strategies the West has articulated, weaponized, and deployed to exclude, disempower, and dehumanize a range of groups and individuals within and without its porous boundaries.” (Publisher).

Oryx e Crake [*Oryx and Crake*]. Translated by Estela Villar Nogueira. Rinoceronte, 2018. First Galician translation of *Oryx and Crake*.

“Our Concentration Camps: An Open Letter.” *New York Review of Books*, 6 December 2018. Online.

Atwood was a signatory, along with many other authors to the following letter: To the Editors: In Tornillo, Texas, in rows of pale-yellow tents, some 1,600 children who were forcefully taken from their families sleep in lined-up bunks, boys separated from the girls. The children, who are between the ages of thirteen and seventeen, have limited access to legal services. They are not schooled. They are given workbooks, but they are not obliged to complete them. The tent city in Tornillo is unregulated, except for guidelines from the Department of Health and Human Services. Physical conditions seem humane. The children at Tornillo spend most of the day in air-conditioned tents, where they receive their meals and are offered recreational activities. There are three workers for every group of twenty children. The children are permitted to make two phone calls per week to their family members or sponsors and are made to wear belts with their emergency contacts written on them.

However, the children’s psychological conditions are anything but humane. At least two dozen of the children who arrived in Tornillo were given just a few hours’ notice in their previous detention center before they were taken away—any longer than that, according to one of the workers at Tornillo, and the children may have panicked and tried to escape. Because of these circumstances, the children of Tornillo are inevitably subjected to emotional trauma. After their release (the date of which has not yet been settled), they will certainly be left with emotional scars, and it’s hard to imagine they could have any but the harshest feelings about a country that condemned them to this unjust imprisonment.

The workers at the Tornillo camp, which was expanded in September to a capacity of 3,800, say that the longer a child remains in custody, the more likely he or she is to become traumatized or enter a state of depression. There are strict rules at such facilities: “Do not misbehave. Do not sit on the floor. Do not share your food. Do not use nicknames. Do not touch another child, even if that child is your hermanito or hermanita [younger sibling]. Also, it is best not to cry. Doing so might hurt your case.” Can we imagine our own children being forced to go without hugging or being hugged, or even touching or sharing with their little brothers or sisters?

Federal officials will not let reporters interview the children and have tightly controlled access to the camp, but almost daily reports have filtered through to the press. Tornillo is part of a general atmosphere of repression and persecution that threatens to get worse. The US government is detaining more than 13,000 migrant children, the highest number ever; as of last month, some 250 “tender age” children aged twelve or under had not yet been reunited with their parents. Recently, the president has vowed to “put tents up all over the place” for migrants.

This generation will be remembered for having allowed concentration camps for children to be built in “the land of the free and the home of the brave.” This is happening here and now, but not in our names.

Available from: <https://www.nybooks.com/articles/2018/12/06/our-concentration-camps-an-open-letter>.

Pani Wyrocznia [*Lady Oracle*]. Translated by Zofia Uhrynowska-Hanasz. Wielka Litera, 2018. Polish translation of *Lady Oracle* first published in 1989.

“PEN Calls for Justice for Maltese Journalist Daphne Caruana Galizia.” *The Guardian*, 15 April 2018. Online. Co-authors include Salman Rushdie, Yann Martel, Neil Gaiman, Ian McEwan and Elif Shafak who say much more needs to be done to find the investigative journalist’s killers.

Excerpt: Monday marks six months since the brutal assassination of our colleague Daphne Caruana Galizia, Malta’s foremost investigative journalist. We write to express our profound concern with the investigation into her assassination, and regarding the behaviour of the management of Valletta 2018, the European Capital of Culture which is in Malta. PEN International and our global community of journalists, writers and supporters believe that Daphne Caruana Galizia was killed in direct response to her fearless investigative journalism exposing high-level government corruption in Malta. Yet the very same Maltese government officials that she was investigating are in charge of the ongoing investigation into her murder. Senior government officials, including the prime minister, Joseph Muscat, are insisting on trying 34 libel cases against her. Thankfully, the parliamentary assembly of the Council of Europe has taken the extraordinary step of sending a special rapporteur to scrutinise the investigation. But more needs to be done. A further alarming development has been the repeated and aggressive destruction of Daphne’s public memorial in Valletta—a symbolic call for justice for Daphne. The Maltese authorities have not attempted to protect the memorial; in fact Jason Micallef, chairman of the Valletta 2018 Foundation, has repeatedly and publicly attacked and ridiculed Daphne on social media, ordering the removal of supportive banners and the memorial itself. This behaviour completely demeans the role of chairman of the capital of culture. There must be zero tolerance for the ridiculing of the assassination of a journalist in the heart of the EU, especially from the very authorities entrusted to promote media and culture. We call for urgent action to investigate these allegations and ensure justice for our colleague.

Available from: <https://www.theguardian.com/world/2018/apr/15/pen-calls-for-justice-for-maltese-journalist-daphne-caruana-galizia>.

The Penelopiad. Cannon, 2018. Reprint of 2005 ed.

“The Plasticene Suite.” *Anthropocene*, by Edward Burtynsky et al, Steidl, 2018. Various pages.

The “The Plasticene Suite” consists of a series of poems at the end of each section of this book: “Rock Like Object on Beach,” p. 22; “Faint Hopes,” p. 36; “Tracking the Rain,” p. 54; “Foliage,” p. 68; “Midway Island Albatross,” p. 84; “Editorial Notes,” p. 112; “Fatal Light Awareness,” p. 156; “Sorcerer’s Apprentice,” p. 166; “Whales,” p. 184; “The Bright Side,” p. 194; and finally “Little Robot,” p. 200.

“Porcupine Meditation.” *How Did This Happen?: Poems for the Not So Young Anymore*, edited by Mary D. Esselman and Elizabeth Ash Velez, Grand Central Publishing, 2018, pp. 132-133. Reprinted with permission from *Selected Poems II: Poems Selected and New 1976-1986*.

Power Politics: Poems. Anansi, 2018. With a new Introduction by Jan Zwicky. First published in 1971.

“Reingard, Queen of the Night.” *Gained Ground: Perspectives on Canadian and Comparative North American Studies*, edited by Eva Gruber and Caroline Rosenthal, Camden House, 2018, p. 223.

A colour cartoon, ©2017, of Reingard Nischik in the Festschrift on the occasion of her retirement.

“Review of *Diving into the Wreck*.” *Adrienne Rich: Poetry and Prose: Poetry, Prose, Reviews and Criticism*, edited by Albert Gelpi, W.W. Norton, 2018, pp. 341-343.

Review of Rich’s seventh book of poems first published in *New York Times Book Review*, 30 December 1973, Section 7, pp. 1-2.

“The Right to Be a Person, Not a Thing.” *The Guardian*, 8 December 2018. Online.

Excerpt: People, we have a problem. Or rather two problems. The first is a matter of definition: who or what is a human being, entitled to the rights spelled out in the *Universal Declaration of Human Rights*? The second is the old mind-body split: what if these two components have different wills? I illustrate by means of the Ohio Republicans, who have recently moved to declare motherhood mandatory, and also to define any fertilised egg—whether in a woman’s body or in a Petri dish—a person under the law. Causing a non-living condition in such an entity would be murder, incurring the death penalty. Even if by miscarriage, it could be manslaughter: a woman might spend years in prison for falling off a horse, like Scarlett O’Hara in “Gone with the Wind.” (These same Republicans have plans to declare an acorn an oak tree: anyone destroying an acorn would incur the full wrath of the environmental tree-protection forces.)

But the Libertarians too must be satisfied: the rights of the individual must be respected! This could be solved by reverting to the 19th century and declaring women to be adults in respect to responsibilities, but children in respect to rights. Though that might not wash today, considering all the new rights children have been granted. However, a more sophisticated plan is being mulled over, helped by another Republican who declared that pregnant women cannot have been raped, since a woman’s body “shut(s) that whole thing down.” According to this theory, the body is a sort of automaton.

Thus, one proposal might be to declare women persons from the neck up, but things from the neck down. The things could then be requisitioned by the state, like parcels of land. In fairness, compensation would have to be paid to the head, at full market value. The head would be, legally, a she; the body would be an it.

This will annoy some of the female heads, and squawking will ensue; but anti-squawking legislation should take care of that! (Not applicable to chickens.) However, with advances in transplant surgery a solution satisfactory to all could be legislated: a mandatory Head

Exchange! Those heads that don't want their bodies to have children would be made to switch with those heads who'd like to have children, but whose bodies refuse to comply. Joy all round! (These lawmakers would surely pass a sub-clause changing the words of "I'm So Pretty," from "West Side Story," to "I'm So Itty." This would reinforce the message to women that their bodies are things and have no human rights.)

People, I don't recommend any of this. It would go pear-shaped very fast (no innuendo intended). Instead of happiness there would be strife. Imagine the arguments that would take place over the allocations of heads and bodies! Bribery and political influence would play their part—and picture the lawsuits concerning bodies that malfunction. Some heads—I hesitate to say—might declare a wish to get pregnant simply in order to obtain a body more to their liking. What uproar!

To forestall this sad state of affairs, the *Universal Declaration of Human Rights* should add a clause concerning the Right to Refuse Ittiness. In view of the new findings that the intestinal tract constitutes a second brain, this clause would reject the mind-body split and declare the neck a protected area, much like the Korean demilitarised zone. Problem solved! Not that such a clause will do much good in Ohio, where they don't seem so keen on the universal declaration in any case.

Available from: <https://www.theguardian.com/books/2018/dec/08/universal-declaration-human-rights-turns-70>.

Rövarbruden [The Robber Bride]. Translated by Ulla Danielsson. Norstedts, 2018. Swedish translation of *The Robber Bride* first published in 1988.

Ru'Ang Lao Khong Sao Rapchai [The Handmaid's Tale]. Translated by Chuthamat `Ænnian. Laibrari Hao, 2018. First Thai translation of *The Handmaid's Tale*.

Second Words: Selected Critical Prose 1960-1982. Anansi, 2018. With a new Introduction by Lennie Goodings. First published in 1982.

La semilla de la bruja [Hag-Seed]. Translated by Miguel Temprano García. Lumen, 2018. First Spanish translation of *Hag-Seed*.

Shi Chuang Dian [The Stone Mattress]. Translated by Shuwei Zou. Henan da xue chu ban she, 2018. First Chinese translation of *The Stone Mattress*.

Simjang Un Majimak Sun'Gane: Magorit Aet'Uudu Changp'Yon Sosol [The Heart Goes Last]. Translated by Hui-Yong Kim. Wijudom hausu, 2018. First Korean translation of *The Heart Goes Last*.

Sinyo Iyagi [The Handmaid's Tale]. Translated by Son-Hyong Kim. Hwanggumgaji, 2018. Korean translation of *The Handmaid's Tale* first published in 2002.

Slipyi Ubyvtsia: Roman [The Blind Assassin]. Translated by Olena Oksenysh. Klub Simeinoho Dozvillia, 2018. First Ukrainian translation of *The Blind Assassin*.

“The Small Cabin.” *Cabin Fever*, edited by Jennifer M Volland, Bruce Grenville and Stephanie Rebick, Vancouver Art Gallery, 2018, p. 171. Poem. Originally published *Selected Poems, 1965-1975*, ©1976.

“Solstice Poem, IV.” *How Did This Happen?: Poems for the Not So Young Anymore*, edited by Mary D Esselman and Elizabeth Ash Velez, Grand Central Publishing, 2018, pp. 202-203. Reprinted with permission from *Selected Poems II: Poems Selected and New 1976-1986*.

“Survival: The Origin Story.” *Luminous Ink: Writers on Writing in Canada*, edited by Dionne Brand, Rabindranath Maharaj, and Tessa McWatt, Cormorant Books, 2018, pp. 121-134.

A new prose piece.

Thriller Suite. Tungsten Press, 2018. 9 unnumbered pages. “[E]dition of 126 signed copies of which 26 copies on Zerkall Bütten and Johannot lettered A-Z and 100 copies on Zerkall Bütten and Zerkall Restauro numbered 1-100” —colophon.

Tjänarinnans berättelse [The Handmaid’s Tale]. Translated by Maria Ekman. Norstedts, 2018. Swedish translation of *The Handmaid’s Tale* first published in 1986.

“Update on Werewolves.” *Freeman’s Power*, edited by John Freeman, Grove Press, 2018, pp. 127-128.

A new poem, also available from: <https://lithub.com/update-on-werewolves-a-new-poem-by-margaret-atwood>.

“What It Is Like to Win the Booker Prize.” *The Guardian*, 30 June 2018. Online. Reflections on winning in 2000 for *The Blind Assassin*.

Excerpt: It was an evening with especially good flower arrangements in 2000, the year I won. I’d been nominated for *The Handmaid’s Tale* (too feminist), *Cat’s Eye* (too provincial) and *Alias Grace* (too colonial), and it seemed that I was in the Beryl Bainbridge category—always a bridesmaid but never a bride. In fact, she and I had a contest going, who could be nominated the most without winning? When I actually did win, my first thought was “My new shoes are too tight,” because now I would have to walk in them to get photographed and so forth. I probably shouldn’t have said that my earliest literary influence was Beatrix Potter—however true—but as I wasn’t expecting to win, I had no speech prepared. I was of course thrilled and grateful, but also, I was simply relieved: I would not have to return to Canada to a reproachful but gleeful media chorus of “Atwood Fails to Win Booker”, as if it were a horse race. It’s much more like Best Pumpkin in Show: the pumpkin does nothing.

Available from: <https://www.theguardian.com/books/2018/jun/30/win-man-booker-past-winners-2018-prize-longlist-novelists>.

“Wilderness Gothic.” *The Al Purdy Songbook* produced by Brian Johnson, Borealis Records, 2018. 3 min. Sound recording.

“*The Al Purdy Songbook* celebrates the work of an iconic Canadian poet. Along with its sister project, the film ‘Al Purdy Was Here,’ it was inspired by campaign to save and restore Purdy’s

A-Frame home as a writing retreat for a new generation of artists. The 3 Disc Set features the music from Brian Johnson's film 'Al Purdy Was Here' on CD as well as the film itself in both DVD and Blue-ray formats.... Margaret Atwood found time between being a prolific author, an ambassador for the 'Handmaid's Tale,' and an unflagging activist, to serve as one of the A-Frame campaign's most dedicated supporters. In Toronto's Pilot Tavern, she reminisced about her old friend Al for the film then shot some pool. Later, in the book-lined basement office of her home, she recorded a reading of 'Wilderness Gothic.' After the first take, which was flawless, I asked if she would do a second take just to see where it might go. She agreed, only after telling us it would be no different. She was right. She's always right. We used the first take." (Publisher).

"Will You Join Me and Save the Birds?" *Email*, 6 December 2018. Online.

In support of Nature Canada's Save Bird Lives, Atwood sent out a signed email to likely contributors.

Excerpt: This is about the birds. You already know the big issues for birds: Habitat loss, joined at the hip with climate change, with its floods and droughts; glass windows; introduced species; toxicity and poisoning, both direct from such things as oil and chemical spills, and indirect, via plastic pollution and pesticides and herbicides. Indeed, one in three North American bird species now need urgent conservation action. That's why I'm writing to you to ask you to please join me and take action for Canada's birds by making a special gift to Nature Canada's Save Bird Lives. I will personally match every gift made today, up to \$15,000. Thus, our total goal is \$30,000. Not much when you consider what's at stake! The situation is urgent. When you make a gift today, your donation will go to work immediately—defending critical habitat, fighting harmful pesticides such as neonics, and educating Canadians about what they can do for birds in the own backyards. You can help Nature Canada to protect vital bird habitats, and to take action in urban neighbourhoods, as well as rural communities and wild parts of Canada. Your gift today will have double the impact. I will double your gift of \$35, \$100 or even more—you can save two birds with one coin! And your gift will mean twice as much to our Canadian bird species in the fastest decline, such as grassland birds and shorebirds and migrating swallows. We are almost there, at 90% of our goal—will you please chip in today? As Emily Dickinson said, "Hope is the thing with feathers." Hope hasn't stopped singing yet. There is still hope. There are still feathers. Please join in today to save bird lives and species. Thank you! Yours, for the birds, Margaret Atwood Author & Fellow Bird Lover
P.S. Don't forget that if you make your gift before Dec. 31st, I will double it! Please join me help save Canada's birds and make your special gift today! Thank you.

"A Year After Her Murder, Where Is the Justice for Daphne Caruana Galizia?; The Maltese Journalist Reported on Government Corruption, but No Politician Has Been Questioned About Her Murder, Says Novelist Margaret Atwood, Writing on Behalf of PEN International." *The Guardian*, 16 October 2018. Online.

Excerpt: Today marks one year since the brutal assassination of Daphne Caruana Galizia, Malta's leading investigative journalist and anti-corruption campaigner. At 3 pm on 16 October 2017, as she drove away from her family home, a bomb placed under her car was detonated.

She was 53 years old. The last words she wrote were: “There are crooks everywhere, the situation is desperate.”

Twelve months on, justice for her murder remains elusive. The case has stalled and there are major concerns about the independence, impartiality and effectiveness of the Maltese authorities’ investigation. Despite her reporting on corruption at the highest levels of government, no politician has been questioned. Her family fears that those who ordered her death will never be brought to justice, that they will quite literally get away with murder.

Impunity for the killings of journalists drives a cycle of violence. Throughout her 30 years as a journalist, Caruana Galizia faced countless threats, suffering harassment online and off. Her house was set on fire; her family’s pet dogs were killed. She faced legal threats to stop her reporting, too: at the time of her death 43 libel cases were pending against her, many from high-level politicians. She died without access to her bank account, which had been frozen thanks to one of those cases, lodged by Malta’s economy minister.

Those behind the death threats Caruana Galizia received and the arson attacks on her home have never been identified and so remain unpunished. Some of the lawsuits against her remain (although not the one lodged by the economy minister) and are now being pursued against her husband and sons. Since her assassination, a memorial that was erected as a protest for justice in her case has been repeatedly demolished by government workers. There are endless attacks on her reputation, as those who harassed her in life seek to erase her memory in death.

Freedom of expression in Malta is deteriorating swiftly; the situation is indeed desperate. When a journalist is murdered, all of society suffers. We lose our right to know, to speak, to learn. Daphne Caruana Galizia had the courage and resilience to write despite the threats she faced. Today, on the anniversary of her assassination, the global membership of PEN International call again for justice in her case. To secure this, it is essential that there is a public inquiry to determine who commissioned her killing—and, crucially, whether it could have been prevented.

Available from: <https://www.theguardian.com/commentisfree/2018/oct/16/murder-justice-daphne-caruana-galizia-malta>.

Adaptations of Atwood’s Works

- “Alias Grace.” [Film]. CBC Home Video / eOne Entertainment, 2018. 2 videodiscs (272 min.). Originally broadcast as a television mini-series on Netflix. Wide screen (16x9, 1.78:1). Special features: “Alias Grace”: Making of a murderess; interviews with the cast; interviews with the crew; trailers; B-roll. Screenplay by Sarah Polley, directed by Mary Harron. Also available from Amazon, 1 videodisc (272 min.). sound, color.
- “The Handmaid’s Tale. Season One.” Metro-Goldwyn-Mayer, 2018. Blu-ray ed. 3 videodiscs (525 min.). sound, color. In English with optional French or Spanish subtitles. Closed-captioned. Also available in the following editions: French (“La servante écarlate”), German (“Der Report der Magd”)

“The Handmaid’s Tale. Season Two.” Twentieth Century Fox Home Entertainment, 2018. 5 videodiscs (approximately 13 x 45 minutes). sound, colour; 12 cm. [Ed note: This is not an adaptation but a separate new work, inspired by the original].

Take: for Soprano and Piano. Kenwood Editions, 2018. 1 score (4 pages). Text from a poem by Margaret Atwood. Premiered in Chautauqua, New York, August 17, 2006. Commissioned by Eileen Strempel and Sylvie Beaudette. Includes composer biographical information on page 3 of cover. Duration: approximately 5 min. Originally published in 2006.

ANDREW RATHBUN LARGE ENSEMBLE. *Atwood Suites*. Origin Records, 2018. Includes 2 discs. Disc 1, Track Listing: 1. Two Islands I 12:31; 2. Two Islands II 5:50; 3. Two Islands III 9:57; 4. Power Politics I 6:30; 5. Power Politics II 13:38; 6. Power Politics III 9:41. Disc 2, Track Listing: Fractured 10:14; 2. V 6:12; 3. I 7:43; 4. II 11:31.

“An ambitious, multi-faceted composer, saxophonist and bandleader, Andrew Rathbun had used poetry as an inspirational catalyst for several recordings over the last 20 years. Particularly enamored by the works of famed novelist Margaret Atwood, Rathbun composed three suites for large ensemble featuring her poems and the unique voices of trumpeter Tim Hagans, drummer Bill Stewart and vocalists Luciana Souza and Aubrey Johnson, who vividly capture the imagery and emotions of Atwood’s poetry. Rathbun’s rich, multi-textured compositions and his use of the large ensemble as his musical voice was largely influenced by collaborations with the late, and legendary, trumpeter/composer Kenny Wheeler in the early 2000s. Wheeler’s supple, dark tones floating over the group and Luciano Souza’s voice bringing to life Atwood’s poetry inspired Rathbun to more deeply explore these concepts” (Publisher).

Available from: <http://originarts.com/recordings/recording.php?TitleID=82755>.

LEÓN, Tania, composer. *Atwood Songs: for Soprano and Piano*. Peermusic Classical, 2018. 1 score (16 pages). “To Eileen Strempel and Sylvie Beaudette”—Caption. Commissioned with support from the Hanson Institute for American Music at the Eastman School of Music and College of Arts and Sciences at Syracuse University. Includes: Notes Towards a Poem That Can Never be Written—Memory—Eating Fire—Habitation—Four Evasions.

Quotations

“[Paraphrase].” *The DePauw: DePauw University*, 7 March 2018, Section: Features, p. 1.

In her article, “Courtney Barnett Calls Men Out in Her New Single,” Jerica Bean Rachel Auten notes that the chorus of “Nameless, Faceless”, a track on Barnett’s new album, says, “Men are scared that women will laugh at them / I wanna walk through the park in the dark / Women are scared that men will kill them,” a paraphrase of a common feminist mantra coined by Margaret Atwood. The bulk of the rest of the song criticizes a man for being aggressive to her and negging her intelligence.

Available from: <https://www.thedepauw.com/wgre-courtney-barnett-calls-men-new-single-2>.

“[Quote].” *Associated Press*, 23 May 2018. Online.

In her article, "Stephen King Among the Honorees at PEN America Gala," Hillel Italie reported on Atwood's remarks when presenting the Freedom to Write Award to two Reuters journalists, Wa Lone and Kyaw Soe Oo, jailed in Myanmar: "When democracy is in retreat the first thing authoritarians do is silence those who are telling stories they dislike."

Available from: <https://www.apnews.com/a961505b7fb7455996fb015a02eb36f1>.

"[Quote]." *The Australian*, 28 July 2018, Section: Review, p. 10.

In her article, "Public Works," Bronwyn Watson writes about Anne Macdonald's photography noting: MacDonald's No 1 from *The Romance* [a suite of 51 photographs] depicts a luscious silver heart dissected in half and mounted on to satin fabric. There are also two silver fishhooks, inspired, MacDonald explains, by a Margaret Atwood poem: "you fit into me like a hook into an eye a fish hook an open eye." "I was thinking around the idea of that poem," MacDonald says. "This idea of how women are perceived within society, and the idea of romance and how we all get hooked at some point, and that we get hurt by these things."

"[Quote]." *The Current: Nova Southeastern University*, 16 October 2018, Section: News, p. 1.

In her article, "I Don't Have a Title Planned, I Barely Knew What To Write About," Alexander Martinie quotes Atwood: The fear of failure block is best described by author Margaret Atwood, who said, "if I waited for perfection, I would never write a word."

"[Quote]." *Dominion Post* (Wellington NZ), 23 October 1918, Section: Letters, p. 12.

In a letter to the editor on the topic, "Reminded Why Libraries Matter," the author quotes MA: Every now and then, when public libraries are under attack, a great writer steps up to defend them. Margaret Atwood showed how it was done in 2017 when she wrote that tyrannies and dystopias all share one trait, which is "the ferocious opposition to free thought, open minds, and access to information." Libraries, she wrote, are a democratising and liberating force that encourages new thinking and offers "support to immigrants, students, to anyone with a well-developed curiosity or deep need for community. It is a place for minds to meet minds and hearts to move hearts."

"[Quote]." *Editing the Soul: Science and Fiction in The Genome Age*, by Everett Hamner, Pennsylvania State UP, 2017, p. v.

In his book Hamner includes this quote from Atwood: "The interesting thing about hope is that if you don't have any hope then there's less hope. It is a self-generating thing. So if you do have it, there's likely to be more."

"[Quote]." *The Gazette* (Montreal), 27 June 2018, Section: West Island, p. D10.

In his article "Hudson Museum Throws a Hat Party," Bill Young quotes Atwood: "I myself have 12 hats, and each one represents a different personality. Why just be yourself."

"[Quote]." *Globe and Mail*, 2 April 2018, Section: Film, p. R1.

In his article, “Return to Gilead; The Stars and Creator of Hulu’s “The Handmaid’s Tale” Talk about Charting their Own Bleak Future,” Simon Houpt includes a quote from the book: “‘Better’ never means better for everyone,’ somebody else wrote. ‘It always means worse for some.’”

“[Quote].” *Globe and Mail*, 20 October 2018, Section: Opinion, p. O4.

In his article, “Why the Good Doctor Is Burning Out; If Those Entering the Profession Despair So Often and So Deeply, What Does That Suggest About How Medicine and Our Society Are Structured?” Kevin Patterson opens with a quote from *Payback*: “In Heaven there are no debts—all have been paid, one way or another—but in Hell there’s nothing but debts, and a great deal of payment is exacted, though you can’t ever get all paid up. You have to pay, and pay, and keep on paying. So, Hell is like an infernal maxed-out credit card that multiplies the charges endlessly.”

“[Quote].” *The Guardian*, 2 April 2018. Online.

In his review of Richard Powers’s *The Overstory*, Alexander Larman starts off with: No less a writer than Margaret Atwood has said of Richard Powers that “it’s not possible for him to write an uninteresting book.”

Available from: <https://www.theguardian.com/books/2018/apr/08/the-overstory-richard-powers-review>.

“[Quote].” *Hartford Courant*, 12 October 2018, Section: Living, p. D3.

An article on Horoscopes includes an Atwood quote. Excerpt: Sagittarius (Nov. 22-Dec. 21): It can be exhilarating to discuss recent events with your mate or a close friend today, even if you each have a different take. Call it like you see it and encourage others to do the same. Maybe it’s as Margaret Atwood speculated: “Reality simply consists of different points of view.” The quote is taken from a 1997 interview with *Mother Jones*.

Available from: <https://www.motherjones.com/media/1997/07/margaret-atwood> .

“[Quote].” *IEEE Spectrum*, vol. 54, no. 10, October 2017, p.22.

In the header to Paul McFedries’s column, “Technically Speaking” he quotes Atwood: “Every aspect of human technology has a dark side, including the bow and arrow.”

“[Quote].” *The Independent*, 21 March 2018. Online.

In celebration of World Poetry Day, *The Independent* cited “28 of Poetry’s Most Powerful Lines Ever Written,” including one by Atwood: “I would like to be the air / that inhabits you for a moment / only. I would like to be that unnoticed / & that necessary” from ‘Variation on the Word Sleep.’

Available from: <https://www.independent.co.uk/arts-entertainment/books/features/world-poetry-day-2019-most-powerful-lines-ts-eliot-pablo-neruda-margaret-atwood-walt-whitman-wilfred-a8832231.html>.

“[Quote].” *Insomnia Bird: Edmonton Poems*, by Kelly Shepherd, Thistle-town Press, 2018, p. 95.

Shepherd prefaces the poem “Birds Migrate at Night, Mostly Unseen,” with the following Atwood quote: “though they said, We will build silver paradise with a bulldozer.”

“[Quote].” *Mondaq Business Briefing*, 26 March 2018. Online.

At the end of her article, “UK: Employment Law Update—March 2018,” Tina Chander quotes Atwood: “If I waited for perfection, I would never write a word.”

Available from: <https://www.wrighthassall.co.uk/knowledge/legal-articles/2018/03/26/employment-law-update-march-2018>.

“[Quote].” *New York Times*, 7 January 2018, Section: Movies. Online.

In accepting her award as best actress as Offred in the Hulu version of *The Handmaid’s Tale*, Elizabeth Moss quoted Atwood from the book: “We were the people who were not in the papers. We lived in the blank white spaces at the edge of print. It gave us more freedom. We lived in the gaps between the stories.” Moss added: “Margaret Atwood, this is for you and all of the women who came before you and after you, who were brave enough to speak out against intolerance and injustice and to fight for equality and freedom in this world. We no longer live in the blank white spaces at the edge of print. We no longer live in the gaps between the stories. We are the story in print. And we are writing the story ourselves. Thank you.”

Available from: <https://www.nytimes.com/2018/01/07/movies/elisabeth-moss-laura-dern-golden-globes-speeches.html>.

“[Quote].” *New York Times*, 2 October 2018. Online.

The article, “Discussion Questions for ‘American Wolf’; Now Read This,” includes a quote from *The Blind Assassin*: “All stories are about wolves ... There’s escaping from the wolves, fighting the wolves, capturing the wolves, taming the wolves. Being thrown to the wolves or throwing others to the wolves so the wolves will eat them instead of you. Running with the wolf pack. Turning into a wolf. Best of all, turning into the head wolf. No other decent stories exist.”

Available from: <https://www.nytimes.com/2018/10/02/books/discussion-questions-american-wolf-nate-blakeslee.html>.

“[Quote].” *Philadelphia Inquirer*, 30 July 2018, Section: Opinion, p. A11.

In her article, “Why We Wore ‘Handmaid’s Tale’ Red Cloaks to Protest Mike Pence,” Samantha Goldman quotes Atwood: “Nothing changes instantaneously: in a gradually heating bathtub, you’d be boiled to death before you knew it.”

“[Quote].” *Scottish Daily Mail*, 23 April 2018, Section: News, p. 36.

The column, “April 23, 2018 on This Day” includes an Atwood Quote for the Day: “War is what happens when language fails.” Incidentally the Joke for the Day was “Why did seven eat nine? He wanted to have three square meals.”

“[Quote].” *The Star* (South Africa), 9 March 2018, Section: News, p. 3.

A series of quotes printed as part of International Women’s Day includes the following: “We still think of a powerful man as a born leader and a powerful woman as an anomaly.”—Margaret Atwood, Canadian poet, novelist, literary critic, essayist, inventor and environmental activist. The article also included: “My coach said I ran like a girl; I said if he could run a little faster, he could too.”—Mia Hamm, retired professional soccer player and “Well-behaved women seldom make history.” —Laurel Thatcher Ulrich, Pulitzer Prize-winning historian.

“[Quote].” *The Telegraph*, 8 April 2018. Section: Books. Online.

In her article, “The Wily Wife: Why Homer’s Patient, Faithful Penelope is More Cunning Than Odysseus,” Madeline Miller writes: In Atwood’s *The Penelopiad*, ... when Odysseus returns home disguised as a beggar, cagey Penelope recognizes him at once, but keeps diplomatically mum: “if a man takes pride in his disguise skills, it would be a foolish wife who would claim to recognize him: it’s always an imprudence to step between a man and the reflection of his own cleverness.”

Available from: <https://www.telegraph.co.uk/books/classic-books/wily-wife-homers-patient-faithful-penelope-cunning-odysseus>.

“[Quote].” *The Times* (London), 31 March 2018, Section: Editorial, p. 21.

In its column “The Last Word,” *The Times* quotes from *The Handmaid’s Tale*: “The threshold of a new house is a lonely place.”

“[Quote].” *Vallejo Times-Herald* (California), 30 January 2018, Section: A, p. 3.

A news story about Operation Recognition in Solano County, which seeks to grant high school diplomas to military veterans whose educations were interrupted by their service commitments, by Richard Bammer titled “Interrupted Mission: High School Graduation,” starts off with an Atwood quote: “War is what happens when language fails.”

“[Quotes].” *Canadian Wit, Wisdom & Humour*, comp. Gerd de Ley, Hatherleigh Press, 2017.

Includes “If the national mental illness of the United States is megalomania, that of Canada is paranoid schizophrenia,” p. 8; “man (the male): just a woman’s strategy for making other women,” p. 65; “Past: a great darkness filled with echoes,” p. 71; “to want: to have a weakness,” p. 87; “Never pray for justice, because you might get some,” p. 96; “You can think clearly only with your clothes on,” p. 118; “I would like to be ignorant. Then I would not know how ignorant I was,” p. 124; “Better never means better for everyone. It always means worse for some,” p. 125; “Nothing changes instantaneously: in a gradually heated bathtub you’d be boiled to death before you knew it,” p. 126; “To live without mirrors is to live without the self,” p. 130; “Nobody dies from lack of sex. It’s the lack of love we die from,” p. 152; “You fit into me / like a hook into an eye / a fish hook / an open eye” p. 153; “An eye for an eye only leads to more blindness,” p. 183; “There is more than one kind of freedom. Freedom to and freedom from,” p. 192; “Wanting to meet an author because you like his work is like wanting to meet a duck because you like pâté,” p. 234; “My mother’s two categories: nice men did things for you, bad

men did things to you,” p. 243; ‘I myself have 12 hats, and each one represents a different personality. Why just be yourself?’, p. 244.

“[Quotes].” *The Telegraph*, 28 November 2018. Online.

Excerpt: Margaret Atwood has announced that she is writing a sequel to *The Handmaid’s Tale*, 30 years after she penned the original novel. In a tweet, the 79-year-old writer said the new book would be “narrated by three female characters.” Called *The Testaments*, it will be set 15 years after Offred’s final scenes in Atwood’s groundbreaking utopia—which has reached a new audience thanks to Hulu’s television series. In anticipation of its publication in September 2019, we have rounded up some of Atwood’s best quotes...

1. On the sexes “Men are afraid that women will laugh at them. Women are afraid that men will kill them.” 2. On successful women “We still think of a powerful man as a born leader and a powerful woman as an anomaly” 3. On the end of a marriage “A divorce is like an amputation: you survive it, but there’s less of you.” 4. On keeping going “When things are really dismal, you can laugh, or you can cave in completely.” 5. On why she’s writing a *Handmaid’s Tale* sequel “Everything you’ve ever asked me about Gilead and its inner workings is the inspiration for this book. Well, almost everything! The other inspiration is the world we’re living in.” 6. On her women “Men often ask me, Why are your female characters so paranoid? It’s not paranoia. It’s recognition of their situation.” 7. On fame “All these things set a standard of behavior that you don’t necessarily wish to live up to. If you’re put on a pedestal you’re supposed to behave like a pedestal type of person. Pedestals actually have a limited circumference. Not much room to move around.” 8. On dystopias “Nothing makes me more nervous than people who say, ‘It can’t happen here.’ Anything can happen anywhere, given the right circumstances.” 9. On her dream “I hope that people will finally come to realise that there is only one ‘race’—the human race—and that we are all members of it.” 10. On the future “There is always hope. Otherwise why get up in the morning?”

Available from: <https://www.telegraph.co.uk/women/life/margaret-atwoods-10-powerful-quotes-divorce-dystopia-handmaids>.

Interviews

“*The Handmaid’s Tale* Author Calls for New Etiquette Guide for ‘Ordinary’ Men.” *BBC News*, 5 February 2018. Online.

Excerpt: Atwood—who faced a Twitter storm after writing a column on the #MeToo movement—suggested men needed advice on behaviour. Speaking on BBC Radio 4’s *The World at One*, she said “personal behaviour” needed to be tackled.

The Handmaid’s Tale author said “ordinary people” needed the advice. She faced a backlash after questioning the impact of #MeToo, which was sparked by the accusations made against Harvey Weinstein and others in Hollywood. In her first broadcast interview since then, she repeated her view that such a movement is a “symptom of something being wrong”, but “it’s not an end goal.” “There are some things we’re going to need to fix, I would say in three areas,” said the Canadian writer. “One of them being courts of law. One of them being large institutions and corporations. And one of them being personal behaviour.

“There used to be a lot of etiquette books on how to behave. Those seem to have gone out of the window. We used to be bombarded with them in the ’50s. So where is the Mr Manners? There should be a Mr. Manners column—like ‘what do you do when...?’” “I think it can help men to understand what may possibly be expected of them in the behaviour department.” She added she was not talking about rapists, saying: “We’re just talking about ordinary people who think they’re on a date.”

Asked what should be in such a modern guide, Atwood said: “I think we should let younger people deal with that. I’m 78. “So, in the ’50s there were a lot of these problems that we didn’t have. One of the reasons they were fewer is that the pill had not come along.” “When it did come along, all of a sudden, because you could—you were expected to. Whereas beforehand, you were not expected to as you might get pregnant.” Atwood said that in the 1960s, “the pill and the pantyhose and the miniskirts arrived on the scene all at once and it was a different era”, followed by “full steam ahead” in the ’70s and a backlash in the ’80s. “Right now, we’re having full steam ahead and the backlash happening at the same time,” she added. She said that #MeToo works “as a tool or as a weapon, under certain circumstances”—including in the entertainment industry and politics. Referring to the backlash levelled against her, Atwood said she was concerned that that was “fairly standard” for “anyone who says anything except, ‘I believe anything that a woman says.’” “I think it’s quite dangerous to accord infallibility to any group—including men, Popes and women,” she added.

Asked if it was the success of the TV adaptation of *The Handmaid’s Tale*, which has seen Atwood hailed as a feminist guru, that led to her views being scrutinized so closely, she added: “My views have been attracting controversy since 1972.”

Available from: <https://www.bbc.com/news/entertainment-arts-42947383>.

ALLARDICE, Lisa. “Margaret Atwood: ‘I Am Not a Prophet. Science Fiction Is Really About Now.’” *The Guardian*, 20 January 2018. Online.

Excerpt: “It was not my fault!” says Margaret Atwood of 2017. But it was certainly her year. Now, just a few weeks into January, she is already making headlines with typically trenchant comments on the #MeToo movement. And, of course, the second season of “The Handmaid’s Tale” returns this spring: she has read the first eight scripts and has “no fingernails left.” While the world and Gilead show no sign of getting any cheerier, Atwood is seemingly unstoppable. In March the *New Yorker* crowned her “the prophet of dystopia” and the TV adaptations of “The Handmaid’s Tale” and “Alias Grace” [have] orbited her into an international stardom seldom experienced by novelists. Atwood was a consultant on both productions and has cameo performances in each: as one of the aunts in “The Handmaid’s Tale,” slapping Elisabeth Moss’s Offred round the face, and as “Disapproving Woman” (the sign on her trailer) in “Alias Grace.” She will be on set in Toronto for the second season soon, again as a consultant, but not in a nasty aunt outfit this time. “Once was enough.” She has very much been cast to type. “Sometimes I pretend to be a scary old lady,” she confesses over coffee. “Yes I do,” she drawls menacingly. It is a complete coincidence that her near-future dystopia and her historical novel based on a real 19th-century murder have come at the same time, she says. “But they do have something in common: bonnets. So many bonnets.”

“I’m not a prophet,” she says. “Let’s get rid of that idea right now. Prophecies are really about now. In science fiction it’s always about now. What else could it be about? There is no future. There are many possibilities, but we do not know which one we are going to have.” She is, however, “sorry to have been so right.” But, with her high forehead and electric halo of curls, there is something otherworldly about Atwood. Dressed in one of her trademark jewel-coloured scarfs and a necklace of tiny skulls, she cuts a striking figure outside the cafe in Piccadilly where we are huddled.

Our chat ranges from the hermaphroditic Barramundi fish to “Game of Thrones,” to the card she is making for Diana Athill’s 100 birthday. Hers is a bird-like inquisitiveness and lethal intellectual agility: magpie and falcon (she’s a keen ornithologist). She talks in a distinctive low monotone, and is given to quizzical rhetorical questioning: “And why is that?” *The Handmaid’s Tale* was written in 1984 in West Berlin when else? where else? to answer the question: if there was a totalitarian regime in the United States what kind of regime would it be?

Post Trump’s election, the novel is back on the bestseller lists, placards reading “Make Atwood fiction again” appear on the streets, and women have adopted her red robes in silent protest at threatened anti-abortion legislation. Much to her amusement, Handmaid-influenced outfits were even sashaying down catwalks, a far cry from the unglamorous original inspiration an illustration on the 1940s Old Dutch cleaning product for sinks. We are living in an Atwellian era, and it’s not pretty.

She can’t deny her timing is spookily prescient. “Évidemment,” she replies with characteristic sang-froid. Lauded as the stand-out TV event of the year, the Hulu adaptation of *The Handmaid’s Tale* did not so much strike a nerve as send Taser-like shots through its viewers. The Netflix production of *Alias Grace*, her 1996 meditation on truth, memory and complicity, hinging on the veracity of a woman’s testimony, landed amid the torrent of Weinstein allegations. Even the book of her 2008 lecture series, *Payback*, written in a hurry to suit her publisher’s schedule, arrived bang on time for the financial crash: “Everybody thought I knew something. I thought I was writing a book about the Victorian novel.”

Her new-found celebrity (she likes being in London, she confides, because she’s not stopped so often for selfies) has come despite her “doing nothing”, she says. “They weren’t actually my accomplishments, it was all those other people, who acted, designed, wrote the shows.”

During her visits on set, she was struck by the actors’ total immersion in her almost unbearable world. “They did the whole thing without makeup. All of them. That’s dedication!” Moss worked 14-hour days, she says. “She told me, “Those bags under my eyes were real. The dark circles, they were real.”

Atwood speaks equally warmly about Sarah Polley, the actor, screenwriter and producer on the nearly all-female team behind “Alias Grace.” Polley first wrote to her asking to adapt the novel when she was 17. They held off for 20 years during which time she had two children until she was ready to make the show. “This is going to make her career,” the author predicts.

While updating Gilead to a disturbingly recognizable present day, “lattes had not been deployed in North America in 1985”, the series honours Atwood’s rule of not including anything that hasn’t happened somewhere in the world already; the addition of modern

horrors makes it all the more chillingly plausible. Female genital mutilation was taking place, she says “but if I had put it in 1985 probably people wouldn’t have known what I was talking about. They do now.”

We are accustomed to our dystopias being dusty ruins, and part of what makes the show so disquieting is its eerie beauty: the lushness, the hush (silenced cars, creepily amplified birdsong), the saturated colour and light. Does it look like she imagined? “It’s pretty close. Of course, I can’t remember exactly the picture I had. But I know what the place looked like because it was a real place, Cambridge Massachusetts. It’s changed somewhat since that time, but essentially those residential streets look the same.”

Another question behind the novel was how, “now that the box has been opened and the butterflies are out flitting about”, could you make women return to the home, as some on the Christian right in the ’80s were advocating? “By what method?” Her answer: reproductive slavery.

Raising the inevitable F-word with Atwood can be risky. “It is always “What do you mean by the word?” For instance, some feminists have historically been against lipstick and letting transgender women into women’s washrooms. Those are not positions I have agreed with.” Last weekend, Atwood provoked a Twitter storm with an op-ed piece in the Canadian *Globe and Mail* under the headline “Am I a bad feminist?”, in which she calls the #MeToo moment “a symptom of a broken system.” She adds: “The choices are: fix the system; circumvent the system; or burn it down and substitute something different entirely. Sexual assault is rarer in countries with less wealth imbalance, so why not start there? While we are at it, depriving women of contraceptive information, reproductive rights, a living wage, and prenatal and maternal care. as some states in the US want to do, is practically a death sentence and is a contravention of basic human rights. But Gilead, being totalitarian, does not respect universal human rights.”

The central theme in Atwood’s fiction is power, inequality or abuse of power, against women or anyone else. “I’m afraid it is all about power for a lot of people,” she says. “A lot of these things don’t come out of a wish for power, they come out of fear. Not to be that one. Remember Julia in *Nineteen Eighty-Four*: ‘Do it to Julia! Not me!’” Social mobbings on Twitter are about being “on the side of those doing it rather than on the side of those having it done to them.”

Her 1988 novel *Cat’s Eye*, dubbed “*Lord of the Flies* for girls” and written immediately after *The Handmaid’s Tale*, is an all too realistic story of schoolgirl bullying. The power structures of boys, Atwood says now, “are fairly simple and overt ... hierarchical and stable.” Whereas with girls “it is much more like *Wolf Hall* by Hilary Mantel: byzantine, covert ... You can never quite figure out why that person is popular and suddenly not.”

Atwood recently met a young Korean woman who had been comforted by reading *Cat’s Eye* after having a horrible time at her all-girls school in British Columbia. Her mother had suggested she write down four things that she wanted to do in her life and put them in an envelope until she was 21. “And one of the things was meeting you,” the woman told Atwood, “and now I’ve done it.” Pause. “Gee,” the novelist says, with tears in those terrifying blue eyes.

Although *Cat's Eye* clearly draws on Atwood's experience of moving from the Canadian wilderness to school in Toronto, memoir has never tempted her: "I'm more interested in what's going on in the world than I am in myself," she says drily. "I'm not much interested in my deep, dark psyche, fascinating though it may be."

She has written nearly the equivalent of a book a year in over six decades. Her current project is adapting her comic series *Angel Catbird* into an audiobook: there is the vexed question of feathery superhero pants. "Nobody told me not to," she says of her own polymath superpowers. "That's the secret. I was in a time and a place where there weren't any professional anythings, so people just did those things." So how does she do it? "I'm not a perfectionist. That's one clue." And she's not fussy about when or where she writes. "I'm a downhill skier. I get to the bottom. Once I've gotten to the end I do a lot of rewriting. I start rewriting from the front while I'm still writing at the back, just to remind myself what I've written."

This makes her process sound more spontaneous than it is: in fact, she plots graphs for each character from the year they are born. "I want to know how old they are exactly, so I don't mess up." For Atwood, the defining fact of her life is being born in 1939. "There's no question!" Of all the referents that informed *The Handmaid's Tale* slavery, the Salem witch trials, the Soviet system (the list, as she says, is long) Nazi Germany is its rotten heart: the idea that stability can be overturned overnight.

American democracy has never felt so challenged, she has said. But today she is a more chipper, or at least more contrary, Cassandra. "Why are you so shocked by it all?" she demands. "Look at their history. Come on! The real reason people expect so much of America in modern times is that it set out to be a utopia. That didn't last very long. Nathaniel Hawthorne nailed it when he said the first thing they did when they got to America was build a scaffold and a prison."

Things might be "very scary" right now, but "can we remember world wars one and two, just for a minute? And in the '50s we all thought we were going to be blown up with nuclear bombs. So there are different kinds of scary."

A committed environmentalist, Atwood blames the state of the planet for "driving social unrest, wars and revolutions. You get those things when people feel they are running out of food. Why would you not?"

As we brace ourselves for the second season of "The Handmaid's Tale," is there hope? For Offred? For us? It's there in the book, she reminds me in the epilogue Gilead is over. "There is always hope. Otherwise why get up in the morning?" she says. And as for human nature: "We are capable of the most amazing altruism and wonderfulness and we are also capable of the most vile atrocities and horrible acts. It's not news. We behave well when times are good."

Available from: <https://www.theguardian.com/books/2018/jan/20/margaret-atwood-i-am-not-a-prophet-science-fiction-is-about-now>.

BRICE, Anne. "Podcast: *Handmaid's Tale* Author Margaret Atwood: 'Things Can Change a Lot Faster Than You Think.'" *Berkeley News*, 28 August 2018. Online.

Excerpt: Canadian author Margaret Atwood doesn't like being called a soothsayer. "Anyone who says they can predict the future is... not telling the truth," she says. But like it or not, it's a label she's been given since the revival of her 33-year-old dystopian novel *The Handmaid's Tale* was made into a popular Hulu TV series that aired just months after the election of Donald Trump as president. The story is set in near-future New England in a totalitarian and theocratic state that has overthrown the U.S. government. Because of low reproduction rates, certain fertile women are forced to become Handmaids to bear children for elite couples. As part of On the Same Page, a program of UC Berkeley's College of Letter and Science, all 8,800 incoming students got a copy of the novel to read over the summer, so when they arrived on campus, they would have something in common to talk about socially, in classes and at events designed to explore the book's themes.

Berkeley News sat down with Margaret Atwood for a few minutes before her appearance on campus last week to talk about her book's recent revival and how in her view, and that of many of the book's fans the Trump presidency is bringing the U.S. a step closer to becoming her fictional Republic of Gilead.

Following is a written version of Fiat Vox podcast episode #38: "*Handmaid's Tale* author Margaret Atwood: 'Things can change a lot faster than you think.'"

When I heard that I was going to interview Margaret Atwood, I was instantly nervous. To be fair, I get nervous a lot. About a lot of things. But interviewing the famous Canadian author who wrote *The Handmaid's Tale*? Ahhh! But meeting her in person, I was actually struck by how ... calming her presence was. She was focused and thoughtful and jumped from subject to subject with ease. One minute, she'd be talking about her fascination with astrology (she's a Scorpio, by the way) and the next, she'd be discussing the atrocities of war without missing a beat.

The Handmaid's Tale was first published in 1985 in Canada and in 1986 in the U.S. Atwood says the response that the novel received back then was different from today's. "I think in '85 and '86, there were still some people who thought, 'This is improbable,' she said. "Or they thought, 'Time only ever moves forward, things are just going to get better.' That has never been true in history and there is no particular reason why it would be true now. And it's also true that things can change a lot faster than you think. So, there was a disconnect between what was in the book and what people thought could actually happen."

I ask, "So, in 1985 and '86, people were saying, 'This couldn't happen.'" Now, are more people saying, "Oh, this could definitely happen?"

"Oh, yes, no question about [it]," said Atwood. "Well, there are attempts being made to have it happen. You're seeing a many-pronged attack on the free press that's one of the things totalitarianisms always go for, is they seize control of the communications system. So, the free press. Women's control over their own bodies ... when you see that happening. The other piece of that is do away with any regulations over environmental controls."

After Trump's election in 2016, sales of *The Handmaid's Tale* skyrocketed and at the Women's March following inauguration, protesters dressed up in the scarlet robes and white bonnets worn by the Handmaids, holding signs that said, "Make Margaret Atwood fiction again."

Although Atwood has become the kind of unofficial writer for the anti-Trump resistance, she says she doesn't like being called a soothsayer. "Anybody who says they can predict the future is ... not telling the truth," she said. "It is quite unpredictable. People go, 'Oh, Margaret, you're such a prophet.'" And I say, "Actually, no I'm not." Because nobody can be that. There are too many variables."

One thing that I didn't realize before I started doing research for this interview is that everything that happens in the book has happened or is happening someplace in the world. The same goes for the TV series, for which Atwood is a consulting producer.

She says that when she was writing the book in 1984, she didn't want people thinking she was just coming up with this violent, sadistic society all on her own. "It's been really important to me because if I hadn't done that back in '84 or '85, people would have said, 'You have a really twisted, evil imagination to make all this up.' So, I had to be able to say, 'I did not make this up. People do this. People have done this.' And particularly in circumstances where power is absolute, they do it more. Because there is no check."

Atwood was born in 1939 at the beginning of World War II. She says her interest in writing about dystopias is rooted in her interest in world history and the many failed attempts people have made to create a perfect society something that leaders think they're doing in *The Handmaid's Tale*.

"I studied utopia/dystopia quite in depth a long time ago," she said. "People set out to set up these colonies. The Puritans themselves were a utopian experiment. They were going to set up God's kingdom on Earth. Good luck with that."

It's an ongoing human preoccupation, she says, that's sort of built into Christianity. "In the 19th century, it was looking possible because they'd made all of these advances," she said. "They discovered germs. They discovered vaccination. They discovered steam power, they discovered cheap goods for a lot more people. Some of the things they did were not so good, including giving laudanum for babies, but never mind about that." But then came along the 20th century, not a good time for utopias, she says. All around the world, people set out to create these supposed perfect societies and it always ended up being the exact opposite. Atwood lists a few off the top of her head: World War I, the Soviet Socialist Republics, Stalin's purges, World War II and the Nazis, Ceausescu's Romania, Pol Pot in Cambodia, North Korea....

"Having been born when I was, I lived through a bunch of this," she said. "So, no guarantees. No guarantees that things aren't going to go tits up, quite rapidly." Recently, fans have been looking to Atwood for guidance, hope—for her to tell them that we won't actually be living in the Republic of Gilead in the near future. She says there is hope—without hope, we wouldn't get up in the morning. She encourages everyone to vote in the next election and stay informed through reputable news media. And to start paying attention to the planet—especially the

ocean, which provides the earth most of its oxygen. No ocean, no people. And without people, it won't matter what our social policy is.

Available from: <https://news.berkeley.edu/2018/08/28/podcast-margaret-atwood-handmaids-tale-on-the-same-page>.

CONROY, Catherine. "Men Need to Look at Their Own Behaviour"; Margaret Atwood on the #MeToo Anger Against Her, the Pornification of Women and Ireland's 'Bad' Abortion Laws." *Irish Times*, 1 March 2018, Section: Features, p. 11.

Excerpt: Margaret Atwood wants to know exactly what you mean when you call her a feminist writer. "Tell me what you mean. I don't sign blank cheques. Do you mean that I'm a 1972 feminist who felt that women were betraying their gender to have sex with men? I'm not that kind of feminist. And I'm not the kind that thinks that trans women are not women. So you tell me what you mean and I'll tell you if I am one."

Not wishing to be claimed by any particular school of thought, she says, "Women's rights are human rights because women are human. It's not a hard concept."

In a conversation with Atwood, there are no easy passes. Broad statements or questions are unacceptable. Everything is relative to its place in history; where there is explanation and context, Atwood wants them. "I'm always getting into arguments on Twitter with people who don't seem to be able to let go of their ideas." Hashtags leave little room for nuance, so it should come as no surprise that in her recent examination of the #MeToo movement, Atwood would come bearing a scalpel. In her recent essay, *Am I a Bad Feminist?* she took issue with the fact that with #MeToo, an assumption of guilt immediately follows an accusation. Cue the backlash. Atwood is unfazed by her critics. She has often been, she says, "an early adopter of things that everybody now thinks. To be clear, some women lie. Why not? They're human beings. That doesn't invalidate any of what we've been hearing. If you take the false position that no woman ever lies, you're just going to be shot out of the sky pretty soon." For many it grates when powerful women like Atwood focus on the rights of the accused. But to Atwood, "I think what is actually detrimental to women is to take the stand that they're angels of perfection because that's not going to stand up to any sort of scrutiny in real life." Ireland has a long literary tradition, she says, but in Canada, they had to start from zero. "I'm so old, when I was young everybody was always saying the only good literature is from Europe or the States." She set about proving otherwise.

Nowadays Canadians no longer look to the US, as they once did, for literature or opportunity. "It's the other way around. We're having an influx of refugees into Canada because people are scared in the United States. I don't think we've ever seen anything quite like this." There was a reason she set her most famous dystopian novel, *The Handmaid's Tale*, in the US. "Not that there aren't some conservatives in Canada, but the percentage is not large enough to create a mindset like that. We were not founded by 17th-century puritans." The story of Gilead, a state ruled by a fundamentalist regime where women are state property, was written in 1985, during a backlash against feminism. "People were saying, 'Well, you got everything you wanted, and you don't have to be a feminist anymore.'" After the success of the TV adaptation, its influence is more visible than ever. Women can be spotted wearing the iconic handmaid costume in

protests around the world: white bonnets, crimson robes. “I’ve seen women dressed up as handmaids in Ireland,” she says. She is aware of the upcoming referendum, and “all the contentious conversations. They’re all ‘choice of evils’ conversations and people get very entrenched in their positions but there’s plus things to be said on each side and minus things to be said on each side. That poor woman [Savita Halappanavar], who died because nobody would lift a hand, that’s the kind of thing you get into when the law is a bad law and it’s unclear. “For me, the downside of not having a reasonable law is pretty bad. You’re going to have death, you’re going to have illegal abortions and, once upon a time, you had the situation in which people were having unwanted children and parking them with the nuns. Then what happened to them? So unless you’re planning to have a lot of support for babies that women can’t afford, then you’re going to get those situations.”

(After our interview, Atwood sends me an email with “Sign of a Bad Law” in the subject line. It contains links to stories of the consequences of strict abortion laws in El Salvador and in Ceausescu’s Romania.)

While Atwood has laid bare the shortcomings of #MeToo, she also considers it “a wake-up call, inevitable when there isn’t a viable other way. So when there isn’t a way you can make your complaint known, and then all of sudden there’s a way in which you can, when it’s all been building up, you’re going to get a volcanic eruption. But you can’t live on top of a volcano forever. “The next move has to be to make structural changes, to bring back the structural protections that used to be there for women in the workplace when there were unions, for instance.” The movement is focused, she says, on “powerful men in the spotlight, and workplace conditions, especially for a lot of women who are not Hollywood actresses” but also on “social behaviour. When did it become the norm to expect somebody to act like a porn star on the first date? Men need to look at their own behaviour. Women have changed the idea of what it is to be a woman, but men have not caught up with that.” Atwood has been criticized for a recent suggestion that written guidelines for sexual etiquette might be helpful. “I was simply saying [what] a lot of people were already saying, which was: what are the rules? A lot of people are very confused about them. Why would it be harmful to people to have some guidelines for how they should behave, written by people of their own generation?” With trademark sardonic humour, she adds, “It will at least be something that people can go to and say, ‘Hey maybe I shouldn’t say, as soon as I’ve met somebody, how about a blowjob?’ Maybe that’s not polite. Maybe that will get me shown the door. It’s been shocking to me to hear some of the stuff that goes on. It’s quite different to how you used to be expected to behave. I think what everybody would like is just to be shown some respect and not treated like a blow-up plastic doll. I think that’s really the bottom line.” [Season] Two of *The Handmaid’s Tale* is in the works but it is now out of Atwood’s hands. She sold all the television rights in 1989 and the profits go to MGM, but she remains a consultant, and book sales are brisk. In Trump’s America, the Handmaid series felt prescient. Writing the book, Atwood had asked herself “if the United States were going to have a totalitarian regime, what kind would it be? It wouldn’t be communist. It would be something quite a lot like the Tea Party.” Trump, however, was beyond her imaginings. “I imagined something a lot more like Mike Pence, which is what you’re gonna get if they get rid of Trump. He’s much more like the puritanical model. Trump is a character like the Wizard of Oz. He’s a showman, an outcome of the fact that a certain portion of society felt neglected. Mr. Showman comes along and says, I’m your guy, and they think, hey we’ve got a guy. But he’s not their guy.” Of the Make America Great Again idea, “you

have to ask, what do you want to go back to? It usually lands you right in the middle of Jim Crow, and segregation.” Atwood has never set out to write cautionary tales, just good books. “But you don’t write about these things if you want them to continue happening.” Inevitable progress is a myth, she says. “People are pretty short-term thinkers: when times are good, everything is wonderful, and will all continue to be wonderful. But the wheel of fortune is always turning. When times are not good, you get a lot of fortress building and defensive attitudes.” Nevertheless, she is encouraged by Never Again and #MeToo. “I’m very admiring of those young students. They have really handled themselves enormously well under a huge amount of pressure. They actually stand a chance of moving the needle a bit. And I think #MeToo has already moved the needle somewhat.” But it has some way to go. “The people who are being vulnerable to being toppled from their perch are the people who have a perch. So domestic violence among people who aren’t rich, it’s not reaching there yet.” Her focus is on power structures and legal structures and how they need to change. When I tell her about the divided opinions on a high-profile rape trial in Ireland, she jots down details to look it up later. Atwood has described herself as being in the “golden handshake and goodbye” phase of her career yet here she is at the fore of a discussion on the tenets of modern feminism. She is not weary yet, “but I can see it coming. I’m like that old lady that’s probably about my age in the Women’s March holding up a sign saying, ‘Why after 50 years am I still holding this fucking sign?’ “But part of it is filling in the background for quite young people who weren’t there—to tell them, we’ve been here before.”

D’SOUZA, Irene. “Is This the Path We Want to Be On? Margaret Atwood’s Latest Prescient Warning.” *Herizons*, vol. 31, no. 2, Winter 2018, pp. 61-63.

Reprint of an interview conducted in 2004 also available from:

<https://www.thefreelibrary.com/Is+This+the+Path+We+Want+To+Be+On%3F+Margaret+Atwood%27s+Latest+Prescient...-a0530232317>.

ENRIGHT, Michael. “Margaret Atwood on Her First Award, Her First Book Signing and the Arrival of Pantyhose.” *CBC Radio*, 23 November 2018. Online.

“When *The Circle Game* won Margaret Atwood a Governor General’s Award for poetry in 1966, she had to borrow a dress from a roommate to attend the award function. “I did not have suitable clothing. I did not have such a thing,” she told The Sunday Edition’s host Michael Enright at a recent fundraiser event for the *Literary Review of Canada*. When she came back from the event she found her two roommates burning her Hush Puppies. “They felt like these were no longer suitable shoes for an exalted person such as myself to wear,” she remembered. She still has the electric typewriter she bought with the \$1000 prize money she won from the Governor General’s Award that year. “When the Internet goes down, I’ll still have that typewriter,” she said.

Follow this link: <https://www.cbc.ca/radio/thesundayedition/margaret-atwood-on-her-first-award-her-first-book-signing-and-the-arrival-of-pantyhose-1.4917753> to hear why Atwood signed *An Edible Woman* in a men’s socks and underwear department, how she’s a prolific procrastinator and why she believes pantyhose is the greatest advance of feminism (hint: it has to do with Twiggy).

FIENBERG, Daniel. "Margaret Atwood Talks 'Handmaid's Tale' Emmy Excitement, 'Alias Grace' and Her Huge TV Year." *Hollywood Reporter*, 2 June 2018. Online.

Excerpt: In 2017, television finally caught up with 78-year-old Canadian literary icon Margaret Atwood and her feminist themes and dark undercurrents. Atwood was front and center as Hulu's "The Handmaid's Tale" dominated the Emmys. Sarah Polley and Mary Harron's adaptation of *Alias Grace* premiered to acclaim at the Toronto International Film Festival and on Netflix. She even had a children's show, *Wandering Wenda*, on CBC Television. In an interview, Atwood reflects on why 2017 was such a special year, the narrative ambiguity (and unambiguous Canadianness) of *Alias Grace* and her feelings about *The Handmaid's Tale* progressing past her book.

Seeing you get this standing ovation at the Emmys last year was this wonderfully strange, almost surreal moment. Do you take things like that in stride, or was there a part of your big Emmy night that was even surreal for you? We didn't know it was coming, of course. I had a coach who's another Canadian. She plays a Martha in the show. So, she was sitting beside me and when Bruce [Miller] got it, she said, "Oh, we've got a chance." And then when Ann Dowd got it, she said, "Wow, we've got an even bigger chance!" Then when Elisabeth Moss got it, she said, "Get ready! Get ready!" They knew where I was sitting, but they were not putting me on the screen because somebody in the show, in the production, on the production end, must have known who was going to win. They were keeping it a surprise. I was very pleased for everybody in the show, of course. And they were super excited.

I think it's been discussed very amply why 2017 was such an appropriate time for your themes to hit home. Unfortunately! Yes, I'm not pleased about that, that it should have been so very appropriate. But there's no doubt that when everybody woke up on November 9th, when they were in the middle of shooting the first season, they woke up and they said, "We're in a different show." Even though nothing had changed, the frame had changed. It was going to be viewed differently, which it was.

It's been discussed very amply why 2017 was such an appropriate time for your themes to hit home, but why do you think TV, as a medium, was so ready for you in 2017? I think because this new platform had come along, which is the streamed series. That allows more complex novels to expand to the length of time that is appropriate for them, rather than squishing them into 90 minutes, or 60 minutes. *Great Expectations*, for instance, when you see the movie, it really helps to have read the book, otherwise you get, "What? What just happened?" Those longer series started happening for novels, I think back in the '80s, but it was the BBC putting on things like "Jane Eyre." And then we got higher class series like "Upstairs, Downstairs," and we got that pioneer of the genre, "The Singing Detective." The fact that they're able to have new platforms, and stream them, meant that you didn't have to go through network television anymore with all of the extremely complex considerations that have to do with ads and length of time and all of those kinds of things. The new platform has allowed a number of longer works to find the shape that's more appropriate for them. "Alias Grace" started out as a feature film, and then Sarah Polley said, "It's too long. Would you mind terribly if I made it into a six-part miniseries?" And I said, "What's that?" That's what she did, and it's appropriate, and it allows it to have the pace that it requires.

A thing I love about the miniseries as it stands is how still distinctly Canadian it is, in both its history but also its tone, also its cast. You have David Cronenberg just popping up because, why not? I know. That's weird. The first time he's ever played a virtuous character.

Do you have any sense about how the universal aspects, which might strike a chord with the American audience are different from what Canadian audiences get in terms of the very specifically Canadian themes of the project? I think it's a lot like when I'm reading. For instance, when I read William Faulkner knowing nothing about the American South, and I said to somebody from Oxford, Mississippi, "What an amazing imagination he has. He invented all this and that." He said, "Honey, he didn't invent a thing. He just wrote it all down." It depends how far you, yourself, are away from what is being depicted. I think it was Margaret Laurence who said of *The Stone Angel*, that English people thought it was about old ladies. American readers thought it was about an old lady with whom they felt some connection and Canadians thought it was about their grandmother. So, Americans get it, that it's about the servant class, and that it's about the fact that women under those conditions really had no rights. They get all of that. They probably don't get as closely as we do that there was a rebellion similar to the American Revolution that, however, failed. And that that had quite an impact on lives of people living just immediately after that.

Do you feel like the Canadian version of the "notorious woman" narrative is different from the American version in something like the Lizzie Borden story, or something to that effect? Yeah, I don't know whether they're versions of the same thing. Lizzie Borden wasn't sex and violence, it was a family drama. What intrigued commentators at the time about Grace was, number one, she was young. Number two, she was good-looking. Number three, she was found having run away with a man in a hotel. Mind you, they were in different rooms, but nonetheless, it became a story about "Did she or didn't she?" and who was the villain. In cases in which there is a man and a woman involved, which was not the case with Lizzie Borden, it typically splits into "He's the villain. He coerced her. He made her run away, threatened her life." Or it is, "She was the instigator. She put him up to it. She was a vile seductress, etc." And that's exactly what happened in this case.

The actual history of the Grace Marks case, and your book, foregrounds the ambiguity about her voice and trustworthy narrators. That's because nobody ever knew. In real life, they never knew. My first conversations with Sarah Polley, she said, "Well, did she or didn't she?" And I said, "Nobody ever knew." Because there were four people in the house. Within a very short space of time, three of them were dead. Including the male murderer, who was definitely a murderer. We know he killed two people, and she either did or did not help him kill one of them. She didn't warn Kinnear. She must've known that something bad had already happened to Nancy Montgomery. She told three different stories. Which leads us to believe there was a fourth we were never told. And then she was the only one left alive, and that was it. She never actually said.

Knowing that, did you have any worries that in the actual visualization and transferring this to a permanent medium of screen, some of that ambiguity would be lost? That is would become a filtered version? Yeah. It was quite important that it not be lost. Otherwise, it just becomes quite banal. The interesting thing, the reason for

writing a book about it, is if I had known “Yes or no?” it wouldn’t have been nearly as interesting. It was the way she provided us a blank screen for everybody to project their ideas onto, which they proceeded to do.

And you were part of the conversations with Sarah for so long. Did you get feedback in choosing a director, in choosing a star, any of that? Absolutely. Especially with the cast. They would send me clips of people doing the reading try-outs for the thing.

Sarah Gadon’s performance is at least three different performances, possibly four. As you’re watching her both in auditions, but then actually when she was doing it, what struck you, that made you say, “Okay, this is a young woman who can do this?” She has an extremely flexible face. You saw in the opening sequence when she’s saying, “Some people think I’m this, some people think I’m that,” and she doesn’t overdo it. It’s just a slight shift. And she looks like a very different person. You can’t actually tell from looking at her that she’s doing those scenes, when she’s talking to him. Of course, she has thoughts to herself, some of which we hear. And of course, she’s trying to give the best impression, and to keep him interested. Why wouldn’t she be doing those things? But you can’t actually tell from how she looks and the way she’s talking. You cannot tell whether you’re looking at an innocent person, proclaiming her innocence, or whether you’re looking at a guilty person covering up.

As you’ve said, it’s a story that’s being told within the story, and it’s so open to interpretation, even centuries later. I don’t want to say disagreements, but did you and Mary [Harron] and either Sarah have any diverging opinions on aspects of Grace’s story, and when certain things were more or less true? No, not really, because I had gone over it. We had had extensive conversations. Sarah Polley and I had extensive conversations ahead of time, before she even started adapting it. Of course, it was going to depend a lot on the actress, was it not? How you say a line, and how do you say that line. The expression on your face as you say it can alter the meaning completely. It is a virtuoso performance by Sarah Gadon, and she also at the same time had to learn a Northern Irish accent from scratch.

In those conversations, was Sarah Polley ever going to direct and star also? Not star, no. She was originally planning to produce and direct as well as write, but then life intervened. It took a while, first she had one baby, and then she had another baby, and then a fire extinguisher fell on her head. Gave her a concussion.

Yikes. I said, “How did that happen?” She said, “Well, it was at my child’s daycare and I was going through the lost and found box because I’d left my iPad there. I was throwing things about and I knocked it off and it fell down and hit me on the head.”

Shifting gears briefly to “Handmaid’s Tale” how much of the second season have you actually been able to watch so far? I’ve read all of the scripts. I’ve seen episode one on a big screen viewing platform, and Bruce is supposed to be sending me the rest, but he hasn’t done it yet. He’s not quite finished editing, I would say the final half. Some of the journalists have actually seen more than I have of it, he says. He doesn’t like me seeing them until they’re absolutely finished.

I've seen six episodes. I don't want to taunt you or anything with that. I think it's very good. But I'm wondering for you, is it an entirely different experience, getting these scripts and seeing these episodes as the story shifts away from your book? What does that feel like to you, to maybe not know what's happening on the next page of the script when you're flipping through? It makes it more interesting for me to read. I already knew it would be so interesting. I'm look[ing] at the way also that they've picked up stitches from the book. They've picked up hints, they've picked up things that didn't go into episode one, and they've picked up hints and possibilities from the historical notes.

How does that change, then, the notes and the comments that you're giving to Bruce as you see these? Are you responding in an entirely different way in the terms of the language that you're communicating back to him in response to this? I wouldn't say an entirely different language. It's the same as making notes on any script. You say, "When this happened, this is too much." Actually, I haven't had much. There was one point at which I felt it might have been over the top.

Can you tell me what that would have been? No, I can't, because I haven't seen the filmed version of it. I've just seen the script, and I don't know how he's reacted to that note. There was another point at which I said, basically, "Don't kill that baby." No babies shall be killed in the making of this film. I think he was toying with the idea, but he did not do that.

Has there been a shift in how proprietary you feel towards it, or the things that you feel more and less proprietary towards? It's one of those books that has escaped from the covers. It's out there in the world, so it has taken on a meaning that it did not have in 1984 or 1985, because in 1984 or 1985, the political events we see unrolling before us had not yet happened. It is already, and this happens to a lot of books, they get read in different ways depending on what then happens. A very good example of that is Franz Kafka, who died long before Mr. Hitler came upon the scene, but then things like *In the Penal Colony*, etc., were used as metaphors for what then happened.

That makes it easier for you, the fact that it's been out there? I don't think it makes it easier or harder. It's just a thing that happens to some books, and you cannot, in fact, control that, because as soon as you publish a book, it's no longer in the hands of the writer. If you want to retain control of a book, you don't publish it. Then it's all yours forever. Until, of course, you croak and then somebody finds it in a suitcase. A book out in the world is in the hands of its readers, and they will interpret no matter what you say. For instance, it wasn't originally my idea that the character's name should be June. It's the readers who decided that her name was June, and they did that through deduction. They looked at the names that are mentioned in this Chapter One, and of all the names that are mentioned, only June does not come up again. Therefore, her name must be June. That was the reader's decision. It fits, but it's an example of how the writer does not control everything about how a book is read.

And I suppose that, as problems go, that's a pretty luxury problem to have. It's a very minor problem. A book out in the world continues to live because it's being read, and it continues to be read because people read it according to their own circumstances.

Available from: <https://www.hollywoodreporter.com/fien-print/margaret-atwood-handmaid-s-tale-alias-grace-her-emmy-award-1110761>.

HOLUB, Christian. "Margaret Atwood Explains the Genesis of Her New Comic *War Bears*. Set in Canada During World War II, the New Series Examines the Short-Lived History of Canadian Superheroes." *EW.Com*, 10 September 2018. Online.

Excerpt: Margaret Atwood is making more comics. Following up her playful graphic novel series *Angel Catbird*, *The Handmaid's Tale* author is back with a new comic: *War Bears*. Like its predecessor, *War Bears* features a superhero with strong animal characteristics. Except this time, there's also a meta-fictional element. The real story is not the adventures of the heroic Oursonette, but the struggles of the people creating her like aspiring young artist Al Zurakowski and no-nonsense publisher Gloriana Topper in the short-lived comics industry of World War II-era Canada.

The idea behind *War Bears* sprouted last year, when Atwood was one of several authors commissioned by *The Globe and Mail* to write a story about an important date in the history of Canada. Atwood chose V-E Day, which represented not only the Allies' victory over Axis forces in Europe, but also the end of the comics industry that had sprung up in wartime Canada.

"They were black-and-white comics, because it was forbidden at that time to import colored American comics into Canada, because of paper shortages and the war effort. I've never quite understood that, but it was forbidden," Atwood tells *EW*. "On V-E Day, everybody knew that now everything was going to change. Back would come the American comics, which they did, and away would go the black-and-white ones they'd been drawing, which they did. I had a friend in the '60s who was interested in that period of history and did an early book on the subject of these comics, which as you might expect were Nazi-fighting superheroes of various kinds. The men usually took off tops to do their most extreme Nazi fighting. I don't know why that was, but it was all, 'Well, better take off my top and fight some Nazis.' The women, one of them was called Nelvana of the Northern Lights, usually had flying powers and Wonder Woman-type attributes, but different costumes showing bits of leg and boots. I knew about them from 1971, when this book called *The Great Canadian Comic Books* came out."

Atwood continues, "So I did my little story and Ken Steacy, who's a well-known illustrator and graphic artist, read the story and was chosen by *The Globe* to be the illustrator. That got him interested in building out the story and doing a full graphic novel, which we've now done. His dad was in the army, and he knows a lot about World War II. All of the visual things in it are real because he goes and draws them from life. That is, if he draws a tank, it's a real tank; it's not just a generic tank, he knows the model number. He goes to the Canadian War Museum in Ottawa and says, 'I need this particular gun,' and they go and get it for him."

In addition to the actual fighting (seen mostly in the story-within-a-story excerpts of Al's Oursonette comic), a central dynamic of *War Bears* is the relationship between Al and his female boss. Gloriana is clearly the inspiration for Al's bear-like superheroine, and she's exhibiting a rare kind of power in her authority over her employees an authority that is doomed not to last after the war.

“We wanted to have a female boss,” Atwood says. “One of the things about wartime is of course that a lot of women got jobs they otherwise wouldn’t have gotten, because they were needed. One of the things that happened in the ’50s was this concerted push to get women back into the homes, to move over and make room for people coming back from the war. So, what is gonna happen with her after the war? Wartime was a different world, and then people were suddenly forced to change into something that wasn’t that.”

Like Gloriana’s professional career, Oursonette’s animal characteristics also have real-life inspiration. Atwood points to *The Beast Is Dead: World War II Among the Animals*, a French comic created under Nazi occupation that portrayed the different sides of the war as different animals, decades before Art Spiegelman’s *Maus*. Anyone wondering why a bear would be the inspiration for a Nazi-fighting superhero like Oursonette need look no further than what the bear represented in these sorts of comics at the time. The bear was understood as Russian, the most effective Nazi-fighters of all. “The French are cute little bunnies and squirrels having picnics, when along come the evil pigs and wolves (you know who they are), and then along come the Americans, who are bisons powerful, but they do tend to trample things,” Atwood says. “They were doing this under the noses of occupiers in Paris, and they were all ready to go when the all-clear was sounded. At the time, the Russians were the big, white bear. They were supposed to be our friends, and the bear was their symbol, which is one of the things Al says. The animal symbolism is germane to the period.”

Available from: <https://ew.com/books/2018/09/10/margaret-atwood-war-bears-interview>.

KARTER, Erin. “A Talk with Margaret Atwood: What Is Women’s Status Around the World? *Handmaid’s Tale* Author Speaks at One Book One Northwestern Events.” *Northwestern Now*. 1 November 2018. Online.

Excerpt: Margaret Atwood, author of *The Handmaid’s Tale*, spoke at Northwestern University Oct. 30 to big audiences about the implications her 1985 dystopian novel has on our contemporary world as part of the One Book One Northwestern program.

Atwood has long been a literary titan, but “current events have polished the oracular sheen of her reputation,” says *The New Yorker*. With the red cloak and white bonnet of the “handmaid” appearing across the country from the halls of Congress to street protest, Atwood has been traveling the world to talk about her cautionary tale, human behavior, politics, religion, fertility, the #MeToo and myriad other issues. At Northwestern, little more than a week before the 2018 midterm elections, she distilled it all down to a simple and timely message:

“You still have a country in which you can vote. Use the power that you still have within this system to try to prevent more of it from getting taken away from you.” Set in a dystopian future in which the U.S. government has been overthrown by a theocratic authoritarian regime that uses fertile women as handmaids to bear children for the all-controlling ruling class, *The Handmaid’s Tale* is a modern classic that explores the politics of religion and gender and offers a warning about a future the author hopes will never come to pass.

The main character and narrator, the handmaid Offred one of many women forced to reproduce with the regime’s ruling men in the wake of environmental collapse that has led to

widespread infertility is the property of a commander in the Republic of Gilead. Offred holds out hope that she will one day be reunited with her husband and daughter while, in defiance of her captors and the law, secretly recording her story.

At Northwestern, Atwood was joined in conversation on the downtown campus by law professor Deborah Tuerkheimer, who specializes in law and legal theory surrounding sexual assault, and Angela Lawson, associate professor of clinical obstetrics and gynecology and psychiatry at the Feinberg School of Medicine. In Evanston, Atwood was interviewed by English professor and One Book Faculty Chair Helen Thompson.

“I’m an optimist,” Atwood said, offering hope for the future. “It’s not religion that is the problem. It is the misuse of religion that is the problem.” She compared our current political and social environment to France before the French Revolution, adding that, in both cases, “too much money and power are concentrated at the top.” “The society here has become too top heavy financially,” Atwood said.

The Handmaid’s Tale offers the Northwestern community an opportunity to engage today’s conversation about women’s status in America and across the globe “Atwood’s vision of a near future, patriarchal dystopia invites us to think hard about what feminism is and how it matters to us in our everyday lives not just because we are gendered selves, but because we are historical actors, agents of acceptance, change and resistance,” Thompson said.

“The Handmaid’s Tale” has been translated into more than 40 languages; it has been made into a film, an opera, a ballet and, of course, is the inspiration for an MGM/Hulu original series that aired in April 2017 to rave reviews winning Emmys, Golden Globes and Critics’ Choice Awards for its first season.

Atwood started writing the novel in West Berlin in 1984, prior to the fall of the Berlin Wall, at a time when the threat of a militaristic authoritarian superpower was all too real during the Cold War. At the time, she was unsure if she would be able to persuade American readers that the U.S. had been transformed from a liberal democracy into a theocratic dictatorship. Today, in the wake of the Women’s March and the #MeToo movement, heightened anxieties and the proliferation of extremist views, the patriarchal society Atwood creates in the novel feels, to some, like a warning.

The Handmaid’s Tale is not a prediction, Atwood states in a new introduction to the book. “Let’s say it’s an antiprediction: If this future can be described in detail, maybe it won’t happen. But such wishful thinking cannot be depended on either,” Atwood writes.

Short excerpts of her interview are available from:

<https://news.northwestern.edu/stories/2018/november/atwood-one-book>.

LaMARSH, Judy. “5 Memorable Things Margaret Atwood Has Told Us About Her Childhood.” *CBA Archives*, 18 November 2018. Online.

From an interview conducted in 1975.

Available from: <https://www.cbc.ca/archives/5-memorable-things-margaret-atwood-has-told-us-about-her-childhood-1.4905029>.

LEE, Ashley. "BOOKS; Atwood Sequel Speaks to Now; The Writer Says She's Revisiting *Handmaid's Tale* Amid the Rise of Real-World Extremism." *Los Angeles Times*, 30 November 2018, Section: Calendar, p. E1.

Excerpt: Margaret Atwood is writing a sequel to *The Handmaid's Tale*, her prescient 1985 novel later adapted for a hit series on Hulu. Announced on Wednesday and expected in September, *The Testaments* is set 15 years after the protagonist's final scene in the original book and is narrated by three female characters. An informed expert on dystopian, patriarchal societies, the prolific Canadian author of *Alias Grace*, *Oryx and Crake* and the *MaddAddam* trilogy [sic] will also be honored on Monday by leading women's rights organization Equality Now....Atwood, 79, spoke with *The Times* on Thursday morning about penning a *Handmaid's Tale* sequel and writing work that inspires readers to take action. (This interview has been condensed and edited for clarity.)

Congratulations on being honored by Equality Now. Yes, I'm being honored, but really, I'm helping them to raise money. They fight for women's rights, and that's the kind of feminist I am. They're based on the Universal Declaration of Human Rights, which everyone should go back and read because they've forgotten about it. They are real activists; that's what they do every day. I'm not a real activist. The difference between them and me is that I'm just a person who doesn't have a job, so people like me have the privilege of getting to mouth off because nobody can fire them.

***The Handmaid's Tale* has enjoyed a resurgence in popularity. Why write a sequel?** That's easy to answer. Number one, it's fun. But that's a very frivolous answer. Number two, I've been asked these questions by readers for 35 years. "Oh, come on, Margaret!" So it's time to address some of the requests. It's not a continuation that starts five minutes after the book ends and then I tell you what happens next. It takes place 15 years after the book ends. [I've had the idea] over the past five years or so. I'm almost finished with it.

Your announcement said it's inspired by "the world we've been living in." What did you mean? The news has become so much more extreme. What about these people in Ohio that are saying motherhood should be mandatory? They haven't done it yet, they're talking about it. But when people talk about things like that, being the age I am, I'm remembering that Hitler said it all in *Mein Kampf* and then he did it. If they had the power, they would do it. These ideas have been tried before. What I'm fixated on now, of course, like all Canadians, is we've got our faces jammed up against the plate-glass window, looking into your country. What kind of shenanigans will they be up to next? What's gonna happen next? I've never seen anything like it, and neither has anybody else. On one hand, it's just riveting, and on the other hand, it's quite appalling.

What's the key to any successful sequel, even if it's more than 30 years after a previous installment? Who knows? Let's see if it does work. The jury is not in. But I did the *MaddAddam* trilogy, so I think this is true for any world invention: You have to be consistent with your own axioms. I'm not going to say more [about *The Testaments*]. You can't pry it out

of me. I can tell you that [my publishers] do have a cover, and they will be releasing it later. And they are going to release a newsletter that people can subscribe to. It'll probably be things like, "Got up this morning, had some coffee, did some copy-editing ..." Stuff you really need to know. That's their idea, that it's sort of like a diary.

What women's rights initiatives have excited you lately? Just yesterday, I was having a meeting about a new development under the umbrella of the Canadian Women's Foundation called AfterMeToo. It will be a web-based initiative available to all that will provide people with the things they want and need the most: safe reporting, immediate counseling and third-party investigation. As in, not from within the company or educational institution because when it comes from within, is the main goal to fix our PR or to help the person? As we know, they tend to do what's best for them. It's been super troubling to watch over the years. This will help people make informed decisions, presenting them with their options and chances of success and steps you need to take. If I do this, what will happen? What sorts of resources can I depend on? If I'm going to be a witness in a court case, do I get to have a lawyer? The knowledge of this is almost nonexistent among the kinds of people who are the most vulnerable.

What advice do you have for authors aligning their fiction with social-justice issues? People don't like being preached to when they're reading fiction and avoiding that is manuscript specific. And with any manuscript, some people are going to like it, some people are going to hate it and some people are going to be indifferent. You have a problem if everybody hates it, and you probably have a problem if everybody likes it. So it's then, what is good writing? The "art for art's sake" people will have a different answer than the Victorian moralists. Look at the trial of *Madame Bovary*, Salman Rushdie's fatwa. People forget these things and they forget that Hitler and Stalin and the Inquisition were big book burners. It's always gonna be this tug of war between a freedom of expression and "in the interest of the public good, we're not only gonna burn your book but also fry you at the stake." So how much of a lynch mob do you want to inspire? We're not there yet. We're not seeing big piles of books being burnt in the streets. Remember, you can have totalitarianisms on the left as much as you can on the right. It's not a question of, this side is good, this side is bad; it's when things get to an extreme, they look much the same.

MARS DISCOVERY DISTRICT. "Margaret Atwood Shares Her Advice on How to Achieve Success as a Cleantech Entrepreneur: The Author Shares Some of Her Thoughts on What Women Can Do to Achieve a Cleaner Planet." *Entrepreneur*, 12 December 2018. Online.

As an entrepreneur, writer and subject of this video from Entrepreneur Network partner MaRS Discovery District, Margaret Atwood has a few insights on the importance of a clean planet and the questions women can ask to further the cause. Atwood shares that in order to achieve a cleaner world, its inhabitants must respect the mission and declare themselves willing to pitch in. Female cleantech entrepreneurs and women interested in keeping a clean planet can benefit by asking questions that are different than others. Considering the welfare of children and the lives of those not yet on the planet is a perspective on a clean planet woman can consider. This is in contrast to thinking about money as having a greater importance than a cleaner planet. Atwood participates in the Women in Cleantech Challenge as a judge. Click the video to hear more from Atwood and MaRS Discovery District.

Available from: <https://www.entrepreneur.com/video/324701>.

MENON, Vinay. "Fighting Fire with Friendship; Cultural Icons Have Shared a Lot Over the Years, Now It's the Battle for Democracy." *Toronto Star*, 23 September 2018, Section: Entertainment, p. E1.

Excerpt: If there was a biometric gauge that measured human enthusiasm, right now Margaret Atwood's face would flatline. "Are you the interviewer?" she asks, looking at me warily, like a resigned patient sizing up an endodontist seconds before an emergency root canal. It's Thursday, just before 4 p.m. We arrive seconds apart outside the home of her dear friend, the Right Honourable Adrienne Clarkson. The plan is to discuss Atwood's latest award, named after Clarkson, over "afternoon tea in the Annex," which sounds far more civilized than my usual "shots of Jack Daniels in East York." Abra Rissi, Clarkson's executive assistant, opens the door and greets us warmly. I remove my shoes and Atwood stashes her umbrella, which is coordinated with her black-and-red ensemble. Even the cherry-coloured lanyard, from which crimson reading glasses dangle around her neck, is in sartorial sync on this cloudy day. Settling into a living room—there appears to be more than one—we flop on antique sofas, around an oversized coffee table lined with books such as *The Encyclopedia of Stupidity* and *To Fight Against This Age*. The lighting is dim, the decor regal. Two minutes later, Clarkson enters in a canary yellow dress with white frill and orange blazer. Throw in a fascinator and Canada's former governor general would not look out of place at a royal wedding.

They break into charming chatter about the weather and gardening, two famous luminaries lamenting soil conditions and a lack of September rain. As students at the University of Toronto, they met at the age of 18. Six decades later, the banter is just as meandering and rapid-fire as when the teens bonded over a love of literature, meeting to read their poetry and short stories to one another. And on Wednesday evening at Koerner Hall, they will share a stage and converse for the public when Atwood receives the Adrienne Clarkson Prize for Global Citizenship. The award ceremony will serve as the exclamation point on three days of programming around 6 Degrees, an annual symposium of events hosted by the Institute for Canadian Citizenship. Clarkson and her husband, the writer and public intellectual John Ralston Saul, co-founded the charity in 2006.

The goal then, as now, is to inspire Canadians "to be inclusive, embrace fresh thinking, practise active citizenship, and own our collective culture and spaces." But at a time when anti-immigrant rage is bubbling up around the planet like toxic lava, their work has never seemed more crucial—or challenging. So even though Atwood needs another award like the rest of us need more junk mail—about the only thing she hasn't yet won is the Stanley Cup—her enthusiasm does finally redline when she talks about 6 Degrees.

"The award itself is making a statement about what's going on in this world, which is a world in which people are closing doors, building walls, trying to fragment people into groups that are hostile to one another," Atwood says. "And the award is saying, 'We can do other and better than that.'" Clarkson nods in agreement. "I think the reason why we chose Margaret Atwood was that a novelist like her has a vision that is prophetic," she says, citing *The Handmaid's Tale*. Atwood's dystopian exploration of totalitarianism and the subjugation of women under puritanical rule is now a popular TV series. But when the book was first published in the mid-

1980s, some critics dismissed it as farfetched. It has since gained a new following, including admirers who detect eerie parallels to the current political climate south of the border.

Put it this way: at the Women's March in Washington last year, one protester hoisted a placard that read, "Make Margaret Atwood Fiction Again." "All great novels have this idea of what the future could hold for us," says Clarkson, who has previously bestowed her award on Ai Weiwei and Aga Khan. Clarkson reminds Atwood of a conversation they had about 20 years ago. At the time, they wondered what life might be like at 80. That milestone birthday is no longer a guessing game that requires a crystal ball. Next year, 80 will become a reality for both. "I said, 'If we are not dead, we'll still be doing what we've always done,'" recalls Clarkson. "And that's true. We are still doing what we've always done." Atwood doesn't miss a sardonic beat. "Yes," she says. "I'm writing and Adrienne is buying shoes." Clarkson throws back her head and laughs so hard, she risks whiplash.

But the mirth tapers off when the subject of populist nationalism arises. Atwood traces the onset of isolationist ideology that's spreading across the West to the fall of the Berlin Wall: "The old rule, the old stasis that had prevailed in the Cold War, was gone." "I have another way of looking at it," says Clarkson. "I think we got very affluent. But not everybody got affluent. And now the gap between people who don't have very much and the people who have more than they could ever want is so huge." "Yeah, we are in that moment just before the French Revolution," warns Atwood.

This sounds ominous. What does it mean for Canada? "I think we are, unfortunately, not immune to having what I think is a kind of conspiracy of nativism and populism in the world, which we are receiving through social media all the time, so that we don't really know what we really think," says Clarkson, shaking her head and itemizing the socioeconomic benefits newcomers bring to Canada, bundled with their dreams of a new life. "We need immigrants," says Clarkson. "We also know that when they come, they do fit in. They learn the language. They go to schools. They participate ... All the other stuff is just rhetoric and populist nonsense. It's racist. It's prejudice and bigotry." "People who say we don't want immigrants," adds Atwood, "it comes out of fear."

Later, when I ask for their takes on Doug Ford, I fear they might spit into the china cups that just held smoked black tea infused with lychee. Don't expect to see either woman lining up for free hot dogs at this weekend's Ford Fest in Vaughan. "First of all, it's early days," says Atwood of Ontario's new premier. "But, second, we realize totalitarian moves when we see them. You should not interfere with a vote in the middle of an election, the way they just did. It's just wrong." And then a little later: "And if he did it to us, he will do it to anybody that annoys him. And that is called tyranny. That is when the will of the dictator is the only thing that decides what happens." As I turn off my tape recorder, the Star's Richard Lautens moves in with his camera. He needs to ask them more than once to look at the lens. It's an endearing sight. After all these years, the chatter just won't stop.

MENTA, Anna. "The Handmaid's Tale' Season 2: Margaret Atwood Talks Sex, Race and Anger in Post-Trump America." *Newsweek*, 25 April 2018. Online.

Atwood spoke to *Newsweek* about the impact of *The Handmaid's Tale*, and America post-Trump and her antipathy for the term "feminist."

Excerpt: How have conversations about *The Handmaid's Tale* evolved since it was published? At first, particularly in England, it was viewed more as a speculative fiction that wasn't going to happen: "Jolly good tale, surely not." In Canada, the response was nervous: "Could it happen here?" In the States it was mixed either "Oh Margaret, don't be silly, that was long ago! We're never going to do that again!" Or: "How long have we got?" In the last three elections, the novel became a meme. In the first two, for Obama, it was, "[*The Handmaid's Tale*] is what the Republicans want to do." Then it was, "We dodged a bullet." With Trump's election, it became, "*The Handmaid's Tale* is here."

Do you agree with the latter sentiment? It's not here yet or we wouldn't be having this conversation, because you'd be in jail! [Laughs] But I'm in Canada, so maybe I'd be welcoming you at a refugee center.

What do you make of American politics? There are two changes happening now: One is a push towards conservatism; the other is a push back against that. So American democracy is not over yet. Democracy, of course, depends on this apparition between the judiciary and the executive branch. We do notice that people are taking steps to try to protect that. The pivot is if Trump fires Mueller what is Congress going to do then? And what are people going to do then? You'd have to be a lunatic to predict anything! [Laughs] You really would. We've seen so many twists and turns and surprises already. We have no idea what else might be in the box.

You wrote a new introduction for *The Handmaid's Tale*, reprinted last year, and mentioned one of the questions you hear most often: Is *The Handmaid's Tale* feminist novel? Why do you think that is? It seems to be very worrisome to people. People seem to want to ask that question. But then if you ask them, "What do you mean by feminist?" they quite frequently do not have an answer. If you go on to your browser and look at "types of feminism," you will find that there's about 50 of them. Any novel that has women at the center in the way that *The Handmaid's Tale* does, is going to be viewed as in some way feminist. But you'll notice that *Anna Karenina* has women at the center. Does that make it a feminist novel? I think [*The Handmaid's Tale*] is, in that it's based on a re-interpretation of the legal system, which is decidedly restrictive to women. Also, nothing in *The Handmaid's Tale* is made up all of these things have existed at one time or another. It's historically situated, and the history of the past 3,000 years has not been very feminist, to put it mildly.

Are things better or worse for women since you published the book in 1985? These things are always push, push, push and pushback. There's been a lot of pushback, but I think there's also been a lot of push forward. You can chart the actions and the reactions. The '50s was a pushback decade for women's rights, the '40s was a push forward. The '70s was an active push forward, the '80s, when I wrote the novel, was pushback. The '90s was somewhat of a distraction because the Cold War [ended], so people were thinking a lot less about women and a lot more about what was going to happen in the new world order were we all just going to go shopping?

What kind of decade are we in now? One would have to be lunatic to predict anything. It's more like the '30s than anything I've lived through. There seems to be a kind of battle royale between extreme right-wing and left-wing push backers. Those kinds of divisions are more extreme now than any time that I can remember. It's partly because there is a president who is encouraging that dichotomy. I have to say, it's not good for the United States as an international power. Who's going to benefit from all of this disruption and division in the United States?

I know you've said before that *The Handmaid's Tale* was not predictive... Well, it wasn't intended to be! [Laughs] It was more intended to be, "Do you want to live here? Don't go there."

Do you hope Trump and his supporters watch the series? I think it's quite unlikely. [Laughs] But the noteworthy thing is the use of the very visual and iconic costume as a protest tool. It started in Texas, and they wanted to do it in a legislature. They went and just sat in the legislature, and it's brilliant because they're not making any noise. They can't be thrown out. They just sit there, and everybody sees that and knows what it means.

Season 2 is going beyond your novel, and I understand you're consulting with Bruce Miller on the story. Yes, I'm a consultant, but that doesn't mean I have veto power. No one would ever give an author that—you'd be really foolish to do so. All of these shows are team efforts, and they involve a prodigious number of people. There isn't any one person in control.

What was it like to go back to these characters and imagine their stories beyond the novel? For a television series, it makes a lot of sense. The original novel, we're hearing one point of view so that means we can't explore the lives of anybody who vanishes from the view of that one character. In the series, we can follow them, and we do find out what happens to them. We're going to the colonies, for instance. We're able to see Lydia [Ann Dowd] in her moments when she's not being looked at and Ann is a brilliant actress. They're all terrific you couldn't ask for a better cast.

Do you have another cameo this season? I do not have a cameo in this season. One was enough.

Bruce Miller has said that Season 2 deals more with Gilead's racial politics. Yes, because he listens to feedback. That was one of the things people said: "We're not seeing enough of this." We always had Moira, and we always had Rita, but it wasn't foregrounded. In the original novel, [Gilead does] the South African [method of segregation] of years past. They ship people to a "national homeland" you're told it's happening, but you don't see it happening. Bruce made the decision that there would be many more multiracial relationships than there had been, since it was in the present time. June's partner is black, and that wouldn't have happened in the original novel because they were segregationists. But for the TV series, it was decided that being a fertile woman trumped race—I probably shouldn't have said "trumped."

Why did you go the segregation route originally? Because it was in the American past very recently. Remember how old I am! I existed for quite a while before the civil rights movement. I saw it in action.

Some argue that the segregation in the novel was a way to avoid dealing with race. Any response to that? Maybe they should read some history. Maybe they should read some of their own history. We wonder a little about some of the Marthas in the narrative whether in the ancient American south, they would have been in trouble for being mixed-race. But so far, in the novel anyway, they've gotten away with it.

Hollywood is reckoning with sexism right now, with the #MeToo and the Time's Up movement... I'll just throw in the #AfterMeToo movement. It's Canadian, and it's the next step of what you do and I think it's more like Time's Up, in that it aims to provide a structural solution to some of these problems. Like where you can go safely, and also a fair process involving third-party professional investigators.

Do you feel the original movement was lacking those resources? No, I felt the original movement happened because those resources weren't there. If there is no structural support, what else can you do? But if there is a structural support, you don't necessarily have to do [what the #MeToo movement did], which, when you come to think of it, is sometimes not very safe.

As someone who has long advocated for women's rights, what advice to you have for young feminists? Simply stating an opinion although it might be helpful to a degree doesn't provide long-term structural solutions. It may be the fuel for those solutions. A person who has a very good essay on the subject is Ursula K. Le Guin, in her last book, *No Time to Spare*. In the essay, "About Anger," she says that anger is a symptom, and it can be a release. But if you then don't use it to affect change, it turns in upon itself and starts to fester.

There was another wonderful TV adaptation of one of your novels, *Alias Grace*. Will that be developed beyond the book, like *The Handmaid's Tale*? No, that's done. It was a miniseries. In fact, [screenwriter and director] Sarah Polley first wrote it as a film, and then said "Would you mind awfully if I made into a six-part miniseries? There's too much in it for 90 minutes." Again, it was because the streamed mini-series was possible that she was able to do that.

Is there anything that you haven't done in your career that you would like to do? Oh well, of course. You know, I'll never be an opera singer. Maybe in the next life.

Available from: <https://www.newsweek.com/margaret-atwood-handmaids-tale-season-2-interview-899655>.

MEYERSON, Collier. "Margaret Atwood Isn't Angry—She's Energized: *The Handmaid's Tale* Author Has Some Surprising Advice for Anyone Who Feels Driven to the Edge." *Anxy*, no. 1, 2017. Online.

Anxy is a new Berkeley publication that tackles mental health and emotional issues. Its inaugural issue (now sold out) included an interview with Atwood.

Excerpt: Margaret Atwood's face shows no signs of anger. It's unseasonably cold outside, but she slips into this busy Brooklyn café with ease, removes one of her jackets, then her hat, and reveals a mop of curly bluish-gray hair. Her bag slips from underneath her arm on to the floor.

“Oh well! That’s where that goes, then,” she says gracefully, carefree. She smiles. No, there’s no trace of outrage in Atwood’s voice. And that is a bit of a shock to me because right now, in America and across the world, people are quite angry at the agenda being set by President Donald Trump—in many cases so angry that they’re in the streets, attending local meetings, calling senators. And many of them are taking respite in Atwood’s work, especially *The Handmaid’s Tale*, a story of one woman’s efforts to survive a totalitarian theocracy that overthrew the American government. I encountered three people on the subway reading it in the last week alone, and there’s a new TV adaptation on Hulu, too. What does she make of this resurgence of interest? “People are afraid of the future,” she tells me bluntly, and slightly removed. “People are afraid of a different kind of future that they weren’t afraid of, say, a year and a half ago.” But to Atwood there are two kinds of futures. One is “politically bad” and the other is a “climatically bad”—one that would invariably lead to a “politically non-existent future, because there wouldn’t be any society.” A year and a half ago, Atwood explains, people were worried about a climatically bad future. But now they’re worried about both a climatically bad future and a politically bad future. And she writes about both possibilities, which is why people are coming back to her books (*The Handmaid’s Tale* has been back at the top of the best-seller lists since Trump’s inauguration.) I tell Atwood that I’m also re-reading the book, and it’s helping me to feel less crazy. She laughs sweetly. “Well, I’m glad,” she says. Then she turns to the photographer, Adrienne, and asks her: Do you feel crazy too? “Definitely,” Adrienne replies. “But I like crazy.” Atwood shakes her head. “No. No. Only to a point,” she says, firmly. “How about you can be crazy, but only if you’re calm about it and make uncrazy decisions.” One way to make uncrazy decisions is by learning how to survive. And Atwood’s work deals a lot with survival, as well as often featuring women protagonists. She grew up in the northern woods of Canada and once said that “you had to know certain things about survival” and that she was taught “certain things about what to do if I got lost in the woods.” Writing is Atwood’s own way of surviving. Now 77, she is prolific in almost every form she tackles: 16 novels, eight short story collections, 17 books of poetry, and 10 non-fiction books. She tweets. She reads voraciously. She has innumerable side projects. The day before we meet, she received the lifetime achievement award from the National Book Critics Circle. When I congratulate her, she looks at me straight faced. “There’s always a downside to that,” she replies, drolly. “You only get one.” What advice does she have for people who have all this political energy and fury? “Well, I think there’s creative anger and destructive anger,” Atwood tells me. I can tell I’m going to be settling in for a detailed explanation. She explains that “creative anger” occurs when you’re able to channel it “without panicking,” and create a system, a series of steps to achieve a goal outside of anger. But “destructive anger,” she tells me, is when “you shout out all around you” and direct your feelings of rage and anger at an object “which doesn’t deserve it.”

In times of extreme stress, she advises me, it’s important to avoid panic. “Panic is your enemy, no matter what situation you’re in. So [you should be] training yourself not to panic. I would say that’s the basic thing, don’t panic.”

She offers a scenario: Someone begins shooting into a crowd. Should you drop to the ground? Are you within reach of a corner? In a split second, Atwood says, it’s impossible to know what your best option is. But she knows one thing: “Panic is not your friend. Running around circles screaming is not necessarily the best thing for you to do.”

Still, there's a lot of panic in the air. White House policies—banning groups of people from the country, taking away affordable healthcare for millions, alienating allies—have a lot of people feeling terrified. She's a guide for millions as we're entering some very uncharted, dystopian waters.

Atwood laughs at the idea. "It's been worse!" Has it though, I ask? I'm only half-joking. "I know it has," she says. "It's been worse! Come on! In a lot of ways, for a lot of people."

I'll be honest: This doesn't seem easy for a person like me who suffers from anxiety, and who has a few panic attacks under their belt. Her advice to use anger constructively seems reflective of her own constitution, her own survivor qualities.

"I don't get enraged very easily," she admits. "I have a notion that certain things are wrong... but I'm not angry, I'm energized."

But it's history, she says, that she relies on to keep her grounded in that energy. She rattles off dictators throughout history: Stalin, Hitler, Mao. "There's a long list of them." Younger generations don't remember and didn't live through these atrocities, she says. "They weren't there and they didn't live through them at the shipwreck moment, at the 'what is happening?' moment."

In fact, history isn't just a core element of her ability to cope—it's central to Atwood's writing process. Every character Atwood writes has a corresponding timeline of their life: She investigates their birthday, their birth year, and everything that occurred in the years before the novel takes place. "I just need to know: What was happening when you were 20, what was happening when you were five? What was the imagery and mood surrounding you?"

She offers her own life's history as an example of how we're informed by it. "When I was three it was dark, because it was not clear that the allies were going to win the war. So people were really gloomy. 1945, I remember being at VE day. I was old enough to remember that." Somehow, it's a comfort to hear Atwood talk about old atrocities, to list old autocratic regimes and totalitarian leaders. And she reminds me that life has been—and is—worse for so many others in the world. For Americans, we're lucky. People like me "were born into this situation where they already had certain rights, so the idea they're going to disappear makes them go crazy," she tells me. "It's happened and un-happened many times in history."

Available from: <https://anxymag.com/blogs/home/margaret-atwood-isn-t-angry-she-s-energized-collier-meyerson>.

PEARSON, Craig. "Margaret Atwood's 'Insane' Life Still Includes Pelee Island; Despite Having TV Series Based on Work, Author Finds Time to Host Fundraiser." *Windsor Star* (Ontario), 30 April 2018, Section: City & Region, p. A3.

Excerpt: Margaret Atwood has a word for her life since TV shows based on *The Handmaid's Tale* and *Alias Grace* started airing last year: "insane." Despite the Hollywood insanity, she still hasn't abandoned Pelee Island, where she and partner Graeme Gibson have spent up to a third of their time since buying a place there in 1987. The more-in-demand-than-ever Canadian literary icon will once again host a fundraising dinner—this year with Vancouver

novelist Madeleine Thien as guest speaker—for the Pelee Island Bird Observatory, which is close to Atwood’s heart. She helped found it, after all.

“The Pelee Island Bird Observatory is one of a number of bird monitoring stations, but it happens to be in a very crucial position, namely in the middle of Lake Erie,” Atwood recently told the *Star* by phone. “Pelee Island is part of a major migration flyway.” Birds heading north for the summer gather on the Cleveland shore before refueling on Pelee Island on their way to Point Pelee and various other spots in Canada and northern Michigan. Counting birds on an important route, combined with numbers from other bird observatories, helps assess the health of our feathery friends—and thus of the local ecosystem.

“Birds are the canaries in the coal mine,” Atwood said. “So if birds are doing poorly there’s something wrong with the environment that’s going to hit us later on.” Atwood said bird numbers are declining in North America for four reasons: habitat loss, glass window collisions, toxicity from pesticides that kill insects, and cats. Locally, she said, purple martins, swallows and swifts are examples of birds losing population because they have fewer insects to eat.

Atwood’s wide knowledge of birds is impressive, especially given it sometimes seems like she couldn’t possibly have time to think much about winged creatures with the many projects the novelist, poet, essayist and environmental activist has going. “It’s insane,” she said of her life since the American network Hulu began airing the critically acclaimed “*Handmaid’s Tale*,” starring Elisabeth Moss who won an Emmy for her role as Offred. “I was insanely busy when we were launching season 1.” The dystopian TV drama is created by Bruce Miller, but Atwood contributes as consultant and by doing promotion through interviews. But the 78-year-old says she’s past wanting to join a scriptwriting team, which she did in the 1970s. “If I were to work on the scripts of “*The Handmaid’s Tale*” I would have to move to Los Angeles and be in the writing room, which contains 10 people,” she said. “I’m too old to do that. It’s a 24/7-time commitment. I actually don’t know how these people do it.”

The accolades and awards for the show continue to pour in, though she feels only partly responsible. “It’s very exciting,” she said. “It’s a great show. Everybody’s doing wonderfully well at it, but it’s not my creation.” She chips in her opinion, of course, as the author of the acclaimed 1985 novel in which women are forced into sexual and child-bearing servitude, but final decisions are not hers. “Do I have a veto?” she asked. “No. You would have to be insane to give a writer a veto of any kind.”

Likewise with “*Alias Grace*,” based on her 1996 book about a servant convicted of murder, Atwood is more cheerleader than leader—given the CBC television series is created by actress-writer-director Sarah Polley. Still, Atwood has pitched in a lot with the Canadian series, another critic’s sweetheart. “Shows are always a group creation,” she said. “I’ve been very lucky, because there’s no rule that says a show made of your work is going to be wonderful. Sometimes, they’re not wonderful. But both of these recent shows happen to be wonderful, and I think it’s because the people making them are dedicated. “It’s a roller-coaster and it’s a pressure cooker and it’s a full-time commitment. You cannot be doing anything else when you’re working on a show.” Yet Atwood is doing a lot else. She doesn’t publicly talk about her work before it’s finished, other than to say she’s still writing books. And promoting Pelee Island.

PERKINS, Martha. "When Margaret Atwood Was 'Peggy Nature'—Why Summer Camp Matters. For Three Summers, the Teenaged Nature Leader Took Children 'Outside of the Boxes We Put Them in.'" *Vancouver Courier*, 25 August 2018. Online.

Excerpt: In the mid-1950s, Joe Kronick was scrambling to turn an old lodge on Hurricane Lake into a summer camp in Ontario's Haliburton Highlands. He knew that his cousin lived next door to the Atwood family in Toronto. Carl Atwood was a forest entomologist who frequently took his teenaged daughter Peggy on excursions into the back woods of Northern Ontario. Would his cousin be willing, Kronick asked, to knock on the Atwoods' door to see if Peggy would be willing to lead the nature program at Camp White Pine?

"Joe was introducing urban kids to nature so they weren't scared of things," Peggy now known to the world as the Nobel-nominated writer Margaret Atwood told the *Courier* during an interview at the 27th International Ornithological Congress. Because Atwood also felt it was important for children to "see what the world is like outside the boxes we put them in," she agreed to help out. "Peggy Nature," as she was tagged at camp, was born.

British Columbia does not have as much of a history of summer camps but in Ontario they remain one of the quintessential experiences of childhood. Sleeping in tents or rustic cabins, campfires, canoeing, singing silly songs camp is an indelible awakening to the natural, unstructured and largely unfettered environment that is "the great outdoors...."

I'd known that Atwood had spent three summers at Camp White Pine and yearned to interview her about it. However, by this time she was the celebrated author of books such as *Surfacing*, *The Handmaid's Tale*, *Cat's Eye* and the Booker Prize-winning *The Blind Assassin*. Snagging an interview was not an easy feat. Not surprisingly, I leapt at the opportunity to ask her about Camp White Pine at an August 21 media event as part of the International Ornithological Congress being held at the Vancouver Convention Centre. Perhaps even more passionate now about the need to expose children to outdoor experiences, Atwood gamely agreed to turn her attention away from saving birds by keeping cats indoors and go back in time to those teenaged summers.

Kronick promised her a classroom but she ended up working out of a toolshed. Joining her at the camp were three people whose friendships lasted years and led to future collaborations: artist Charles Pachter, writer Rick Salutin and filmmaker Beryl Fox. (David Shore, the creator of the *House* television series, is also an alumnus. The camp itself became famous when "Meatballs" was filmed there.)

Pachter has said that if you want to know what Peggy Nature looked like in those days, imagine a Canadian version of Jane Goodall: "rubber boots, shorts, maybe even a machete at the side, 'shata' on her head."

Long before we gave fancy names to simple pursuits, I'm thinking of you, forest bathing parents weren't afraid of letting their children loose with camp counsellor supervision in the woods and lakes. "It was very improvisational and quite fun," she says. She references E.O. Wilson, the Pulitzer Prize-winning author and entomologist who talks about children's innate curiosity about the world around them and why it's so important to give them opportunities to

get out and explore. “If you watch young children in nature,” Atwood says, “they have a natural interest in anything alive.” Long live Camp White Pine.

Available from: <https://www.vancourier.com/living/when-margaret-atwood-was-peggy-nature-why-summer-camp-matters-1.23409459>.

REED, Richard. *If I Could Tell You Just One Thing: Encounters with Remarkable People and Their Most Valuable Advice*. Chronicle Books, 2018.

See especially “Margaret Atwood, Agony Aunt,” pp. 35-39. A humorous interview in which Reed tries unsuccessfully to get Atwood to give advice.

SETOODEH, Ramin. “Margaret Atwood on How Donald Trump Helped ‘The Handmaid’s Tale.’” *Variety*, vol. 339, no. 13, 10 April 2018, p. 50.

Excerpt: If you think it’s tough for a writer in 2018, imagine how Margaret Atwood felt at the beginning of her career. “It was impossible,” the celebrated author says. “I was starting out in Canada in the 1950s. There was no market. I thought I would have to have a day job.” Her back-up plan could have made her into the next Danielle Steel. “I thought I’d write true romances,” Atwood says. “But I tried, and I basically couldn’t do it. I was 18, what can I tell you? It bogged down in the middle. I could do the plots, but I couldn’t do the prose. It was in the age of dots. Something happened on the sofa, and then they were ...” She pauses. “Dot, Dot, Dot! I couldn’t do that.”

Atwood is one of five honorees at this year’s Variety Power of Women luncheon on April 13. As part of this week’s cover story, Atwood spoke to *Variety* about the secrets of Hulu’s “The Handmaid’s Tale,” based on her 1985 dystopian classic, how it plays during the era of Donald Trump, and why there should be one definition of feminism.

What are your memories of writing the first draft of *The Handmaid’s Tale*? I started writing it in West Berlin in 1984. The wall was still in place. Because I was Canadian, we could go across to East Berlin, Czechoslovakia, and Poland, which we did. They were all Iron Curtain countries at the time. That definitely had an influence on the book, most particularly the feeling that people were very reluctant to talk to you until they absolutely trusted you and you were in a place that wasn’t bugged. I had been thinking about this book for a while. I had been collecting newspaper clippings, which one did in those days. There was no internet. So my rule for it was, nothing goes in that didn’t have a precedent in real life somewhere, sometime.

What was your original title for it? I was thinking of the title of the central character [calling it “Offred”], but then I thought nobody was going to understand this. I got that name by writing out a bunch of men’s names and putting “of” in front of them, to see which sounds better. And that was the one.

Was the title influenced by Geoffrey Chaucer? Well, sure. I like Chaucer.

Did you always see *The Handmaid’s Tale* as a feminist story? What does that mean? Look up types of feminism. You’ll find 50 of them. Did I always see it as a story with women at

the center of it? Yes. Does that make it feminist? Yes. But does that make it a particular kind of feminist? There's no one definition of feminist. That's why I always ask people which kind do you mean. I don't sign blank checks, and I'd like to know what I'm signing up for.

Do you think that's a problem? It's a problem because if you say feminist, you'll find there are a lot of positions that also call themselves feminist that you don't agree with. It's like "Christian." Does that mean the Pope? Does it mean evangelicals? Does it mean Thomas Becket? What are we talking about?

What does feminism mean to you? It's not up for me to decide. For me, it means something that is working for women's equality, and we are a long way from that. And by equality, I mean legal equality, political equality, and social equality.

Why did the movie adaptation of *The Handmaid's Tale* not work? The 1990 movie, the screenplay was by Harold Pinter, and it included voiceover by the central character. And then the director, being in a minimalist phase, took it out. I think it would have been better with it in. Natasha [Richardson], who I knew, she expressed to me in rather pissed off terms, she had recorded all the voiceover and tailored her performance against it. It was a lot more like we have now, in which you heard Offred thinking from time to time.

Were you optimistic when they said they were doing a TV show? I have no control over whether they do a TV show or not. MGM and Danny Wilson went with the original movie contract. When we wrote it back in 1989, the only kind of TV series that was on was basically like "Dallas." They were soap operas. "Dallas" is a pretty good one. Then web streaming appeared, and it created a whole new platform. There was too much story for 90 minutes. That's another answer to why the movie didn't work.

Showrunner Bruce Miller has said there could be 10 seasons of "The Handmaid's Tale." Ten sounds like an awful lot to me. But he's thoroughly invested in it. We need to sit down and talk about how it can be 10.

Has he told you his plan yet? No, because I don't think he knows yet. But maybe he does!

How involved are you in the show? I read all the scripts and I talk to Bruce. They even let me in the writing room, but it was before they had written anything on their big white boards for Season 2.

How is Season 2 different? I'm not allowed to talk about it.

Have you seen it? I've read all the scripts. I've seen episode one. They haven't finished them.

Did you spend a lot of time with Elisabeth Moss before they started filming? Not really a lot. It was mostly Bruce. They were in the middle of shooting the first season when the election happened. They woke up the next morning and said, "We're a different show." Nothing about the show changed, but the frame changed.

Netflix had originally turned it down. I guess they didn't think it was time yet. If, for instance, Hillary had won, people would have said, "Dodged a bullet! This isn't going to happen."

If Hillary was president, would the show not have worked? It would have worked as a show, but it wouldn't have worked the same way. Of course not. You always view these things through the lens of events that have taken place. Charles Lindbergh seemed like a possibility for president of the United States in the 1930s. But in 1942, he wasn't anymore. Why? Because the United States was in World War II and he was a fascist.

Were you surprised that Trump was elected? I'm too old to really be surprised. Think of how long I've been on the planet. I've seen a lot of regime changes in different countries. The people who were devastated were young people who had never experienced anything of the kind. And some of them were quite upset. But it's not the end of the world, although it's pretty bad for the environment.

You attended one of the women's marches last year. What do you make of this latest wave of activism? Typically, waves are waves. They hit the shore and then they recede and then they hit the shore again. How many backlashes have we been through? We used to have a race going on, to see which would win, between *1984* and *Brave New World*. It looked as if *Brave New World* had won. That turned out not to be true. Just to give you a very creepy feeling, there was an opera of "The Handmaid's Tale" that premiered in Denmark in 2000. It started with a film reel going across the top of the stage and showing various things blowing up. And one of the things that blew up was the Twin Towers. But it hadn't blown up yet. They did the opera again, and they had to take it out, because it was no longer in the future. Does that give you a creepy feeling?

Yes, it does. They didn't get that idea from my opera, don't worry. They got the idea from "Star Wars."

Do you really believe that? Remember the first one? Two guys fly a plane in the middle of something and blow that up? The only difference is, in "Star Wars," they get away. Right after 9/11, they hired a bunch of Hollywood screenwriters to tell them how the story might go next. Sci-fi writers are very good at this stuff, anticipating future events. They don't all come true, but there are interesting "what if" scenarios.

Do you ever get writer's block? No, I never feel I can't write. I sometimes feel I can't write the thing I'm writing. If it's bad, I have to stop and write something else.

Do you have many abandoned novels? Two major long ones that I did. They were structurally impossible. It was stupid of me to have attempted to do that thing I was attempting to do. For one, I was 200 pages in. I was interested in the people. But I had 200 pages and nothing had happened.

Do you write longhand or on a computer? A combination. But I always edit on paper in the final phase. I wouldn't say I've ever written anything entirely on a computer. And since computers have been invented, I never wrote anything entirely in handwriting and I never wrote anything entirely on a typewriter. I was happy when they invented spellcheck.

Are you not a good speller? I'm a terrible speller. A lot of writers spell by ear, but that isn't how the English language works.

Were you always bad? I could spell fairly complicated words. I would screw up on words like "weird." I still have to think about that. It's "e" before "i" because otherwise it would be "wired."

Available from: <https://variety.com/2018/tv/news/margaret-atwood-handmaids-tale-trump-feminism-1202748535>.

SWARTZ, Anna. "Margaret Atwood Talks Teaching Fiction, the New Season of 'The Handmaid's Tale' and Trump's America." *Mic*, 30 August 2018. Online.

Excerpt: Margaret Atwood thinks anyone can write good fiction if they have the right motivation. Whether just anyone can write like Atwood, though, or have the same level of success she's enjoyed over her decades-long career, is another story altogether. The 78-year-old Canadian author has published over a dozen novels, including her 1985 book *The Handmaid's Tale*, a dystopian vision of totalitarianism set in what was once America. That story has, of course, been turned into an Emmy-winning television series on Hulu, which recently finished its second season. And aside from novels, Atwood's also written poetry, short fiction, non-fiction, children's books and one graphic novel. Her latest venture is a fiction writing class that she's teaching through the online subscription-based service MasterClass, which allows users to pay a fee in order to take online classes offered by experts. Atwood's class will be available on the site on Aug. 30. Atwood spoke to *Mic* about why she continues to teach, how she views new technology and how to respond to critics who say the television adaptation of *The Handmaid's Tale* is just too dark to watch. **Mic: You've taught before, but why go back to teaching writing? What do you like about it?** Margaret Atwood: Well, this isn't teaching in the same way that teaching was teaching. I'm not employed by a university, it's not a class of people that you meet with every week. So it's not quite the same. Of recent years I've been doing the odd piece of teaching, usually just at places like Key West Literary Seminar.

So, why come back to teaching? MA: I don't think I ever quite left it. But this is a different format, which allows people to be there even though they're not in the same city or building with you. So it makes things accessible to many more people.

And this class is on fiction writing. MA: Yes.

Do you think anyone can write good fiction, given the tools? MA: Given the motivation. Given the tools, but I think most importantly, given the motivation. In other words, you have to want to do it. And you have to want to put in the work. So when you say "anyone," I think anyone can, depending on how long they want to spend doing it and how hard they're prepared to work at it. There are no magic bullets, there are no little potions you can drink that's going to instantly turn you into an amazing fiction writer.

Was there ever any advice or feedback you got from a writing teacher that really stuck with you? MA: There weren't any writing teachers in those days. Or, very few. I think Iowa [Writers' Workshop] had started and that was kind of it. And hardly anybody knew about anyone; I think there was one [writing program] out in British Columbia that had just begun,

but after I was an undergraduate. We didn't really have those people. Anything that happened was likely to be informal and amongst writers. Right now, you can find an astonishing number of books and websites and things like this that are full of various kinds of advice. There was nothing like that.

Do you wish that you had had those resources when you were starting out as a writer? MA: Things would have been different. I think what those resources can do is give you some shortcuts. So instead of having to learn yourself, the hard way, somebody can just kindly say to you, "You don't have to do that." I was talking to a young person yesterday and an older person, and the older person was saying, "Young people today don't understand grammar." And I said, "Well, there's this amazing thing you can get now called Grammarly."

So would you call yourself an embracer of technology? MA: No, I don't think so. I'm aware of it, but technology is just tools. Would you call yourself an embracer of hammers and saws? Not necessarily. But when you need a hammer or a saw, when you need a job that can be done by a hammer or a saw, it's useful to have a hammer or a saw. But those tools don't tell you what you're going to do with them. You can use a hammer to build a house, you can use a hammer to murder your neighbor. You can use a saw to saw up some firewood, you can use a saw to saw somebody in half. They're tools.

I want to ask you about the television adaption of Handmaid's Tale, which just finished its second season. The new season obviously took it beyond the realm of your novel. Was that strange, as a writer, to see your characters imagined further than where you had left them? MA: I used to do quite a lot of film and television work in the '70s. So I'm familiar with the kinds of problems that face people when they're doing adaptations. If somebody had never worked in film and television, they would probably have found it a lot stranger than I did. I understood why they made, or why they had to make, some of the choices they made.

Some people find the television adaptation too painful to watch, or too punishing to keep watching. MA: I guess they don't look at the news much either.

What do you make of that criticism, because I know the TV writers have followed your rule for the novel, not to include anything that hasn't happened in our world. MA: Yes, nothing in that hasn't happened.

Do you think that's a fair criticism? That people just want to look away after a while? MA: People have different pain thresholds. Everybody's different. Somebody who's actually an editor of mine said, "Oh, I started 'The Handmaid's Tale,' it was just too mean! I want to watch 'The Crown' instead." It just depends whether you want escape or whether you want something that's really close to real life, in a way. It's not up to me to tell people what they should watch and not watch. It's entirely up to them.

You say it's really close to real life, and a lot of comparisons have been made between the Trump administration and 'The Handmaid's Tale.' MA: If we were really there you wouldn't be seeing any protests on the street, because real totalitarians shoot those people.

It does seem, though, like one of the themes of your work is how fragile our systems are. MA: That is not an insight unique to myself.

Do you sense that now? Do you feel as though democracy is in a particularly fragile point? MA: Everybody's looking at the attack on the free press. These are really worrying symptoms. And the fact that a foreign power influenced, or attempted to influence, and subverted the process to the extent that evidently happened I think that's pretty frightening. But it's not new. These kinds of things have been going on around the world for a very, very long time. Part of what's new is that America thought it was unique, and thought it was protected from this kind of thing, and evidently that's not true.

You've also said this in past interviews, that extremism can happen quickly and can also be reversed quickly. MA: Very quickly. These things can have a lot of advanced warnings and symptoms, but the actual event can happen pretty quickly. And similarly, the downfall can happen very quickly. But based on many different factors, which people then go and analyze endlessly for years and years. So, the French Revolution: Number one, the Ancient Regime had spent too much money helping the American Revolution, so there was a cash gap. Number two, it was a particularly hot summer. Number three, there was a shortage of bread. Those things can make people very cranky.

And speaking about undoing extremism ... MA: The first thing is not to let it get in there in the first place, if you can possibly avoid that.

So what role do you think art, and especially writing, can play toward resisting authoritarianism? MA: We have to be very careful about talking about what role writing can play, because it's just a hop, skip and jump from that to people telling writers what they should write. And it isn't only the right that is fond of doing that. You can go back to a book called *The God That Failed* that would be the left telling writers what they should write. You just have to be very careful about telling artists what they should, and what they should and what they should, because what you're going to get out of that is basically propaganda, or a bunch of writers in exile because they don't want to be pawns of the state, or they don't want to be mouthpieces for some other group.

But it does seem like writing and art play an important role in what is sort of the opposite of extremism. MA: They could, but not if you're going to tell them they have to. I say, let them do their art, let them do whatever kind of art they feel inspired to do. They will be responsive to the society around them anyway, because artists always are. But once you start prescribing, it's game over. Because that's just authoritarianism in another form.

Do you go back and read your own published novels? MA: I've kind of tried to avoid that.

What are you reading right now? MA: I have a stack of books that is quite enormous. Shall I go and look at the stack and mention a few things? **Sure.** MA: I'll have to go upstairs. You'll have to wait.

(Editor's note: At this point there was a long pause while Margaret Atwood put the phone down and went upstairs.)

MA: Okay, here's some things from the stack. A debut novel by Sophie Mackintosh, called *The Water Cure*. Three girls brought up on an island, told that men are terrible, men wash up on the island, what happens? Kate Atkinson, remember Kate Atkinson? She had a novel called *Life After Life*, a previous book of hers. Her first novel was called *Behind the Scenes at the Museum*. And this one is called *Transcription*, which I haven't read but it's on the pile for me to read. And a [non-fiction] book called *Superhuman: Life at the Extremes of Our Capacity*, [by] Rowan Hooper. So, how far can we push our bodies and minds beyond what we're currently capable of? Neil Gaiman, *The Graveyard Book*, it's being reissued. I'm writing a little introduction to it. Usually heroes get brought up by centaurs and things this boy gets brought up by dead people. That's why it's called *The Graveyard Book*. And Steve Burroughs writes a mystery series based on birds, so his detective is a birdwatcher and each of his birder-murder mysteries involves birds in some way. So I'm reading the most recent one of his.

That is quite a stack. MA: Well, that's just the top five that are on the stack.

Available from: <https://www.mic.com/articles/190774/margaret-atwood-interview-the-handmaids-tale-season-two-teaching-fiction-trump-america>.

YENTOB, Alan. "Margaret Atwood: You Have Been Warned!" *BBC One*, 3 June 2018. Online.

A repeat of a 2017 broadcast in which Yentob embarks on a tour through Atwood's upbringing, and explores some of the background to the feminist novel. Atwood also reveals the inspiration for the handmaids' uniforms.

Available from: <https://www.dailymotion.com/video/x6wlovj>.

News

"Artists, Journalists Call for Filmmaker's Release." *Leader-Post* (Regina, Saskatchewan), 5 June 2018, Section: World, p. NP4.

Excerpt: Margaret Atwood, Stephen Sondheim and Patrick Stewart are among dozens of artists and journalists calling for the release of Ukrainian filmmaker and dissident Oleg Sentsov. The critic of Russia's annexation of Crimea, is serving a 20-year term on terrorism charges. Sentsov, 41, has been on a hunger strike for three weeks, demanding the release of 64 Ukrainian political prisoners. He is not calling for his own release. In a letter released Monday, the artists called on Russian President Vladimir Putin to free Sentsov. They wrote that the upcoming World Cup games in Russia would heighten scrutiny of the country's human rights abuses. Freeing Sentsov would make a "powerful statement," they wrote.

See the letter at: <https://pen.org/hunger-strike-pen-america-demands-oleg-sentsov-immediate-release>.

"Award-Winning Novelist Margaret Atwood Joins MasterClass to Teach Creative Writing; MasterClass Deepens Its Writing Curriculum with First Online Class from *The Handmaid's Tale* Author, Now Open for Pre-Enroll." PR Newswire, 11 July 2018. Online.

Excerpt: MasterClass, the online education company that enables anyone to learn from the best in the world, announced today that Margaret Atwood will offer her first ever online class exclusively through its platform. Atwood's creative writing class is now available for [enrolment at https://www.masterclass.com/classes/margaret-atwood-teaches-creative-writing?utm_source=Paid&utm_medium=AdWords&utm_campaign=MA&utm_content=Brand-%2Bmasterclass%20%2Batwood-G1_BM&utm_term=Aq-Prospecting&gclid=CjoKCQjwzunmBRDsARIsAGrt4mshiWBc98C33P7xPFGF3Cit31LmPZaIOKCHHBaJoEy185LfvLIQ_KEaAiGiEALw_wcB]. Enrollment for the class is \$90 for lifetime access, or \$180 per year for the All-Access Pass, which grants unlimited access to all new and existing classes. Margaret Atwood, arguably one of the world's best fiction writers, is an award-winning and prolific author of more than fifty novels, books of poetry, and critical essays. Her 1985 dystopian novel, *The Handmaid's Tale*, was adapted into the Emmy-winning TV series on Hulu, now in its second season, and was the best-selling book on Amazon in 2017. Atwood's Booker Prize-nominated 1996 novel, *Alias Grace*, was also adapted to a TV series for Netflix. Her recent works include a book of short stories, *Stone Mattress: Nine Tales*; and the *MaddAddam* trilogy. Unrestricted by genre barriers, Atwood has explored nearly every form of writing—including comic books, with her 2016 superhero series *Angel Catbird*. She is the recipient of dozens of awards, including the Booker Prize for her novel, *The Blind Assassin*; the Giller Prize in Canada and Premio Mondello in Italy for *Alias Grace*; and lifetime-achievement awards from the National Book Critics Circle, PEN Center USA, and the Canadian Booksellers' Association.

“Creativity is one of the most essential things about being human,” said Atwood. “Storytelling is very ancient; the novel is a more modern form of storytelling. Like every other creative endeavor, novel-writing is partly learn-by-doing. In my MasterClass, I'm happy to share how I wrote my stories, and my processes and tips, with people who want to write fiction themselves.” In her MasterClass, Atwood will share her approach to fiction writing and her storytelling philosophy, which encourages students to look for inspiration in real events that have taken place throughout history. She will teach her process for writing speculative and historical fiction, and discuss novels based on dystopian societies. Students will learn techniques Atwood uses to keep readers engaged—how to develop compelling plots with complex structures, how to choose a narrative point of view, and how to create nuanced characters.

The class will also give students a glimpse of Atwood's research materials and the first handwritten draft of *The Handmaid's Tale*, as well as the manuscript draft materials of *Alias Grace*.

“Margaret roots her writing in reality, making readers believe even though they know it's fiction,” said David Rogier, co-founder and CEO of MasterClass. “Her stories are discussed at dinner tables all over the world because they feel eerily real and relevant, and her impact on fictional storytelling has been profound. We hope her class will help students translate what's happening in the world today into their own works that readers will reflect on and critique for many years to come.”

Available from: <https://www.prnewswire.com/news-releases/award-winning-novelist-margaret-atwood-joins-masterclass-to-teach-creative-writing-300679043.html>.

“Danica Roem, Margaret Atwood Speak Out at Tory Burch ‘Embrace Ambition’ Summit.” *WWD* [Women’s Wear Daily], 25 April 2018. Online.

Excerpt: The Wednesday afternoon session at Tory Burch’s “Embrace Ambition” summit at Lincoln Center included micro panels with cultural leaders who included Margaret Atwood, Katie Couric, Danica Roem, Julianna Margulies, Dilone, Margaret Zhang and Burch herself. Atwood kicked off the hour with a speech that touched upon female ambition, success, and storytelling. “Women have for a long time been afraid both of too much ambition and of too much success, feeling rightly in the past that they would be criticized and even attacked and shamed if they rose too far above their place as a woman,” she said. “Men don’t have to choose between being successful and being a man.” As for seasons two of “*The Handmaid’s Tale*,” which launches on Thursday, Atwood noted that it will be “even more nail biting than Season One.”

Available from: <https://wwd.com/fashion-news/fashion-scoops/danica-roem-margaret-atwood-tory-burch-embrace-ambition-summit-1202660181>.

“Giller of Gillers.” *Globe and Mail*, 3 November 2018, Section: Film, p. R3.

Excerpt: In 1994, the first Giller Prize was given to M.G. Vassanji for *The Book of Secrets*. Later this month, the prestigious prize will be awarded to a Canadian author for the 25th time. Through 21/2 decades of sea change in the book industry, the Giller has remained a steadfast barometer of the best in Canadian literature. On its silver anniversary, a group of past winners and finalists were asked a not-so-simple question: **What book is your favourite prize-winner?** How do you choose a single story out of 24 great ones? Leading up to this year’s award announcement, some of Canada’s best writers share their picks in their own words. [Heather O’Neill, 2014 and 2015 finalist, *The Girl Who Was Saturday Night* and *Daydreams of Angels* chose:] *Alias Grace* [by] Margaret Atwood (1996): I’ve been madly in love with Margaret Atwood since I discovered her books in a box in a storage room at my high school. I got a detention for reading *Lady Oracle* in my desk during class. This was hardly a punishment as I spent a beautiful quiet hour all to myself finishing the book after school. When *Alias Grace* won the Giller Prize in 1996, I was 22 years old, and I asked for the book as a birthday present because I couldn’t afford it but needed to possess it. I read it any free moment I had—on buses and late at night at the kitchen table when my daughter was sleeping. Grace Marks affected me so profoundly. I saw myself in her, a young girl with the whole world working against her, and yet trying to survive. The stark reality of her short life before her arrest, in which she had managed to escape her family and search for a way to exist in the world independently before her crime, showed me a character who was monstrous only in her imagination and courage. The depth of her inner world and her refusal to tell the details of her own story, only to present a tricky narrative coached in feminine guile and innocence, seduced me entirely. Grace’s heart was unknowable, and she had a touch of evil that was all her own. She only opened herself up to other young women. Whether or not she was a murderess was no man’s business but her own. And I loved that. The way she outwitted the world with that no one truly can know the heart of a young girl, to her advantage. She turned it into one of the most beguiling, bewitching tales in fiction, one that can be read over and over and never truly be mastered. She refused to give her story away and let anyone else tell it. It was one of the reasons that I, too, began to

make an art of capturing the wildest, most exciting subject of them all, the imagination and agency and sexuality of young women.

“A Historic First: Canada’s Remembrance Day Poppy Goes Digital.” *Canada NewsWire*, 22 October 2018. Online.

Atwood supported this project and dedicated her poppy.

Excerpt: The Royal Canadian Legion’s Remembrance Day Poppy just became digital today, for an online fundraising campaign that is the first of its kind in the world. To complement the traditional lapel Poppy, a new “Digital Poppy” will be available at www.MyPoppy.ca from October 26, 2018 to November 11, 2018. Canadians will be able to personalize it, dedicate it and share it online and add their own family stories and images as their pledge to never forget those who served and sacrificed for our freedom

This first-ever 2018 digital Poppy launch is being supported by a number of leading Canadian personalities, athletes and organizations including recording artist Justin Bieber, artistic luminaries Margaret Atwood, Sandra Oh and former Mrs. Universe Ashley Callingsbull and Hockey Night in Canada’s Don Cherry and Ron MacLean. The Legion’s 2018 National Poppy campaign was officially launched ... with The Royal Canadian Legion’s president, Tom Irvine, presenting the symbolic First Poppy and introducing the first “Digital Poppy” (a two-sided digital representation of the flower) to Her Excellency the Right Honourable Julie Payette, Governor General and Commander-in-Chief of Canada, at the Beechwood National Cemetery of Canada. “Canadians have enthusiastically supported the Legion’s lapel Poppy campaign for many years and the traditional ‘on-street’ donations will continue across the country. But in an increasingly cashless society, we wanted to give people another way to support their Veterans,” said Danny Martin, deputy director of The Royal Canadian Legion. “The Legion’s new digital Poppy campaign will allow people to donate online and share their remembrance in a meaningful, personalized manner.” Once downloaded, the digital Poppy can be posted on the donor’s social media feeds of their choosing including: Facebook, Twitter, Instagram, and LinkedIn. Digital Poppy owners will also have the option to use their digital Poppy as their profile images as well as adding personal stories and significant photos to their postings....

Digital Poppy ambassadors are telling their own stories as they commit to sharing their digital Poppy this year. “I’m dedicating my digital Poppy to Brigadier General T.G. Gibson, my spouse Graeme’s father,” said Canadian literary icon Margaret Atwood. “He fought in World War Two in Italy and then through Holland and into Germany. The main street of Deventer in Holland is named after him, as he and his troops were able to liberate it without destroying it, thanks to information smuggled to him by the Resistance. There are many Canadian soldiers buried there, and the schoolchildren place white roses on their graves every Easter.”

Available from: <https://www.newswire.ca/news-releases/a-historic-first-canadas-remembrance-day-poppy-goes-digital-698221151.html>.

“Margaret Atwood Offers Essay Help on Twitter.” *Hamilton Spectator* (Ontario), 9 November 2018. Section: GO, p. G4.

Excerpt: A social media user who turned to Twitter for help in writing an essay on *The Handmaid's Tale* has received invaluable insight—from none other than author Margaret Atwood herself. A Twitter user identified online as Momchil Gavrilov tweeted at the Canlit giant early Thursday morning with the plea: “My crazy English teacher is making us write essays on #TheHandmaidsTale where we are supposed to answer why @MargaretAtwood put the theme of power and control in the book,” they write from an account with the handle @GavrilovMomchil. “We do not have telepathy with @MargaretAtwood so I guess twitter is a close second... Helpppp!!!??”

Atwood responded hours later from her verified account with a quick lesson on the major themes of her 1985 dystopian novel, set in a world in which women are property of the state. “Because it’s in the world,” Atwood says in a tweet posted at about 5 a.m. Thursday. “It’s not just women who are controlled in the book. It’s everyone except those at the top. Gilead is a theocratic totalitarianism, not simply a men-have-power women-do-not world. Lower-status men are told when and who (to) marry, eg.”

The detailed response delighted online onlookers, who had retweeted the exchange more than 550 times and gave it almost 3,000 “likes” within five hours. At least one other literature fan applauded the initiative. “I used to teach high school. I’d have totally given points for proven communication with the author. This is not to say that everyone should bother poor @MargaretAtwood with all of their questions. Oh, dear,” tweeted Jess Faraday, with the handle @jessfaraday.

Atwood is a prolific Twitter user who has not been shy about using social media to weigh in on social issues, promote her work and favourite causes, or interact with fans. She took an extra moment between retweeting comments about U.S. President Donald Trump and a CNN reporter to defend the teacher’s assignment as a worthy endeavour. “Nor does that English teacher sound so crazy. Just sayin’. Though it might be the admiring use of crazy, as in ‘Crazy, man!’” adds Atwood in a subsequent tweet.)

“Margaret Atwood: Unless We Empower Women, They Will Bear the Brunt of Climate Change.” *Science Alert*, 5 June 2018. Online.

Excerpt: The award-winning novelist Margaret Atwood has an important message for the world: unless we empower women, they will continue to bear the brunt of climate change. “This isn’t climate change—it’s everything change,” Atwood said in a recent speech. “Women will be directly and adversely affected by climate change.” The remarks were made at last week’s Under Her Eye: Women and Climate Change summit held in London and named after *The Handmaid's Tale*, one of Atwood’s most popular books. The two day event was set up to elevate female voices and perspectives on climate change, gathering together experts from a variety of fields, including arts, politics and science. For too long, international meetings on climate change have been dominated by men. This is a problem, especially when women in developing countries are some of the most vulnerable to climate change. “In a lot of the world women are in fact the food producers, and they’re also the people who care for their families,” Atwood explained in her speech at the event. “The hotter it gets, the lower your harvest is going to be. If you have a flood, that’s going to wipe you out. Women under those situations are going to suffer disproportionately. As many of Atwood’s novels illustrate, in moments of social and

political turmoil, women are often the first to suffer. When it comes to climate change this is especially true. Previous studies, for instance, have linked climate change to female poverty, increased indoor air pollution for women and children, and even domestic abuse. In fact, United Nation figures reveal that 80 percent of people displaced by climate change are women. “[Climate change] will also mean social unrest, which can lead to wars and civil wars and then brutal repressions and totalitarianisms. Women do badly in wars—worse than in peacetime,” said Atwood before the event. The parallels that readers can draw between reality and Atwood’s novels are no mistake. Several of her post apocalyptic plot lines have explored what the fallout of climate change could look like. Her female characters are almost always on the front lines.

Available from: <https://www.sciencealert.com/margaret-atwood-unless-we-empower-women-they-will-bear-the-brunt-of-climate-change>.

“More of Atwood’s Work Set for TV.” *Times Colonist* (Victoria, BC), 25 January 2018, Section: GO!, p. C6.

Excerpt: Another series inspired by Canadian author Margaret Atwood’s writing is on the horizon. Anonymous Content and Paramount Television said they had acquired the rights to develop a series based on Atwood’s dystopic trilogy *Oryx and Crake*, *The Year of the Flood* and *MaddAddam*. The *MaddAddam* trilogy features a small group of survivors reeling from a global pandemic that has wiped out most of humanity. In a statement, Atwood said she was happy with the producers’ vision and the “stunning visual presentation they put together.” ... Amy Powell, president of Paramount TV, said Atwood’s “unique and singular literary voice speaks to the greater issues facing our current climate and resonates with fans worldwide—the *MaddAddam* trilogy is no exception. “These stories are perfectly suited for portrayal on television, and we are thrilled to once again bring a literary masterpiece to life.”

“The Museum to Host Literary Legend Margaret Atwood.” *Kitchener Post* (Ontario), 15 October 2018, Section: WhatsOn, p. 1.

Excerpt: Experience an intimate evening with Canadian icon and literary legend, Margaret Atwood. “Margaret Atwood: From *The Handmaid’s Tale* to Art & Technology; An Evening in Conversation with Dave Bidini” will explore the themes, perception and inspiration behind her most provocative works. Noted musician and author Dave Bidini will moderate the discussion, which will include art, technology and the role of girls and women in STEAM. The author’s dystopian novel, *The Handmaid’s Tale*, has been adapted into a critically acclaimed TV series—receiving 13 Emmy nominations and eight awards. “There is an infinite number of possible futures,” said Margaret Atwood. “Which one will actually become the future? It’s going to depend on how we behave now.”

“No Globes for Atwood.” *New York Post*, 8 January 2018, Section: Sports+Late City Final, p. 10.

Excerpt: It ain’t easy being the talk of Tinseltown when you’re nearly 80. Margaret Atwood, who wrote the novel that Amazon’s hot series “*The Handmaid’s Tale*” is based on, wrote a personal note to the media apologizing for having to skip the Golden Globes because she’s “depleted after this autumn’s nonstop activities.” In a note that began “Dear ‘*Handmaid’s Tale*’ fans in the media,” Atwood, 78, wrote, “Alas, for family and health reasons I cannot attend the

Golden Globe Awards and the [literary agency] ICM party this time. I had to cancel, as my family was protesting and I could not manage to drag myself onto a plane, depleted as I am after this autumn's nonstop activities." She added, "I apologize for any inconvenience this causes, but I hope you understand that this is getting somewhat too strenuous for a person of my increasingly advanced age."

"On This Day, Nov. 18." *Pittsburg Post-Gazette*, 18 November 2018, Section: Local, p. WA-2.

Atwood's birthday noted. Excerpt: Today's birthdays: Actress Brenda Vaccaro, 79. Author-poet Margaret Atwood, 79. Actress Linda Evans, 76. Actress Susan Sullivan, 76. Actor Jameson Parker, 71. Actress-singer Andrea Marcovicci, 70. Singer Graham Parker, 68. Actor Delroy Lindo, 66. Comedian Kevin Nealon, 65. Pro Football Hall of Fame quarterback Warren Moon, 62. Actress Elizabeth Perkins, 58. Singer Kim Wilde, 58. Rock musician Kirk Hammett (Metallica), 56. Actor Owen Wilson, 50. Actress Chloe Sevigny, 44. Country singer Jessi Alexander, 42. Actor Damon Wayans Jr., 36.

"One Novel Idea." *The Sun* (England), 17 February 2018, Section: News, p. 14.

Excerpt: One Novel Idea, The Man Booker Prize for fiction will mark the award's 50th anniversary by choosing an overall champion from past winners. The Golden Man Booker Prize, announced yesterday, will pick one finalist from each decade since 1969, before a public vote decides the winner on July 8. Past winners include Salman Rushdie, right, Margaret Atwood and Hilary Mantel.

"Tina Fey, Emily Blunt, and Margaret Atwood Named as Honorees for *Variety's* Power of Women: New York." *Variety*, 8 March 2018. Online.

Excerpt: *Variety* announced on Thursday the honorees for its upcoming Power of Women: New York event, which recognizes philanthropic women across the entertainment industry and the work they've achieved with their causes. The honorees include *The Handmaid's Tale* author Margaret Atwood (Canadian Women's Foundation), Golden Globe-winning actress Emily Blunt (Malala Fund), American civil rights activist and founder of the 'Me Too' movement Tarana Burke (Me Too Movement), Emmy and Golden Globe-winning actress and writer Tina Fey (Reading is Fundamental), and Grammy award-winning musician Alicia Keys (Keep a Child Alive). Through their humanitarian efforts, these women have made a significant difference to their chosen causes. *Variety's* Power of Women: New York luncheon is tied to its annual New York Women's Impact Report, which profiles the most impactful women working in entertainment and media this year.... Atwood's cause, the Canadian Women's Foundation, funds programs in 1,500 communities for women and girls.

Available from: <https://variety.com/2018/biz/news/variety-power-of-women-new-york-honorees-1202721424>.

AHEARN, Victoria. "Screen Gems; The Breadwinner, Maudie Among Big CSA Winners." *Calgary Herald*, 12 March 2018, Section: YOU, p. C1.

Report on the recent Canadian Screen Award gala in which "Alias Grace" pulled in four awards ... including writing for Sarah Polley and directing for Mary Harron. Sarah Gadon won as best

actress for the limited series. Meanwhile, the effort to eradicate sexual misconduct in the entertainment industry was a topic on the red carpet as attendees wore pins for the #AfterMeToo group, aimed at mobilizing reform on sexual violence in the workforce. “It’s a practical and structural way of dealing with the problems that have been revealed with the #MeToo movement,” Atwood said of the #AfterMeToo movement. The academy board also gave Margaret Atwood a special tribute award.

AHSAN, Sadaf. “Nope.; Not Everything Needs to Be Made Sexy. We’re Looking at You, Lingerie ‘Inspired by The Handmaid’s Tale’.” *National Post*, 28 April 2018, Section: Weekend Post, p. WP5.

Excerpt: After the first season of “The Handmaid’s Tale” brought Margaret Atwood’s cautionary story to life last year, the television series spawned countless t-shirts, caps and totes decorated with empowering graphics: either the all-seeing eye or the show’s Latin mantra, “*Nolite te bastardes carborundorum*” (meaning “don’t let the bastards grind you down”). It’s a phrase that was also plastered across many a sign at the countless women’s marches we’ve seen in the last year, resurfacing as a feminist slogan for the times. It makes sense. The series’ source material, set in a totalitarian society where women live in subjugation to daily misogyny, is considered a feminist bible. So when women’s sleepwear company Lunya announced this week that it would be releasing “Handmaid’s Tale”-inspired lingerie—including a “washable silk set” in the same shade of red as the chaste, conservative capes women wear in the series—it raised more than mere eyebrows. Outrage on social media was instant and fierce, and for good reason. You see, the capes that the lingerie mimic are—rather blatantly—meant to signify sexual slavery. And to make matters worse, the lingerie maker named the colour “Offred” after Elisabeth Moss’s lead character. Of course, anyone who has read the book or seen the television show would know that the character’s name literally reduces her to property: “Of Fred.” Fred, being Offred’s master, rapes her each month in hopes of producing a child for he and his wife. Nevertheless, in a statement to io9, the company claimed, “We’re big fans of the show here at Lunya and named the colour after Elisabeth Moss’s journey as ‘Offred.’ We’re with the resistance!” It’s a bit of tone-deaf marketing that calls to mind U.K. supermarket chain Sainsbury’s attempt to sell customers a similarly sexy slave-like vibe. In an effort to promote “12 Years a Slave” on DVD, Sainsbury’s decked out a mannequin with ragged clothes and a twig in the pants pocket to imitate the look of Chiwetel Ejiofor’s Solomon Northup. The mannequin was stamped with a price-tag, implying the look was for sale and a hot commodity. After social media outcry, the mannequin was pulled down and Sainsbury’s released a formal apology. For the record—because it apparently needs mentioning—slavery is never sexy.

ASSOCIATED PRESS. “‘Handmaid’s Tale’ Moving Beyond Atwood in Season 2.” *Chicago Daily Herald*, 15 January 2018, Section: News, p. 18.

Excerpt: The wrenching loss of an infant to a totalitarian society is explored in Season Two of “The Handmaid’s Tale,” star Elisabeth Moss and the show’s producers said. The drama series based on Margaret Atwood’s dystopian novel begins with Moss’ character on the run when it returns April 25 on streaming service Hulu. Offred, also known as June, is a pregnant “handmaid,” one of those used to breed children in a futuristic society where many women are infertile. Moss said she and series creator-executive producer Bruce Miller often discussed

“this child growing inside her as a bit of a ticking time bomb,” one destined to be born in tragic circumstances. “When she does have the baby, the baby gets taken away from her. She can’t be its mother,” Moss told TV critics Sunday. “It makes for good drama.”

Season Two also visits the colonies that are mentioned in Atwood’s 1985 book but not depicted, executive producer Warren Littlefield said. A bigger production budget helped the series venture afield. MGM Television and Hulu “embraced that we were ambitious. We’re still in a world of television, it’s a pretty controlled budget,” Littlefield said. He didn’t offer specific figures. Broadening the story doesn’t mean the series will desert its source material, Miller said. “I don’t think anything we do is post-Atwood,” he said. “It’s an expansion of that world. I certainly don’t think we’re going beyond the story that she was telling. She remains the mother of the series.”

AUSTEN, Ian. “O Canada’ Is Changing Two Words Over Gender.” *New York Times*, 2 February 2018, Section: A, p. 6.

A campaign to change “in all thy sons command,” which is part of Canada’s anthem, finally bore fruit when the Canadian Senate ratified the re-wording to “in all of us command.” Since the early ’80s, Atwood was one of those pushing for this change.

BARCLAY, Michael. “A Fitting Tribute to One of Our Great Poets, Al Purdy.” *Waterloo Region Record*, 10 November 2018, Section: Arts, p. C11. Atwood reading as part of “The Al Purdy Songbook” (Borealis).

Excerpt: “When a poet dies a lullaby still whispers faintly in the room,” sings Sarah Harmer on a song she adapted from an Al Purdy poem for this project. Those words were certainly true in 2016, when we lost both Leonard Cohen and Gord Downie. But at the same time, the work of another great Canadian poet, who died in 2000, was echoing with a new resonance, thanks to the 2015 film “Al Purdy Was Here,” the directorial debut from former Maclean’s film critic Brian D. Johnson. That film was a triumph on several levels: as vital Canadian cultural history, as a visually gorgeous film, as a documentary with a surprising twist, and, finally, as a catalyst for some of this country’s greatest musicians to engage with Purdy’s work. Johnson had always intended music to be a huge part of his film, and for a variety of reasons it took three years for this soundtrack of sorts to come to fruition. But it’s finally here, and it’s fabulous. It opens with Bruce Cockburn, whom Johnson coaxed out of semi-retirement to write and record “3 Al Purdys”—which in turn became an anchor track on Cockburn’s most recent album, “Bone to Bone.” It also features one of the last things Leonard Cohen ever recorded: a recitation of “Necropsy of Love.” The parade of legends doesn’t stop there: Margaret Atwood recites “Wilderness Gothic....”

BOOTH, Laura. “‘The Handmaid’s Tale’ Returns; Filming for Second Season of the Emmy-Winning Show Has Cast and Crew Back in Cambridge.” *Waterloo Region Record*, 1 March 2018, Section: News, p. A1.

Excerpt: Queen’s Square in Cambridge was red with handmaids. About 150 cast and crew of the hit television series, “The Handmaid’s Tale,” were filming in the city on Wednesday. Actresses dressed in the signature red smocks could be seen walking near the Main Street bridge and in front of the Central Presbyterian Church while pedestrians passing by stopped to

take photos with their phones. Emily Lessard, who lives in the Preston neighbourhood, took the bus to Galt with her eight-month-old son just to watch the action. The two were sitting in the Grand Café, overlooking the square when she met the star of the series, Elisabeth Moss. “When she came in, I was a little star struck,” said Lessard. “I thought I’d be one of those people who’s really cool when you see someone more famous, but I wasn’t.” Lessard wasn’t allowed to take a photograph with her, but she said Moss came over to chat with her briefly. “She was just really, really nice,” said Lessard, adding that she also met and chatted with Margaret Atwood, the author of the 1985 novel the series is adapted from. For Michelle George and her staff at the Grand Café, it was a busy day serving regular customers along with cast and crew. The coffee shop has a history with the show and was used to film part of a protest scene in an episode in the first season. “Our very large window was blown out with special effects,” George, who owns the café, said in an email. “The blast was impressive in person and even more impressive to watch in slow motion in one of the episodes.” “This year, that kind of incredibly dramatic excitement didn’t happen inside the café but we did have a number of handmaids just outside our doors and a big camera crane in action over the Main Street bridge,” she said. Most of the day’s filming was near the bridge and at the Cambridge Farmers’ Market. “They’re reaching the end of filming for the second season because that does premier in April,” said Devon Hogue, business information officer for the City of Cambridge. She said the crew arrived to film at 11 a.m. and were expected to be in the city until midnight. The series is also filmed in Hamilton.

Cambridge has become a popular setting for television and film productions and interest seems to be growing. “Our inquiries, already for this year, are up 60 per cent over last year,” she said. “So I’m anticipating it’s going to be a busy year.” Those interested in knowing more about where “The Handmaid’s Tale” and other films and television shows have been filmed in the city, can check out the interactive online map the city created on its website last August.

Available from: <https://www.cbc.ca/news/canada/kitchener-waterloo/cambridge-handmaid-s-atwood-gilead-1.4135959>.

BRITTON, Luke Morgan. “‘The Handmaid’s Tale’ Cast Share Ideas for Possible Drake Cameo.” *NME (New Musical Express)*, 20 March 2018. Online.

Excerpt: The cast of “The Handmaid’s Tale” have been suggesting what role Drake could play in the show after author Margaret Atwood said she wanted the rapper to make a cameo in Season 2.... Speaking last summer, Atwood raised the idea of fellow Canadian Drake appearing in the show, saying: “Wouldn’t it be fun for [Drake] to have a cameo in Season Two of “The Handmaid’s Tale”? I’ll drop that notion into the ear of Bruce Miller, the showrunner, and see what he can do with that, because of course the show is filmed in Toronto. Maybe Drake could help smuggle someone?.” Atwood added: “I haven’t met Drake, but I have of course met people who have met Drake. But you have to realise how old I am. I’m not likely to go to the same parties. Or many parties at all, to be frank.”

Available from: <https://www.nme.com/news/tv/the-handmaids-tale-cast-share-ideas-for-possible-drake-cameo-2270130>.

BROWN, Mark. "The Handmaid's Tale: Margaret Atwood Tells Fans to Chill Out; Author of Dystopian Novel Admits She Has No Control Over the TV Series—but That's OK." *The Guardian*, 28 May 2018, Section: Television & Radio. Online.

Excerpt: Margaret Atwood has admitted having no control over the TV version of her harrowing novel *but*, she says, she has no problem with that. "I think I would have to be awfully stupid to resent it because things could have been so much worse," she told an audience at the Hay literary festival in Wales. "They have done a tippety-top job... the acting is great; they've stuck to the central set of premises." The latest second series diverges sharply from her novel but people should not concern themselves, she said. "It's a television series. If you're going to have a series you can't kill off the central character and you also can't have the central character escape to safety in episode one of Season Two. It's not going to happen..." Atwood said there was no way she could have any control over the series because of the history of the rights that were acquired by the distributors of the 1989 film. Only Dallas-type soap operas were being made at the time. For 20 years no-one wanted to make the TV series and people forgot who owned the rights, she said. "I think somewhat to their surprise, it turned out to be MGM who sold them to Hulu. "None of this was in any way under my control. Even if I had thrown a tantrum and said you can't do this, that would have had no legal standing."

Atwood said seven of the 10-strong writing team were women and, to audience laughter, she recalled meeting the show's creator, who said: "Hi I'm Bruce Miller and I'm the show-runner and I have got one penis too many. But I've hired a lot of women." And then he said, 'I thought they would all agree on everything!'" The 1,700 tickets for Atwood's appearance sold out faster than any other event in Hay's 31-year history. In the front row, to the surprise of some, was the Conservative Brexit negotiator, David Davis. Atwood writes novels that can be breathtakingly shocking and pessimistic—the *New Yorker* called her the "prophet of dystopia"—and she speaks eloquently about issues from Trump to climate change. Asked if she felt optimistic about anything, Atwood said there were glimmers, including the abortion vote in Ireland and the anti-Trump pushback in the US. "It has galvanised a lot of young people. Had those people voted in the last election the current incumbent would not have won." She also made plenty of jokes including one involving a scene for the new TV series shot with bodies hanging from a wall, filmed at a chapel at Duke University in North Carolina, "when the door opened and out came a wedding rehearsal." And she revealed how she came up with the name of the main character, Offred. The writer said she wrote a page of men's names and put the letters O and F in front of each. "Ofkeith" just didn't work, she said.

Available from: <https://www.theguardian.com/tv-and-radio/2018/may/28/the-handmaids-tale-margaret-atwood-tells-fans-to-chill-out-about-tv-divergences>.

BRYANT, Nolan. "The Canada Club London Spring Dinner Honouring Margaret Atwood, London." *Globe and Mail*, 11 August 2018, Section: Pursuits, p. 5.

Excerpt: Founded by 26 fur traders in the fall of 1810, the Canada Club has existed with few interruptions as a London social club where members gather for splashy dinners and lively talks that focus on Canada and its role in the world. Recently, the club held its annual black-tie spring dinner, this year in honour of Ottawa-born author Margaret Atwood, for 200 or so guests at the London Zoo in Regent's Park. The setting was a fitting one: Joining in were

members of BirdLife International, an organization working to conserve birds and their habitats. Atwood and her partner, Graeme Gibson, who was also in attendance, are former co-presidents of Rare Bird Club. After dinner, New Brunswick-born Lyse Doucet, the BBC's chief international correspondent, led a conversation with Atwood on stage about her body of work, the recent page-to-small-screen successes *The Handmaid's Tale* and *Alias Grace* and matters of the environment.

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The second event was the Stratford Festival Gala honouring Megan Follows at the Four Seasons Hotel in Toronto. The eighth-annual Gala honoured Actor/director Follows, best known for her part as Anne, in the 1985 miniseries "Anne of Green Gables." Follows was being honoured for her work at the festival and for her contributions to stages and screens in this country. Singing her praises onstage was Margaret Atwood, writer of the play "The Penelopiad," in which Follows has starred.

BURNSIDE, Anna. "Two Young Scots Are Shaking Up the Publishing World and Finding Famous Fans Along the Way—All from the Spare Room." *Daily Record and Sunday Mail*, 8 January 2018, Section: News, pp. 32-33.

Atwood tweet helps budding publishers. Her tweet of 3 January 2017 read: "I just backed NASTY WOMEN on @kickstarter kck.st/2iSgZca. Hoping it includes Nasty Girls as well #CatsEye >:>)"

Excerpt: Scotland's most successful new publishers are young women with tattoos and Twitter accounts. Heather McDaid and Laura Jones, the livewires behind 404 Ink, produced the biggest-selling title at the Edinburgh International Book Festival from Heather's spare room. Heather, 26, had the idea for *Nasty Women* while driving home to Edinburgh the day after the American election. "The radio had so many women on talking about Donald Trump and so many were sad that someone had won on such a hateful misogynistic rhetoric." She immediately thought—book." The title came from Donald Trump's comment to Hillary Clinton during a televised debate. Before Heather was home in Edinburgh, she knew that's what the book would be called. She recalled: "In my head, it was an essay collection, the name was the first thing then everything else clicked into place." Laura, 27—who turns into Captain Sensible whenever Heather has a wild idea—added: "It sounds calculated, like it was a marketing decision, but you just know exactly what that book's about. It's catchy, it makes a good hashtag." A Kickstarter campaign to fund the book was already going well when it caught the eye of *The Handmaid's Tale* author Margaret Atwood. With nearly two million Twitter followers, her support put a rocket under the project.... By the time the book came out in the summer, with a quote from Margaret Atwood on the back, they had raised more than £20,000.

Available from: <https://www.dailyrecord.co.uk/scotland-now/how-scotlands-most-successful-young-11811652>.

CATON, Mary. "Online Fundraiser Launched to Save Pelee Island Co-Op." *Windsor Star*, 18 January 2018, Section: City & Region, p. 1.

Atwood and Graeme Gibson were one of the contributors.

Excerpt: For more than 100 years, the Pelee Island Co-op has supplied residents and visitors with gasoline and groceries. That may end as the cash strapped Co-op struggles to meet a Ministry of Environment and Climate Change order to complete an \$80,000 environmental study of the land around its fuel storage facility near Scudder Harbour. “The Co-op plays an important, integral role in our community,” said Rick Masse, the mayor of Pelee Township and the designated spokesman for a group of concerned citizens that has launched an online fundraising campaign through Indiegogo.com. “It would be a tremendous loss for our community.” The fundraising initiative has already garnered the support—both financial and emotional—of award-winning author Margaret Atwood. “Fingers crossed that beautiful #PeleeIsland will not be shut down by forced gov’t closure of its Coop,” Atwood tweeted Jan. 15. Atwood and her partner Graeme Gibson have pledged \$1,000 to the campaign that’s raised \$5,500 in less than a week. Atwood and Gibson have owned a home on the island since 1987. “It’s a fine place to write,” Atwood wrote in a note of support for the Co-op on the Indiegogo page. Atwood relayed a story about a time when she and Gibson spent a month on the island in early spring when the winter plane service had ended, and the ferry service failed to start on time. “We and everyone else on the island were stranded, and we were running out of food,” she wrote. “I took to foraging and was digging up young dandelion greens on the lawn when the vulture migration came through. The vultures settled into the trees around me and watched in an interested manner: when was I going to keel over? In our food-scarce condition, we did luckily have the Co-op. Things sold out quickly but luckily they had a large shipment of bananas just before transportation failed. We ate a lot of bananas, but at least we ate. People rely on the Co-op. It’s a crucial part of the island.” Pelee Island has just slightly more than 200 year-round residents, although the population can grow to 900 during spring and summer

CHUBA, Kirsten. “Margaret Atwood: We’re Living in ‘Both the Best and Worst of Times for Women.’” *Variety*, 13 April 2018. Online. The site also contains a video of Atwood’s remarks which runs slightly over 7 minutes.

Excerpt: Margaret Atwood commented on the state of women’s rights and what the success of “The Handmaid’s Tale” says about the world at *Variety’s* Power of Women luncheon. Atwood, being Canadian herself, joked to the audience that Americans could find “a nice hot cup of tea and a mattress in the church basement” in their neighbor to the north should they feel compelled to flee from the current political state. But she added that Canadians have been impressed by the way Americans have “mobilized and pushed back.” “I know when the election first happened, there were a lot of young people in tears because this had never happened to them before,” she said. “They had never seen things go backward in this way before. But the way Americans across the country have pulled themselves together on many different fronts, not just women but those extremely impressive students who are working for better, fairer gun laws.” She compared the current state for women to the one she grew up in, noting that, though progress has been made, there is still a fight to be had. “How different the world is today than during my adolescence in the ’50s when, if you were a powerful, professional woman, you’re either a bitch or a freak,” she said. “How interesting it would be if no one saw the need to have a special event for women because women had become simply an accepted and equal part of society.” “But we are very far from that moment,” she continued. “Right now, it is both the best of times and the worst of times for women.... We have not seen such a blatant

pushback against women for a very long time. Some women are fighting for rights they've never had, but others are fighting the threat of removal of such rights. Now is not the time to take anything for granted." She went on to talk about Hulu's "The Handmaid's Tale," and how, after Trump won the election, the dystopian drama "was no longer a story about something that couldn't happen. It had become a story already in process. That is why the iconic red costume with the red hat has become an immediately recognizable protest symbol around the world. It's a little too real."

She ended on an optimistic note, however. She pointed out that at the end of *The Handmaid's Tale* book, it's revealed that the repressive regime in its world did eventually end, and she hopes to see the same result in real life [Atwood] also said in her speech that there should be a monument dedicated to journalists who have died in the name of exposing corruption. Atwood was recognized by *Variety* for her support for AfterMeToo, a movement working to end workplace sexual violence.

Available from: <https://variety.com/2018/tv/features/margaret-atwood-power-of-women-handmaids-tale-1202751729>.

COLDIRON, Katharine. "Red Clocks by Leni Zumas Review—If Abortion Were Outlawed in the US ...; Unforgettable Characters Drive This Electrifying Vision of a Dystopian US, Inspired by Margaret Atwood." *The Guardian*, 29 March 2018. Online.

A novel inspired by *The Robber Bride*.

Excerpt: In Leni Zumas's intense, beautifully crafted novel, abortion has been outlawed across the US. Further draconian policies follow: laws against the disposal of fertilised embryos and *Every Child Needs Two* act, which forbids adoption by single parents. These are intended to imprison women in outgrown roles, but they are hardly impossible to imagine in the America of 2018. The new laws affect the four women who narrate *Red Clocks* in different ways, but all of them feel the pinch. The dialogue is so quick and multilayered as to take one's breath away. Risky, to try to out-Atwood Atwood, but the book on which this model itself is *The Robber Bride*. Like that novel, *Red Clocks* is far more driven by characterisation, and its exploration of the bonds between women, than by its plot, which comes down to relatively predictable binary choices. Roberta is a single woman trying to conceive, and many clocks are ticking against her; Mattie, her teenage student, has an unwanted baby in her womb; Gin, an unabashed witch, finds herself on trial for a crime she did not commit; and Susan, a former lawyer, feels trapped in her marriage and lost in motherhood. They are weird, passionate, unforgettable characters....

Available from: <https://www.theguardian.com/books/2018/mar/29/red-clocks-by-leni-zumas-review>.

CRERAR, Pippa. "New Year Honours List 2019 in Full—From Stars to Heroes of Tragedy and Terror." *The Mirror*, 28 December 2018. Online.

Atwood became a member of the Order of the Companions of Honour for services to literature.

Available from: <https://www.mirror.co.uk/news/politics/new-year-honours-list-2019-13786682>.

DE-BURCA, Demelza. “*The Handmaid’s Tale* Author Margaret Atwood Praises Irish Men for Supporting Repeal of the Eighth Amendment in Abortion Referendum; ‘This Particular Thing Would Not Have Been Won Without the Support of Men, nor Would Votes for Women, All of Those Things.’” *Irish Mirror*, 8 June 2018. Online.

Excerpt: The famous Canadian writer told RTE (Raidió Teilifís Éireann) that that the referendum on the Eighth Amendment would not have been won “without the support of men.” Speaking on The Ryan Tubridy Show on RTE Radio 1, Atwood said: “The referendum, and I point this out to all, that referendum would not have been won unless a lot of men had voted for it,” she said. “A lot of people want to divide things into ‘men over here—bad, women over here—good’ and this particular thing would not have been won without the support of men, nor would votes for women, all of those things. “You’re always in the minority position and therefore you need the support of people who are not like you to back you up on it. That happened this time which was very interesting to see.” Atwood, who followed the coverage of the referendum closely, added that “there were some handmaids here”

Available from: <https://www.irishmirror.ie/news/irish-news/handmaids-tale-author-margaret-atwood-12669002>.

EASTER, Makeda. “Hammer Gala Raises Funds—and Awareness; The Glitzy but Issues-Driven Event Honors Glenn Ligon, Margaret Atwood.” *Los Angeles Times*, 16 October 2018, Section: Calendar, p. E1.

Excerpt: Under the soft glow of golden orbs suspended from trees at the Hammer Museum’s Gala in the Garden on Sunday, art world stars—including feminist artist Judy Chicago and Studio Museum of Harlem director Thelma Golden—mixed and mingled with Hollywood celebrities like Will Ferrell and Zoe Saldana. While the event celebrated creativity and raised money for the museum, the gala also reflected on how art can tackle social issues, including racism, misogyny and xenophobia. Raising \$2.6 million, the event honored New York-based artist Glenn Ligon and Canadian author Margaret Atwood. Their work embodied the spirit of the evening—the necessity of art as a tool to achieve social justice

Atwood, a prolific author of more than 40 books, may be best known for her dystopian fiction including the 1985 novel *The Handmaid’s Tale*, which has been adapted into an Emmy-winning Hulu series Ligon said. “I think it’s great company to be honored with Margaret Atwood. She’s a hero for many people and a hero of mine.” “She gave us this vision of the future, but I think by writing it and naming it she in a way gave us the language to defeat it,” the artist continued

During her speech, Atwood wryly addressed the eerie similarities between her landmark dystopian work and today’s political climate. But the author ended on a hopeful note. “We are not living in a totalitarian dictatorship now or yet. My guess is that this country will not easily roll over,” Atwood said to cheers and applause. “The programs at the museum such as this one are a reminder that when we don’t bow down to suspicion and hatred, we can instead ... try to understand and face our common human problems together.”

EDWARDES, Charlotte. "A Handmaid Prize." *Evening Standard* (London), 19 October 2018, Section: News, p. 23.

Excerpt: Next month will see charity Freedom from Torture host a literary fundraiser—with an online auction in advance of the event offering a unique prize. Margaret Atwood, author of *The Handmaid's Tale*, will name a character in her next novel after the highest bidder. "This year's auction is a timely reminder that while the world is an increasingly scary place, our voices are powerful, and we still have the freedom to use them," Atwood says. "In my novels, I often write about a world that is without liberty and human rights. This fiction is a cruel reality for the torture survivors who are supported by Freedom from Torture."

FEASTER, Felicia. "Arts; See the Stylish Side of Apocalypse in 'Handmaid's Tale' Costumes." *Atlanta Journal-Constitution*, 1 June 2018, Section: Go Guide, p. 1D.

Excerpt: Probably the eeriest museum exhibition you'll see in Atlanta this summer, "Dressing for Dystopia" at SCAD FASH Museum of Fashion + Film is a creatively installed display of costumes from the Hulu series "The Handmaid's Tale." Founded on atmosphere and effect, the exhibition successfully taps into the nightmarish quality of both the book and the TV series detailing a future shock world first conjured up in Margaret Atwood's 1985 novel.... No small part of establishing the dire, surreal mood of the show are designer Ane Crabtree's ("The Sopranos," "Westworld") costumes, which emphasize themes of conformity and hierarchy in the fictional Republic of Gilead at the center of the drama. Crabtree's costumes, with their minimalist lines and thoughtful details, are a head-swimming stew of references, drawing from WWII uniforms, Playboy bunny costumes, traditional Japanese dress and Christian Dior's New Look to create a vaguely retro, elegantly stylized future that suggests apocalypse by way of Giorgio Armani and Rei Kawakubo. The theatrical, immersive exhibition begins with "The Handmaid's Tale" composer Adam Taylor's memorably ominous, unsettling music pulsing through a darkened corridor. An array of mannequins in costumes from the show are arranged on raised wooden platforms on either side to loom disconcertingly above the viewer. There are the paramilitary uniforms of Guardians in black cargo pants and tactical vests; the drab, sexless, militaristic garb of the Aunts who train and discipline the Handmaids; and even the sportswear worn by the titular Handmaid, Offred (Elisabeth Moss), before she is captured. The combination of music, dim lighting and the gestures of the mannequins with their accusatory fingers and cattle prods sets a foreboding tone in "Dressing for Dystopia" that continues throughout the exhibition. The show, co-curated by executive director of SCAD FASH, Alexandra Sachs, director of fashion exhibitions Rafael Gomes and SCAD alum Mangué Banzima, makes ample use of Freud's definition of the uncanny; in this case, the uncanny sensation of being surrounded by blank-faced mannequins that, in the darkness, have the disconcerting aura of actual beings. The next room is devoted to the distinctive scarlet costumes and Puritan-style bonnets of the Handmaids arranged in a circle, to suggest a kind of reproductive army wearing heavy, practical brown boots beneath their ultra-feminine dresses. Crabtree's meticulous craftsmanship can be seen in the minimalist lines of the dresses free of buttons or other ornamentation, with simple, hidden metal closures. In a nice, complementary detail in this room filled with the red of blood, passion, sex, death and menses—the book and show's motto, "*Nolite te bastardes carborundorum*," a faux-Latin phrase for "don't let the bastards get you down"—is scrawled via projector in glowing white "chalk" onto the exhibition's charred black wall. It's the kind of David Fincher special effect that amplifies the

gothic, mordant tone of the exhibition. A final room is devoted to depicting costumes worn by characters of varying castes into the second season of the Hulu series, from the kitchen worker Marthas, to the lower-caste Econowives and various subcultures of Atwood's world, accompanied by scenes from the series projected onto a gallery wall. "Dressing for Dystopia" makes a strong case for the role of costume design in creating the creepy vision of "The Handmaid's Tale." And should some form of this future nightmare come to pass, hopefully the new world order will have the smarts to hire the talented Crabtree as official costumer for a more stylish apocalypse.

FRENCH, Janet. "Fake U.S. University Looks an Awful Lot Like U of A; 'California South' and Others Like it Endanger Legitimate Scholarly Research, Professor Says." *Edmonton Journal*, 17 March 2018, Section: City, p. A9.

Atwood's biography was adapted for use by professor at a fake university.

Excerpt: A website for a non-existent university in California includes an athletic complex called the Butterdome, offers classes in French at the Campus Saint-Jean skyscraper, and might be led by President Justin Trudeau. Someone who enjoys copying and pasting invented a "California South University," which boasts an expansive main campus of 150 buildings in 50 city blocks in Irvine, Calif. That description perfectly matches the University of Alberta's *Wikipedia* page. The purported history of California South University is an alternate-universe version of the U of A, including a 1947 boost by the discovery of oil in Leduc, and its first classes held in Queen Alexandra School—a real public school in south Edmonton. The website, which is no longer active, but viewable on the Wayback Machine (<https://web.archive.org/web/20170910165007/http://calsu.us:80>), reinvents U of A medical microbiology and immunology Prof. Michael Houghton as "Prof. Dr. Carol Thomson" in its list of notable faculty, and reproduces Canadian author Margaret Atwood's biography under the name "Annie Danny."

HILL, Libby. "BOOKS; COMMENTARY; There's No Need to Retell a Stellar 'Tale.'" *Los Angeles Times*, 30 November 2018, Section: Calendar, p. E16.

Excerpt: More than 30 years have passed since Margaret Atwood published *The Handmaid's Tale*, a wrenching story of living under a patriarchal fundamentalist regime where fertility is prized and women are subjugated. With a wildly successful adaptation airing on Hulu and women dressed as handmaids haunting anywhere their reproductive rights are at risk, Atwood's novel is more relevant than it has ever been. Just this week it's been fodder for memes involving White House holiday decorations.

So in this age of reboots and remakes, it should have come as no surprise when the author announced Wednesday that a sequel is in the works. The original *Handmaid's Tale* spun a story about an enslaved woman called Offred—literally a slave "of Fred"—and her experiences while living in Gilead. With a cliffhanger ending, the novel left many unanswered questions about both the republic and Offred's fate. Atwood has already said that the sequel, *The Testaments*, will go a long way toward clearing up fans' questions, while also drawing inspiration from the current cultural climate.

But why? Wednesday's announcement felt like the recent trend in pop culture toward leaving no stone unturned. Just look at *Harry Potter* mastermind J.K. Rowling's Twitter feed. Despite writing more than a million words in the seven books that make up the greater *Harry Potter* series, Rowling keeps adding things to the official canon that were only hinted at or, worse, were never suggested at all in the texts. The most famous example remains Rowling's declaration—just months after publication of the final book in the series, *Harry Potter and the Deathly Hallows*—that she always intended for Hogwarts headmaster Albus Dumbledore to be gay. Which is a fine revelation for a series that had a shocking lack of inclusive representation but seems like cold comfort when you realize she could have just included that information in the text itself, as opposed to tacking it on after the fact.

Atwood's announcement on Wednesday alluded to addressing lingering questions, but any more information about the inner workings of Gilead seems destined to detract from, not enhance, the original text. Even more concerning, perhaps, is Atwood's statement that the new book is inspired by the world as we now know it. The power of *The Handmaid's Tale* comes in part from it being a missive from the past. As incisive as it surely seemed in 1985, it reads to modern audiences like a warning, a flare to keep our guard up and watch for the signs. It also imparts, strangely, a message of hope: We can get through this. We can dismantle the power structures that chain us. And we can do it together.

I don't want a new version of *The Handmaid's Tale* about right now because right now is already hard enough to endure. There's no insight to be gleaned from writing about modern-day America, because that's what Atwood's prescient novel did in 1985. Many already filter our world through the lens of Atwood's Gilead, so if and when the author reframes the republic within current circumstances, it will create a dystopian ouroboros for the ages. Atwood is a brilliant writer who deserves every benefit of the doubt. If anyone is deft enough to avoid the pitfalls of a late-breaking sequel à la Harper Lee's *Go Set a Watchman*, it's her. But it's unnecessary. Atwood already wrote the perfect handbook for our troubled times. Asking for any more feels like tempting fate.

HOPPER, Trish. "Author Peterson Tearing Up the Charts; U of T Professor Could He Become Bestselling Canadian Ever?" *National Post*, 8 March 2018, Section: News, p. A3.

Excerpt: Right now, University of Toronto psychology professor Jordan Peterson is the world's most-read Canadian author. Given that he also narrates his own audiobooks, it's possible he may currently be buzzing through more earbuds than any other Canadian voice. Although he first rose to international prominence as an opponent of gender-neutral pronouns, Peterson's new book, *12 Rules for Life*, is largely his take on what is most "valuable" in life. And it is tearing up the charts, with Penguin Random House already deeming it one of their top performers There is no curated all-time leaderboard of bestselling Canadian authors, but the No. 1 spot is likely children's author Robert Munsch. His catalogue of 50 books has sold more than 30 million copies worldwide, and they're still ubiquitous at children's bookstores around the world. Margaret Atwood is also a likely leading contender for all-time bestselling Canadian author, although figures on her total sales are difficult to find. Ultimately, for Peterson to have a chance at the title as most read Canadian of all time, he would need about a half-dozen more books, as well as a pretty consistent stay in the limelight.

HSU. Charlotte. "Humanities Inform Who We Are, Atwood Tells UB Audience." *UBNow*, 12 March 2018. Online.

Report on Atwood's lecture at the University of Buffalo.

Excerpt: It has happened before. And it can happen again. If we disregard the humanities, we can lose our moral bearings, and totalitarian regimes can rise. Science can run amok and lead us astray.

That, perhaps, is a takeaway of the talk that Margaret Atwood, one of the world's greatest writers, gave to a packed Mainstage Theatre at UB's Center for the Arts on the evening of March 9.

Atwood, a novelist, essayist, poet, literary critic and environmental activist, is known as the author of *The Handmaid's Tale* and the *MaddAddam* trilogy. She was speaking at UB as the 2017-18 Eileen Silvers Visiting Professor in the Humanities at UB. These speculative works of fiction portray dystopian societies in which, respectively, authoritarian rulers have quashed free speech and thought, and bio-engineering has led to a near-apocalypse for humankind "Nothing went into *The Handmaid's Tale*, the novel, and nothing goes into "The Handmaid's Tale," the TV series, that does not have a precedent in real life," Atwood told the audience at UB. With wit, candor and sometimes dark humor, she kept her listeners enthralled—and laughing—as she discussed tyranny and other bleak subjects. Atwood's lecture opened "Humanities to the Rescue," a weekend of programming presented by the university's Humanities Institute Atwood's talk argued powerfully for the import of the humanities in an age where academia is tilting toward the natural and physical sciences—fields seen as capable of generating revenues for institutions of higher learning. As a society, we are intrigued by genetic engineering, sex robots and the possibility of "young blood" to rejuvenate the aging. ("Hide your babies," Atwood said.) But what of the moral and philosophical consequences of these advances? "Like a hammer, any technology is morally neutral," Atwood said. "You can build a house with a hammer, or you can kill your enemy with it."

A World Without A Moral Compass In Adolf Hitler's Germany, Benito Mussolini's Italy and Stalin's Soviet Union, pressure to conform and demonstrate loyalty to the party in power was great. Intellectuals were vulnerable because they were likely to have nonconforming thoughts, Atwood said. Those who publicly expressed disagreement faced danger, even death. This suppression is mirrored by *The Handmaid's Tale*, which is set in Cambridge, Massachusetts, at a time when a patriarchal, religious regime has overthrown the government. Terrifying events, including executions, occur on the grounds of what used to be Harvard University. Atwood told the UB audience that Harvard began as a Puritan, theological seminary in the 17th century when New England was "emphatically not a democracy." "That bears remembering," she said. "Where we have once been, we can be again." In *The Handmaid's Tale*, art, storytelling and freedom of expression are crushed. Similarly, in the world of the *MaddAddam* trilogy, the humanities are devalued in a world where science is revered—conditions that set the stage for a young scientist to unleash a plague that attempts to wipe out humanity to make room for a new breed of bioengineered people.

The Story of Humanity As humans, who are we? [H]ow do we want to live? Art, literature, philosophy and more—the humanities—inform the answer. Both science and the humanities are made by human hands and, therefore, are part and parcel of what we are, Atwood told her listeners. Science can tell us that we are a carbon-based lifeform with DNA closely related to, but crucially different from, other primates. We share a common ancestor with lobsters, bottom-dwelling scavengers that prey upon decaying carcasses, Atwood said, reaping laughs from the audience. But anthropologists and archaeologists would have a very different answer to the question of who we are as human beings, she added. Literature and the art of writing hold yet other insights. “The arts and humanities must reclaim a central place in the public arena,” said David Castillo, Humanities Institute director and professor of Romance languages and literatures, who, along with institute Executive Director Kari Winter and College of Arts and Sciences Dean Robin Schulze, introduced Atwood to the audience at the start of the night. When it comes to human wholeness—to the question of who we are and what we want to be—“the humanities must be engaged,” Atwood insisted. She gave the example of the invention of the wheel, which gave rise to chariots, wagons and cars, and to a torture device called the wheel. In Roman times, the Wheel of Fortune of the goddess Fortuna elevated some individuals to positions of wealth while crushing others as it turned. Simply inventing a new tool causes new uses to spring into being, Atwood said. But how will we employ technological advances? What kind of people do we want to be? At weddings and other meaningful events, “We don’t recite our income tax reports,” Atwood quipped. “If we do recite, it’s likely to be poetry. We speak, we sing, we engage in rituals that are meaningful to us because they connect us not only with ourselves, but with our communities and with the human race.” At the end of the night, she left the audience with many heavy questions. In return, they gave her a standing ovation.

Available from: <http://www.buffalo.edu/ubnow/stories/2018/03/atwood-talk.html>.

HUVER, Scott. “Margaret Atwood, Amandla Stenberg Honored at Equality Now Gala.” *Hollywood Reporter.Com*, 4 December 2018. Online.

Excerpt: How does an acknowledged expert on fictional dystopian cultures keep hope alive during trying sociopolitical times in the real world? “I’m less interested in hope than I am in results,” *The Handmaid’s Tale* author Margaret Atwood told *The Hollywood Reporter* at Equality Now’s fourth annual Make Equality Reality gala at the Beverly Hilton Hotel, where the renowned Canadian writer and educator was honored for her longtime advocacy of women’s rights. “But hope is a built-in human characteristic: We kind of can’t help having some of it or we wouldn’t get up in the morning,” Atwood continued. “So let’s say hope is a given ... But then what do you do with that? It’s not enough just to hope. You actually then have to do something other than hoping. Unless you’ve got hope you don’t do anything, but unless you do something other than hope then the reasons for your hope are gonna dwindle.”

Although Atwood was not fielding questions about the much anticipated, in-progress sequel to her landmark 1985 novel about a totalitarian society named Gilead, which in turn inspired the critically hailed Hulu series, she did, however, reflect on why she was drawn to explore repressive, totalitarian and draconian societies, particularly those that denied women equal rights, in her speculative fiction. “I’m pretty old, so I can remember a time before there was pantyhose,” Atwood said. “I remember a lot of this stuff in the ’50s and ’40s. And then I

remember the changes that came in the '60s, some of which were good, some of which were supposed to be good and weren't. And then I remember the '70s, which was second-wave women's movement, and then I remember the '80s, which was pushback against that. And then I remember the '90s, when the Wall had come down and the USSR was over and we were all supposed to just go shopping and have a good time, and that didn't happen either.

Atwood continued: "So all of these phases, but if you want to see where *The Handmaid's Tale* came from, you just go back to about 1850 in the West, and you just go elsewhere in the world in the present, because nothing in it was invented. And if you want to go back to a time when things were more equal, you'd have to go back beyond the early Bronze Age."

Taking the stage for her awards presentation from Equality Now—which through an international network of activists and supporters seeks to challenge and defeat repressive laws regarding women's rights, including sex trafficking, sexual violence and ritual genital mutilation—Atwood praised the organization for confronting and combating ugly practices across the globe. "I am, of course, not a real activist—I'm simply a writer without a job who is frequently asked to speak about subjects that would get people with jobs fired if they themselves spoke. You, however, at Equality Now are real activists," Atwood said. "I hope people will give Equality Now lots and lots of money, today, so they can write equal laws, enact equal laws and see that equal laws are implemented. That way, in time, all girls may be able to grow up believing that there are no avenues that are closed to them simply because they are girls."

Available from: <https://www.hollywoodreporter.com/news/making-equality-reality-gala-margaret-atwood-amandla-stenberg-honored-1166497>.

IDATO, Michael. "New Territory for Handmaid." *Canberra Times*, 22 January 2018, Section: The Guide, p. 2.

Atwood liked the script for second season of "The Handmaid's Tale."

Excerpt: The new US "midseason" was on show last week at the Television Critics Association press tour in Los Angeles, a two-week long parade of new programs and Q&A panels. Among the highlights was Hulu's "The Handmaid's Tale," based on the 1985 novel of the same name and the current darling of the awards circuit. The second season will kick off in April—in the USA, and in Australia on SBS, according to informed chatter—and will pick up where Season One left off, with Offred (Elisabeth Moss) bundled into a van bound for the unknown. The second season takes the story beyond author Margaret Atwood's book and it's so far, so good. Atwood sent the producers a note saying the scripts were "better than anything I could possibly have ever imagined."

IWANAGA, Keats. "Margaret Atwood Speaks on Dystopia, Imagination at Zellerbach Hall." *Daily Californian* (University of California—Berkeley), 27 August 2018, Section: Arts, p. 1.

Excerpt: On Thursday, under a gray sky outside Zellerbach Hall, two women stood cloaked in floor-sweeping red dresses, elongated, face-shielding bonnets fixed on their heads. They ushered excitedly chattering students into the auditorium where Margaret Atwood was soon to

take the stage. Atwood delivered this year's "On the Same Page" keynote address, titled "The Handmaid's Tale Escapes from Its Book."

The UC Berkeley's College of Letters and Sciences created "On the Same Page" in 2006 to provide students with a worldview-changing work to consider. Past selections have included the "Hamilton" soundtrack, *Lincoln at Gettysburg* by Garry Wills, and Ansel Adams' photographs of UC campuses. Each year, various events and forums are hosted that expand upon the selected topic, giving students the ability to expand their knowledge outside of the classroom. Originally considered a work of highly imaginative, although historically founded, dystopian fiction, *The Handmaid's Tale* has once again risen to the forefront of public consciousness

As Atwood took the stage, the near-capacity audience sustained a long, spirited cheer. The Canadian author has become a source of wisdom, and the novel an example of a possible dystopian future. "She is so inspiring," one enthusiastically clapping audience member exclaimed as Atwood planted herself behind the lectern. With oversized, red, wire-framed glasses perched on her long, thin nose, Atwood launched into a series of "commonly asked questions" and answers about the Hulu TV adaptation of the novel. She repeatedly drew laughs from the audience by cracking puns in a monotone that belied her quick-witted humor, lifting her eyes to the audience and momentarily allowing a playful grin to spread across her face.

Although the tone of her address was lighthearted, the message was one of resistance, perseverance and activism in the face of the current administration's attempts to walk back reproductive freedoms. Donald Trump's constant threats to Planned Parenthood, Brett Kavanaugh's nomination to the Supreme Court, Jeff Sessions' role as the United States Attorney General, and so many other events in the past year and a half have exposed the fragility of women's reproductive rights in America.

The resurgent popularity of *The Handmaid's Tale*, now an Emmy award-winning TV show, reflects the fear that many women have about the future of their reproductive rights. The novel, though fiction, is capable of inducing dread in its readers. It has stayed relevant for the past several decades because each component has roots in historical precedent and unsettling ties to our present trajectory. Atwood explained, as an example, that the complete illegality of reading for women in Gilead was inspired in part by the same rule for slaves in the 19th-century United States. Atwood also revealed that she holds the show's writers to the same stringent standard of historical accuracy that she used when writing the book. Atwood attributed the success of the Hulu series to the fact that the show constantly maneuvers the now-thin line between fact and fiction. When this statement triggered sympathetic sighs from the audience, Atwood quipped, "Next time, vote."

Atwood's willingness to engage with the audience is exemplified in the way "The Handmaid's Tale" has grown with and been developed by its audience. Atwood addressed the popular theory among readers that the narrator's real name, which she was forced to shed for the possessive "Offred," is June. Savvy readers deduced that this was her name by closely analyzing specific scenes. Atwood denied that June was originally intended to be the narrator's name, but then added that "it works," so she was willing to accept it. This, the author claimed, shows that her work has broken "out of its box ... its novel." It grows with the imagination of

the readers. The continuing growth of this decades-old novel is a testament to Atwood's ability to draw from the past to predict the most fear-inducing version of the future. Readers of any age, but ours in particular, are able to draw parallels between the dystopian vision of *The Handmaid's Tale* and their own continually metamorphosing worlds. As Atwood concluded her question-and-answer session, the crowd broke into uproarious applause. Whoops and cheers erupted from the standing audience, and a small smile played across Atwood's face. She gave a wave and walked off the stage. She didn't give answers to life's most pressing questions, but she did provide an hour of sarcastic witticisms, sharp critiques and insightful commentary.

Available from: <https://www.dailycal.org/2018/08/27/margaret-atwood-zellerbach-hall>.

IZADI, Elahe. "Showrunner Explains How Series Went Beyond the Book." *Washington Post*, 26 April 2018, Section: News, p. 6D.

Excerpt: It's not always easy turning a beloved book into a TV show. But Hulu hit it out of the park with its first season of "The Handmaid's Tale," which took home the top drama series prizes at the Emmys and Golden Globes and inspired women's rights activists across the country to use the show's signature red costume as a form of protest. So what happens when you pick up where the book left off? "This is a more common experience for me in television writing, approaching something without source material, showrunner Bruce Miller said. "It was a little bit more comfortable than adapting one of the world's greatest pieces of literature, which, you know, has a smidge of pressure attached to it.... Below are highlights from a conversation with Miller about fan-favorite characters, how the show responded to critics of its handling of race, and how best to watch an emotionally charged series. (Answers have been edited and condensed for clarity.)

On how to pick up the TV show after the novel ended: The way we approached it was very much try to make it still feel like the world Margaret Atwood created. A lot of times you adapt a classic work and the author is unfortunately long gone, and Margaret's very much with us, so we got to pick her brain for what her thinking behind the story was. But also the biggest thing, honestly, was she was so encouraging with coming up with new stuff. When the book ends, you're furious. So you get this great benefit of saying, "Oh, I get to come up with what happens next. Margaret was just as excited—even though she made the decision to infuriate everybody. She made us feel very free in terms of what we could do. In the first season she got all the cuts, all the scripts, all the outlines. I talked to her about a million details, big and small. She came to the writers' room, and then at the beginning of Season 2, she came to the writers' room and also has every script and every outline.

Potential future seasons: Given the rich, very dynamic world Margaret set up, there really is no shortage of possible stories. There're international elements, there's political elements, beyond just the personal. There're all these flashbacks of how Gilead came to be. Also when you start to get into the practical arc of a place like Gilead, if eventually it does fall, I would love to see that. And I don't know about you, but I'd love to see the Nuremberg trials with the Commander (Joseph Fiennes) and Serena Joy (Yvonne Strahovski).

Shooting Season 2 amid Hollywood's sexual misconduct revelations: It caused a lot of discussions that were kind of embarrassing, and honest and difficult. When you're in a position like I am, you feel ashamed that things are happening all around you that you never were aware of, which just makes you feel like a dope and a bad boss and a bad friend. The first thing you do is turn to your friends and colleagues at work and say, "Is this is how things work here? Is this how things were back in your career? Our show's a little bit of an outlier because there was such a huge push from [us], and me personally, to hire women at every single level. The show has such a female-centered voice in the main character. Through the first season you really recognize the difference between a female director's eye and a male director's eye, because we had all female directors.

How #MeToo could impact future seasons: We do so much about the small things that happened in the past that lead to unpredictable big things that happen in the future. And so this movement, and how metastasized sexual assault and any kind of sexual discomfort in the workplace is, how widespread it was ... when you hear people's stories that are tough to tell about things that happened to them in the past, all of that honesty just helps us a ton. And for us, we're saying, OK, let's take it four or five steps down the road, and how might that turn into one of the forces that created Gilead.

The political environment shaping Season 2: It's a combination of just having a bunch of news and political junkies on the writing staff and in the cast, and it's a very political time. People are talking politics all the time—that isn't true at every point in history—about what it means to be a democracy, and the way we would need to be led and what is moral leadership. And that's kind of the world the show swims in. We certainly don't have to reach for relevance. Margaret did that for us, and unfortunately, the tide of history did that for us.

The criticism that Season 1 didn't directly address race: In [the book] it was an all-white society. And we didn't want [the show] to not look like the society that people have around them today, because anything that can make it not your world, it can make it feel not as scary. It is important for us to represent people of color both visually in the world and narratively, and follow these people's stories, and how much of a force race and racism was in their journey to where they got. We still want to tell those stories. That said, we were criticized and we took it to heart. And honestly—it gets such a bad rap, all the conversations people have on Twitter and stuff—this was spectacularly cordial and thoughtful and so enthusiastic, so we learned a ton. We're dealing with politics and fertility, and good God, there's women's sovereignty over their own bodies, and I think we're just going to continue to focus on that struggle. But race is a huge factor in that. This season, we made kind of a big effort to explore those things a little more deeply.

Aunt Lydia (Ann Dowd) and other characters' backstories: Even though we wanted to tell Aunt Lydia's backstory this year, we didn't end up getting to it. You just have so much story to tell. Some shows, I feel like they do backstory just to do backstory, but for us it's so much part of the present story. This year we see a little bit of Emily's backstory, with Alexis Bledel. We see a good bit of Moira's (Samira Wiley) backstory. But also I'm incredibly curious about what the heck leads someone like Lydia to be the amalgam of cruelty and charity that she has become.

How to best watch this emotionally taxing series: Listen, I'm with you. I find it a really challenging show to make and watch over and over again, because a lot of it is stories of a terrible place. A character like Offred (Elisabeth Moss), what makes her triumph so miraculous is the fact that [her circumstance] is so horrendous and awful. It's so gut-wrenching. So in one way her heroism is measured against the terribleness of the locale that she's been posted in. But I would say my advice to people is, one at a time. We very, very much did not write a show to be binged. Not that you can't, but people who say that they binged it—I think you need a lot of scotch in a baby bottle and a blanket for a while. We're certainly not trying to make it impossible to watch. You don't want it to turn into torture porn. We followed the same rule that Margaret followed, which was what happens to our characters, especially the women, isn't something that hasn't happened to women or isn't happening to women right now. I always see it in terms of, what do I have to show to tell the story, and don't show anything more if it's something terrible. We don't use [the terrible] as entertainment. The entertainment part of it is the character triumphing.

JACKSON-HOULSTON, C. M. "Margaret Atwood Woos and Wows Scientists at Ornithological Congress in Vancouver: Noted Author Inspires Hundreds of Delegates, All While Wearing an *Angel Catbird* Superhero Cape." *Vancouver Courier*, 22 August 2018. Online.

Excerpt: Why would Canada's leading creative writer, Margaret Atwood, be giving a keynote address to the International Ornithological Congress? Even more intriguingly, why was she doing it wearing furry ears and a bird-cape costume? The context for her Aug. 21 speech was the conference at the Vancouver Convention Centre for many hundreds of scientists from around the world working on birds.

But this Congress is offering new initiatives to bridge the gap between academic science and the way ordinary folk feel about birds. The Vancouver International Bird Festival, timed to run concurrently with the Congress, is just one indicator of the shift towards integrating these viewpoints and treating them as complementary.

Both Atwood and her partner Graeme Gibson have been honorary presidents of the Birdlife International Rare Bird Club and Gibson is the compiler of the *Beside Book of Birds*. Atwood's talk took its intriguing and varied illustrations of the intimate artistic links between birds and people from this book. It is noteworthy that when it was first offered to publishers in the 1990s they could envisage no market for it, but its niche was more than ready when it came out in 2005. Atwood has done more than just bridge the gap between scientific and literary culture by moving into the world of the popular graphic novel in 2016. *Angel Catbird* (with Vancouver illustrator Johnnie Christmas and Tamra Bonvillain) has a superhero who combines the interests of humans, birds and cats. He combats a villain inspired by the destruction of island ecosystems by introduced rats. This is just one of the many tempestuous disaster scenarios that appall Atwood and to which she alerts the world.

However, she also offers three messages of hope derived from current conservation activities.

First, where non-indigenous rats can be eliminated from islands, seabirds come back and these birds in turn enrich the seas around them through their guano and increase fish stocks. Secondly, we can best capture some of the excess carbon dioxide that affects our atmosphere

by regenerating tropical forest. Many organizations are working to do this, including A Rocha, a Christian conservation NGO that has a project in Vancouver. Thirdly, we are moving away from top-down schemes. These can create “conservation refugees” if people are moved off their land to prevent conflict with wildlife and fences are erected which disrupt animal migrations. In south-east Kenya, the indigenous population has devised an initiative, Nashulai Maasai, to integrate traditional knowledge with modern science. They allow wildlife to migrate freely and return to live in harmony with human neighbours.

In our own society, we need to do what we already know we should. Ditch plastic. Buy organic. And keep hoping. Fittingly, Atwood concluded by quoting another poet, Emily Dickinson, using one of those bird images we seem to find irreplaceable to express our deepest feelings: Hope is the thing with feathers/That perches in the soul. We need hope, to keep on singing in the storm. Atwood, as *Angel Catbird*, offered both commitment and hope and inspired a standing ovation from the birdmen and birdwomen delegates.

Available from: <https://www.vancourier.com/news/margaret-atwood-woos-and-wows-scientists-at-ornithological-congress-in-vancouver-1.23408926>.

KAPPLER, Maija. “Atwood Fights Back on Twitter After #MeToo Op-Ed Draws Fire.” *Calgary Herald*, 15 January 2018, Section: Canada, p. N3.

Blowback from Atwood’s article in *The Globe and Mail* [See: Am I a Bad Feminist? in Works section].

Excerpt: Margaret Atwood has taken to Twitter to defend herself after writing a controversial op-ed in which she wondered if she was a “bad feminist” for questioning the tactics of the #MeToo movement. In a piece in Saturday’s *Globe and Mail*, Atwood called #MeToo “a symptom of a broken legal system.” The op-ed drew sharp criticism from some observers, who were angered by what they saw as a betrayal of feminist values by an author who has long been interested in examining and questioning power structures that subjugate women. She wrote in the piece that women are increasingly using online channels to make accusations of sexual misconduct because the legal system is often ineffective. But she expressed misgivings about the movement going too far, writing of the dangers of “vigilante justice.” The 78-year-old author of *The Handmaid’s Tale* sent out more than 30 tweets on Sunday morning defending her position. She also tweeted links to two other pieces that questioned #MeToo. One of them, *It’s Time to Resist the Excesses of #MeToo* by Andrew Sullivan in *New York Magazine*, compares an anonymous crowdsourced list started by a woman working in media to warn other women about potentially dangerous men to the destructive, career ending paranoia of the McCarthy era. Some of Atwood’s fans said they were upset by her characterization of #MeToo as a dangerous “witch hunt,” which her piece connects to movements that arose to deal with issues that weren’t being addressed by the legal system and evolved into politically-sanctioned violence, like the early days of the Cosa Nostra mafia and the French Revolution beheadings. Many fans were particularly rankled by her linking to the New York article, but Atwood insisted it was an attempt to understand opposing points of view and not an endorsement. At the end of her piece, Atwood writes that patriarchy depends on keeping women divided against one another, and that women should resist those divisions. “If @MargaretAtwood would like to stop warring amongst women, she should stop declaring war

against younger, less powerful women and start listening,” one user responded. Atwood finished tweeting by writing: “Taking a break from being Supreme Being Goddess, omniscient, omnipotent, and responsible for all ills. Sorry I have failed the world so far on gender equality. Maybe stop trying? Will be back later. (Next incarnation maybe.)”

KATZ, Brandon. “What Is the Endgame of ‘The Handmaid’s Tale’ and What Does It Say About Us?” *New York Observer*, 7 May 2018. Online.

Excerpt: Last week, Hulu renewed “The Handmaid’s Tale” for a third season as its second-which picks up after the source material of Margaret Atwood’s acclaimed novel ends-continues to roll out its early episodes. That Hulu wants to keep “The Handmaid’s Tale” around for an extended period of time is no surprise. The company has become the fastest-growing streamer in the United States on the back of the show’s all-encompassing success. But the idea of “The Handmaid’s Tale” as a multi-season story that continues forward indefinitely is not one that I had considered. Advancing beyond the words of iconic original texts has often been compared to performing acrobatics without a safety net.... What is the endgame for “The Handmaid’s Tale?” Do we really want this kind of show shooting for the outdated five-season benchmark of success? How do we want it all to end and can we survive until then? One obvious consequence of “The Handmaid’s Tale’s” enthralling story is that it is not an easy show to watch. Sexual assault and unchecked violence are difficult sells in their own right; when combined with the intense focus and slow burn approach from showrunner Bruce Miller, they become almost unbearable. To be clear, this is a compliment; the show’s unflinching representation of these tragic real-life horrors and Elisabeth Moss’ unbreakable performance are major reasons why “The Handmaid’s Tale” may be the pinnacle of peak TV. Its relevancy is potent, but a four-quadrant broad appeal mainstream binge it is not. At some point, the relentlessness of the series is going to wear audiences down. You can argue that it somewhat already has, as many of the Season Two reviews published before the premiere highlighted the continued brutality. With a third season en route and no official end date in sight, do we want “The Handmaid’s Tale” to continue beating us over the head with misery? The strategy has worked thus far as Hulu beat Netflix to the punch and claimed streaming’s first ever Best Drama trophies at the Emmys and Golden Globes. But continuing down this path may limit the long-term viability of the series. There’s only so much punishment we can take. Conversely, even though “The Handmaid’s Tale” is a tough pill to swallow, do we really want it to change to appease our moods just so it can stay past its prime? June Osborne is a woman of tremendous internal fortitude and convictions, and I will not be surprised when she eventually gets to dole out a pleasing helping of comeuppance to the many bastards of the show. But it would be disingenuous to the series for her to single-handedly take down Gilead or any other ending that flies in the face of what came before. I have no idea how long Hulu plans to keep “The Handmaid’s Tale” on the air, but the further it goes, the greater that degree of difficulty becomes. What do we want from “The Handmaid’s Tale” in the end? Are we looking for a happy ending where the bad guys are beaten and order is restored? We all desperately want to see Mrs. Waterford and the Commander get what’s coming to them. We all yearn for the collapse of Gilead and the liberation of its oppressed people. While we may get that in some form, the show is about the struggle against these overwhelming forces and not so much about the binary nature of victory and defeat. If the show maintains its current level of greatness, will that be enough to enable us to stomach the gruesomeness? We are lucky to be present for “The Handmaid’s Tale” which is a treat of excellent drama. There is a universe I can imagine where

the TV-viewing world endures its morale-killing spirit as it continues to rack up prestigious awards and honors. Is either approach right or wrong? What kind of show “The Handmaid’s Tale” becomes in future seasons may reflect what kind of audience we are.

Available from: <https://observer.com/2018/05/handmaids-tale-hulu-elisabeth-moss>.

KAY, Jonathan. “Why They Hate Margaret Atwood.” *Quillette*, 15 March 2018. Online.

Excerpt: On March 9, a University of Alberta English professor named Julie Rak headlined a speaking event that was billed as a showdown on the issue of “bad feminism.” A promotional poster done up in a boxing motif included a picture of Rak on one side, and legendary Canadian author Margaret Atwood on the other.

If you live outside Canada and recognize Atwood as the author of such renowned feminist works as *Cat’s Eye*, you might assume that she’d be representing the side of sound feminist doctrine in this metaphorical bout. As literary critic Carmine Starnino once noted, Atwood is the “best-known English-language novelist of contemporary sexual politics.” She more or less invented the modern Anglo Canadian feminist fiction genre, specializing in what Starnino aptly describes as “salty post-Freudian satires on gender inequalities, the oppressiveness of marriage and the historical animosity of women.”

In the 1980s, when I studied North American Literature as a high school elective, Atwood was the only writer with two books on our reading list. She also was the youngest writer on that list by a significant margin. Decades later, when I acted as her editor for a 2016 book about the French presence in North America, she was just as sharp and witty as I’d hoped. (In response to her complaints that my edits were too severe, I feebly protested that I’d “left the bones where they were, and just moved around some of the skin and hair.” To which she replied that “all bones look much the same. The hair and skin are what make us recognizable.” It’s always a thrill when your heroes put you in your place.)

And yet, this being the bizarro world of 2018, Atwood’s role in Rak’s University of Alberta event wasn’t as a feminist heroine. In fact, Atwood wasn’t even in attendance. The above-described poster was just a gimmick to promote Rak’s caricature of Atwood as the Trotsky of Canadian feminism. And the fact that Rak feels comfortable signaling this posture on publicly displayed posters shows she isn’t some outlier loon. Just the opposite: In recent years, the ideological mobbing of Atwood and other well-established writers has become a mass-participation phenomenon among young Canadian literati who mobilize daily on social media

It’s difficult to explain the strangeness of all this to a non-Canadian. Perhaps the closest comparison I can offer would come by way of imagining the late Edward Said being denounced by Palestinian-rights advocates as a febrile Zionist—or Black Lives Matter protestor savaging the work of Ta-Nehisi Coates. As magazine writer Alicia Elliott put it recently, the world of Canadian literature (“CanLit,” as it’s known within the treehouse) has become “a raging dumpster fire” of embittered identity politics and ideological tribalism so much so that even speaking panels convened to discuss this dumpster fire now can be transformed by a few of Elliott’s own Tweets into meta-dumpster fires of their own.

Amidst all these flames and ash, the great men and women of Canadian letters increasingly have gone to ground. While none of Atwood's critics have her level of success or name recognition, Twitter mobbing is a numbers game. Acting collectively, obscurities such as Rak have been able to crowdsource a regime of ideological enforcement that now can be used to bully even true literary legends.

* * *

To understand why the mob came after Atwood, it is first necessary to understand the saga of another Canadian writer—Steven Galloway, 42-year-old author of the acclaimed 2008 novel *The Cellist of Sarajevo*. For much of his adult life, Galloway was a golden boy of Canadian literature earning almost a million dollars in book advances and becoming chair of the University of British Columbia's prestigious creative-writing program when he was still in his '30s. But the golden era ended abruptly in 2015, when UBC suspended Galloway, following the internal circulation of allegations that he'd sexually assaulted a student.

The university's move, announced in such a way as to suggest that Galloway might be a violent sexual predator who still terrorized the campus, made national headlines. Galloway became suicidal and was involuntarily institutionalized by authorities in the United States, where he was traveling at the time. Back in Vancouver, UBC deputized the ringleader of the school's anti-Galloway's faction to recruit students who might provide yet more allegations against the former department chair. Galloway's world seemed to be disintegrating.

Instead, it was the case that fell apart. A former British Columbia Supreme Court justice whom the university had commissioned to investigate the allegations determined that the worst Galloway had done was conduct a consensual affair with a middle-aged UBC creative-writing student. Much of the criticism began shifting to the university administration. The summary dismissal of Galloway (who was formally terminated in 2016) now looked like a panicky PR move by a university that recently had botched an unrelated sexual-assault controversy.

Enter Atwood, who added her signature to a web-published "open letter" seeking clarity and fairness in UBC's handling of the Steven Galloway case." That letter did not pronounce on Galloway's guilt or innocence and confined itself to addressing the procedural shortcomings surrounding his treatment. Nevertheless, it immediately became an object of fury among Galloway's critics, who cited it as proof that CanLit's upper crust was circling the wagons in defence of a friend. Rak herself wrote a manifesto attacking the open letter, which she said left her "shocked and appalled."

Social-media attacks on the original #UBCaccountable signatories (as they became known) were so intense and vicious that some asked to have their signatures removed, and even published groveling pleas for forgiveness. A sort of Soviet-style name-and-shame bureaucracy took form on Twitter, with one Nanaimo-based poet keeping a running tally of who had signed the open letter and who hadn't. The date of the letter's original publication, Nov. 14, 2016, arguably marks the day CanLit's dumpster started burning.

Atwood made the mistake of trying to engage with her critics, which only made them sense (correctly) that she was sensitive to their views. Over time, the attacks against her have seemed almost to blur into a species of clinical derangement. Simon Fraser University professor

Hannah McGregor, for instance, publicly called Atwood a “shitty white woman,” and blithely dismissed the abuse that Atwood was taking online: “If you are a white woman and you have a platform, then too fucking bad. I don’t care.”

In the eyes of detractors, Atwood’s reputation as a feminist champion doesn’t serve to mitigate her thoughtcrimes. It makes them worse. For who should know more about CanLit’s Sons of Jacob than the woman who wrote *The Handmaid’s Tale*?

I was editor-in-chief at a Canadian literary magazine at the time and had a front-row seat on the entire shocking saga. Even after the 2014 *Rolling Stone* debacle surrounding a non-existent rape at the University of Virginia, portions of my magazine’s contributors and staff believed they had some underlying moral duty to “believe the victim” in all cases of alleged sexual assault. My own insistence on paying heed to the forms of due process was cast as apologia for rape culture.

At one point, I published an article by Carmen Aguirre, a memoirist, actress and #UBCaccountable signatory. The very title of the piece, “Steven Galloway Is Innocent Till Proven Guilty,” was enough to incite a spasm of moral panic within CanLit. Aguirre instantly became *persona non grata* in parts of the community, and some fellow writers reportedly made a show of walking out of her events. When I would point out to Aguirre’s critics that she herself was raped at gunpoint as a teenager, and so knows a thing or two about the subject of crime and punishment, these critics would just shrug.

By this point, conspiracy theories were circulating to the effect that the former judge who’d investigated the allegations against Galloway, despite her impeccable feminist and legal credentials, had cynically exonerated Galloway at the behest of UBC. Given the vicious manner in which the university had attempted to railroad Galloway, the theory made no sense. But by this time, logic had left the building, and Galloway’s status as a predator and misogynist became a myth of Canadian feminism.

* * *

One of the first things that needs saying is that even if Galloway is innocent of sexual assault (as Boyd concluded), the pattern that is alleged in his case of a powerful male professor preying on his students does seem to be a distressing reality in Canadian creative-writing programs.

Obviously, not every Canadian creative-writing professor sleeps with his students, let alone assaults them. But during my interviews, I heard several insiders describe a *Mad Men*-like world in which booze flows freely, emotionally damaged men and women throw themselves into unhealthy relationships, and intimate academic conversations about literature spill over into the barroom or bedroom. After hearing these accounts, I can understand why many writers, students and professors continue to instinctively believe the worst of Galloway: The world of CanLit is a hive of hypocrisy, in which male authority figures who posture as purebred feminists during office hours are later seen buying a fourth or fifth drink for a woman half their age.

“As a student at Concordia [University in Montreal], I was witness to the abuse of power and the normalization of sexualization of students by professors, writers, editors, and publishers,” wrote Mike Spry in a lengthy 2018 blog post. “For years, I thought it was normal that it happened everywhere, across industries and communities. It was not. It is not. Positions of power in CanLit are abused the same way that the Harvey Weinsteins, Kevin Spaceys, Dustin Hoffmans, and Louis CKs did: to subjugate aspiring artists to their every whim ... Not only did I protect these men by failing to publicly condemn their abuse out of fear of conflict and misplaced dutifulness, but I participated as well. I abused the small amount of power I had, the crumb of agency bestowed upon me in exchange for propping up ego and hierarchy. I demanded respect and relationships I felt I was owed. I dated women inappropriately younger than me. I treated them poorly.”

The comparison with Weinstein seems overwrought. And not all the bad decisions in CanLit are being made by men—even if men, on average, hold more power than their female colleagues. (As one B.C. author told me, “If you’re having sex with someone to get a poem published in a magazine, then there are bigger problems to deal with [in your life] than regret.”) But in general, the sexual harassment of women is most widespread in creative industries where a small number of gatekeepers wield career-making power over a large pool of young female aspirants, a description that fits the world of Canadian arts and letters.

Spry’s confession quickly became the subject of controversy, with his own ex-girlfriend, Julie McIsaac, weighing into question his motives in a blog post of her own. This, too, makes for fascinating reading as it delivers a woman’s view on the more general process of alienation, rejection and disillusionment felt by women in the CanLit milieu. “I am a writer of talent who was treated like a waitress/babysitter,” McIsaac reports. “I felt punished and maligned for my sexual relationships as well as for the sexual offers I rebuffed. I doubt that Mike had to deal with this. He says now that he is not proud of the work he created then, published with the help of the toxic colleagues and mentors he now despises. But those books are on his website, they are included on his CV, they likely helped him get hired in his new career.”

Perhaps the most shocking part of her account comes when McIsaac describes her efforts to reject a professor (unnamed in the piece) whose romantic persistence borders on stalking. McIsaac seems to do all the right things, including calling Concordia’s Office of Rights and Responsibilities, and reporting that she’d just been asked out by her prof. The university’s response, according to McIsaac’s paraphrased account: “There was nothing wrong with that. The Concordia Code of Conduct didn’t prohibit professors from dating students.” In her conclusion, McIsaac goes on something of a tear, attacking everyone in the university system who looks the other way at this sort of behaviour. But when she writes that “the predators seem to always find allies,” the clear suggestion is that these enablers are men because a paragraph later, she adds: “If you want to see challenges to power in action, look to women.”

That last line sounds like praise for womankind. But it also signifies a special moral *burden* on women that they shirk at their peril. Which may help explain why famed writer Michael Ondaatje, who also signed the open letter, has received almost no blowback at all. “Our female signatories were by far attacked most frequently and most personally,” reports Brad Cran, one of the writers who helped publish the original letter, and who created the #UBCaccountable hashtag. And of all the women, Atwood got it worst of all.

* * *

In her 2017 book, *The Perils of Privilege*, Toronto-based writer Phoebe Maltz Bovy noted that the call-out culture of Twitter metes out especially cruel treatment to successful women—a phenomenon she traces to “the fetishization of powerlessness.” In its broadest form, this ideological fetish has metastasized into the twinned ideas that (a) anyone who has attained success should defer morally to those who haven’t, and that (b) hierarchies of merit can be understood in purely political terms, which means that successful writers such as Atwood are guilty of taking up “space” that should be given over to others—even if those others are commercially obscure and possess less talent.

“Atwood’s books take up a whole shelf (or shelves) at bookstores and each title usually has multiple copies, often faced out,” Tweeted Canadian poet Dina Del Beano. “Most new writers have a single copy of their book(s) on a shelf, just the spine visible. She has many books, but this still speaks to space she occupies.”

It is mostly (though not exclusively) younger writers and obscure academics in their ’20s and ’30s who make up Atwood’s most aggressive critics. Anyone who is middle-aged or older, and who has even a passing knowledge of Atwood’s career, will know that she had to fight like a dog to win her success in what was once the man’s world of Canadian literature—and that she wasn’t just some privileged dilettante who swooped in to take her place on the bestseller lists. To adopt the famous line about Ginger Rogers and Fred Astaire: Atwood did everything the great male writers did, but she did it backwards, and in high heels.

Even from early years, moreover, Atwood always has been an old-fashioned scientist of the written word. As a high school student, she was picking apart Roy’s *La petite poule d’eau* sentence by sentence, learning the ways of a master. In the essay she wrote for my 2016 book, Atwood’s analysis of Roy’s masterpiece, *Bonheur d’occasion*, contains a breakdown of the symbolic importance of the characters’ names that feels like an act of Biblical exegesis. She runs through the influence of such other legends as Mavis Gallant and Marie-Claire Blais and describes how Roy’s life as an actress helped her develop as a writer, because “a talent for mimicry can come in handy in fiction just as it does on stage.” Atwood also notes, approvingly, the “long, hard, dedicated grind” that would result in the production of *Bonheur d’Occasion* after five years of writing. It’s one literary workaholic writing about another.

Atwood has written 14 novels, 10 short-story collections, and a dozen collections of poetry. The essay she wrote for me, memorable as I found it, barely ranks as a footnote to her storied career. Yet to read even just that one fragment of Atwood’s oeuvre is to understand the cultural chasm that separates her from her critics. To Atwood, the act of publication is the reward for excellence and perseverance in craft, for having something new and interesting to say, for telling a story that people want to have told. It is not, in and of itself, a form of payback for the author’s disadvantages or private agonies. Nor is the fact of publication to be construed as a political act meant to make whole the suffering of the author’s sex, race, or social class—even if, as in Atwood’s oeuvre, a book’s content is deeply informed by political values and themes. Thus, to understand the CanLit feminist attack on Atwood is to understand how the very concept of literary merit came to be understood in a radically different way.

“I kind of blame the university creative-writing programs,” a prominent Canadian writer and former professor told me. “Students come out of these programs without any clue about how hard authors have to work to produce a good novel.”

“That’s because the students don’t get honest feedback. University life is now customer focused. Hurting a person’s feelings—by telling them they’re not a good writer—now can be characterized as a form of harassment. If a prof were to tell a student, ‘This was a terrible story and you wasted the class’ time by discussing it,’ you might be doing the student a favour [in the long run]. They could do something else in life. But today’s instructors would never dream of doing that. So you tell everyone they’re great and give them a few substantive things to work on in a supportive way, and you collect your paycheque and go home.”

The result is that an entire generation of fiction writers has come through creative-writing programs thinking that they’re skilled auteurs with important, luminous stories to tell the planet—especially in the case of female, immigrant or Indigenous writers, who constantly are being bombarded with well-practiced aphorisms about the special moral urgency of their message. When they graduate, and there’s no market for their work, these writers naturally conclude that dark forces are at work: “They feel ripped off, or they blame it on racism or sexism or something. Bitter writers are nothing new, of course. This bitterness was a thing before the first quill was dipped into ink. But now they have an outlet for the bitterness online. And they somehow have this weird idea that if they get some famous author ‘canceled’ by shaming him [on Twitter], then that author’s spot [on bookshelves] will open up in the market for their own book. But of course, it doesn’t work that way.”

Even putting aside the issue of pedagogy and culture, the arithmetic of the job market is enough to embitter many writers. For dedicated CanLit yeomen, a soft professional landing traditionally could be had as a college professor. But that gig has dried up because universities increasingly are turning to adjunct and part-time teachers who might be paid as little as \$5,000 per semester per course. Forty years ago, about 35% of Canadian professors aged 35 or younger held a full-time tenured or tenure-track position. The last time the same data was collected, the corresponding figure was just 12%.

In all of Canada, there are perhaps two or three tenured creative-writing positions that open up every year—about a hundredth the number of creative-writing students who graduate. In summing up his career prospects after UBC, writer Will Johnson offered this somewhat typical assessment: “UBC had proved to be a giant disappointment, especially because I wasn’t successful with my [government] grant. I’d also applied for a position at PRISM International [an NGO], but didn’t make the cut. My mountainous debt was looming, and I couldn’t figure out any reliable way to come up with cash.”

The combination of broken dreams, professional embitterment, and low job security has produced a climate in which the very purpose of literature has been brought into question. As Atwood noted, the brilliance of *Bonheur d’occasion* lay in the way it threw open the world of impoverished Québécois society to ordinary middle-class readers. And much as with George Orwell and *Down and Out in Paris and London*, Roy could not have written it if she hadn’t worked as a journalist beforehand, exploring the mysteries of the outside world. But the ideological enforcers of CanLit aren’t interested at all in the outside world. Just the opposite.

They have made an obsession of their own parochialism: When one of their kind focuses on an ethnic group that doesn't match his or her own skin hue, he or she often is accused of racism or cultural appropriation. So everyone "stays in their lane." For the most part, their only real subject of daily concern is the purported injustices within their own tiny professional subculture.

"It is increasingly common for academics to see and teach literature as fundamentally a kind of activism, and their role as critics as an activist one as well," a successful Ontario-based novelist told me. "And there is really a very easy way of determining [a book's value]. It is not by its content or form. It is in the identity of its author. The author's privilege or lack of it is calculated using a simple points system, and the book's worth is then established according to the total. A book by a straight white female author [such as Atwood] is unlikely to be considered useful to social progress, unless that author is seen to have another disadvantage such as a physical disability and so on."

Writers and artists typically cast themselves as rebels and heretics who always will champion their own truths over public dogmas. But as numerous examples from history show, there are periods, such as during the Red Scare, when the creative class is actually held to a higher standard of ideological conformity than other sectors of society. CanLit appears to be going through just such a period. And the penalties for bucking the industry's dogmas are potentially career-ending. In the current economic climate, few writers can sustain themselves with the low piecework fees paid by magazine editors and book publishers. So if a government grant application gets rejected, or a sessional teaching appointment isn't renewed, a writer might be out of the game permanently. (Atwood is one of the few writers with the wealth and stature to buck this pressure—which, in fact, is one of the reasons she is resented so bitterly by the industry's ideological enforcers.)

"A writer can work for years on a book that earns them less than a couple thousand dollars in revenue," says [Brad] Cran, who served as Vancouver's Poet Laureate from 2009 to 2011. "But through the Canada Council for the Arts and provincial funding bodies, they can secure grants for tens of thousands of dollars via peer-reviewed juries. The effect this creates in many Canadian writers is a guarded sense of self, where being 'liked' can matter to their career and their wallet."

There is only one Margaret Atwood. But as CanLit's Twitter wars show, there are hundreds of Julie Raks and Dina Del Beans. Indeed, they sprout naturally in Canada's intellectual soil: Our country has long been vulnerable to "tall-poppy syndrome," by which mediocrities in a particular *métier* will work together to cut down the reputation of an outlier who has achieved success beyond Canada's borders. And thanks to the modern fixation on gender and race, these poppy cutters can now cynically present their scythes as tools of social justice.

"Through social media, the minor [writer] can dominate discussions now out of all proportion to their talent or accomplishments or any other kind of influence," says the aforementioned Ontarian writer. "They can surveil all statements made by anyone and comment on them in the most cutting and threatening way. What they are usually subtly threatening is some kind of ostracism. And so more prominent people become quite afraid of their wrath. They create a

career out of their outrage and remarkably this actually works—their stature in the whole community does actually rise.”

* * *

In late 2016, when my then-magazine published a lengthy investigative article about Steven Galloway by Kerry Gold, I picked a title *L’Affaire Galloway* that would suggest a comparison to The Dreyfus Affair. Thanks to Émile Zola, Alfred Dreyfus eventually was vindicated and reinstated to his old job as a major in the French Army. It’s not clear whether Galloway will be so lucky.

Catholic anti-Dreyfusards continued to demonize Dreyfus even after the charges against him were shown to be baseless, because his case represented a psychologically precious validation of their belief that French society was being rotted out by “foreign” elements. They preferred to believe a convenient lie than an inconvenient truth.

L’Affaire Galloway, though obviously of much smaller historical significance, may be seen in an analogous light. Steven Galloway was a successful, internationally fêted, well-paid white male writer who also had been appointed to lead the most prestigious creative-writing program in Canada. When a woman came forward to claim that he’d done monstrous things, the claim instantly was seized on as confirmation of a wider emotional narrative that a generation of frustrated young writers had internalized (and whose contours seemed to be confirmed, in the broadcast industry, by the scandal of Jian Ghomeshi). Even if it’s a lie, it’s a precious lie. And so no one should be allowed to say that the lie isn’t true—not even Margaret Atwood.

I am not a novelist, or a short-story writer, or a poet. So no one in CanLit cares much what I think. But for what little it matters, my admiration for Atwood has only grown thanks to *L’Affaire Galloway*. And many years from now, when her obituary is being written, I hope she will not only be remembered as the grand dame of Canadian letters, but also as an important voice of sanity standing up to the mob.

Available from: <https://quillette.com/2018/03/15/hate-margaret-atwood>.

KEAN, Danuta. “Lee Child Joins Authors Auctioning Character Names for Charity; In Aid of Freedom from Torture, Bids Invited for a Place in New Work by the Jack Reacher Author and Others Including Margaret Atwood and Julian Barnes.” *The Guardian*, 1 November 2018. Online.

Excerpt: A good number of Jack Reacher fans will have dreamed of joining one of the crime-busting hero’s plots. Now it could become a reality, in print at least. Reacher’s creator Lee Child is among a number of well-known authors offering the chance to name a character in their latest books as part of a charity auction in aid of survivors of torture. Man Booker prize winners Margaret Atwood and Julian Barnes are also offering naming rights in forthcoming novels alongside other leading writers including Marian Keyes, Joanna Trollope and Women’s prize 2018 winner Kamila Shamsie

Atwood said her involvement in the event, which takes place on 15 November under the name Freedom: Not Just Another Word, was prompted by concerns for the political crisis engulfing

the world. “In my novels, I often write about a world that is without liberty and human rights. This fiction is a cruel reality for the torture survivors who are supported by Freedom from Torture.” She added: “This year’s auction is a timely reminder that while the world is an increasingly scary place, our voices are powerful, and we still have the freedom to use them.”

Available from: <https://www.theguardian.com/books/2018/nov/01/lee-child-joins-authors-auction-names-charity-margaret-atwood-julian-barnes>.

LACY, Lisa. “*The Handmaid’s Tale* Author Margaret Atwood Talks Trump, Dystopias and Season 2.” *Adweek.Com*, 18 April 2018. Online.

Excerpt: It’s safe to say James Comey and Michael Wolff are not among Donald Trump’s favorite authors. But the same can likely be said of the prolific Canadian writer Margaret Atwood, whose 1985 novel turned award-winning Hulu series “*The Handmaid’s Tale*,” spoke last week at Tina Brown’s Women in the World summit about the similarities between her work and Trump’s America. Atwood said the novel’s newfound relevance has been “quite strange,” but she also noted the Hulu series started filming in September 2016 and the cast woke up on Nov. 9, 2016 to realize they were working on a different show because the frame had changed and viewers would see “*The Handmaid’s Tale*” differently under a Trump presidency. “Did I foresee that in 1985? No, I thought we were moving away [from the totalitarian government depicted in the book], but it’s always a possibility in this country,” she added. “There are a number of people out there who felt they weren’t being heard or who also might have felt some opportunities were no longer automatically available to them and then they’re willing to follow people who promise to give them that thing back or provide that thing for them.”

At the same time, Atwood noted the U.S. is a big and diverse country and she’s not giving up hope on it yet—and neither are its citizens who are increasingly running for office and pushing back with protests and marches. “That’s a hopeful sign. They haven’t yet started hitting protest marchers—that’s always a bad sign. They have tried to enact some strange laws, but they haven’t succeeded,” she said. “I see a moment like this as two opposing forces. We’re not in *The Handmaid’s Tale* yet or I wouldn’t be sitting here and you’d be in jail.” (“You” was *The New York Times*’ Michelle Goldberg, who interviewed Atwood onstage.)

In addition, Atwood said there is no one single collective future, but rather several possibilities. Which one we get depends on what we do now, she said. “I also know you can have the future laid out and predictable and something comes out of nowhere,” Atwood said. “There are a couple of ways to think that are not very productive: One of them is that progress is inevitable. That has never been true. It’s just an excuse for not doing anything. The other one is everything is circular. That’s not true either. The only thing that’s true is several different possibilities. Writing dystopias and utopias is a way to ask readers where they want to live and where they end up depends partly on what you do now. There are always some wild cards. Human technology has a good, bad and stupid side you didn’t anticipate.”

While Season 2 explores what Atwood called a brutal and riveting American future, she said showrunners are sticking to her main rule, which is nothing goes into the script that has not already happened somewhere in the world, like Romania’s 20th century efforts to increase birth

rates by mandating pregnancies. “It’s cruel and inhuman to force women to have children if not going to give them the money to do that,” she added.

And when the new season debuts April 25, viewers will also see characters like Offred, Ofglen and Aunt Lydia take on new life separate from the novel. “In TV, you can film a character that disappears from the view of the central character. We can follow her, [the narrator] cannot, so they have built out the cast of characters and taken the narrative behind the scenes and they’ve gone to places they could never go in the book,” Atwood said.

(Atwood also said Aunt Lydia is reminiscent of her fourth-grade teacher.)

“I think “The Handmaid’s Tale” has escaped from its book and is being reinterpreted not only by the TV series, but also by its readers,” Atwood said. “This movement of dressing as handmaids and sitting in on legislation or sitting outside is quite brilliant because they can’t throw you out—you’re not making a disturbance, you’re just there and anyone looking at you knows what that means. They might find it irritating, but they can’t do that much about it.”

The movement started in the US when a group of women ordered the outfits online, but the costumes that arrived were pink. So, Atwood said, they quickly devised patterns, which they put online so anyone could make them, and they’ve since popped up all over the world, including Poland, England and Croatia. And this, too, may be a sign “The Handmaid’s Tale” is not necessarily America’s future. Per Atwood, society was more equal in the days of hunters and gatherers, but when people began farming and suddenly had a surplus and could pay a standing army to defend the territory where they grew wheat, women were fed less well and became valued for their ability to produce children to help grow crops.

“That’s when things went down a slippery slope,” Atwood said. “In a different age, upper body strength [was valued], but that’s not such a necessity anymore. Women can work a keyboard and have a brain. In an age when brains and keyboards are important, women get an edge again.”

Available from: <https://www.adweek.com/tv-video/the-handmaids-tale-author-margaret-atwood-talks-trump-dystopias-and-season-2>.

LEDERMAN, Marsha. “Atwood, Swan Pen Statement on UBC Letter; Website Backed by Both Authors That Called for Due Process in the Case of School’s Former Creative-Writing Head Has Now Been Archived.” *Globe and Mail*, 30 March 2018, Section: News, p. A5.

Excerpt: Margaret Atwood and fellow novelist Susan Swan have issued a joint statement, explaining their decision to sign a controversial open letter and apologizing for the harm caused by what has been an ugly chapter in Canadian literature. The UBC Accountable open letter, which called for due process in the case of fired creative-writing program head Steven Galloway, has been a flashpoint in CanLit circles. “We regret any perception of harm or silencing effects that this decision [to sign the letter] may have had on other complainants in Canada, as we regret the misconceptions about and attacks upon signatories of the Letter. We are sorry for any chilling effects the Letter may have had on sexual assault complainants who were considering coming forward,” reads part of Ms. Atwood’s and Ms. Swan’s joint statement, which is posted to a new site, “Where we are now 2018,” rather than the UBC Accountable site.

The UBC Accountable letter was written and posted following the firing of Mr. Galloway, a bestselling novelist, from the University of British Columbia. Dozens of people, many of them high profile writers, signed it, including Ms. Atwood, who became a vocal advocate for the contents of the letter. The backlash has been passionate, persistent and intense—from some complainants in the Galloway case and others, including authors and academics. A counter letter petition was posted and received hundreds of signatures. Some signatories of the original letter removed their names; others added statements of explanation. Still, there have been repeated calls to take down the site. Instead, it has now been labelled as an archived site. “I believe archiving the site is meant to be a gesture toward reconciliation,” Ms. Swan told *The Globe and Mail* on Thursday. “The feeling was it is time to turn the site into a historical document and start moving the conversation to a more constructive place.”

When Mr. Galloway was suspended in November 2015, it was for unnamed “serious allegations”—a term used publicly by the university. It was eventually revealed that Mr. Galloway was accused of sexual assault, harassment and bullying. A retired judge was hired by the university to conduct an investigation. According to a statement released by Mr. Galloway through his lawyer in November 2016, the investigator concluded in her report that on a balance of probabilities, Mr. Galloway had not committed sexual assault. Mr. Galloway said he had an affair with a student for about two years. But that student, the main complainant in the case, said in a subsequent statement released through her lawyer that her complaint was not about a consensual affair. Mr. Galloway was ultimately fired for what the university said was “a record of misconduct that resulted in an irreparable breach of the trust placed in faculty members by the university, its students and the general public.” The controversial open letter called the university’s conduct in the matter “of great concern” and asked UBC to establish an independent investigation into how the matter was handled. “The situation is a test case of what happens when protocols for procedural fairness aren’t followed by an institution—everyone including the institution, the complainants and the defendant are vilified and the community of people around the institution suffer,” Ms. Swan told *The Globe*. In their statement, Ms. Swan and Ms. Atwood explain that they do not know Mr. Galloway and that despite the way the letter was interpreted, their intention in signing it was not to discredit the complainants. They also call out UBC for how it has handled the case. “We trust that in due course the University will see fit to do the right thing and issue an apology to the many writers, teachers, students and other individuals involved in the case. As a result of the University’s prolonged lack of the transparency owed to its funders—both donors and the taxpaying public—and its opaque, divisive, and misleading communications, many of these have suffered silencing, loss of employment or the threat of it, and damaging attempts at character assassination and career destruction.” UBC declined to comment for this story. Meanwhile, the controversial website has now been revised and labelled as “archived.” What remains is “an archived snapshot of the letter as of March 22, 2018,” according to a note on the website, suggesting the site’s creators do not intend to update it further. Efforts to reach UBC Accountable spokeswoman Carmen Aguirre and organizer Brad Cran were not successful Thursday. A *Globe* request for reaction from the main complainant in the case, made through her lawyer, did not receive a response Thursday. But Chelsea Rooney, an ancillary complainant in the case who has been strongly critical of UBC Accountable, was not impressed with the developments, including Ms. Atwood’s and Ms. Swan’s statement. “They are worried about their reputations, they have books coming out, they never expected the public perception of UBC Accountable to be this negative. They’re trying on one hand to appear as allies to sexual-

assault victims and on the other hand maintain their position that the main complainant is lying and you can't have both," Ms. Rooney said. "Until that website comes down and there's an apology to the main complainant, none of this means anything to me. My stance hasn't changed."

---. "Margaret Atwood to Donate to Sexual-Violence Fund; Helping Claimants with Support Services Brings Opposite Sides of CanLit Controversy Together." *Globe and Mail*, 10 March 2018. Section: News, p. A19.

Excerpt: When Margaret Atwood is recognized at the Canadian Screen Awards on Sunday for her commitment to the growth of the Canadian media industry, she will use that platform to promote something she has been working on for many months—not a book or a television project, but a collaboration that might surprise some of her recent critics. CanLit has experienced deep divisions since the November, 2016, posting of the UBC Accountable open letter, which called for due process for fired University of British Columbia Creative Writing Program chair Steven Galloway. (Galloway lost his job at UBC after allegations of sexual assault and harassment were made against him; he says he was having an affair with the main complainant in the case; she says her complaint was not about a consensual relationship.) On social media, some people have been highly critical of the people who signed that letter, one of whom is Atwood. But behind the scenes, women on opposite sides of the argument have been talking quietly among themselves. Atwood, novelist Susan Swan (another signatory) and UBC Creative Writing graduate student Meghan Bell (a critic of the open letter) have been discussing ways to support people bringing forward a claim of sexual assault. They listened to students and came up with a plan: a fund to cover living expenses, including counselling, for claimants—students in particular—for three months leading up to and including the hearing. "We were told [that] was a big disincentive to people doing it," Atwood told *The Globe and Mail* this week. There were challenges starting a new fund, but through a series of coincidences (one of which happened as a result of Atwood's advocacy for the gender-neutral O Canada), a fund that was already being established came to their attention, and they decided to merge their efforts with theirs, rather than starting from scratch. This week, the group #AfterMeToo and the Canadian Women's Foundation announced a new fund to address a sizeable increase in demand on sexual assault and harassment-support services in Canada. The #AfterMeToo Fund will support organizations that provide mental health services, hospital and court accompaniment and long-term counselling. The goal is to raise \$7-million. Atwood will make a sizable personal donation—\$25,000 initially plus another \$25,000 once they establish a specific plank to support students. She will also donate the proceeds from two upcoming fundraisers—the Young Women in Law Charity Gala in Toronto and a second one in the United States. Swan will make a donation that matches her yearly Public Lending Rights cheque. The fund was one of the recommendations in the report which came out of the #AfterMeToo symposium held in December in Toronto (in partnership with *The Globe and Mail*)....Swan, who has taken heat for signing the letter, wants to focus on a solution. "We are trying to do something constructive to move away from these entrenched positions and doing something constructive that would benefit university students," she says. "In a way, it's an outcome of the Galloway situation, but it's not revolving around that ... It's an attempt to move forward." The perhaps unlikely multigenerational triumvirate began with the open letter; Bell was publicly critical, and Swan reached out to her about it. "It started as a debate and it quickly became a friendship, because honestly she was kind and she was open to discussing and she

would listen,” says Bell, who is also publisher of the feminist literary magazine *Room*. Bell also had discussions with Atwood—including critiquing Atwood’s controversial bad-feminist essay published in *The Globe* in January. Bell says Atwood rolls with the criticism, doesn’t get defensive, has been friendly and respectful—and also charming and offbeat. “She sent me a JibJab card on my birthday,” says Bell, who turned 30 in February. Atwood, 78, and Swan, 72, have been speaking with other students too, not just at UBC; one student who was involved in a rape case suggested the living expenses fund. They all felt it was a good idea. “I’m really glad that Margaret and Susan are using the privilege and their power to help people who have less of it right now,” says Bell. “But I still am bothered by their names on the open letter, and that isn’t something that is going to change for me and it isn’t something that’s going to change for a lot of people.” Atwood did not want to address the open-letter situation until the arbitration process between Galloway and UBC has been completed; the UBC Faculty Association is grieving his termination. But she did speak more generally about sexual assault and harassment and the fast-growing movement to fight it. “You wouldn’t see something like a MeToo unless there’d been a build-up of pressure with no way to address it or remove it. So you see an explosion like that when there has been a build-up of pressure,” Atwood said. “I think the idea is crucial and that’s the big change,” added Swan, also a long-time feminist. “There’s something really exhilarating about seeing women of all generations doing boots-on-the-ground feminism; it thrills me.”

LITTLE, Paul. “Dictionary Cut and Paste May Not Be Big Brother.” *New Zealand Herald*, 7 January 2018. Section: News. Online.

Excerpt: The excision by the publishers of the *Oxford Junior Dictionary* of about 50 words relating to the natural world—acorn, minnow and newt, among others—has caused quite a rustle in the hedgerow. No less a social prophet than Margaret Atwood is one of a group of authors who have lambasted the decision as “shocking and poorly considered.”

Available from: https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11969379

MARSHALL, Alex. “Man Booker Prize Shortlist Reflects Our Dark Times.” *The Hamilton Spectator*, 21 September 2018, Section: GO, p. G5.

Excerpt: Originally called the Booker-McConnell Prize, the Booker was first awarded in 1969. It was renamed in 2002, when an investment firm, Man Group, became the primary sponsor. The prize has been stuck in a debate for years about whether American authors should be eligible. In 2013, the rules were changed to allow any author writing in English to win. It was previously limited to writers from Britain, Ireland, Zimbabwe and Commonwealth countries. Since then, two Americans have won the prize: George Saunders in 2017, for *Lincoln in the Bardo*, and Paul Beatty in 2016, for *The Sellout*. This spring, a literary society that counts Margaret Atwood, Ian McEwan and Zadie Smith among its members demanded that the rule change be reversed.

MATHIEU, Emily. “Letter Calls for Shelter-Crisis Solutions; Celebrities Margaret Atwood, Rachel McAdams and More Sign Demand for City Action.” *Toronto Star*, 24 January 2018, Section: Greater Toronto, p. GT6.

Excerpt: In the midst of Toronto's housing and homelessness crisis, a group of prominent Canadians is calling on city council to open 1,000 new shelter beds by the end of 2018. In an open letter, former governor general Adrienne Clarkson joined more than 50 doctors, psychiatrists, actors, directors, academics, lawyers, historians, musicians, business and restaurant owners in laying out five demands to tackle what they describe as a failure to support the most vulnerable residents in the city. Signatories include writers Margaret Atwood and Michael Ondaatje.... "We are very concerned about the lack of sustained action in providing adequate, permanent shelter spaces for vulnerable people in Toronto," the letter says. "Every year, we find ourselves in crisis, with our shelter system collapsing under the growing demand for space." The demands include the funding of 1,000 new permanent shelter beds this year, keeping the Moss Park Armoury open until the 100 temporary cots can be replaced with permanent shelter beds, getting shelter occupancy down to the council-mandated 90 per cent, providing better wraparound services for people in need, setting new standards for drop-ins and improving conditions throughout the entire emergency and overflow systems.

MERRITT, Stephanie. "Margaret Atwood Is Right to Have the Last Word on *The Handmaid's Tale*; News of a Sequel Has Divided Fans, but Better This Than Letting the TV Adaptation Decide Offred's Fate." *The Guardian*, 30 November 2018. Online.

Excerpt: Praise be! The news that Margaret Atwood is to write a sequel to *The Handmaid's Tale* has been greeted enthusiastically by fans, to judge by the response on Twitter, where the prize for most obvious gag must go to Stephen Colbert, who said: "Margaret Atwood is writing a sequel to *The Handmaid's Tale*, and Donald Trump is almost finished with the prequel."

Atwood, of course, got there before him. In her press release, she announced that one of her two points of inspiration for *The Testaments*, besides the questions from her readers, was "the world we've been living in." But you can't help the suspicion that there's a much bigger galvanising influence going unmentioned here, and whether, without that, fans would have been more ambivalent about the author's decision to revisit Gilead 35 years after Offred's story ended on its famously equivocal note.

Because there is already a sequel, one that happened outside Atwood's control. The Emmy-winning Hulu series killed the ambiguity that makes the original novel such a haunting, nuanced read by returning for a second season, in which the misogyny and violence against women were ramped up so far that many women I know stopped watching after the first few episodes—feeling that it had abandoned the moral universe of the book and descended into meaningless torture porn.

In one of her record sell-out events at the Hay Festival earlier this year, Atwood was carefully neutral about the adaptation and its continuation of her story, damning it with the faintest of praise. "I would have to be awfully stupid to resent it, because things could have been so much worse," she said, before pointing out reasonably that you can't have a second season in which the main character either dies or escapes to freedom.

Others were less generous; the *New York Times* called Season Two "dutifully brutal" and complained that it "gave in to every one of the show's most tedious instincts." No wonder

Atwood wants to claim her own narrative back; what better way for an author to express their critique of someone else's sequel than by writing the definitive one? When a fan on Twitter responded to the announcement by saying: "Hope it's based on the wonderful book—not based around the plot of Hulu's second season," Atwood—who engages enthusiastically with readers on social media—replied: "Fear not. It is a surprise."

But is there an argument that writers should not tinker with their best-loved works, particularly once those have become classics? Not everyone greeted yesterday's announcement with joy. "What a hideous error," responded *New York Times* book critic Charles Finch. "Writers, leave your work alone! Henry James showed you what happens!" JK Rowling frequently draws fire from fans for speculating on how her characters may or may not have turned out: when she mused in a 2014 interview that she probably shouldn't have had Ron and Hermione end up together, forums exploded with outrage.

But, as any author will testify, there are some characters you just can't leave behind, especially those that established your reputation. For 35 years, Atwood's choice to leave Offred's fate hanging in the balance has been an essential part of the novel's meaning. Keen-eyed readers may think they spot linguistic clues scattered through the text—that is all part of the game. The power is handed to the reader: you decide, Atwood seems to say. Now, thanks to the TV adaptation, that decision no longer belongs to her readers, and so it is right and proper that Atwood herself gets to assert what really happened next.

There is also the changing political landscape that demands a response. *The Handmaid's Tale* has sold three million copies since the presidential election of 2016 and spent 88 weeks on the *New York Times* bestseller list; most authors can only dream of a second wind like that after three decades, but perhaps not the circumstances that provoked such a revival of interest. Atwood could not have anticipated, in 1984, that in 2017 women at protest marches would carry banners saying: "Make Margaret Atwood fiction again!," or that Offred's red robe and white bonnet would be adopted at protests across the world as a symbol of women standing against the erasure of so many freedoms gained during the past 35 years.

And yet the novel predicts exactly this: that our modern liberal democracies are only a few legislative changes away from repressive regimes, that every right we hold dear could be taken away with one election. It's unquestionably time to revisit Gilead; not only for Atwood, who will be 80 next autumn when the book is published, to have the final word on those characters, but to hold a mirror up to our own times. Let's hope that, by then, the world she depicts is on the way to becoming dystopian fiction once again, a timely reminder not to let the bastards grind us down.

Available from: <https://www.theguardian.com/commentisfree/2018/nov/30/margaret-atwood-the-handmaids-tale-sequel>.

MILLER, Liz Shannon. "'The Handmaid's Tale': Yandy Acknowledges That Its Sexy 'Brave Red Maiden' Costume Wasn't a Great Idea." *IndieWire*. 21 September 2018. Online.

Excerpt: Sexy versions of pop culture costumes are a proud Halloween tradition going all the way back to the first sexy pilgrims. But the clothing provider Yandy.com acknowledged Friday that they crossed a line when offering up their twist on a 2018 pop culture favorite: the Sexy

Handmaid. Or, in their non-copyright-infringing language, the “Brave Red Maiden,” costing just \$64.95.... The costume attracted no shortage of criticism online, since it created a sexualized version of a costume that, in the world of “The Handmaid’s Tale,” represents the literal sexual enslavement of women by the government--not the most erotic of concepts. The response was perhaps best summed up by a retweet from Margaret Atwood, the author of the original novel:

Julie Crisp @julieacrisp

*What the actual fuck?! A ‘sexy’ Handmaiden’s costume? Did any of these people read @MargaretAtwood or even watch the show?! I mean the whole treatment and objectifying of women is not exactly a point you can miss ... *head in hands*.*

While Yandy.com features no shortage of “sexy” costumes that might border on the offensive or absurd, this time it did acknowledge that this was a bridge too far and pulled the “Brave Red Maiden” costume from its site

Available from: <https://www.indiewire.com/2018/09/the-handmaids-tale-yandy-brave-red-maiden-sexy-costume-1202005788>.

REY, Debora. “Handmaid’s Tale’ March for Argentine Abortion Rights.” *Associated Press*, 25 July 2018. Online.

Excerpt: Dozens of demonstrators wearing red cloaks and white bonnets like the characters from the novel-turned-TV series “The Handmaid’s Tale” demonstrated Wednesday in Argentina in favor of legalizing abortion.

The demonstrators marched in silence with their heads bowed through the streets of the Argentine capital until they reached the Congress building. Under a heavy rain, one of them read a letter by “Handmaid’s Tale” author Margaret Atwood, who supports the effort led by Argentine feminist groups.

“Nobody likes abortion, even when safe and legal. It’s not what any woman would choose for a happy time on Saturday night. But nobody likes women bleeding to death on the bathroom floor from illegal abortions, either. What to do?” the Canadian author wrote in the letter.

Argentina’s lower house, the Chamber of Deputies, recently approved a bill that would legalize elective abortion in the first 14 weeks of pregnancy. The measure is to be voted on by the Senate on Aug. 8. President Mauricio Macri has said that even though he remains opposed to abortion, he would not veto the bill if passed.

Earlier this year, Atwood clashed publicly with Argentine Vice President Gabriela Michetti, who has said that she is anti-abortion. *“Don’t look away from the thousands of deaths every year from illegal abortions. Give Argentine women the right to choose!”* Atwood told Michetti on Twitter.

Argentina now allows abortion only in cases of rape or risks to a woman’s health. But advocates say doctors and judges often block women from carrying them out.

A 2016 report by Argentina's health ministry estimated that between 370,000 to 522,000 Argentine women undergo illegal abortions each year and thousands are hospitalized for complications. It is the main cause of maternal death.

Available from: <https://www.apnews.com/3a0e7a56ee924135a0fa2b31e906eee3>.

ROCKINGHAM, Graham. "Blood on the Walls of *The Spectator*; a Handmaid Comes a Calling; The City of Hamilton Has an Important Role to Play in 'The Handmaid's Tale'." *The Hamilton Spectator*, 7 May 2018, Section: Local / News, p. A1.

Excerpt: The dried blood and bullet holes in the walls of *The Hamilton Spectator* said it all, the city's journalists had been lined up and shot.

And the multi-noose gallows erected in the outfield of Bernie Arbour Stadium signaled more executions were on their way. OK, reality check.

No actual journalists were harmed in the making of the second season of "The Handmaid's Tale." No hangings, that we know of, have ever taken place at the home of the Hamilton Cardinals baseball team. Both Bernie Arbour Stadium, on the east Mountain, and *The Hamilton Spectator* building on Frid Street were used as key locations in the first two episodes of the Emmy-winning drama "The Handmaid's Tale." Keep your eyes sharp and you may find a few more Hamilton locations as the series progresses. *The Spectator's* newsroom, loading dock and press room posed as the home of *The Boston Globe* during two weekends of filming last fall. Some of the news desks at the *Spectator* still bare mementoes brought in by set decorators—New England Patriots souvenir mugs, fake family portraits, fake *Globe* calendars and bogus copies of *The Globe*, dated Sept. 15, 2014, and bearing the banner headline "In the Aftermath of America's Bloodiest Day." In Season Two, episode two, rebellious handmaid Offred (Elisabeth Moss) takes shelter in the newspaper's abandoned building. She even makes love there, twice ... once in the press room and the second time on the floor of the newsroom just a couple of feet from *Spectator* sports reporter Scott Radley's desk (and on the spot where the desk of investigative reporter Steve Buist now sits). During her time in the building, Offred makes a harrowing discovery in the press room—the bullet holes and the blood on a wall. There are a few used nooses hanging there, too. When you want to overthrow a democracy, start with the journalists. Even more disturbing is the show's opening scene in Season Two, episode one, when Offred and dozens of other handmaids are corralled into Boston's venerable Fenway Park (somehow tiny little Bernie Arbour plays the part well) and marched onto a gallows. Nooses are tightened around their necks ... "Hamilton plays quite a big role," says Anne Richardson, one of the show's locations managers. "One of our hero locations is in a Hamilton home. It's one of our commanders' homes." Richardson is referring to an old red-brick house near Aberdeen that plays the home of Commander Waterford to whom handmaid Offred is expected to bear a child. It was a major location in Season One, along with the remains of the James Street Baptist Church, which, of course, played a bombed-out building. Expect to see it a lot more in Season Two, along with a few other street scenes from the Aberdeen area, McMaster University's Ivor Wynne Athletic Centre and Chedoke golf course. A favourite is the magnificent Scottish Rite at Queen and King, home to a Masonic lodge. Last season, its interior plays a council chamber for the Republic of Gilead. "We shoot at the Scottish Rite quite a bit," Richardson says. "It's a wonderful period building. It was in Season

One for sure and it will definitely be in Season Two.” Richardson, who has worked as a Toronto-based location manager and scout for 25 years, is reluctant to talk about exact set locations, especially when they involve peoples’ homes. It’s all about privacy. “The show has a big fan base and we try not to advertise where we’re going to be so there’s less of an impact on any neighbourhood,” Richardson says, noting that a typical location shoot could involve 80 to 100 crew members. Online speculation on the location of the commander’s house, for example, has drawn fans to the area. “I know people certainly go by that house and take their picture in front of it,” Richardson says. “The homeowner has expressed that to me, that it has happened on a few occasions.” Hamilton isn’t the only location for “The Handmaid’s Tale.” Last year, there were also shoots in Cambridge, Oakville and Toronto. This season, locations include St. George and Brant County, Cambridge, Markham, Uxbridge, Brampton and Toronto, home of the production team’s studios. There’s a good chance the Handmaid’s camera crews will be back in Hamilton next fall. American streaming network Hulu announced Wednesday that the series has been renewed for a third season.

RODGER, James. “‘The Handmaid’s Tale,’ ‘Atlanta’ and Other Primetime Emmys Snubs; The TV Adaptation of Margaret Atwood’s Dystopian Tale Was Nominated for Eight Awards.” *Coventry Telegraph*, 15 September 2018. Online.

Excerpt: “The Handmaid’s Tale” was among the snubbed shows at the Emmy Awards after the popular series failed to take home a single prize. The TV adaptation of Margaret Atwood’s dystopian tale was nominated for eight awards for its second season, including outstanding drama series, leading actress in a drama series for Elisabeth Moss and supporting actor in a drama series for Joseph Fiennes. “The Handmaid’s Tale” last year won five Emmys, including drama series and the top actress accolade for Moss. But with TV heavyweight “Game of Thrones” back in the fray after being absent from last year’s Emmys due to the timing of its previous season, “The Handmaid’s Tale” missed out on the drama prize, while Fiennes lost to the fantasy show’s Peter Dinklage. Moss missed out on her prize to “The Crown’s” Claire Foy, while the series also failed to take directing and writing awards, among others.

Available from: <https://www.coventrytelegraph.net/news/tv/70th-primetime-emmy-awards-15166435>.

RYAN, Orla. “Offred Red Off: ‘Handmaid’s Tale’ Wine Withdrawn from Sale.” *Irish Independent*, 12 July 2018, Section: News, p. 18.

Excerpt: The harrowing scenes of rape and abuse in TV drama “The Handmaid’s Tale” may have left viewers in need of a stiff drink, but a recent attempt to cash in on the show’s success left a sour taste in the mouth for many fans. A line of promotional wines “specially crafted to highlight the personalities” of the show’s characters such as Offred and Serena was launched yesterday—and scrapped hours later, after a backlash on social media. Adapted from Margaret Atwood’s 1985 novel and broadcast on RTÉ and Channel 4, “The Handmaid’s Tale” imagines an alternate America where women are enslaved by a religious patriarchy. A now-deleted page on wine company Lot18’s website said the novelty wines were ideal “to enjoy while you watch these women’s stories unfold on screen, or while you contemplate their impossible situations afterwards.” A French Pinot Noir is described as “smooth, earthy, and similarly seductive in profile to Offred.” Offred is the slave-name given to the show’s heroine, June—played by

Elisabeth Moss—by Fred, a government official who keeps her as a servant in his house, and rapes her with the help of his wife, Serena Joy. A Bordeaux Blanc wine inspired by Serena Joy, meanwhile, is described as “sophisticated, traditional and austere.” ‘New York Times’ TV critic Margaret Lyons, quoting a promotional blurb that calls the Offred wine impossible to “resist”, tweeted: “Who the f*** thinks rape-themed wine is a good idea?” ‘People’ magazine reports that Lot18 and the show’s production company MGM decided to cancel the wine “after further consideration.”

SARTORE-BODO, Dina. “Margaret Atwood Insists ‘Handmaid’s Tale’ in the Trump Era is ‘Creepily Prescient.” *Hollywood Life*, 13 April 2018. Online.

Excerpt: It has become an international protest method,” Margaret Atwood shared with *Hollywood Life* ... at Variety’s Power of Women luncheon on April 13th, when we asked her about the impact her book turned Emmy-winning series “The Handmaid’s Tale” has had on women.

“People dress up as Handmaids, and they are just there. They’re there in legislatures, they’re there outside legislatures, where people are making repressive laws and trying to move the clock back, and they can’t be thrown out because they’re not making a ruckus. They’re quite silent and modest, but everyone can look at them and see what they mean and that has gone around the world.”

The Canadian novelist, who was honored by *Variety* for her support for AfterMeToo, a movement working to end workplace sexual violence, spoke openly of her pride—and concern—that the story she wrote in 1985 still resonates with audiences today. In fact, it may be more impactful today than it has ever been before. In speaking of the show resonating more since Trump was elected President, Margaret admitted that a lot of the second season of the show, which premieres April 25th, has grown from the current state of things. “It would be a very different show,” she explained when asked if “Handmaid’s Tale” would’ve been successful if Trump had not been elected. “It would still be a very good show, but it wouldn’t be so creepily prescient, as it is right now. And, as we go into season 2, because they have situated it in the present time, rather than in 1985, they’re able to write in elements of our reality that we are living, so it gets even closer to what we like to think of as real life.”

As a consulting producer of the show, she’s aware of how intense the next season of the show will become and has weaved in her own activist influence as well, specifically her work with the AfterMeToo Movement. “What comes after #MeToo is built-in, structural support for women in the workplace, and a fair investigative process. That’s what AfterMeToo is aiming for: a safe way of reporting and also guarantee that everything will be investigated by professional third parties.”

Margaret continued to comment on the state of women’s rights here in America and around the world as she spoke [to] the room at the luncheon, pointing out that we’re living in perhaps the ‘best and worst times for women’ in history. But to her American friends, she jokingly offered sanctuary in her homeland of Canada for anyone who wished to escape the Trump era in our country. And with that, she segued into speaking of how real her story the “Handmaid’s Tale” has become in 2018. “[The show’s] no longer a story about something that couldn’t

happen,” she said during her speech.” It had become a story already in process. That is why the iconic red costume with the [white] hat has become an immediately recognizable protest symbol around the world. It’s a little too real.”

She’s got a point there. And she wasn’t the only one. Everyone who spoke at the luncheon, which was presented by Lifetime, and sponsored by Karma Automotive and SheaMoisture, made powerful statements on how the advancement of women is crucial around the world.

Available from: <https://hollywoodlife.com/2018/04/13/margaret-atwood-handmaids-tale-trump-era-protests-power-of-women>.

SHEPHERD, Jack. “Margaret Atwood Warns ‘French Revolution’ is Inevitable if US Political System Does Not Change.” *The Independent*, 4 December 2018. Online.

Excerpt: Margaret Atwood has warned that a “French Revolution” is inevitable if the American political system does not change. The famed author of dystopian novel *The Handmaid’s Tale* said several factors have bred inequality in the United States and warned that it could lead to a seismic event similar to that seen in 18th century France, where the ruling class was overthrown. “There are other factors in this country that make for quite a lot of inequality, so let’s talk about the healthcare system, let’s talk about incarceration policies and let’s talk about the big split between very, very rich people and everybody else,” she said, speaking at Equality Now’s Make Equality Reality Gala in Los Angeles on Monday. “So the dangers in this country have to do with not just gender inequality but also class and race and wealth. So you cannot go on indefinitely having lawmakers write and enact laws that make them richer. “You just can’t go on with this forever, you’re going to get the French Revolution if you go on with that too long” After being honoured “as a longtime icon and champion of women’s rights,” Atwood suggested the way to achieve equality and overcome perceived problems in the US was to get more young people voting. She said: “There’re so many interconnected problems and some of them have to do with attempts to disenfranchise voters, make it so they can’t vote, and some of it has to do with the spreading of fake news. You know all these things. It’s all very much known. Part of this has to do with women, but only part of it.” Atwood—who last week revealed she was writing a sequel to *The Handmaid’s Tale*, titled *The Testaments*—also expressed her surprise at the enduring popularity of her most famous work. “No, I did not imagine that [*The Handmaid’s Tale*’s continued success]; I thought it would become obsolete quite quickly. But that didn’t happen,” she said. Atwood dismissed the notion of the death of the novel, saying more people than ever before want to become writers. She said: “There are more novels being published now than ever before. There’s thousands of them, so if the novel really were dead people wouldn’t be writing and reading them.”

Available from: <https://www.independent.co.uk/arts-entertainment/books/news/margaret-atwood-us-politics-handmaids-tale-french-revolution-trump-elections-writer-a8666091.html>.

TAYLOR, Lin. “Handmaid’s Tale Author Margaret Atwood: ‘Women Will Suffer Most from Climate Change’; The Canadian Author Highlighted How Women and Girls Are Forced to Sell Sex to Survive and Others Are Raped in Times of Conflict and Catastrophe.” *The Mirror*, 1 June 2018. Online.

Excerpt: Women will suffer most from the devastation of climate change, as lawlessness triggered by disasters and food shortages make them vulnerable to rape and other violence, acclaimed dystopian novelist Margaret Atwood said on Friday. Some women and girls are forced to sell sex to survive, and others are raped in times of conflict and catastrophe, growing more frequent due to climate change, the 78-year old Canadian author said at a London conference. “Of course, those kinds of events give rise to civil unrest, wars, resource wars, battles for water,” said the author of the 1985 novel *The Handmaid’s Tale*. “Women under those situations will suffer disproportionately, and [so will] their children,” she said.... “If there is no civil protection and you don’t have any money, what is the one thing that gets traded, always? In war conditions, rape is used [as] a military tactic,” Atwood said at the conference on women and climate change hosted by Invisible Dust, an arts and science organisation.

Available from: <https://www.mirror.co.uk/news/handmaids-tale-author-margaret-atwood-12635434>.

WENTE, Margaret. “Margaret Atwood is a Blood-Drinking Monster.” *The Globe and Mail*, 16 January 2018, Section: Opinion, p. A13.

Excerpt: Margaret Atwood likes to stir the pot. Always has. You’ve got to like her for that. So when she wrote a piece in Saturday’s *Globe and Mail* called “Am I a Bad Feminist?”, she can’t have been too surprised by the vitriol that ensued. What might surprise the rest of us is where it came from. These attackers were not the usual Atwood critics on the right. They are a generation of younger activists who think she has sold women, feminism—and especially victims of sexual assault—down the river. “Just here to say I would rather eat my own computer and then my own face than read something by Margaret Atwood with the title ‘Am I a Bad Feminist?’” tweeted one. “I cannot bring myself to read that Margaret Atwood shitpiece,” went another. And those were the more polite ones. Several tweets accused her of being an old, cisgender white woman. In this intersectional age, that alone is proof of guilt.

Margaret Atwood as an enemy of feminism is a tough concept to get your head around. She is, after all, the author of *The Handmaid’s Tale*, the universally acclaimed dystopian fantasy in which women are enslaved to men. Her impressive body of work—one that has profoundly informed the feminist zeitgeist—is a 50-year-long attack on misogyny and the patriarchal state. Ms. Atwood is probably the leading feminist author in the world. So what happened? What happened is that the Revolution has entered a new phase. Having vanquished the reactionaries, the Jacobins are sending the moderates to the guillotine. The buildings must be razed so that society can begin anew. Everyone who isn’t for them is against them.

Moderates such as Ms. Atwood, with their odious ideas about due process and the presumption of innocence until proven guilty, are traitors to the Revolution. As one letter to *The Globe* put it the other day: “Revolution isn’t about justice. It’s about change.” Ms. Atwood’s Saturday essay was an effort to justify her role in an extremely murky case involving Steven Galloway, a former creative writing professor at the University of British Columbia who was dismissed after allegations of sexual assault. She and other writers have come under heavy fire for signing an open letter that’s critical of the way the university handled (or, more accurately, bungled) the investigation of [the] case. She has no opinion of his guilt or innocence, which, given the lack of public evidence, is impossible to judge.

In the hothouse world of CanLit, the case has been hugely divisive. Under immense pressure, several writers have unsigned the letter, and Ms. Atwood has been accused of using her privilege to silence younger female victims. On Saturday, she fanned the flames by cautioning that the #MeToo movement runs the risk of vigilante justice. “My fundamental position,” she wrote, “is that women are human beings, with the full range of saintly and demonic behaviours this entails, including criminal ones. They’re not angels, incapable of wrongdoing.” She went on to warn: “In times of extremes, extremists win.” These days many younger feminists regard such sentiments as heretical. As one tweeter wrote: “If @MargaretAtwood would like to stop warring amongst women, she should stop declaring war against younger, less powerful women and start listening.”

“I have been listening for approx 60 years,” Ms. Atwood shot back on Twitter. “Endorsing basic human rights for everyone is not warring against women. In order to have rights for women you have to have rights period. Me being a blood-drinking monster does not make that untrue.” Ms. Atwood is scarcely alone in warning that the #MeToo movement has gone too far. Last week, Catherine Deneuve and 99 other French women signed an open letter saying the same thing. The essence of their argument was—well, French. It said that using social media for outing men accused of sexual misconduct is not a good idea. It said that clumsy flirting isn’t rape. It pointed out the impossibility of policing sexual desire. But something got lost in translation. Critics immediately accused Ms. Deneuve of internalized misogyny and argued that the signatories were condoning rape. Ms. Deneuve was forced to walk it back and issue a hasty apology to sexual assault victims. Sadly, I am the very last ally Ms. Atwood needs. If anything, my opinion will only serve as more ammunition for people who are convinced she’s joined the reactionaries. But I can’t help it. I, too, believe that due process, as frustrating and imperfect as it is, is better than the alternative. I do not think that public lists of anonymous accusations against named media men, such as the one currently doing the rounds in the U.S., should be allowed to destroy careers. (The accusations on the Shitty Media Men list include such crimes as “secretly removing condom during sex” and being “in general a huge disgusting sleaze ball.”) But of course I’d be on her side. I’m just another elderly cis white woman with too much privilege. Off with our heads.

WHEELER, Brad. “Atwood Heading Back to Gilead; CanLit Queen Says Fans and the World We Are Living in Inspired a Sequel to *The Handmaid’s Tale*.” *The Globe and Mail*, 29 November 2018, Section: Life & Arts, p. A18.

Excerpt: “If it’s a story I’m telling,” the protagonist in Margaret Atwood’s *The Handmaid’s Tale* mused, “then I have control over the ending.” On Wednesday, Atwood revealed on Twitter that she’s currently writing a sequel to her celebrated dystopian novel from 1985. The book, *The Testaments*, is set 15 years after the final scene of *The Handmaid’s Tale* and is scheduled to be released on Sept. 10, 2019. Sure to be a bonanza for publisher McClelland & Stewart, *The Testaments* represents a victory lap for Atwood, an already-acclaimed Canadian writer who achieved further international renown a year ago when the novel was adapted into an Emmy Award-winning series. Now, with this sequel, *The Handmaid’s Tale* has achieved franchise status....In a statement released Wednesday, Penguin Random House Canada chief executive Kristin Cochrane praised the esteemed author: “As the enormous recent success of *The Handmaid’s Tale* has reminded us, Margaret Atwood is one of the greatest writers and most relevant thinkers of our time.” Atwood herself offered a chipper quote regarding *The*

Testaments to her “dear readers,” saying in a statement that “everything you’ve ever asked me about Gilead and its inner workings is the inspiration for this book. Well, almost everything! The other inspiration is the world we’ve been living in.” In terms of literary pop culture, it appears that the world we live in belongs to Atwood, a superstar having a much-deserved moment. Bonnets off to the author, writing her own ticket.

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Excerpt: The plaudits for Margaret Atwood continue to come her way. Awarded the Peace Prize of the German Book Trade, the Franz Kafka Prize and the PEN Center USA’s Lifetime Achievement Award in 2017, the visionary storyteller and dedicated social activist will be the 2018 laureate of the Adrienne Clarkson Prize for Global Citizenship, it was announced on Wednesday.

“We want to honour this remarkable citizen of Canada for all she has done in her personal and professional life to make us aware that we are citizens of a country like Canada and a planet that is our precious Earth,” former governor-general and prize namesake Adrienne Clarkson said in a press statement. “In her brilliant writing career and her personal activism locally, nationally, and internationally, she is a dynamic force in the world today.” Established by the Institute for Canadian Citizenship in 2016, the international honour is awarded annually to a leader whose lifework has demonstrated a steadfast commitment to the societal ideals of belonging, tolerance and respect. The two previous recipients were Chinese contemporary artist Ai Weiwei (in 2017) and the Aga Khan (2016). In addition to winning a bookcase full of literary awards over her career, Atwood, 78, has served in various capacities with several organizations, including PEN International and BirdLife International. With the recent small-screen serializations of her novels *The Handmaid’s Tale* and *Alias Grace*, the Ottawa native is currently enjoying a late-career surge in popularity. Earlier this year, Atwood and Clarkson publicly supported plans for a homeless shelter in Toronto’s affluent Annex area. The two are among the neighbourhood’s most well-known residents. Atwood will be presented with her latest prize on Sept. 26 at the closing event of 6 Degrees Toronto, billed as a three-day conversation on citizenship and inclusion.

YEGINSU, Ceylan. “British Authors Urge Ban of U.S. Titles for Honor.” *The New York Times*, 31 March 2018, Section: A, p. 8.

Excerpt: The Man Booker Prize is Britain’s most prestigious literary award. But for the past two years, American writers have dominated the competition—and authors from Britain and the Commonwealth countries are none too pleased. The crescendo of frustration may have reached a peak. A group that counts the literary heavyweights Margaret Atwood, Ian McEwan and Zadie Smith among its members has fired a shot across the bow, demanding that the Man Booker Foundation reverse a 2014 decision making any novel written in English and published in Britain eligible for the prize. Leading authors and critics from the group, the Rathbones Folio Academy, bashed the Booker’s policy anew this week, arguing that changing the rules had taken away the distinctiveness of the prize, which was previously limited [to] writers from

Britain, Ireland, Zimbabwe and the Commonwealth. They also criticized the way in which the Man Booker, begun in 1969, had highlighted less well known and prominent literature....

Scholarly Works

Books and Articles

AKGÜN, Buket. "Spinning a Thread of One's Own from Homer to Atwood." *Brill's Companion to Prequels, Sequels, and Retellings of Classical Epic*, edited by Robert Simms, Brill, 2018, pp. 206-223.

"Akgün's discussion of Margaret Atwood's *The Penelopiad* ... argues that Atwood subverts the phallogocentric and male-dominated discourse of Homer's epic through the first-person narratives of Penelope and her maids" (Editor).

AKHTER, Shaheena. "The Sinner or The Saint: *Stone Mattress: Nine Wicked Tales* by Margaret Atwood." *Daath Voyage: An International Journal of Interdisciplinary Studies in English*, vol. 2, no. 4, December 2017, pp. 169-182.

"Atwood's recent short story collection *Stone Mattress: Nine Wicked Tales* present women at different points in their lives. In their struggles, these women find themselves combatting the social, political and cultural mores of their societies and in order to achieve a position of their own, they often clash with the already existing paradigms" (Author).

Available from: <http://www.daathvoyagejournal.com/archive.php>.

AKÇEŞME, Banu. "A Critique of Postmodern Ecocriticism in Margaret Atwood's *MaddAddam* and *The Year of The Flood*." *International Journal of Language Academy*, vol. 6, no. 2, June 2018, pp. 629-646.

"Margaret Atwood's novels *The Year of the Flood* (2009) and *MaddAddam* (2013), the second and third books of her trilogy, can be considered two important representatives of eco-fiction with their emphasis on ecological concerns and principles. This paper discusses the incompatibility of postmodernity and ecocriticism since postmodern conditions are at odds with ecoethics and ecophilosophy. The postmodern lifestyle does not foster ecological consciousness or offer solutions to the ecological crises. On the contrary, postmodern culture aggravates the environmental and ecological problems by promoting excessive consumption, growth, reification, and violence" (Author).

Available from: <http://www.ijla.net/DergiTamDetay.aspx?ID=3919>. Then click: [Bu eserin tam metnini indirmek için tıklayın.](#)

ALMEIDA CARDOSO, André Cabral de. "A Flame Deluge, a Waterless Flood: Two Dystopian Narratives on the End of Days." *Revista Brasileira de Literatura Comparada*, no. 33, 2018, pp. 16-41.

"Dystopia has been a significant means of investigating the present and imagining the future since the late nineteenth century, changing its form in order to adapt to new cultural contexts.

As a criticism of instrumental reason, it is an integral part of modernity itself. This article discusses two dystopian works, Walter M. Miller Jr.'s *A Canticle for Leibowitz*, published in 1960, and Margaret Atwood's *MaddAddam* trilogy, published between 2003 and 2013, focusing on their conceptions of knowledge, their connections to religion, and their roles in civilization. The aim of my analysis is to compare how these two dystopian texts approach similar questions over an interval of roughly fifty years" (Author).

Available from:

https://www.academia.edu/36238382/A_FLAME_DELUGE_A_WATERLESS_FLOOD_TW_O_DYSTOPIAN_NARRATIVES_ON_THE_END_OF_DAYS.

ARORA, Rachna, Smita JHA and Prakash BHADHURY. "Reconfiguring Self Through Artistic Discourse: A Study of *The Blind Assassin* by Margaret Atwood." *International Journal of Multidisciplinary Research and Modern Education*, vol. 3, no. 1, 2017, pp. 474-486.

"This study endeavours to show that women can overthrow patriarchal hegemony by writing back. Atwood destabilize and deconstructs the gendered identity prevalent for women by letting the protagonist, Iris, of *The Blind Assassin*, write her memoir which allows her to transcend the passive, subordinate position of victim to that of an assertive, independent subject" (Authors).

Available from: <https://zenodo.org/record/806868#.XRN81Y7PweU>.

AYBAY, Erdem, Fikret GÜVEN, Cengizhan BARUT and Hacı GÜRKAN. "Feminist and Ecological Concerns in Margaret Atwood's Novel *Surfacing*." *Social Sciences Studies Journal*, vol. 3, no. 12, 2017, pp. 1867-1871.

"In this paper, Margaret Atwood's novel *Surfacing* (1972) is analyzed from an ecofeminist perspective. A term coined by the French writer Françoise d'Eaubonne, 'ecofeminism' refers to a philosophical and political movement that combines ecological and feminist concerns, regarding both as a result of patriarchy. The nameless protagonist realizes the gap between her natural self and her artificial construct only when she gets in direct contact with nature. Her association with nature raises her consciousness with regards to the subordination of women. Since the novel introduces issue pertaining to feminism and environmentalism, it constitutes a representative literary example of ecological feminism. The language, events and characters in this novel reflect a world that oppresses and dominates both women and nature" (Authors).

Available from: <http://www.sssjournal.com/DergiTamDetay.aspx?ID=221>.

BARZILAI, Shuli. "Cup-idity, or Poetic Larceny in Transatlantic Contexts: Margaret Atwood's 'Stealing the Hummingbird Cup.'" *Gained Ground: Perspectives on Canadian and Comparative North American Studies*, edited by Eva Gruber and Caroline Rosenthal, Camden House, 2018, pp. 193-208.

[In this chapter,] Barzilai ... looks at an Atwood poem from the collection *The Door*. Her analysis of 'Stealing the Hummingbird Cup' focuses on the tradition of ekphrasis as Atwood's way of bringing the past of an antique cup into the present. In her desire to steal the cup, an unattainable object, the lyrical I reverts to the ekphrastic work of Greek and Roman poets,

which it applies to a vessel now preserved at the National Museum of Anthropology in Mexico City, thus spanning time as well as spatial and cultural differences. In her intermedial analysis of the poetic traditions and visual forms cited in Atwood's poem, Barzilai relates it to T.S. Eliot's programmatic essay 'Tradition and the Individual Talent.' The wish to connect with poetic precursors is further tied to the lyrical I's desire to possess the cup, so that ultimately Barzilai investigates the question whether there is a connection between the appreciative relation to dead poets and the longing for the possession of inaccessible relics of the past" (Editors).

BHARATHI, A and Mrs. JAYAPRIYA. "The Quest for Wholeness in Margaret Atwood Evolving." *IJRULA: International Journal for Research Under Literal Access*, vol. 1, no 4, 2018, pp. 149-154.

"Most of Margaret Atwood's novels depict women facing external and internal obstacles in their attempt to attain self-realization as they are internally divided because of encountering the harsh realities of life or living in a community ruled by patriarchal conventions. This paper studies how the narrator achieves both a cultural and national identity which is symbolic of the victim nation discovering its strength. Atwood shows the quest for knowledge and truth, which gives direction and dignity to the life of an individual" (Authors).

Available from: <http://www.ijrula.com/issue-4-july>.

BHATTACHARYA, Monali and Ekta SRIVASTAVA. "Contemporary Contextualization of Paanchali and Penelope Through Chitra Banerjee's *The Palace of Illusions* and Margaret Atwood's *The Penelopiad*." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 10, no. 1, 2018, pp. 136-145.

"This paper attempts to study the lives of Draupadi in the East and Penelope in the West as representative of the universal woman in the writing of Margaret Atwood and Chitra Banerjee Divakaruni in *The Penelopiad* and *The Palace of Illusions* respectively" (Authors).

Available from: <http://rupkatha.com/v10n115>.

BOLLER, Alessandra. *Rethinking 'The Human' in Dystopian Times. Modified Bodies and the Re-/Deconstruction of Human Exceptionalism in Margaret Atwood's MaddAddam Trilogy and Kazuo Ishiguro's Never Let Me Go*. Wvt Wissenschaftlicher Verlag Trier, 2018.

"At least since the turn of the 21st century, dystopian fiction flourishes once again. Contemporary narratives often ponder the threat posed by hierarchies and humanist concepts and critically reflect on an ideology which has to be overcome in times of rapid (biotechnological) progress, political instability, the loss of species diversity, the widening gap between rich and poor, climate change, global (ecological) crises, a crisis of 'the human' and similar challenges. Through their engagement with critical posthumanism and the imaginative creation of posthuman beings that defy clear-cut boundaries, biotechnological dystopias often facilitate a less discriminatory world view by revealing and questioning the ideologically motivated amalgamation of non/post/human bodies not conceded personhood. Situated at the intersection point of biotechnological, philosophical, (bio)ethical, literary and cultural discourses, *Rethinking 'The Human' in Dystopian Times* argues for a politics of inclusion and

discloses how new viewpoints springing from dystopian extrapolations can allow for a more critical view on human exceptionalism. Alessandra Boller points out how especially Margaret Atwood's *MaddAddam* trilogy and Kazuo Ishiguro's *Never Let Me Go* challenge the ethics of an established (western) human value system, intertwined demarcation strategies based on race, class, gender or species, and the humanist concept of 'the human'" (Author).

BOLLER, Alessandra and Walaa SAID. "Moving (Across) Borders: Dystopian Bodies and Possibilities of Transgression in Ahmed Khaled Towfik's *Utopia* (2008) and Margaret Atwood's *The Handmaid's Tale* (1985)." *Border Stories: Narratives of Peace, Conflict and Communication in the 20th and 21st Centuries*, edited by Beate Greisel, Tanja Konrad, Senta Sanders and Heike Schwarz, Peter Lang, 2018, pp. 163-184.

[This essay] "explores the borders and their significance in ... *Utopia* and ... *The Handmaid's Tale*. Focusing on the interaction of borders and bodies, [the authors] discuss their permeability and possible transgressions of said borders from a postcolonial perspective" (Editors).

BOLLMANN, Stefan. *Women Who Write Are Dangerous*. Abbeville Press Publishers, 2018.

"Writing has not always been considered a suitable career for women. Indeed, it was once common for women authors to adopt a masculine pseudonym in order to be taken seriously. And even today, some women writers still struggle to obtain the same recognition that is given to their male counterparts. This attractive book brings together paintings, drawings, prints, and photographs of some fifty outstanding women authors, from Mary Wollstonecraft, Jane Austen, and George Sand to Dorothy Parker, Simone de Beauvoir, and Toni Morrison. Each image is accompanied by an engaging commentary on the writer depicted, discussing the highlights of her career and the major themes of her work" (Publisher).

See especially "Margaret Atwood," pp. 156-157, part of the chapter "Women's Voices in World Literature."

BRAGA, Corin. "Antiutopies apocalyptiques et posthumaines = Apocalyptic and Posthuman Dystopias." *Caietele Echinoc*, vol. 34, 2018, pp. 241-254. In French with English abstract.

"After the Second World War and after the discovery of the atomic bomb, apocalyptic fears have intensified in modern literature, giving rise to a series of antiutopian writings, in which human civilization as we know it comes to an end in the wake of various catastrophes. Authors of antiutopias often populate their post-apocalyptic worlds with characters or groups of survivors that suffer anthropological, moral, or spiritual mutations. Technological and genetic manipulations engender robotic (Karel Capek) or mechanized individuals (David Bunch) and decerebrated (T. J. Bass) or post-human mutants (Margaret Atwood). In these antiutopias, post-humanity is usually not only the heir but also a witness to the extinction of the human race, providing a testimony for the 'last man on earth'" (Author).

BREITBACH, Julia. "Contact Prints: Reading Margaret Atwood's *The Door* and the *MaddAddam* Trilogy Through the Lens of Photography." *Gained Ground: Perspectives on Canadian and Comparative North American Studies*, edited by Eva Gruber and Caroline Rosenthal, Camden House, 2018, pp. 179-192.

“Judith Breitbach’s [chapter] looks at Atwood’s career-spanning engagement with the medium of photography as well as at the dialogic structure between her poetry and fiction. By commenting on correlations between her poetry and fiction writing, Atwood herself has described poems as doors into the house of fiction. In Atwood’s oeuvre, an idea first explored in the condensed form of a poem often expands into a narrative, as Breitbach shows by comparing poems from Atwood’s poetry collection *The Door* (2007) to her dystopian *MaddAddam* trilogy (2003-13). Both deal with themes of environmental crisis and personal as well as global tragedy by reverting to visual representation and photographic discourse. Concentrating on ‘War Photo’ poems in *The Door* and the digitalized discourse and simulated realities in video, television, and the internet in the *MaddAddam* trilogy, Breitbach shows that photography in Atwood’s work acts as both a tool of suppression and a means of rebellion and subversion” (Editors).

CANNELLA, Megan E. “Feminine Subterfuge in Margaret Atwood’s *The Heart Goes Last*.” *Worlds Gone Awry: Essays on Dystopian Fiction*, edited by John J. Han, C. Clark Triplett and Ashley G. Anthony, McFarland, 2018, pp. 15-27. Winner of the Atwood Society’s Best Article-Length Published Text on Atwood for 2018.

“Cannella borrows from Dunja M. Mohr’s concept of ‘transgressive utopia dystopia’ in analyzing *The Heart Goes Last*, a story that complicates what is popularly understood as the utopian-dystopian binary. At the same time, Cannella views the dystopian world of *Consilience* through the lens of female activism in a society surrounded and controlled by a patriarchal social structure. Cannella asserts that Atwood criticizes traditional gender roles through the representation of the main characters as empowered and independent women while also undermining traditional dystopian fiction by incorporating elements of utopia. Cannella argues that, by challenging these norms, Atwood created a new way of understanding both speculative fiction and the world” (Editors).

CHARNOCK, Anne. “The Fourfold Library (7): Margaret Atwood, *The Handmaid’s Tale*.” *Foundation: The International Review of Science Fiction*, vol. 47, no. 130, 2018, pp. 71-73.

“Atwood’s focus on the very near future in *The Handmaid’s Tale* has stayed with me throughout my fiction writing to date, and I remain wedded to the idea of science fiction as a form of political writing. Whereas Atwood’s novel is labelled as a dystopia, I constructed *Dreams Before the Start of Time* within familiar, everyday settings to reveal how each generation might navigate their way to starting a family, given that new opportunities will arise thanks to advances in biomechanics and genetic engineering. Will employers oblige their female staff to ‘outsource’ their pregnancies to gestation clinics and so avoid the disruption of ante-natal and post-natal medical appointments, not to mention the possibility of long-term health issues related to conventional childbirth? I did sense while writing this novel, that the artificial womb will be a game-changer in terms of our future path as a species” (Author).

CHEN, Chien-Hung. “Subjectal Scale and Micro-Biopolitics at the End of the Anthropocene: Margaret Atwood’s *MaddAddam* Trilogy.” *Mosaic*, vol. 51, no. 3, September 2018, pp. 179-198.

“With the Anthropocene coming to a close in Margaret Atwood’s *MaddAddam* trilogy, survivors of Crake’s Paradise project scrape along in the pleeblands, attesting to a shift from a

macroscopic timescale to a micro-political subjectal scale. The milieu they trudge is a utopian fictional universe characterized by circularity, hermeticity, stagnation, and ecstasy” (Author).

CHRISTOU, Maria Christou. “Alimentary Monstrosities: Genetic Modification and Ethical Ambiguities in Contemporary Fiction.” *Routledge Companion to Literature and Food*, edited by Lorna Piatti-Farnell and Donna Lee Brien, Routledge, 2018, 379-390.

“In a series of lectures delivered in the 1970s, Michel Foucault argued that the figure of the ‘abnormal’ individual originates in the concept of the ‘monster’, which, he claims, broadly assumed two forms—namely, the sexual and the alimentary. Foucault traces the transformation of the ‘sexual monster’ into the nineteenth-century figure of the ‘sexually abnormal’ individual but, as Chloe Taylor has observed, forgets all about the ‘alimentary monster’. This contribution will look closely at Foucault’s definition of the monster—as that which abides by neither natural nor societal norms—in exploring alimentary ‘monstrosities’ in contemporary fiction. In Ruth Ozeki’s fictional worlds, we encounter various food-related abnormalities, including cervical deformities, unnatural rates of breast and pubic hair growth in young children, and monstrous foodstuffs or ‘Frankenfoods’. Margaret Atwood’s fictional worlds also confront us with a whole series of unnatural beings, including the ‘wolvogs’, animals with mixed wolf and dog genes, the ‘pigoons’, pigs in whose brains human genes are incorporated, and, of course, the ‘ChickieNobs’, laboratory-created chicken breasts for human consumption, which evoke the real-life ‘shmeat’. At first glance, such representations would seem to advocate the rejection of the unnatural or abnormal; as one character puts it in reference to GMO food, ‘a flounder ... cannot fuck a tomato’. At the same time, though, siding with the natural is by no means presented as uncontroversial either, and it is here that the Foucauldian monster, with its questioning and suspicion of the ‘natural’ or ‘normal’, proves illuminating in uncovering the ethically ambiguous implications of the construction of the ‘natural’ and the ‘unnatural’ or ‘monstrous’. Looking at food-related ‘monstrous’ bodies and identities, then, this contribution will interrogate the position of selected contemporary fictions on whether a flounder should, after all, be allowed to ‘fuck a tomato’” (Author).

CLAVIJO, Milagro Martín. “Diálogo intertextual en *la Penelopeide* de Patrizia Monaco = Intertextual Dialogue in Patrizia Monaco’s *Penelopeide*.” *Cuadernos de Filologia Italiana*, vol. 25, 2018, pp. 233-246. In Italian with English abstract.

“‘I do not like the role that History gave me’, says Penelope, the protagonist of Patrizia Monaco’s *Penelopeide*. For that reason, she decides to break with the secular silence: she does neither accept being presented as a model of conjugal fidelity, nor as a libertine. Her story is much more complex. The questions that lie in the background, and which this work intends to respond to are: What is true and what is fiction in the story of the myth that has been transmitted to us? What are the boundaries, so faded and vague, between vital experience and the mythological world? In order to tell us the story of Penelope, the Italian playwright Patrizia Monaco blends different readings that we intend here to analyze: Homer’s version, different post-classical versions, the perspective followed by Margaret Atwood in *Penelopiad*, and poems by Cavafy and Sappho. In this way, Monaco introduces us to a different Penelope, deeply human, a woman who has much to say even in the twenty-first century” (Editor).

Available from:

<https://1findr.1science.com/item/6c014910f36ecace12a88ad88c3970dc5209ae17>.

COPATI, Guilherme. "The Monster's Voice." *Itinerarios-Revista de Literatura*, no. 47, July-December 2018, pp. 39-51.

"This work discusses the Gothic monster as a metaphor for postmodern identities in Margaret Atwood's short story 'Lusus naturae' showing how it echoes Mary Shelley's *Frankenstein*" (Author).

Available from: <https://periodicos.fclar.unesp.br/itinerarios>.

CRAWLEY, Karen. "Reproducing Whiteness: Feminist Genres, Legal Subjectivity and the Post-Racial Dystopia of 'The Handmaid's Tale' (2017-)." *Law and Critique*, vol. 29, no. 3, November 2018, pp. 333-358.

"This article investigates the critical potential of a contemporary dystopia, 'The Handmaid's Tale' (Miller 2017-), a U.S. television series adapted from a popular novel by Canadian author Margaret Atwood (1985). The text is widely understood as a feminist intervention that speaks to ongoing struggles against gender oppression, but in this article I consider the invitations that the show offers its viewers in treating race the way that it does, and consider what it means to refuse these invitations in pursuit of a critical feminist understanding of authority, legal subjectivity, and violence. Drawing on the recent turn to genre, my reading focuses on how whiteness is reproduced through this cinematic text and its inculcation of particular ways of seeing, modes of identification and attachment. 'The Handmaid's Tale's' post-racial aesthetic means that its thematic engagement with gender, sexuality and resistance actively disavows national and international histories of racist state violence and white supremacy. Its problematic feminism is thus uniquely instructive for understanding how whiteness is reproduced in contemporary (neo)liberal configurations of legal subjectivity and state authority" (Author).

DALLEY, Hamish. "The Deaths of Settler Colonialism: Extinction as a Metaphor of Decolonization in Contemporary Settler Literature." *Settler Colonial Studies*, vol. 8, no. 1, 2018, pp. 30-46.

"Analyses of settler-colonial narrative have focused on how settlers imagine the past, identifying a problem of origins that makes history an object of anxiety. The meaning settlers attribute to the future has been less thoroughly examined. This article addresses that gap by analysing literary texts from South Africa, Australia, and Canada that posit an 'end' to settler colonialism, imagining futures beyond the settler-colonial present. It argues that a key metaphor of the settler future is extinction. This concept allows the death of the settler subject to be constructed as comparable, to the elimination of indigenous peoples, superseded societies, maladapted species, or even through the invocation of climate change to the end of humanity itself. The article analyses the implications of settler extinction, arguing that the works in question rely on a slippage between the settler subject and 'the human' that replicates features of settler-colonial and patriarchal ideology. The article suggests that while extinction does offer a path for settlers to contemplate futures without them, it also operates as a mechanism of disavowal. Extinction is thus a metaphor of ending that enables survival, allowing settlers to avoid, a true reckoning with the disestablishment of settler-colonial power

structures” (Author). Includes an analysis of “Extinction and Climatic Finitude: Margaret Atwood’s *MaddAddam* trilogy,” pp. 38-43.

DAVIES, Rosamund. “Collaborative Production and the Transformation of Publishing: The Case of Wattpad.” *Collaborative Production in the Creative Industries*, edited by J. Graham and A. Gandini, University of Westminster Press, 2017, pp. 51-67.

The story of Wattpad, a creative writing site founded in Canada in 2008 and championed early on by Atwood.

Available from: <https://core.ac.uk/display/42392359?recSetID=>.

DE MARQUES, Eduardo Marks. “Human After All? Neo-Transhumanism and the Post-Anthropocene Debate in Margaret Atwood’s *MaddAddam* Trilogy.” *REVELL-Revista de Estudos Literários da UEMS*, vol. 3, no. 17, 2017, pp. 178-190. In English.

“Usually read as an example of contemporary dystopian (or speculative) fiction, Margaret Atwood’s *MaddAddam* trilogy is, also, a good example of the complex debates involving the tensions of posthuman/transhuman philosophies and those of the contemporary notion of the Anthropocene. [This] article aims at discussing how Atwood’s post-apocalyptic novels can, in fact, be understood as an attempt to undermine and, also, problematize what the posthuman projects of technological capitalism intend and how it could be possible to develop an understanding of a posthuman Anthropocene through the creation of the Crakers, bioengineered hominids created to repopulate the planet after the pandemic known as The Waterless Flood” (Author).

Available from:

<https://1findr.1science.com/item/5d80bb09d8863ee7b574f57137fd9a4662318fc3>.

DEMÉRJIAN, Louisa MacKay. “‘And Imperfect Beings Cannot Make Perfect Decisions’: Future Humans in *The Time Machine* and *Oryx and Crake*.” *Future Humans in Fiction and Film*, edited by Karen F. Stein and Louisa MacKay Demerjian, Cambridge Scholars Publishing, 2018, pp. 16-31.

Demerjian “compares and contrasts two fantasies of the future written a hundred years apart. She finds that both H.G. Wells, in *The Time Machine* and Margaret Atwood in *Oryx and Crake* feature humans in a garden of Eden that turns out not to be Edenic after all, as the authors use their futuristic novels to satirize present social ills” (Editors).

DiPAOLO, Marc. *Fire and Snow: Climate Fiction from the Inklings to Game of Thrones*. State University of New York Press, 2018.

“A broad examination of climate fantasy and science fiction, from *The Lord of the Rings* and the *Narnia* series to *The Handmaid’s Tale* and *Game of Thrones*. Fellow Inklings J. R. R. Tolkien and C. S. Lewis may have belonged to different branches of Christianity, but they both made use of a faith-based environmentalist ethic to counter the mid-twentieth-century’s triple threats of fascism, utilitarianism, and industrial capitalism. In *Fire and Snow*, Marc DiPaolo explores how the apocalyptic fantasy tropes and Christian environmental ethics of the Middle-

earth and Narnia sagas have been adapted by a variety of recent writers and filmmakers of 'climate fiction,' a growing literary and cinematic genre that grapples with the real-world concerns of climate change, endless wars, and fascism, as well as the role religion plays in easing or escalating these apocalyptic-level crises. Among the many other well-known climate fiction narratives examined in these pages are *Game of Thrones*, *The Hunger Games*, *The Handmaid's Tale*, *Mad Max*, and *Doctor Who*. Although the authors of these works stake out ideological territory that differs from Tolkien's and Lewis's, DiPaolo argues that they nevertheless mirror their predecessors' ecological concerns. The Christians, Jews, atheists, and agnostics who penned these works agree that we all need to put aside our cultural differences and transcend our personal, socioeconomic circumstances to work together to save the environment. Taken together, these works of climate fiction model various ways in which a deep ecological solidarity might be achieved across a broad ideological and cultural spectrum" (Publisher).

See especially Chapter 7, "*MaddAddam* and *The Handmaid's Tale*: Margaret Atwood and Dystopian Science Fiction as Current Events," pp. 165-180.

DOBSON, Kit. "Margaret Atwood's *MaddAddam* Trilogy. Reading Across Borders." *Reading Between the Borderlines: Cultural Production and Consumption Across the 49th Parallel*, edited by Gillian Roberts, McGill-Queen's UP, 2018, pp. 272-289.

"In this chapter, I read Margaret Atwood's *MaddAddam* trilogy as a dystopia that responds differently to Canadian and US contexts. In doing so, I consider not only the critical reception of these books, but also what we might gain from the texts by thinking of them in terms of border studies and as books that treat Canada and the United States quite differently. Many of the conditions faced by the characters in the books result from, among other things, the War on Terror and its fallout. This war, of course, has different resonance on either side of the 49th parallel...." (Author).

DUBEY, Neha. "Margaret Atwood: Voicing Transition in the Conscience of Women." *The Creative Launcher: An International, Open Access, Peer Reviewed, Refereed, E-Journal in English*, vol. 2, no. 6, February 2018, pp. 241-247.

"In her novels, Atwood has proficiently and subtly voiced transition in the conscience of contemporary women. Through her vivid female characters and poignant themes, she has explored various shades and aspects of not only the mind but also of the body of a woman. The paper aims at locating the points where the breakthrough in the stereotyped feminine conscience occurs, paving way for the origin of new women in the selected novels of Atwood" (Author).

Available from: https://www.thecreativelauncher.com/previous_issue14.php.

ENGLES, Tim. *White Male Nostalgia in Contemporary North American Literature*. Palgrave Macmillan, 2018.

"[This book] charts the late twentieth-century development of reactionary emotions commonly felt by resentful, yet often goodhearted white men. Examining an eclectic array of literary case studies in light of recent work in critical whiteness and masculinity studies, history, geography,

philosophy and theology, Tim Engles delineates five preliminary forms of white male nostalgia—as dramatized in novels by Sloan Wilson, Richard Wright, Carol Shields, Don DeLillo, Louis Begley and Margaret Atwood—demonstrating how literary fiction can help us understand the inner workings of deluded dominance. These authors write from identities outside the defensive domain of normalized white masculinity, demonstrating via extended interior dramas that although nostalgia is primarily thought of as an emotion felt by individuals, it also works to shore up entrenched collective power” (Publisher).

See especially Chapter 7, “Epilogue: Margaret Atwood’s *The Heart Goes Last* and the Futures of Domineering White Masculinity,” pp. 223-238.

FELDMAN-KOŁODZIEJUK, Ewelina. “How Fuck Became a Winged Deity: On the Birth of a New Religion in Margaret Atwood’s Dystopian Trilogy *Oryx and Crake*, *The Year of the Flood* and *MaddAddam*.” *Tekstowe Światy Fantastyk* = [Text Fantasy Worlds], edited by Weronika Laszkiewicz and Piotr Stasiewicz Mariusz M. Lesia, University of Białystok, Faculty of Philology, 2017, pp. 179-193.

“In her dystopian trilogy *Oryx and Crake*, *The Year of the Flood* and *MaddAddam*, Margaret Atwood introduces the reader into the world before and in the wake of a biological catastrophe which wipes out almost all of the human race and manifold plant and animal species. A handful of those who survive find themselves forced to take care of a new genetically modified race of Crakers, perfect, child-like creatures who strive to make sense of the postapocalyptic world. The majority of the questions that these “new people” pose revolve around the issue of their creation, namely, how and why they were created. Henceforth, the reader witnesses the birth of a new mythology and a new religion. The following article aims to depict and analyze the mechanisms behind the formation of this new religion, as well as to demonstrate that symbolic thinking, of which religion is one of the grand examples, may be beyond any genetic modification; thus, it is quite likely that it might be an innate trait of posthumans, too” (Author).

Available from: <https://repozytorium.uwb.edu.pl/jspui/handle/11320/6113>.

GADPAILLE, Michelle. “Sci-Fi, Cli-Fi or Speculative Fiction: Genre and Discourse in Margaret Atwood’s ‘Three Novels I Won’t Write Soon.’” *ELOPE: English Language Overseas Perspectives and Enquiries*, vol. 15, no. 1, 2018, pp. 17-28.

“Margaret Atwood’s short prose piece, ‘Three Novels I Won’t Write Soon,’ poses a conundrum for anyone seeking to place it within a genre. With features of science fiction, speculative fiction and a postmodern prose poem, the text addresses the topic of climate change and its concomitant fiction without offering closure. After examining and attempting to resolve the issue of genre, the paper aligns Atwood’s discourse of indeterminacy with the parallel discourse of climate change as expressed in science writing, in order to account for this text’s unusual structural and stylistic features” (Author).

Available from: <https://revije.ff.uni-lj.si/elope/article/view/7843>.

GALLACHER, Iain S. “The Awful Truth Through the Eyes of a Poet.” *Language and Culture*, vol. 29, no. 2, 2018, pp. 67-70.

“This paper addresses a series of articles in Robert W. Blake’s ‘Poets on Poetry.’ The first is George Bowering’s ‘Martin Luther King.’ This essay is angry, disillusioned and cynical as it presents the day after the author’s reaction to assassination in the political world. In the next essay, ‘Footnote to the Amnesty Report on Torture,’ Margaret Atwood gives a gritty punch in the gut response to the horrors of state sanctioned torture. In the final essay, Dumont sums up the feelings of the oppressed native against the established colonial based establishment in ‘The Devils Language’” (Author).

Available from:

https://ngu.repo.nii.ac.jp/?action=pages_view_main&active_action=repository_view_main_item_detail&item_id=1085&item_no=1&page_id=13&block_id=49.

GIBERT, Teresa. “Challenging the Myths of the Great War: John McCrae’s ‘In Flanders Fields’ Revisited.” *Anglo Saxonica*, vol. 3, no. 16, 2018, pp. 95-120.

“A number of Canadian writers have carefully re-worked or significantly alluded to John McCrae’s iconic poem ‘In Flanders Fields’ (1915) either to support or to challenge some of the myths of the Great War. Celebrated and beloved by the general public, this extremely popular war poem has made a lasting impression on Canada’s collective memory. While it continues to be recited with reverence and genuine patriotic pride at solemn commemorative ceremonies every Remembrance Day, it has also given rise to bitter controversies about its presumed healing powers and alleged traumatic effects. Taking advantage of the fact that many Canadians grew sentimentally attached to the moving lines they learned in their childhood, ‘In Flanders Fields’ was exploited by politicians to fuel antagonisms within the country and has often been misused as a military propaganda tool. Paradoxically, two of the initial literary responses it inspired were not belligerent poems, but sympathetic elegies for the dead in WWI, concluding with unequivocal calls for world peace. In contrast with the respectful attitude expressed by McCrae’s contemporary writers, his rondeau was later subversively transformed or parodied—by Margaret Atwood in particular—through innovative uses of intertextuality for various satirical purposes, including that of rejecting any glorification of war, and more specifically, the moral and political questioning of Canada’s engagement in a war fought on foreign soil” (Author).

Available from:

https://www.researchgate.net/publication/329911291_Challenging_the_Myths_of_the_Great_War_John_McCrae's_'In_Flanders_Fields'_Revisited_In_Remembrance_of_the_Great_War_Re-working_Myths_special_issue_of_Anglo_Saxonica_16_2018_95-120_ISSN_0873-0628 httpu.

---. “Margaret Atwood’s Representation of Modern and Imaginary Warfare.” *Representing Wars From 1860 to the Present: Fields of Action, Fields of Vision*, edited by Claire Bowen and Catherine Hoffmann, Brill/Rodopi, 2018, pp. 89-102.

“Although Margaret Atwood is not generally regarded as a war writer, the shadow of war pervades her work. This chapter highlights the ways in which she meets, in her fiction, the challenge of representing the traumatic aspects of modern warfare from new perspectives,

encouraging reflection about its impact upon various areas of human experience. The analysis concentrates especially on the multifaceted relationship between war and women, whose connection with the battlefields is of an entirely different nature from the combatants'. Rather than depicting life on the front line or the horrors of warfare, Atwood's fiction focuses on the process of recalling and commemorating the wars of the twentieth and early twenty-first centuries. The effects of armed conflicts are evoked in the realistic settings of novels such as *Life Before Man* (1979), *The Robber Bride* (1993) or *The Blind Assassin* (2000) and also inspire aspects of the future wars of her speculative fiction" (Author).

- . "The Monster in the Mirror: Margaret Atwood's Retelling of the Frankenstein Myth." *Frankenstein Revisited: The Legacy of Mary Shelley's Masterpiece*, edited by Miriam Borham, Ediciones Universidad de Salamanca, 2018, pp. 33-49.

"Margaret Atwood has freely retold the myth of Frankenstein in her poem 'Speeches for Doctor Frankenstein' (1966) where, according to the author, 'the monster is the narrator's other self'. This 'mirror poem' focuses on the idea that the creator is to be blamed for forsaking (instead of taking care of) his completely innocent (rather than evil) creature and, departing from the original plot of Mary Shelley's 'creation parable', ends with the monster deserting his maker, that is, achieving independence. In 'Hairball' (1991) Atwood humorously elaborates on the notion of a female creator losing control over the male creature she has shaped to suit her taste. The straightforward lyrics of 'Frankenstein Monster Song' (2004) are related to Atwood's enigmatic early poem, though in this simpler soliloquy her sympathy is exclusively reserved for the plight of the unfortunate lonely monster, whose perspective is privileged over that of his maker. *Oryx and Crake* (2003), the first instalment of Atwood's dystopian *MaddAddam* trilogy, is intertextually connected not only to Mary Shelley's most famous work, but also related to her lesser-known post-apocalyptic novel *The Last Man* (1826) through the character of Jimmy/Snowman, who seems to be the last man on earth once humanity has been almost wiped out by a plague. His even more monstrous counterpart Glenn/Crake, the mad scientist who genetically engineers a new species of humanoids intended to replace humans, is partly modelled on Victor Frankenstein. Although Crake designs the Children of Crake or Crakers according to his ideal of perfection, his hominids end up being derogatorily dubbed 'Frankenpeople' in *MaddAddam* (2013), a novel which foregrounds not only their monstrosity, but that of their makers. Atwood inverts both *Frankenstein* and *The Last Man* through generic parody in *Oryx and Crake*, which is driven by the same satirical intent informing all her dystopian works" (Author).

- . "Spectrality in Margaret Atwood's 'Death by Landscape' (1990)." *Miscelánea*, vol. 58, 2018, pp. 83-100.

"This article explores how Margaret Atwood engages with the literary trope of spectrality through the ghost of Lucy in 'Death by Landscape' (1990), an enigmatic short story which can be fruitfully analyzed in the light of both the author's critical writings and the spectropoetics introduced by Jacques Derrida. As an outstanding example of the Canadian Gothic, this brief narrative not only addresses the universal concerns of death and bereavement, but also raises more specific key issues, including present-day human relationships with the natural environment and the perception of geographical spaces as symbolic sites. Lucy's ghostly presence haunting Lois draws special attention to the noxious effects of the modern

appropriation of Native-American cultures, a controversial topic illustrated by the Indian-themed summer camp where Lucy mysteriously disappears and by her naïve friend Lois's explicit desire 'to be an Indian'. Additionally, Atwood's short story evokes the physical displacement due to colonial expansion and recalls the ensuing social dislocation of the decimated Native populations, eventually almost erased from the actual and imaginary landscapes of North America."

Available from: <https://dialnet.unirioja.es/servlet/articulo?codigo=6718363>.

---. "Unraveling the Mysteries of Childhood: Metaphorical Portrayals of Children in Margaret Atwood's Fiction." *ES Review. Spanish Journal of English Studies*, vol. 39, 2018, pp. 29-50.

"Most metaphorical expressions related to children in Margaret Atwood's novels and short stories can be grouped into two coherent sets. The predominant negative set includes a wide range of monsters and hideous animals, whereas the much shorter list of positive representations encompasses sunflowers, jewels, feathers, little angels, gifts and lambs. Negative representations of children in Atwood's fiction are generally rendered in an unconventional manner and reflect the frustration felt by realistically portrayed characters in their everyday experience. On the contrary, favorable expressions have a tendency toward stereotype and often belong to the world of memories, dreams and illusions" (Author).

Available from: <http://uvadoc.uva.es/handle/10324/33721>.

GONÇALVES Davi. "'Sandcastles in The Wind': Dystopia, Ecocriticism, and the Posthuman Body in *Oryx & Crake* (Atwood, 2003)." *Sociopoética*, vol. 1, no. 17, julho a dezembro de 2016, pp. 3-27.

"The specific context of my study consists in Atwood's novel *Oryx & Crake* (2003). My reading focuses precisely on how it articulates a critique of well-known features and themes of dystopian fiction with artefacts from 21st- [century] society. The discussion proposed, therefore, scrutinizes the pertinence of dystopia as a mirror to the society whence it surfaces and of the new critical perspectives emerging from contemporary dystopia. I problematize the view that such a genre would not be pertinent if one does not live in an overtly tyrannical political regime. My specific purpose is to discuss if and how the development of the narrative might be placed in parallel with the dystopian tradition and where such development might take us in terms of more specific critiques (e.g. on the environment, on our relation to others, on our relation to machines, etc.)" (Author).

Available from:

<http://revista.uepb.edu.br/index.php/REVISOCIOPOETICA/article/view/3128>.

GONÇALVES, Davi Silva and Luciana Wrege RASSIER. "Posthuman Affect in Margaret Atwood's Science Fiction *Oryx & Crake*." *Letras—Órgano de la Facultad de Letras y Ciencias Humanas*, vol. 28, no. 57, July-December 2018, pp. 173-204.

"This article analyses Atwood's novel *Oryx & Crake* (2003) to identify if and how it sets forth a critique on post-humanism. Therefore, we discuss how the narrative makes use of dystopian artefacts from 21st-[century] society to elaborate on the interconnection established between

human life and the machine. What does the narrative inform us regarding the influence of a post-human society on the environment, on our relation to machines, and on our relation to ourselves as post-human subjects?" (Authors).

Available from:

<https://1findr.1science.com/item/257397790ec7518b5dc1d29d53a64282c2049729>.

GUESSE, Carole. "Civilization and/or Barbarism in Magnason, Atwood and Houellebecq." *Future Humans in Fiction and Film*, edited by Louisa MacKay-Demerjian and Karen Stein, Cambridge Scholars Publishing, 2018, pp. 65-82.

"Andri Snær Magnason's *LoveStar* (2002), Margaret Atwood's *MaddAddam* trilogy (2003-2013) and Michel Houellebecq's *The Possibility of an Island* (2005) propose three hypotheses for the future of humanity. While Magnason imagines the consequences of a series of technological breakthroughs, Atwood and Houellebecq dramatize the aftermath of health and environmental crises respectively. All of them emphasize the dominance of not only technology, but also capitalism and consumerism. The types of humans and societies resulting from unrestrained technological breakthrough or genetic engineering –Magnason's 'wireless men', Atwood's 'crakers' and Houellebecq's 'neohumans' –may differ greatly. Yet, in their own way these three authors question the notions of civilization and barbarism and the relevance of this dichotomy. Some characters oscillate between them; others seem to be their archetypes (e.g. Houellebecq's post-apocalyptic primitive humans); others allow associating with this dichotomy and therefore questioning other ones: humanity and cruelty, reason and passion, masculine and feminine, light and darkness, good and evil, etc. The way in which each author imagines the future of our race and situates it on the civilization/barbarism spectrum will be the object of this study, which will rely on the reading of the three aforementioned novels as well as theoretical works about civilization, barbarism, and the posthuman" (Author).

HADAR, David. "Medium and Author: Margaret Atwood on the Writer's Place in the Network of Literature." *Studies in Canadian Literature/Études en littérature canadienne*, vol. 42, no. 2, 2017, pp. 109-131.

"Few writers have imparted their views on questions about writing and authorship in as many genres and modes as Margaret Atwood has over the past half century. She has presented her ideas in reviews and interviews, introductions and afterwords, poems and lectures, novels and short stories, and hand-drawn illustrations (which can also be found on t-shirts). Even her invention the LongPen, a device for providing handwritten dedications from remote locations, has been interpreted as a comment on authorship.... Indeed, and only partly because they have been presented in so many contexts, her views on authorship sometimes contradict one another. My sense is that this is not a shift over time or simply that different contexts call for different takes on authorship. Instead, I see a wavering that indicates a third option, only sometimes articulated. In certain texts, Atwood seems to be asserting the existence of an independent author, positing what may even be a Romantic vision of authorship. At other times, the author seems to be merely a channel or instrument through which somebody else's voice flows. In both cases, Atwood often implicitly subverts the view that she presents explicitly. After giving some account of these two points of view, I will describe a middle

ground between them through a close reading of *Lady Oracle* (1976), the novel that I find has the most material for thinking through these positions” (Author).

HAMNER, Everett. *Editing the Soul: Science and Fiction in The Genome Age*. Pennsylvania State UP, 2017.

“Personal genome testing, gene editing for life-threatening diseases, synthetic life: once the stuff of science fiction, twentieth- and twenty-first-century advancements blur the lines between scientific narrative and scientific fact. This examination of bioengineering in popular and literary culture shows that the influence of science on science fiction is more reciprocal than we might expect. Looking closely at the work of Margaret Atwood, Richard Powers, and other authors, as well as at film, comics, and serial television such as ‘Orphan Black,’ Everett Hamner shows how the genome age is transforming both the most commercial and the most sophisticated stories we tell about the core of human personhood. As sublime technologies garner public awareness beyond the genre fiction shelves, they inspire new literary categories like ‘slipstream’ and shape new definitions of the human, the animal, the natural, and the artificial. In turn, what we learn of bioengineering via popular and literary culture prepares the way for its official adoption or restriction—and for additional representations. By imagining the connections between emergent gene testing and editing capacities and long-standing conversations about freedom and determinism, these stories help build a cultural zeitgeist with a sharper, more balanced vision of predisposed agency” (Publisher).

HAMOODY, Duua Hussein and Azhar Noori FEJER. “Identity and Performance in Margaret Atwood Novel *Cat’s Eye*.” *International Journal of Humanities and Social Science*, vol. 8, no. 1, January 2018, pp. 161-169.

“Studies of gender identity show gender and sex are not natural, but they are the products of the working of power in societies through institutions, discourse, and practices. One of the contributions of recent gender studies is to question the instability of masculine and feminine gender identity. This study is an application of Judith Butler’s concept of the ‘performative’ to Margaret Atwood novel *Cat’s Eye* (1988) relying on Butler’s concepts of identity and performance. The novel deals with gender performativity and the role patriarchal society plays on the female characters. Through her female protagonists, Atwood raises the question of woman’s place in a patriarchal society. The premise of this study is not only to determine the extent to which gender performativity determines the character’s identity but also to illustrate how gender identity is unstable and constructed socially and culturally” (Authors).

Available from: <http://www.ijhssnet.com/journal/index/4014>.

HARDWICK, Lorna. “Myth, Creativity and Repressions in Modern Literature: Refigurations From Ancient Greek Myth.” *Journal of Comparative Literature and Aesthetics*, vol. 40, no. 2, 2017, pp. 11-16.

“The persistence of ancient Greek myth in the arts and cultural politics has, paradoxically, been energised by the capacity of myth to inspire and accommodate change. The malleability of mythological narratives has been a rich source of creativity and an index of changes in horizons of imagination and understanding. This both permits and nuances the notion of ‘Return’ in cultural history. The essay explores distinctive features of these processes through

selected modern case studies that map how myth can be adapted in different literary and performance genres, including new media. The first example compares and contrasts approaches by Margaret Atwood and Derek Walcott to the hanging of the maids in Homer's *Odyssey*. The second case study analyses the nexus between myth and history in Tony Harrison's film poem 'The Gaze of the Gorgon.' The third example discusses the adaption of the Heracles story in Greek myth and tragedy for modern radio and live theatre work by Simon Armitage. Aesthetic and socio-political forces interact, revealing how the re-imagination that is part of the formation of cultural memory can repress and erase as well as adapt. Thus the continuing Return to Greek narratives not only renews their cultural force but also transforms it" (Author).

Available from:

[https://www.academia.edu/36597645/The Eternal Return Interrupted the evolution of the myth of Cythera until today.](https://www.academia.edu/36597645/The_Eternal_Return_Interrupted_the_evolution_of_the_myth_of_Cythera_until_today)

HAUSER, Emily. "'There Is Another Story': Writing After the Odyssey in Margaret Atwood's *The Penelopiad*." *Classical Receptions Journal*, vol. 10, no. 2, April 2018, pp. 109-126.

"In this article, I explore how Margaret Atwood's *The Penelopiad* (2005) provides a retrospective vision of an Odyssey that has already happened—and, by so doing, opens up an extended investigation of what it means to receive the texts and myths of the classical past. By responding to and reformulating the tale of the Odyssey after the event, Penelope's storytelling mirrors the process of reception—what James Porter has called a 'retrospective' form of reception, where the classical is 'identifiable only après coup....' But I also suggest that there is a second layer to Atwood's allegorizing of classical reception in *The Penelopiad*: one which, by consciously correcting the narrative of the Odyssey via the subversive counter story of the maids, showcases a vision of reception as retelling and complicating classical texts, both by inserting a new (and often subversive) narrative, and by emending the multiform text of the Odyssey to the 'correct' edition. *The Penelopiad* thus becomes an exploration of what it means to interpret narratives within the classical tradition suggesting that we are not only respondents to, but also, like the maids, direct participants in the classical past" (Author).

HEISE-VON DER LIPPE, Anya. "Histories of Futures Past: Dystopian Fiction and the Historical Impulse." *Zeitschrift für Anglistik und Amerikanistik*, vol. 66, no. 4, December 2018, pp. 411-425.

"This article traces the historical impulse in two intertextually connected dystopian texts—George Orwell's *1984* (1949) and Margaret Atwood's *The Handmaid's Tale* (1985)—by reading the two novels in the context of the construction of historical narrative after the proclaimed 'end of history' in the twentieth century. It considers their representation of history within the framework of literary criticism of the historical novel (Gyorgy Lukacs), critical dystopias (Tom Moylan), and memory as an active, mediated engagement with the past (Astrid Erll and Ann Rigney). It looks, more specifically, at how the texts contrast personal experience and the meta-narrative contemplation of memory with institutionalized versions of history on different diegetic levels by juxtaposing the narrators'/focalizers' view of history with that presented in the framework of pseudo-historical appendices that accompany and significantly modify the interpretations of both narratives" (Author).

HENDERSHOT, Heather. “‘The Handmaid’s Tale’ As Utopian Allegory: ‘Stars and Stripes Forever, Baby.’” *Film Quarterly*, vol. 72, no. 1, Fall 2018, pp. 13-25.

An analysis of the impact of the Hulu series.

Available from: <https://filmquarterly.org/2018/09/14/the-handmaids-tale-as-utopian-allegory-stars-and-stripes-forever-baby>.

HORAN, Thomas. *Desire and Empathy in Twentieth-Century Dystopian Fiction*. Palgrave Macmillan, 2018.

“This book assesses key works of twentieth-century dystopian fiction, including Katharine Burdekin’s *Swastika Night*, George Orwell’s *Nineteen Eighty-Four*, and Margaret Atwood’s *The Handmaid’s Tale*, to demonstrate that the major authors of this genre locate empathy and morality in eroticism. Taken together, these books delineate a subset of politically conscious speculative literature, which can be understood collectively as projected political fiction. While Thomas Horan addresses problematic aspects of this subgenre, particularly sexist and racist stereotypes, he also highlights how some of these texts locate social responsibility in queer and other non-heteronormative sexual relationships. In these novels, even when the illicit relationship itself is truncated, sexual desire fosters hope and community” (Publisher).

See especially Chapter 8, “Ludic Perversions and Enduring Communities in Margaret Atwood’s *The Handmaid’s Tale*,” pp. 169-202.

HURTGEN, Joseph. *The Archive Incarnate: The Embodiment and Transmission of Knowledge in Science Fiction*. McFarland, 2018.

“We live in an information economy, a vast archive of data ever at our fingertips. In the pages of science fiction, powerful entities—governments and corporations—attempt to use this archive to control society, enforce conformity or turn citizens into passive consumers. Opposing them are protagonists fighting to liberate the collective mind from those who would enforce top-down control. Archival technology and its depictions in science fiction have developed dramatically since the 1950s. Ray Bradbury discusses archives in terms of books and television media, and Margaret Atwood in terms of magazines and journaling. William Gibson focused on technofuturistic cyberspace and brain-to-computer prosthetics, Bruce Sterling on genetics and society as an archive of social practices. Neal Stephenson has imagined post-cyberpunk matrix space and interactive primers. As the archive is altered, so are the humans that interact with ever-advancing technology” (Publisher).

See especially Chapter 2, “Rejecting Archival Embodiment in *The Handmaid’s Tale*,” pp. 67-94.

HUSTIS, Harriet. “‘A Different Story Entirely’: Crafting Confessions in Capote’s *In Cold Blood* and Atwood’s *Alias Grace*.” *Lit: Literature Interpretation Theory*, vol. 29, no. 3, 2018, pp. 179-196.

“In their respective approaches to writing novels that imaginatively describe non-fictional events and incorporate real-world texts and contexts, Atwood and Capote each mingle factual accuracy and literary artistry. As a result, *In Cold Blood* and *Alias Grace* are simultaneously

referential and constructed, a textual feature that has been a source of critical debate since their publications. For many years and for many scholars, the narrative significance of these novels hinged almost entirely on the question of their reliability: how 'accurate' could these texts really be, if their authors used a fictional genre (the novel) to represent non-fictional events?" (Author).

IMWALLE, Kate. "The Tip of the Iceberg: Freudian Theory in Margaret Atwood's *Alias Grace*." *Margaret Atwood Studies*, vol. 12, 2018, pp. 4-10.

"In addition to being one of Margaret Atwood's most critically acclaimed novels, *Alias Grace* a narrative of a young woman charged for murder who does not remember whether or not she actually committed the crime is filled with various psychological elements. More specifically, the text appears to be ingrained with the popular theories and teachings of the early twentieth century, psychoanalytic figure, Sigmund Freud.... However, a large portion of Freud's theory on 'The Unconscious' is still absent from Atwood scholarship; more specifically, the iceberg model and theory of 'infantile fears' appear to be fused into the narrative with Atwood's use of northern imagery and icy landscapes. In regards to Freud's model of the subconscious and the imagery associated with Grace's mother's death who dies 'amongst the icebergs' ... it is arguable that all of Grace's amnesia and repressed memories stem from the death of her mother; a traumatic memory from her childhood past, stored as an infantile fear within her subconscious" (Author).

IVANCHIKOVA, Alla. "Geomediations in the Anthropocene: Fictions of the Geologic Turn." *C21 Literature: Journal of 21st-Century Writings*, vol. 6, no. 1, 2018, pp. 1-24.

"In both literature and philosophy, geologic matter has been imagined as a vector of extending perception and analysis into the territory of not only the nonhuman, but also the non-living, challenging the very distinctions between life and non-life, agile and inert matter. Recently, the debates over the concept of the Anthropocene amplified our fascination with the geologic, bringing into view the inescapable bond of human and Earth's history. The article probes the possibilities of the geologic turn through two short stories published in the era of the Anthropocene debates, Margaret Atwood's 'Stone Mattress' (2013) and A.S. Byatt's 'A Stone Woman' (2003). The stories' interest in a geologic setting, their staging of human-mineral intimacies, and their geologically infused aesthetics, position these two stories as fictions of the geologic turn. I examine how these writers through reconfiguring the relations between bios and geos, human and nonhuman forge alternatives to an extractive relation to the geos, as well as refuse to accept the figure of Earth as either an inert object or a victim. In this reframing, they also exemplify feminist critique of the imagined unity of 'Anthropos' that is named by the Anthropocene thinkers" (Author).

Available from: <https://c21.openlibhums.org/article/id/536>.

JABEEN, Hasina. "Identity Crisis in the Novels of Margaret Atwood." *National Journal of Multidisciplinary Research and Development*, vol. 2, no. 2, May 2017, pp. 228-229.

"Margaret Atwood is an international poet, critic and cultural activist. She depicts identity crisis through her novels. She explores the miserable condition of women in the patriarchal society. Male domination, manipulation and exploitation of female is a commonly found

phenomenon in *Surfacing*, *Edible Women*, and *Lady Oracle*. All these novels deal with the identity crises of women. In all these novels there is a longing for freedom and rights which women have demand for several decades” (Author).

Available from: <http://www.nationaljournals.com/archives/2017/vol2/issue2/2-3-152>.

JOHNSTON, John. “Lacan’s Drive and Genetic Posthumans: The Example of Margaret Atwood’s *Oryx and Crake*.” *Lacan and the Posthuman*, edited by Svitlana Matviyenko and Judith Roof, Palgrave Macmillan, 2018, pp. 129-152.

“In what follows, I argue for the essential relevance of biotechnology and genetic engineering in defining the discourse of the posthuman, and how their joint, or mutually implied, relationship can inform a reading of Margaret Atwood’s *Oryx and Crake* (2003). Atwood’s novel provides a rich narrative context for considering the posthuman in relation to genetic engineering, specifically in relation to the titular character Crake’s actions as a gene-hacking scientist and his genetically engineered progeny, ‘the Children of Crake.’ Beyond the novel’s unmistakable critique of the biotech industry, it also raises intriguing questions about the presumably posthuman status of the Crakers and the relevance of scientific—as opposed to humanist—discourse in how we (and they) understand their difference. These issues, furthermore, are inseparable from the novel’s central interest in desire, specifically Crake’s desire to eliminate desire—a theme that harks back to the early Christian mystics and resonates with Buddhism—but here re-contextualized by genetic engineering’s prospective capacity to alter the human species as such” (Author).

JOO, Keewha. “Unsustainable Human, Thrivable Posthuman: Margaret Atwood’s *Oryx and Crake*.” *Journal of English Literature Education*, vol. 22, no. 2, 2018, pp. 223-244. In Korean with English abstract.

“This paper analyzes the catastrophe of the ‘unsustainable human’ imagined by Margaret Atwood in *Oryx and Crake* and proposes a thrivable new life form suitable for the posthuman era beyond neoliberal humanism, nihilism, and techno-utopia. In this regard, Bruno Latour’s ‘Actor-Network Theory’ (ANT) and Gilbert Simondon’s ‘Transindividual Human-Machine Ensemble’ provide a useful framework for analysis. Analysis reveals that the total crisis of the near future portrayed in this work is due to 1) the relationship between human and nonhuman that are not appropriately controlled for technological development, 2) the mechanism of human control and detachment of nonhuman, 3) the succession of previous relations, and 4) the absence of new relations that have not yet been established. Therefore, it is necessary to reflect upon the previous human-nonhuman network and to study and invent a new human-nonhuman network adapted to technological development. In spite of the terrible apocalyptic factor, this work warns against a harmful ‘human-nonhuman network’ and suggests the transindividual ‘human-nonhuman ensemble.’ This novel also shows that the ontological phase of human can transit from the ‘unsustainable human’ that dominated nature to the ‘thrivable posthuman’ (Author).

Available from:

<https://1findr.1science.com/item/f09e257ff1e00f6d991720e7aae75c1bc964b4do>.

JOSHI, Pooja. "Where Is Here"? Eco-Poetics in the Canadian Psyche: Northrop Frye and Margaret Atwood." *Research Journal of English Language and Literature (RJELA)*, vol. 6, no. 3, July-September 2018, pp. 41-46.

"The present paper attempts to analyze the issues of history, identity and culture deeply interwoven in the ecological framework of the works of two eminent twentieth-century Canadian writers, Northrop Frye and Margaret Atwood. Ecology, the relation between individuals and natural world also encompasses a deep sense of belonging to a society, culture and community, being indispensable to one's existence. In the early 1970s Canadian cultural nationalism positioned wilderness as mark of difference as well as an object of ecological faith. Margaret Atwood's *Survival* (1972) a work of literary criticism reflects this engrossment with wilderness. Northrop Frye's *The Bush Garden* and *Divisions on a Ground* also focus on Frygian vision of locale and landscape rooted in the region and culture of Canada. In the writings of both Frye and Atwood the theme of Canadian identity is widely explored. The conditioning of the natives as the citizens of a country of uncertain identity, a confusing past and a hazardous future is reflected powerfully in phrases such as 'garrison mentality,' 'the bush garden' and the question 'where is here?' My paper seeks to examine the notion that Culture is not something that exists outside us but becomes vocal through us. In this sense Canadian landscape and culture too speak through Frye and Atwood. Nature, the area of the land and its geographical location all these elements are highly significant in studying the 'Canadianism' of Canada which is the product of a specific environment with a specific kind of historical background" (Author).

Available from: <http://www.rjelal.com/6.3.18.html>.

KECK, Michaela. "Paradise Retold: Revisionist Mythmaking in Margaret Atwood's *MaddAddam* Trilogy." *Ecozon@: European Journal of Literature, Culture and Environment*, vol. 9, no. 2, 2018, pp. 23-40.

"This paper focuses on the subversive potential of myths by exploring Margaret Atwood's feminist revision of creation, more specifically the myth of paradise. According to Adrienne Rich's definition, the 'revision' of myths signifies the critical adaptation, appropriation, and invasion of traditional texts. As such, myths have not only legitimized exploitative power relationships, but they have also served as a powerful means to participate in and subvert hegemonic discourses. By drawing on the theories of Aby Warburg, Ernst Cassirer, and Hans Blumenberg, for whom myths constitute cultural-artistic mediations that involve the polarities of affect and intellect, terror and logos, Atwood's revision of paradise in the *MaddAddam* trilogy may be approached in itself as—to use a term by Hans Blumenberg—'work of logos.' I argue that Atwood revises paradise by duplicating the ancient human dreams of paradise into Crake's techno pagan and Adam One's eco-millennialist 'gardens of delights,' both of which are refracted through evolutionary science and ecology. Characterized by human destructiveness, these posthuman paradises feature multiple Eves alongside the dominant male figures. Among Atwood's Eves, there is the brazen Oryx as exploited racial 'Other' of white society in the pathos formula of the Asian 'digital virgin prostitute.' Atwood employs a self-reflexivity regarding myths that is characteristic of postmodern pastiche and thus highlights storytelling as the distinguishing characteristic of humankind, while her use of an evolutionary grotesque

aesthetics erodes clear-cut distinctions between humans, animals, and posthumans. The myth of paradise, the trilogy suggests, is also always a myth of extinction” (Author).

Available from: <http://ecozona.eu/article/view/2291/2772>.

KELLY, Kristin G. “Whatever Gets You Through the Night: Poetry and Combat Trauma.” *Poetry and Pedagogy Across the Lifespan: Disciplines, Classrooms, Contexts*, edited by Sandra Lee Kleppe and Angela Sorby, Palgrave Macmillan, 2018, pp. 95-115.

A section of this chapter, “Margaret Atwood’s ‘It is Dangerous to Read Newspapers,’” pp. 104-106 is flagged as a poem “especially effective in teaching both veterans and civilians.”

KOZIOŁ, Sławomir. “Crake’s Aesthetic: Genetically Modified Humans as a Form of Art in Margaret Atwood’s *Oryx and Crake*.” *Critique: Studies in Contemporary Fiction*, vol. 59, no. 4, 2018, pp. 492-508.

“The essay argues that the Crakers—genetically modified human beings appearing in Margaret Atwood’s *MaddAddam* trilogy—should be seen not only as a result of techno-scientific brilliance and power struggle, but also as a product of artistic creativity. Starting with close reading of several passages which indirectly but effectively indicate that the Crakers should be regarded as a form of art, the essay then moves on to the consideration of probable predecessors of the kind of artistic creativity that the Crakers represent. One model for Crake’s artistic creation of human beings is seen in the avant-garde movements of the first half of the twentieth century which tried to combine art, technology and politics to create the New Man. The essay also focuses on the trilogy’s references to the more recent transgenic art, arguing that Crake’s artistic activity should be seen in light of the criticism leveled nowadays at this form of art. Finally, Crake’s creative act is shown in the context of the classic works of literature which deal with a similar theme, namely *Frankenstein* by Mary Shelley and *The Island of Doctor Moreau* by H. G. Wells” (Author).

---. “From Sausages to Hopliters of Ham and Beyond: The Status of Genetically Modified Pigs in Margaret Atwood’s *MaddAddam* Trilogy.” *Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature*, vol. 54, no. 3, Summer 2018, pp. 261-295.

“One of the most important themes of Margaret Atwood’s *MaddAddam* trilogy, *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013), is that of genetic engineering, explored mainly through the subplot of the Crakers, genetically modified humans who are supposed to inherit the earth after the original humanity has been wiped off of its surface by a genetically engineered plague. The issue of genetic modification is also represented in the trilogy, however, by hybrid animals that are created for a variety of reasons, starting from those that owe their existence to testing of new technologies, through genetic splices created for various commercial reasons, and ending with animals created specifically as xenotransplantation donors for humans. Among the representatives of this last category are pigeons, pigs modified with human genes to serve as donors of internal organs and neocortex tissue. It is the modification of their nervous system that makes them essentially as intelligent as humans, which turns out to be the most important of their characteristics” (Author).

KRIEBERNEGG, Ulla. "‘Time to Go. Fast Not Slow’: Geronticide and the Burden Narrative of Old Age in Margaret Atwood’s ‘Torching the Dusties.’" *European Journal of English Studies*, vol. 22, no. 1, April 2018, pp. 46-58.

"This article argues for the centrality of the intersection of age and space to our understanding of what it means to grow old. It analyses the figure of the nursing home as a space of exclusion that contains the purportedly burdensome aspects of old age in Margaret Atwood’s apocalyptic short story ‘Torching the Dusties.’ The story appeared as the closing tale of Atwood’s collection *Stone Mattress* (2014) and explores the marginalisation of old age and the ageism manifested in spatial segregation from the perspective of literary gerontology. The short story can be read as a ‘burden narrative’ of old age that reveals how a rhetoric of crisis disaffiliates (in discursive and spatial terms) the oldest old from the young, establishing a binary opposition that affects the identity construction of nursing home inmates. It focuses on the intersections of space, time and experience, and thus also on the social, cultural and biological dimensions of ageing" (Author).

Available from: <https://www.tandfonline.com/doi/full/10.1080/13825577.2018.1427200>.

KRÖLLER, Eva-Marie, editor. *The Cambridge Companion to Canadian Literature*. 2nd ed., Cambridge UP, 2017.

"This fully revised second edition of *The Cambridge Companion to Canadian Literature* offers a comprehensive introduction to major writers, genres and topics.... Authors such as Margaret Atwood, noted for her experiments in multiple literary genres, are given full consideration...." (Publisher).

LABUDOVA, Katarina. "Passive Dolls and Gothic Escapes: Angela Carter’s and Margaret Atwood’s Early Novels." *American and British Studies Annual*, vol. 10, 2017, pp. 61-74.

This article deals with *Shadow Dance* (1966) and *Love* (1971) by Angela Carter; and *The Edible Woman* (1969) and *Lady Oracle* (1976) by Margaret Atwood. It focuses on Carter’s and Atwood’s treatment of popular genres, especially the genres of romance and Gothic. Although their early writing depicts passive characters who are often presented as doll-like and paralyzed, they develop from victims to survivors. In this respect Carter and Atwood exploit romance and Gothic to re-write and parody the pre-determined roles and stereotypical conclusions which these traditional genres contain (Author).

LANIER, Douglas M. "The Hogarth Shakespeare Series: Redeeming Shakespeare’s Literariness." *Shakespeare and Millennial Fiction*, edited by A. J. Hartley, Cambridge UP, 2018, pp. 230-250.

On the series that includes Atwood’s *Hag-Seed*.

LARSON, Janet. "The Masked Performer and ‘the Mane Electric’: The Lives and Multimedia Afterlives of Margaret Atwood’s Doctor Frankenstein." *Transmedia Creatures: Frankenstein’s Afterlives*, edited by Francesca Saggini and Anna Enrichetta Soccio, Bucknell UP, 2018, pp. 201-218.

The title refers to *The Speeches of Doctor Frankenstein*, originally a 29-page booklet illustrated by Charles Pachter which became accessible in 2012 when Anansi published it as an e-book for iPad, complete with Atwood's introduction, audio of her reading her poems, music, and video interviews with the artist.

LIMA, Lucas Ferreira Mazete and Milena Caetano Cunha CALLEGARI. "Representatividade feminina na política: lições retiradas de *O conto da aia* de Margaret Atwood = Women's Representativeness in Policy: Lessons Learned from *The Handmaid's Tale* of Margaret Atwood." *Anais Do CIDIL: Colóquio Internacional de Direito e Literatura*, 2018, pp. 233-248. In Portuguese with English abstract.

"Based on the study of Law and Literature, this article aims at highlighting the (low) female participation in politics and its repercussions from the dystopian novel *The Handmaid's Tale*, by Margaret Atwood, using the studies of Martha Nussbaum as theoretical framework. Published in 1985, the novel shows a society in which the Constitution and the Parliament are shut down, and the 'Commanders' rule in an authoritarian manner, thus, removing rights and the liberty of the female population. Thereby, it seeks to demonstrate, from the theoretical studies of descriptive representation of Hanna Pitkin, the inequality of representation in Brazilian politics, as well as the relations with the social role of gender" (Authors).

Available from: <http://rdl.org.br/seer/index.php/anacidil/article/view/378>.

LOGHIN Dorina. "Give Me That Old Time Religion: Atwood and Mitchell's Dystopias of Dogmatic Manipulation." *Debating Globalization: Identity, Nation and Dialogue*, edited by Iulian Boldea and Cornel Sigmirean, Arhipelag, XXI Press, 2017, pp. 110-124.

"This article discusses Margaret Atwood's *The Handmaid's Tale* and David Mitchell's *The Thousand Autumns of Jacob de Zoet* in terms of the social implications of religious manipulation. The former configures a not-so-distant future order turned monstrous, whereas the latter depicts a cognate episode of atrocity placed in the not-so-distant past. One underlying idea in both schemes is the a-temporality of the dystopic context" (Author).

Available from: <https://old.upm.ro/gidni/?pag=GIDNI-04/volo4-Lit>.

LÓPEZ GREGORIS, Rosario. "El sujeto que no migra: Penélope toma la palabra. Formas de exilio interior en Margaret Atwood y Begoña Caamaño = The Non-Migrating Subject: Penelope Speaks Up: Ways of Internal Exile in Margaret Atwood and Begoña Caamaño." *Synthesis*, vol. 25, no. 1, 2018. Online. In Spanish with English abstract.

"This paper compares two rewritings of the Odyssey from Penelope's perspective; how without travelling she is forced to develop her own survival strategies. Both Margaret Atwood's, *The Penelopiad*, and the work of Galician writer Begoña Caamaño, *Circe o el placer del azul*, are subversive novels, which are narrated from a feminine—even feminist—perspective, questioning the truth of the Homeric tale. Despite the coincidences, these rewritings employ very different mechanisms, humor and sublimation among others, in order to provide Penelope with her own voice" (Author).

Available from:

<https://1findr.1science.com/item/74405b62c42a8d5805e85d12cc793cfb44df1e5d>.

LOUSLEY, Cheryl. "Spectral Environmentalisms: National Politics and Gothic Ecologies in *Silent Spring*, *Surfacing*, and *Salt Fish Girl*." *Isle: Interdisciplinary Studies in Literature and Environment*, vol. 25, no. 2, 2018, pp. 412-428.

"Turning ... to the 1960s and 1970s environmental writing of Margaret Atwood (in her 1972 novel *Surfacing*) and Rachel Carson (in her 1962 pesticide exposé *Silent Spring*), I outline their similar use of a Gothic imaginary to articulate ecology as a politics of public visibility, contested knowledge, and collective action. Writing a generation later, Larissa Lai grapples in *Salt Fish Girl* (2002) with how to enact an environmental politics when the structure of the nation state appears to be crumbling and her Gothic invocation of the tropes of life and death is strikingly different. Whereas *Silent Spring* and *Surfacing* call for mature democratic oversight in place of a haunted, infantile avoidance of political responsibility, Lai focuses on the capitalization of nature and the resurgent mobilization and organization of life the making of new forms of life through scientific and technological intervention, from climate change to genetically modified organisms, clones, and entire populations of laboring bodies" (Author).

MANGERONA, Ricardo Afonso. "Nos escombros do real a ficção como estratégia evasiva (na própria ficção): Memória, imaginação e realidade no romance distópico de Margaret Atwood *The Handmaid's Tale* (1985) = Under the Ruins of Reality Fiction as an Escaping Strategy (Within Fictional Itself): Memory, Imagination, and Reality in Margaret Atwood's Distopic [sp?] Novel *The Handmaid's Tale* (1985)." *BIBLOS-Revista da Faculdade de Letras da Universidade de Coimbra*, no. 4, 2018, pp. 61-81. In Portuguese with English abstract.

"Analysing the main character's nocturnal journey (in the seven chapters entitled 'Night'), our goal is to draw attention to a process of reconstruction of reality that is similar to fictional creation. Based on both the protagonist's memory or affective memory and on fragments of factual reality, this process provides the main character, up to a certain point in the storyline, with a self-defense mechanism and a (night) shelter from the decaying reality (of the day). However, this mechanism is to be ultimately perverted by the same decay. This analysis will be based on Ricœur's concept of utopia as a compensatory distortion of reality, and on the classical example of *Don Quixote*, without directing our reflection towards a comparative study. Finally, we will analyse the success and utility of this strategy as a means of validating an allegorical function in the dystopian novel" (Author).

Available from: <https://impactum-journals.uc.pt/biblos/article/view/6099>.

MARCH, Eleanor. "Unique Incarceration Events': The Politics of Power in Margaret Atwood's Prison Narratives." *Margaret Atwood Studies*, vol. 12, 2018, pp. 11-50.

Based on an MA paper at the Department of English, University of Surrey.

"In Margaret Atwood's dystopian novel *The Handmaid's Tale* (1985), Offred imagines three possible fates for her husband Luke: he could have been shot during their attempted escape from the Gilead regime that has overtaken the United States; he may be living safely in Canada; or he could be in prison. Offred's vision of her husband's incarceration features

stereotypical images of imprisonment. Luke is held in a 'dirty cage' with a 'cold and wet' floor of 'grey cement,' his cell containing only 'a bed or chair.' His hair is cut short to prevent lice, and he has sustained a 'wound' to his face and other unspecified injuries during interrogation (HT, pp. 114-115). Luke's incarceration in a prison cell mirrors Offred's imprisonment in the supposedly 'better' (p. 222) society of Gilead, where she is forced to bear children for the regime's infertile elite. These scenes represent just two examples of the many prisons in Atwood's writing; there are 13 further instances in *The Handmaid's Tale* and three-quarters of her novels contain some form of physical imprisonment. Despite this proliferation of prisons in Atwood's work, and the extensive academic scrutiny of her writing, this subject has received limited attention. While critics have noted the prison theme in certain texts, they have largely declined to investigate further. This essay therefore sets out to examine this neglected area by analysing the prisons in Atwood's work" (Author).

MARTÍN-PÁRRAGA, Javier. "The Myth of Nature in Canada: Margaret Atwood Revisits Susanna Moodie." *Women Poets and Myth in the 20th and 21st Centuries: On Sappho's Website*, edited by Esther Sánchez-Pardo, Rosa Burillo, and María Porrás Sánchez, Cambridge Scholars Publishing, 2018, pp. 91-102.

"Like the majority of postmodern authors, Margaret Atwood places myths (and the retelling of mythical narrations) at the very core of her literary corpus For authors ... such as Atwood, myths are inextricably linked to their complex, traumatic, and almost obsessive quest for identity, a quest for self-identity, social identity, national identity, and literary identity. In other words, Atwood re-reads and re-writes several myths in order to answer the following seminal questions: who am I as a woman, as a poet, and as a Canadian citizen In the present paper I will explore Margaret Atwood's response to Susanna Moodie's discovery (and emotional exploration) of the myth of nature in Canada As we see, it is not surprising at all that Atwood chose Moodie's seminal descriptions of the origins of Canada as a model for her own examination of both the country and her own psyche" (Author).

MATTHEWS, Aisha. "Gender, Ontology, and the Power of the Patriarchy: A Postmodern Feminist Analysis of Octavia Butler's *Wild Seed* and Margaret Atwood's *The Handmaid's Tale*." *Women's Studies: An Interdisciplinary Journal*, vol. 47, nos. 5-8, July-December 2018, pp. 637-656.

"Behind every man, there is a great woman or, so we have historically been told. But the view from the cheap seats where the unpaid labor expected of 'womankind' fundamentally shapes the ideas we hold about ourselves, our abilities, and our own experiences paints a much different picture. Octavia Butler's *Wild Seed* and Margaret Atwood's *The Handmaid's Tale* examine the subject of gender as it influences self-identity, agency, power, and subjectivity in terms of both consciousness and embodiment...." (Author).

Available from:

<https://www.tandfonline.com/doi/full/10.1080/00497878.2018.1492403?needAccess=true>.

McGRATH, James. *Naming Adult Autism: Culture, Science, Identity*. Rowman & Littlefield International, 2017.

“*Naming Adult Autism* is one of the first critiques of cultural and medical narratives of Autism to be authored by an adult diagnosed with this condition. Autism is a ‘social disorder’, defined by interactions and lifestyle. Yet, the expectations of normalcy against which Autism is defined have too rarely been questioned. This book demonstrates the value of the Humanities towards developing fuller understandings of Autistic adulthood, adapting theory from Adorno, Foucault and Butler. The chapters expose serious scientific limitations of medical assumptions that Autistic people are gifted at maths but indifferent to fiction. After interrogating such clichés in literature, cinema and television, James McGrath also explores more radical depictions of Autism via novels by Douglas Coupland, Margaret Atwood, Clare Morrall and Meg Wolitzer, plus poems by Les Murray and Joanne Limburg” (Publisher).

See especially Chapter 1, “‘Outsider Science’ and Literary Exclusion: A Reply to Denials of Autistic Imagination,” pp. 21-67, and in particular, two sections, “Margaret Atwood’s *Oryx and Crake*: Autism and Literary Exclusion,” pp 34-37, and “Word Persons of the Autistic World Unite: Critical Responses to Atwood’s *Oryx and Crake*,” pp. 56-58.

MIŠIĆ, Marija S. “The Games We Play? Breaking the Bonds of Sisterhood in *Cat’s Eye* by Margaret Atwood.” *Anali Filološkog Fakulteta Beogradskog Univerziteta*, vol. 30, no. 2, 2018, pp. 111-123.

“This paper points to the unique relationships among young girls and the games they play in order to belong and avoid being ostracized from social cliques in *Cat’s Eye*. The sisterhood that was once described as an ideal by V. Woolf is challenged by M. Atwood. It will be argued that Atwood shows through the games that young girls play how the bond of sisterhood is affected by internalized patriarchy. Further, emphasis is given to processes of healing after games have been won or lost” (Author).

Available from: <http://doi.fil.bg.ac.rs/volume.php?pt=journals&issue=analiff-2018-30-2&i=7>.

MOHAN, S. “Various Voices, Similar Concerns: Neruda, Walcott and Atwood.” *International Journal of Computational Research and Development*, vol. 2, no. 1, 2017, pp. 12-13.

“Post-Colonial literature consists of a body of writing emanating from Europe’s former colonies which addresses questions of history, identity, gender and language. The term should be used loosely and hesitantly, for it is replete with contradictions and conundrums. Pablo Neruda, Derek Walcott and Margaret Atwood are the three post-colonial poets who have become cult figures for portraying socio-political conditions of their countries in contemporary times, discussing language and racial identity as the most important measures for an individual culture to survive and for employing similar metaphors such as water and animal imagery in their poetry. They displace a historical sense upon which their literary culture is founded and are acutely conscious of their place in time, of their own contemporaneity. Neruda, Walcott and Atwood deal largely with primary post-colonial issues like linguistic and cultural transpositions, alienation and loss, displacement from one homeland and racial conflicts in the wake of Columbus’s discovery of America in 1492. But it would not be fair to categorize them as ‘post-colonial’ poets” (Author).

Available from: <https://zenodo.org/record/255315#.XQp8Bo7PweU>.

MONACELLI, Claudia. "Gender Politics and Social Class in Atwood's *Alias Grace* Through a Lens of Pronominal Reference." *European Scientific Journal*, vol. 14, no. 35, 2018, pp. 150-164.

"In 1843, a 16-year-old Canadian housemaid named Grace Marks was tried for the murder of her employer and his mistress. The jury delivered a guilty verdict and the trial made headlines throughout the world. Nevertheless, opinion remained resolutely divided about Marks in terms of considering her a scorned woman who had taken out her rage on two, innocent victims, or an unwitting victim herself, implicated in a crime she was too young to understand. In 1996 Canadian author Margaret Atwood reconstructs Grace's story in her novel *Alias Grace*. Our analysis probes the story of Grace Marks as it appears in the Canadian television miniseries 'Alias Grace,' consisting of 6 episodes, directed by Mary Harron and based on Margaret Atwood's novel, adapted by Sarah Polley. The series premiered on CBC on 25 September 2017 and also appeared on Netflix on 3 November 2017. We apply a qualitative (corpus-driven) and qualitative (discourse analytical) approach to examine pronominal reference for what it might reveal about the gender politics and social class in the language of the miniseries. Findings reveal pronouns 'I,' 'their,' and 'he' in episode 5 of the miniseries highly correlate with both the distinction of gender and social class. These patterns of repetition are indicative of the discourse structure of the TV miniseries 'Alias Grace'" (Author).

Available from:

<https://1findr.1science.com/item/f40669239b9750200388b206582ee37d941cc388>.

MOORE, Lorrie. *See What Can Be Done: Essays, Criticism, and Commentary*. Knopf, 2018.

See especially "Margaret Atwood's *The Robber Bride* (1990)" pp. 48-53 (originally published in 1993) and "Margaret Atwood's *Oryx and Crake* (2003)", pp. 161-166 (originally published in 2003).

MOOSAVINIA, Sayyed Rahim and Tayyebah Behvand YOUSEFI. "New Norms of Gender and Emergence of Identity Crisis in Margaret Atwood's *The Handmaid's Tale*." *Southeast Asian Journal of English Language Studies*, vol. 24, no. 1, 2018, pp. 162-174.

"Using Butler's theory of gender performativity and her analysis of the psychic form of power, this paper attempts to show how the modification of gender by power in Margaret Atwood's *The Handmaid's Tale* has resulted in an identity crisis in the female protagonist, Offred. One significant aspect of the totalitarian regime of Gilead is its gender hierarchy that is further consolidated through sex discourse. Sex in Gilead turns into a privilege granted only to men of high social status. Men are presented as normal sexual beings, whereas women are entirely excluded from this discourse. Femininity in Gilead translates into invisibility, modesty and silence. Women are regarded as being sexually neutral and are reduced to means of reproduction. Offred, who has lost her voice and agency in this society, attempts to create her own narrative through which she can exercise her resistance. However, the lack of consistency and her inability to adjust herself to the new values and norms result in an identity crisis, which is represented through her sense of melancholia and the obvious inconsistencies in her values" (Authors).

Available from: <https://core.ac.uk/display/199183052?recSetID=>.

MOYANO, Thiago M. "Crossing Borders: Displacement and the Constitution [of] Subjectivity in *Alias Grace*, by Margaret Atwood." *Jangada*, no.9, January-June 2018, pp. 126-135.

"In the poststructuralist turn, a less unified and universalizing concept of space as merely a meaningless stage is proposed. Such notion, as Michel Foucault announced in the 1970s, will no longer be perceived by its fixity or a simply referential aspect, acquiring, among different forums of discussion in the Humanities, a dynamic character. In parallel fashion, studies concerning the constitution of subjectivity point towards its oscillating status, showing how the subject is the product of multiple discourses, which makes any demarcating of solid frontiers, a hard task. The present work aims at analyzing the novel *Alias Grace* (1996) under the light of spatial criticism, as well as Gender theory, deconstructing essentialisms around women. In this novel, Atwood gives voice to the historical figure Grace Marks, young Irish immigrant in the XIX century, who becomes an accomplice in the murder of her employer, Thomas Kinnear, and his mistress and governess of the house, Nancy Montgomery. The author constructs a self-aware character-narrator who will know how to manipulate, through language, the many contexts in which she finds herself in, reversing the hierarchy of discourse, re-signifying her allegedly inferior position. Works by Philip Wegner and Neil Smith around the notion of space, Lorna McLean and Marilyn Barber about the Irish immigration in Canada, as well as Linda Hutcheon, Chris Weedon, and Jane Flax's theories will be the theoretical apparatus of this investigation" (Author).

Available from: <https://www.revistajangada.ufv.br/index.php/Jangada/article/view/59>.

MURRAY, Jenni. *A History of the World in 21 Women: A Personal Selection*. OneWorld, 2018.

Atwood is 14th in the list of 21. See "Margaret Eleanor Atwood 1939—," pp. 185-198.

MUSTICH, James et al. *1,000 Books to Read Before You Die: A Life-Changing List*. Workman, 2018.

Organized by author, *Cat's Eye* is the Atwood pick (p. 28).

NARKUNAS, J. Paul. *Reified Life: Speculative Capital and the Ahuman Condition*. Fordham UP, 2018.

This book "addresses the most pressing political question of the 21st century: what forms of life are free and what forms are perceived legally and economically as surplus or expendable, human and otherwise. *Reified Life* theorizes the dangerous social implications of a posthuman future, whereby human agency is secondary to algorithmic processes, digital protocols, speculative financial instruments, and nonhuman market and technological forces. Narkunas contends that it is premature to speak of a posthuman or inhuman future, or employ an 'ism, given how dynamic and contingent human practices and their material figurations can be. Over several chapters he diagnoses the rise of 'market humans,' the instrumentalization of culture to decide the life worth living along utilitarian categories, and the varied ways human rights and humanitarianism actually throw members of the species like refugees outside the human order. *Reified Life* argues against posthumanist calls to abandon the human and humanism, and instead proposes the ahuman to think alongside the human. *Reified Life* elaborates speculative fictions as critical mechanisms for envisioning alternative futures and freedoms from the domineering forces of speculative capital, whose fictions have become our

realities. Narkunas offers, to that end, a novel interpretation of the post-anthropocentric turn in the humanities by linking the diminished centrality of humanism to the waning dominion of nation-states over their populations and the intensification of financial capitalism, which reconfigures politics along economic categories of risk management” (Publisher).

See especially Chapter 7, “Between Words, Numbers, and Things: Transgenics and Other Objects of Life in Margaret Atwood’s *MaddAddam* Trilogy,” pp. 194-226.

NUTTALL, Louise. *Mind Style and Cognitive Grammar: Language and Worldview in Speculative Fiction*. Bloomsbury Academic, 2018.

This book “advances our understanding of mind style: the experience of other minds, or worldviews, through language in literature. This book is the first to set out a detailed, unified framework for the analysis of mind style using the account of language and cognition set out in cognitive grammar. Drawing on insights from cognitive linguistics, Louise Nuttall aims to explain how character and narrator minds are created linguistically, with a focus on the strange minds encountered in the genre of speculative fiction. Previous analyses of mind style are reconsidered using cognitive grammar, alongside original analyses of four novels by Margaret Atwood, Kazuo Ishiguro, Richard Matheson and J.G. Ballard. Responses to the texts in online forums and literary critical studies ground the analyses in the experiences of readers and support an investigation of this effect as an embodied experience cued by the language of a text. *Mind Style and Cognitive Grammar* advances both stylistics and cognitive linguistics, whilst offering new insights for research in speculative fiction” (Publisher).

See especially Chapter 4, “Syntax and Thought,” pp. 61-87 and in particular ‘4.4, Margaret Atwood’s *The Handmaid’s Tale*,’ pp. 66-71 and ‘4.5 World Construal in *The Handmaid’s Tale*,’ pp. 71-79.

PARKER, Benjamin C. “‘Wye Knott’ a Prior Katniss? Revolutionary Women in Dystopian Fiction.” *Handmaids, Tributes, and Carers: Dystopian Females’ Roles and Goals*, edited by Myrna Santos. Cambridge Scholars Publishing, 2018, 214-231. No abstract available.

PARUCKER, Isabela. A escrita de si em *The Handmaid’s Tale*, de Margaret Atwood: limites e possibilidades na relação entre narrativas ficcionais e a ciência histórica.” *Em Tempo de Histórias*, no. 28, 2017, pp. 159-170. In Portuguese with English abstract.

“This paper aims to contribute to the discussions on the writing of history regarding the use of fictional narratives in processes of subject-formation and constructing identities with a focus on women. By examining Atwood’s fictional work, I ponder the potentials of literary writing in history and their possible interconnections” (Author).

Available from:

<https://1findr.1science.com/item/dc0c5ea95d1bdd2aa4fabb37905642f3753ba3fa>.

PERCEC, Dana. “The Canadian Tempest Margaret Atwood and Shakespeare Retold as *Hag-Seed*.” *Cahiers de l’Echinox*, vol. 24, 2018, pp. 295-307.

“The paper discusses one of the most successful exercises of rewriting Shakespeare’s *The Tempest*, in Margaret Atwood’s 2016 novel *Hag-Seed*. This is part of a large series of eight books commissioned by Hogarth Press to celebrate 400 years since Shakespeare’s death. The study focuses on the peculiarities of this project of rewriting against the more general landscape of appropriation and on how Atwood’s version of *The Tempest* is simultaneously convergent and divergent both in terms of its adaptation of the story to contemporary audiences and in terms of the Canadian writer’s own preferences of plot and style, who gives up her usual dystopias for a less predictable scenario” (Author).

Available from:

<https://1findr.1science.com/item/df1d3081a46fc2c5f3cd59faaf05f82e2bf30f28>.

POPESCU, Dan Horațiu. “Margaret Atwood și logica posibilităților narrative.” = “Margaret Atwood and the Logic of Narrative Possibilities.” *Revista Transilvania*, no. 2, 2018, pp. 32-36. In Romanian with English abstract.

“The article, introducing an almost canonical text by Margaret Atwood, attempts to underline the irradiating force of the auctorial options, and of the authority of the narrative voices within the literary artefact. The relationship with the reader, both the one inside and the one outside the text, is also approached through following the evolution of the way the expectation patterns are completed” (Author).

Available from: <https://revistatransilvania.ro/margaret-atwood-si-logica-posibilitatilor-narrative>.

PORTER, Anna. *In Other Words: How I Fell in Love with Canada One Book at a Time*. Simon & Schuster Canada, 2018.

For many years, Porter worked in McClelland & Stewart, Atwood’s publisher. See especially “The Amazing Ms. Atwood,” pp. 61-67.

PUSCHMANN-NALENZ, Barbara. “Monument Narratives in Recent Anglophone Fiction.” *Symbolism: An International Annual of Critical Aesthetics*, 2017, pp. 259-280.

“In recent research, war monuments and their narrative representations have been variously made the object of scholarly investigation, whereas the range of different kinds of monuments or memorials and the texts about them has not yet been explored. After pointing out the substantial scope of monumental reflection in literary works, this article restricts the examination of narratives to two types of monuments that hold different objectives in terms of content: the material visual sign and the performative ritual. Public and private concerns can collide, conflate or contradict in the textual representation, when an individual’s secret thoughts are displayed facing the public demonstration taking shape in a material structure or official act. Literature’s immersive gift, by which it can empathetically convey the disparity of personal responses to communal symbols of greatness, power or commemoration to the reader, is revealed in the analysis of fictional narratives by British postcolonial writers. Works by Peter Ackroyd, Margaret Atwood, Alan Hollinghurst, Graham Swift and Ivan Vladislavić are the most important among them” (Author).

See especially “Acts of Remembrance: *The Blind Assassin* (2000) and ‘Wish You Were Here’ (2011).” pp. 275-280.

QUINN, Emelia. “Monstrous Vegan Narratives: Margaret Atwood’s Hideous Progeny.” *Thinking Veganism in Literature and Culture: Towards a Vegan Theory*, edited by Emelia Quinn and Ben Westwood, Palgrave Macmillan, 2018, pp. 149-173.

“An analysis of the multitudinous vegan identities and practices presented in Margaret Atwood’s critically acclaimed *MaddAddam* trilogy is used to deconstruct veganism and its attendant narrative constructions, unravelling the ways in which it has conveyed meaning or had meaning imposed upon it over the last two centuries. Following Sara Salih, who asks elsewhere in this collection, in relation to her pedagogical practice, ‘In what words and with what gestures of my body could I articulate the subjection of so many animals without re-exploiting them, turning them into objects of rhetorical consumption?’ my close-analysis draws attention to the difficulties of writing veganism, and the concomitant risk of turning both nonhuman animal bodies, and vegan responses, into objects of discursive consumption or generic signification. The double-bind, in which increased representation risks consuming, and thus re-absenting, the other it seeks to re-member, is crucial to the development of vegan theory. In particular, by addressing the difficulties inherent to writing about, and for, animals, and the ways in which the identity politics of veganism risk devouring the lived experience of the nonhuman animals it seeks to protect” (Author).

ROSANOWSKI, Annika. “Post-Apocalyptic Fiction in Canada After 9/11: A Future Based on Care.” *Apocalyptic Chic: Visions of the Apocalypse and Post-Apocalypse in Literature and Visual Arts*, edited by Barbara Brodman and James E. Doan, Fairleigh Dickinson UP, 2017, pp. 117-132.

“While 9/11 was not the foundational moment of the twenty-first century literature, the stories of this young epoch ‘have much to do with terror and 9/11 symbolically.’ A good example is *Oryx and Crake* a novel that was still in progress September 11, 2001. It does not reenact the events of September 11, but, in many ways, it is a distinct Canadian response to it ...” (Author).

ROYLE, Nicholas. “Quicksand.” *Mosaic: An Interdisciplinary Critical Journal*, vol. 54, no. 1, December 2018, pp. 67-82.

“This essay explores the nature of the word and concept of ‘quicksand’ across a range of texts and contexts, including the Book of Genesis, Daniel Defoe, Percy Bysshe Shelley, Walt Whitman, Sigmund Freud, Nella Larsen, Maurice Blanchot, Margaret Atwood, David Bowie, and Bear Grylls. Particular attention is given to Jacques Derrida’s ‘Living On: Borderlines’ and *The Beast and the Sovereign*” (Author).

Includes a discussion of Atwood’s “Giving Birth.” Excerpt: Quicksand is not the same as tar sand, but they meld together, in effect, in the opening of a story by Margaret Atwood, entitled “Giving Birth,” first published in 1977. The narrator calls it “this story about giving birth,” though it seems to me also a work just as much about the inenarrable. It is a text that I admire and have used in teaching for many years. It begins with a reflection on language and “giving birth.”

RUSSOTTO, Margara. "Identidad, espacio, y otras afinidades culturales en la narrativa de Margaret Atwood." *Letras—Organo de la Facultad de Letras y Ciencias Humanas*, no. 50, 2017, pp. 133-143. In Spanish. No English abstract available.

Available from:

<https://1findr.1science.com/item/857240abb7dod70e9ed89892f45733309ae13a17>.

SAIDERO, Deborah. "Violence Against the Earth Is Violence Against Women': The Rape Theme in Women's Eco-Narratives." *Le Simplegadi*, vol. 15, no. 17, November 2017, pp. 263-273.

"The metaphorical connection between women and the Earth is a recurring literary trope which is often articulated through the theme of rape. In many narratives the sexual abuse of women is, for instance, equated with the colonial penetration and conquering of the land. Today many women writers have undertaken a plight to subvert destructive colonialist and capitalistic attitudes that have normalized violence against women's bodies and against the Earth. This essay analyses the theme of rape in the works of three Canadian novelists (Maracle, Brand and Atwood [*The Handmaid's Tale*]) whose eco-narratives summon environmental justice by retrieving an ethos of respect for the woman-land connection" (Author).

Available from: <https://core.ac.uk/display/154284825?recSetID>.

SANCHEZ-CALLE, Pilar. "The Persistence of Myth in Two Long Poems by Margaret Atwood." *Women Poets and Myth in the 20th and 21st Centuries: On Sappho's Website*, edited by Esther Sanchez-Pardo, Rosa Burillo and Marıa Porras Sanchez, Cambridge Scholars Publishing, 2018, pp. 103-116.

"*The Door* includes poems written between 1997 and 2007. My aim in this essay is to discuss the presence of mythic elements and references in the long poems, 'The Line: Five Variations,' and 'Another Visit to the Oracle,' where Atwood deals with the writing process: the nature of authorial identity, the writer's negotiations with truth, and ever-complicated relationship between writer and audience" (Author).

---. "Writing, Aging and Death in Margaret Atwood's *The Door*." *ES Review: Spanish Journal of English Studies*, no. 39, 2018, pp. 135-156.

"In *The Door* (2007), Margaret Atwood continues her movement from the trickster aesthetics of previous works towards the more human vision that she had developed in her poetry collection *Morning in the Burned House* (1995). *The Door* includes poems written between 1997 and 2007, and they trace similar concerns to other works published at this stage of Atwood's career, such as *The Blind Assassin* (2002) and *Moral Disorder* (2007). My aim in this article is to explore the predominant themes in *The Door*, such as childhood memories, the writing process as a voyage into a dark underworld, death, aging, and the passing of time. Those reflections are accompanied by a formal analysis of the selected poems, where I discuss Atwood's poetic voice, the different structures and rhythms of the poems, as well as the repeated presence of motifs such as the cellar, the underground world, and the well" (Author).

Available from: <https://revistas.uva.es/index.php/esreview/article/view/2425>.

SCHÖNFELLNER, Sabine. *Die Perfektionierbarkeit des Menschen?: Posthumanistische Entwürfe in Romanen von Juli Zeh, Kaspar Colling Nielsen und Margaret Atwood = The Perfectionability of Humans? Post-Humanistic Designs in Novels by Juli Zeh, Kaspar, Colling Nielsen, and Margaret Atwood*. Weidler Buchverlag, 2018. In German with no English abstract.

SELBY, Sharon. *Memory and Identity in Canadian Fiction: Self-Inventive Storytelling in the Works of Five Authors*. McFarland, 2018.

“Covering the works of Canadian authors Alistair Macleod, Michael Ondaatje, Jane Urquhart, Margaret Atwood and Drew Hayden Taylor, the author explores how the themes of memory, storytelling and identity develop in their fiction. For the narrative voices in these works, the past is embedded in the present and a wider cultural history is written over with personal significance. The act of storytelling shapes the characters’ lives, letting them rewrite the past and be haunted by it. Storytelling becomes an existential act of everyday connection among ordinary people and daily (often unrecognized) acts of heroism” (Publisher).

See especially Chapter 4, “The Weight of the Wor(l)d: Memory and Survival in Margaret Atwood’s *The Journals of Susanna Moodie* and the *MaddAddam* Trilogy,” pp. 106-140.

SHELDON, Rebekah. *The Child to Come: Life After the Human Catastrophe*. U of Minnesota P, 2016.

“Generation Anthropocene. Storms of My Grandchildren. Our Children’s Trust. Why do these and other attempts to imagine the planet’s uncertain future return us—again and again—to the image of the child? In *The Child to Come*, Rebekah Sheldon demonstrates the pervasive conjunction of the imperiled child and the threatened Earth and blisteringly critiques the logic of catastrophe that serves as its motive and its method. Sheldon explores representations of this perilous future and the new figurations of the child that have arisen in response to it. Analyzing catastrophe discourse from the 1960s to the present—books by Joanna Russ, Margaret Atwood, and Cormac McCarthy; films and television series including ‘Southland Tales,’ ‘Battlestar Galactica,’ and ‘Children of Men’; and popular environmentalism—Sheldon finds the child standing in the place of the human species, coordinating its safe passage into the future through the promise of one more generation. Yet, she contends, the child figure emerges bound to the very forces of nonhuman vitality he was forged to contain. Bringing together queer theory, ecocriticism, and science studies, *The Child to Come* draws on and extends arguments in childhood studies about the interweaving of the child with the life sciences. Sheldon reveals that neither life nor the child are what they used to be. Under pressure from ecological change, artificial reproductive technology, genetic engineering, and the neoliberalization of the economy, the queerly human child signals something new: the biopolitics of reproduction. By promising the pliability of the body’s vitality, the pregnant woman and the sacred child have become the paradigmatic figures for twenty-first century biopolitics” (Publisher).

SILVA DE SÁ, Melissa Cristina. “O duplo como paródia em *O Ano do Dilúvio* = The Double as Parody in *The Year of the Flood*.” *Em Tese (Belo Horizonte)*, vol. 23, no. 1, January-April 2017, pp. 275-285. In Portuguese with English abstract.

“Margaret Atwood’s *The Year of the Flood* presents a dystopia in which humanity has been wiped out by a nameless plague few humans have survived. Among them are the remaining

members of religious group The God's Gardeners whose leader, Adam One, had already foreseen that the Waterless Flood would hit humanity. Through his sermons, as well as other characters' narratives, the reader is taken into the double dystopian world: the highly capitalistic one before the final catastrophe and the one in which humanity has become almost extinct. My focus in this article is to analyze how Adam One's narrative is a parody of Christian sermons. Considering the notion of parody by Linda Hutcheon, who considers the presence of a double discourse in every parody, I intend to discuss how the breaking of expectations in relation to the sermon creates a metafictional paradox. Through this paradox, the text calls attention to its own condition as such, creating an aesthetic effect that breaks with traditional narrative at the same time as it endorses it. This effect of textual doubling, present in other works by the author, in *The Year of the Flood* is used to question the supposed naturalness of religious and scientific discourses, emphasizing how our reality, as well as fiction, is constructed" (Author).

Available from:

<https://1findr.1science.com/item/6e7869ed98ffd406e58a75af8429f35fe6256258>.

SQUIRE, Louise. "‘I Am Not Afraid to Die’: Contemporary Environmental Crisis Fiction and the Post-Theory Era." *Extending Ecocriticism: Crisis, Collaboration and Challenges in the Environmental Humanities*, edited by Peter Barry and William Welstead, Manchester UP, 2017, pp. 14-29.

"In this chapter, Louise Squire introduces the idea that the human 'denial' of death has in part contributed to our approach to environmental crisis. She considers the possibilities for literary critique to account for these difficulties, focusing on contemporary environmental crisis fiction. The novels discussed are the three books of Margaret Atwood's *MaddAddam* Trilogy (2003, 2009, 2013), Amitav Ghosh's *The Hungry Tide* (2004), and Jeanette Winterson's *The Stone Gods* (2007). Each of these books explores the notion of 'death-facing' as an ecological imperative. She reads this fiction as being in dialogue with the questions posed by today's environmental challenges. Squire argues that ecocriticism is a developing field in that the crisis and its literatures are still unfolding, so attention must continue to be directed at reformulating thought in the (also) still unfolding aftermath of high theory" (Editors).

SULLIVAN, Heather I. "Material Ecocriticism and the Petro-Text." *The Routledge Companion to the Environmental Humanities*, edited by Ursula K Heise, Jon Christensen, and Michelle Niemann, Routledge, 2017, pp. 414-423.

"The editors of *Oil Culture*, Ross Barrett and Daniel Worden, state that: oil culture encompasses the fundamental semiotic processes by which oil is imbued with value within petroculturalism, the promotional discourses that circulate through the material networks of the oil economy, the symbolic forms that rearrange daily experiences around oil-bound ways of life, and the many creative expressions of ambivalence about, and resistance to, oil that have greeted the expansion of oil capitalism.... This chapter utilizes this notion of oil as text in considering how recent novels by Margaret Atwood [i.e. the *MaddAddam* trilogy], Cormac McCarthy, and Paolo Bacigalupi function as petro-texts explicitly analyzing our petroculture in terms of the ecological impacts of 'peak oil' and 'post-oil' cultures" (Author).

THAKUR, Santosh. "Touching the Tip of Iceberg in *Surfacing* by Margaret Atwood." *Notions*, vol. 8, no. 3, 2017, pp. 19-22.

"*Surfacing* (1972) is a great feministic text. The novel shows the flow of ideas of the unnamed protagonist. This novel depicts the ruinous state of Canadian nature. There is an explicit feminist message that also shows Atwood's concern for economic oppression and the exploitation of Canada by America. *Surfacing* shows how women are exploited after being psychologically conditioned. The narrator-protagonist has undergone experiences of discrimination and gender bias since her childhood. A middle-aged art professor exploits her sexually, and she consequently must bear the pain of aborting her child. She has to bear the pain of her father's death; and as such, she becomes mad and behaves unusually. However, she re-emerges as a realized being ready to face the challenges of the world" (Author).

Available from: http://anubooks.com/?page_id=2584.

TRAUB, Courtney. "From the Grotesque to Nuclear-Age Precedents: The Modes and Meanings of Cli-Fi Humor." *Studies in the Novel*, vol. 50, no. 1, Spring 2018, pp. 86-107.

"In a *New York Times* review of *MaddAddam*, the final instalment in Margaret Atwood's eco-apocalyptic trilogy, Andrew Sean Greer notes '[w]hat a joy it is to see...Atwood taking such delicious pleasure in the end of the world.' If critics such as Timothy Morton and Michael Branch have lamented the dominance of elegiac, melancholic rhetoric in ecological writing and (in the case of Branch) pleaded for more humor in both literary theory and practice, this article unearths how humor operates on crucial rhetorical and narrative levels in the climate fiction of Atwood and Ian McEwan. It analyzes how several comic modes from satirical dark humor to slapstick draw attention to ethical and epistemological quandaries raised by climate change and ecological risk in distinctive ways that merit further study. Drawing historical and generic comparisons to satirical modes prevalent in twentieth-century science fiction and film, and especially to the dark humor made emblematic by Stanley Kubrick's film 'Dr. Strangelove,' the article decrypts how Atwood's *MaddAddam* and McEwan's *Solar* offer incongruously funny representations of ecocatastrophe that like Kubrick's famed nuclear-age spoof serve both to distract from and snap us out of the paralysis of fear, encouraging a self-reflexive mode of reading. In *Solar*, absurd and slapstick humor marks the rise of an egotistical, Nobel Prize-winning scientist who steals a colleague's work to develop a technology capable of averting catastrophic warming. In the end, this invites a pragmatic question framed in a light-hearted manner: who cares how the climate crisis is solved, and whether efforts are intellectually honest or affectively in earnest, as long as solutions are found? Meanwhile, Atwood's novel proves more traditional in its turn to familiar sci-fi conventions of technological satire and dark humor to imagine a post-human future following mutually intertwined eco and technocatastrophes. In her work, critiques of biotechnology, late-market capitalism, and its irreversible ecological consequences are framed in biting comic terms; but this does not prevent the trilogy from retaining a sense of hope and ethical urgency" (Author).

TUHKUNEN, Taïna. "L'Enfantement de l'horreur dans une dystopie néo-théocratique: *The Handmaid's Tale* de Margaret Atwood et de Volker Schkindorff." *Inégalités femmes-hommes et utopie(s)*, edited by Guyonne Leduc, L'Harmattan, 2017, pp. 131-143.

No English abstract available.

VADDE, Aarthi. "Amateur Creativity: Contemporary Literature and the Digital Publishing Scene." *New Literary History: A Journal of Theory and Interpretation*, vol. 48, no. 1, Winter 2017, pp. 27-51.

"This essay shows how digital publishing practices are changing the field of contemporary literature. It identifies an overlooked intersection between strategies of amateur creativity and professional literary production across print and digital mediums. Strategies of amateur creativity (a category coined by Lawrence Lessig) include self-publishing stories, novels, and poetry, participating in online writing communities, and using social media platforms to share work. Such online behavior fosters a global popular culture that is, I argue, reshaping traditional literary categories like authorship and canonicity as well as institutions like the publishing house. The essay brings scholarship on fandom, digital sharing economies, and media studies into conversation with literary studies to explain how internet cultures of amateurism alter definitional accounts of artistic works as both commodities and gifts. It further shows how changing conceptions of literary ownership and distribution inform a range of contemporary writers' experiments with the formal composition of their works, anonymous publishing, and promotion. Writers addressed include Margaret Atwood, Elena Ferrante, Wu Ming, Cory Doctorow, and Lauren Beukes" (Author).

VAN LUYN, Ariella Van. "(In)Famous Subjects: Representing Women's Criminality and Violence in Historical Biofictions." *New Writing: The International Journal for the Practice and Theory of Creative Writing*, 2018, pp. 1-10.

"Historical fiction writers can be drawn to the true stories of women who have committed violent or criminal acts, as are readers. Margaret Atwood's *Alias Grace* and Hannah Kent's *Burial Rites* are popular, acclaimed examples of this trend. In my own creative work, *Treading Air*, I fictionalise the life of Lizzie O'Dea, petty thief and sex worker. The women in these stories are vulnerable subjects unable to give their consent, and the often elliptical and unreliable historical records that are the textual traces of their lives, coupled with the discomfort of the voyeuristic gaze, make representations of criminal women in historical biofiction a fraught act" (Author).

Available online from:

<https://1findr.1science.com/item/31733ddd8db5ecd76ec150441559449499cf16e9>.

VOLANTE, Michela. "Gli illuminanti "mondi ulteriori" nell'opera in prosa di Margaret Atwood." *Altre Modernità*, vol. 20, no. 11, 2018, pp. 341-44. In Italian with English abstract.

"[This article] offers a brief excursus into Margaret Atwood's work, recently returned to the attention of the general public after the success of the TV series 'The Handmaid's Tale', based on her 1985 novel. Michela Violante interweaves this and other writings by Atwood following the leitmotif of self- and meta-narration, and of its role in the creation of parallel worlds that swallow people and readers together" (Editor).

Available from: <https://riviste.unimi.it/index.php/AMonline/article/view/10913>.

WIDYANINGRUM, Nur Afifah and Eddy PURSUBARYANTO. "Elaine Risley's Character Development in Margaret Atwood's *Cat's Eye*." *Lexicon—Journal of English Language and Literature*, vol 5, no. 2, 2018, pp. 212-223.

"This research explores the character development of Elaine Risley, the main character of the novel *Cat's Eye* ... throughout her childhood, adolescence, early adulthood, and adulthood years. The objectives of this research are to explain how the character of Elaine Risley develops in *Cat's Eye* and to examine the factors which affect Elaine Risley's character development. This research employs the objective approach proposed by Abrams (1976) as its theoretical framework and the library research as its method of research. The results show that Elaine Risley always experiences development in her character throughout her life; she develops from a bullied little girl in her childhood, a mean but passionate girl in her adolescence, and an independent young woman in her early adulthood to finally become a woman who struggles to let go of her past in her adulthood. Elaine Risley's character development is affected by several factors, namely, Toronto as her environment, her experiences with bullying, the men and women in the society around her, her own paintings, the cat's eye marble, and the Virgin Mary" (Authors).

Available from:

<https://1findr.1science.com/item/1ac5288ee1efed773e0bc51e64519c3e434024f9>.

WIECZOREK, Paula. "Women, Nature and Capitalist Patriarchy: An Ecofeminist Reading of Margaret Atwood's *The Year of the Flood* (2009)." *New Horizons in English Studies*, no. 3, 2018, pp. 112-122.

"The aim of this paper is to analyse ... *The Year of the Flood*, drawing from the theories of such ecofeminist critics as Maria Mies and Karen Warren. The paper discusses the parallels between the exploitation of nature and animals as well as the oppression of women in the capitalist patriarchy. It explores the construction of women, nature and animals as dominated Others. Special attention is paid to the metaphors binding women and nature as well as to the development of ecological consciousness in female characters. Atwood undoubtedly criticizes capitalism as well as genetic engineering, which contribute to the pollution and devastation of nature as well as having negative impact on human beings" (Author).

Available from:

<https://1findr.1science.com/item/o8cd79b84718ab30d952c01407e8a17a2d5b34b8>.

YAKUSHI, Eiko. "The Transformation of Rennie in Margaret Atwood's *Bodily Harm* [English translation]." *Faculty Journal of Komazawa Women's University* [English translation], vol. 24, 2017, pp. 277-289. In Japanese with English abstract.

"Atwood's fifth novel, *Bodily Harm*, is one of the most politically involved works of the author. The word body represents not only the physical structure of a person, but also groups of people, such as the government or other organizations. Also, the word harm represents not only physical or mental damage, but the harm to society and morality as well. The story is about the main character, Rennie's, suffering from breast cancer and her recuperation turning into something she never expected. It describes her struggle with physical damage as well as the daily consumption of women in patriarchal society. In this essay, I focus on how men in

Rennie's life have consumed her mentally and physically and also, how the violence that surrounds her life changes Rennie's perspective" (Author's English abstract).

Available from:

https://komajo.repo.nii.ac.jp/?action=pages_view_main&active_action=repository_view_main_item_detail&item_id=1305&item_no=1&page_id=13&block_id=21.

YORK, Lorraine. "How Do We Get Out of Here? an Atwood Scholar Signing Off." *Refuse: CanLit in Ruins*, edited by Julie Rak, Erin Wunker and Hannah McGregor, Book*hug, 2018, pp. 131-136.

York is disappointed by Atwood's role in the Steven Galloway affair at the University of British Columbia and announces that after years of working on Atwood (with accompanying academic rewards), she is now "out" of the study of Atwood: "I have turned down recent requests for more critical work on her" (p. 136).

YUAN, Ong Li Arbaayah, Ali TERMIZI, Rosli TALIF, and Nahid Shahbazi MOGHADAM. "Maggot Therapy and Monstrosity: The Grotesque in Margaret Atwood's *The Year of The Flood*." *Pertanika Journal of Social Science and Humanities*, vol. 26, no. 2, 2018, pp. 1111-1122.

"Speculative fiction is able to foresee the changes to the environment and social strata via imitation of future society.... With the same intention, Margaret Atwood makes use of an alternative natural medication, maggot therapy, as an important recuperative method to cure physical lesions and injuries in *The Year of the Flood* (2009). Historically, although once a common practice among healers of antiquity, maggot therapy has since been discarded from medical context, partly due to its carnivorous and parasitic nature. The present paper intends to discuss the implication of this kind of natural therapy and its sense of monstrosity and grotesqueness as presented in Atwood's novel. In using this therapy as motif, the novel illustrates the grotesque through exaggeration and gory and monstrous features, which lead not only the characters but also the readers to experience disorientation due to the unfamiliar state of savagery. With a focus on relevant theories of the grotesque, the study aims to highlight how the monstrosity inherent in maggot therapy renders the grotesque in this novel, that is, by juxtaposing savagery and culture and evoking repulsion and attraction" (Authors).

Available from:

<https://1findr.1science.com/item/282a7f1f37aa21ce0975d23169c8f52db2550cb6>.

ZANEZI, Juliana C. "O conto da Aia, de Margaret Atwood (1985): Antiutopia, ovários e uma história social do tempo." *Epígrafe* (São Paulo), vol. 6, no. 6, 2018, pp. 305-334. In Portuguese—with no English abstract.

Available from:

<https://1findr.1science.com/item/a7249a2d755d5aaa8efa42bb8a3bc0e021102f36>.

ZUKOSKI, Ana Maria Soares and André Eduardo TARDIVO. "'Bendito seja o fruto' / 'Que o senhor possa abrir': distopia, religiosidade e repressão em *O conto da aia* (1985), De Margaret Atwood = 'Blessed Be the Fruit' / May The Lord Can Open 'Open': Dystopia, Religiosity and Repression in *The Handmaid's Tale* (1985), by Margaret Atwood." *Miguilim—Revista Eletrônica do*

Núcleo de Estudos de Teoria Linguística e Literária, vol. 7, no. 1, 2018, pp. 267-284. In Portuguese with English abstract.

“The present work aims to propose an interpretative analysis of *The Handmaid’s Tale*. Written in the second half of the twentieth century, it is possible to identify that feminist movements and the discussion about the role of women in society had a significant influence on her work. Recently, *The Handmaid’s Tale* has gained notoriety with the release of the American TV series that again ignited feminist discussions of the work. Because it deals with such a complex work, the focus of this paper is on the repression of women through religiosity, which appears imbricated with the patriarchal structure. The article will be based on the theoretical assumptions of Feminist Criticism and Gender Studies, with authors such as Muraro (1995), Campos (1992), Bonnici (2007), among others” (Authors).

Available from:

<https://1findr.1science.com/item/b3eb27e46a7e658e3f9fcf4e4c9d067c26da9dd7>.

Dissertations and Theses

BALENOVIĆ, Aleksandra. *Ideologija Republike Gilead u Shuškinjinoj Prici M. Atwood*. 2018. Josip Juraj Strossmayer University of Osijek (Croatia), MA thesis. 64 pp. In Croatian with English abstract.

“This paper explores the ideology of the fictive Republic of Gilead in Margaret Atwood’s seminal novel *The Handmaid’s Tale*. The Republic of Gilead, a totalitarian theocracy, used violence to take over the United States of America, replaced their ideology with an ideology based on Gilead’s version of Christianity and misogyny, and then proceeded to use fear tactics to keep that ideology in place. This paper also explores the real life origins of Gileadean Christianity like the American Puritans who came to the New World to practice their religion and established a violent theocracy that did not tolerate anyone else practicing a religion of their own, and the American New Rights movement of the 1980s that advocated for a return to more traditional values which meant that women should be subjugated to men. The paper also explores Gilead’s misogyny that includes chapters on Gilead returning women to their homes, control of reproduction, and subjugation of women by taking away their rights and assigning them specific roles to play in a man’s life. The paper also includes a chapter on Gilead’s ideological implementation and control that includes indoctrination, public execution and punishment, and isolation achieved by creating uniformity and a feeling of suspicion, restricting the citizens’ movement, and controlling the language. The last chapter of the paper deals with the echoes of Gilead’s ideology in the world of the future in which Gilead no longer exists” (Author).

Available from: <https://core.ac.uk/display/197551324?recSetID>.

BENSAAD, Siham. *Women Between Oppression and Resistance in a Totalitarian Society in The Handmaids Tale by Margaret Atwood*. 2018. University of Tlemcen (Algeria), MA thesis. 93 pp.

“Margaret Atwood’s *The Handmaid’s Tale* is a Dystopian novel that reveals some predominant feminist issues such as subordination, marginalization, suppression and exploitation used for

sexual pleasure. It strives to display the issue of inequality towards women in a male chauvinist society and uncovers the crisis of identity and oppression threatening them in the very same misogynistic society. Moreover, it illuminates their subservience and their hopes for freedom. These women are depicted more as objects than as individuals following restricted rules. They are manipulated by a ruthless theocracy that determines them by their bodies 'as a two-legged womb' not as individuals. There are techniques used by Atwood such as flashbacks and narration by the protagonist to denote women's strength, resistance and their fervency to be freed. The totalitarian regime used ideology, religious references, and propaganda to manipulate women's behaviour and their thoughts. Likewise, this virile society used different tools of surveillance. Women were watched every single day via the so called 'the eyes', being punished for any mistakes they make for the sake of total control" (Author).

Available from: <http://dspace.univ-tlemcen.dz/handle/112/13438>.

BERMAN, Emma. *Critiquing Progress and Imagining Degrowth in Henry David Thoreau's Walden and Margaret Atwood's The Year of The Flood*. 2018. Clark University, MA thesis. 92 pp.

"In my thesis, I will examine Henry David Thoreau's *Walden* (1854) and Margaret Atwood's *The Year of the Flood* (2009) as texts that critique the concept of societal progress via the postmodern philosophy known as Degrowth economics. Degrowth argues that an ever-growing economy is the source of many economic and cultural problems, especially environmental destruction. Thinkers from the Degrowth tradition challenge our uncritical assumption that the economy should always grow, and our personal wealth should always increase. Thoreau and Atwood offer scathing critiques of cultures of progress, particularly arguing that continuous economic progress will cause environmental ruin. Through the critiques of their respective cultures, Thoreau and Atwood unknowingly but powerfully propose blueprints for a Degrowth economy" (Author).

Available from: *ProQuest Dissertations & Theses*.

BOULDING, Lucas Alexander. *Margaret Atwood. Speculative Fiction and Virtue Ethics*. 2018. University of Kent, PhD dissertation.

"Margaret Atwood has long argued that her writing is an ethical project: she has described art, with implicit emphasis on narrative art forms such as the novel, as 'the moral and ethical guardian of the community' and sees her own creative practice as taking part in this tradition. Across the first decade of the twenty-first century, Atwood published a trilogy of novels that raise concerns about humanity's ability to survive that century. This provokes the questions: how does the *MaddAddam* trilogy (2003-2013) undertake this ethical guardianship? And what forms does this guardianship take? I argue that Atwood's texts depend on the virtue of temperance, re-conceived for the twenty-first century. In doing so, I understand Atwood to be renewing her commitment to humanism, in contrast to a growing body of transhumanist and critical posthumanist readings of her work. These claims are interpreted in relation to her positioning of the text as 'utopian' speculative fiction, and her adoption of human nature as a central moral concept. The thesis begins with a theoretical introduction that examines Atwood's genre claims and explains how we can interpret Atwood's ethical claims within the frame of virtue ethics—specifically the thought of Martha Nussbaum, Iris Murdoch, Shannon

Vallor, and Byron Williston. The second chapter examines the discourse of transhumanism in the novels; it elaborates the continuing importance of survival to Atwood's writing, and explores her depiction of neohumans—genetically modified creatures created from human genetic material. The trilogy rejects the transhumanist method of survival, and I focus on the central place of narrative art in resisting such methods. The third chapter explores how genetic technologies applied to non-human animals for food production are similarly rejected by Atwood. This exploration is furthered by framing Atwood's representation of food in other texts, specifically her children's fiction, and connecting this to the representation of ChickieNobs, Pigeons, and vegans. The fourth chapter nuances the findings of the previous chapters by disputing the ascription of the stereotyped epithet 'mad scientist' to Crake, who engineers the virus that wipes out the human race in the trilogy. Atwood's trilogy is not antisience, and Atwood's complex characterisation of Crake is one of the most significant contributors to her model of the operation of temperance: Crake is the last chance for a human society that has grown abhorrently and uncontrollably vicious, and as such embodies the only alternative to embracing temperance now. The fifth chapter examines the trilogy as a commercial and technological enterprise, and traces the ethical arguments presented by the trilogy in Atwood's life as a public figure. The emphasis on temperance is connected to Atwood's adoption of pledges as a further means of encouraging virtue. I close the thesis by describing the continuing emphasis on these issues in Atwood's subsequent works, specifically *The Heart Goes Last* (2015) and *Hag-Seed* (2016), indicating that these themes play a significant role in her twenty-first century fiction" (Author).

Available after 30 September 2021 from: <https://kar.kent.ac.uk/72991>.

BRISTOW-SMITH, Adam. *Growing Up Neoliberal: The Bildungsroman under Neoliberalism*. 2018. University of York, PhD dissertation. 250 pp.

"Since the 1970s, the world has seen the ascendance of a new form of global capitalism and, underlying it, a new ideology with its own set of core beliefs and assumptions: neoliberalism. The rise of neoliberalism has had a profound effect on society, culture, and life worldwide. This thesis offers an analysis of one part of that broader socio-cultural picture. It explores how a specific cultural form with a particular societal focus, the literary genre of the Bildungsroman, has been adapted by authors seeking to use the genre to address the dominant political-social system of their day. The Bildungsroman has its roots in the rise of capitalism, and the exploration of certain socio-political problems is central to the genre through its core focus on the relationship between human development, the individual, and society. As such, the rise of a new, dominant form of capitalism has particular significance for it. Taking four novels by four significant authors from across the lifespan of neoliberalism—Ursula K. Le Guin's *The Dispossessed* (1974), David Foster Wallace's *Infinite Jest* (1996), Margaret Atwood's *Oryx and Crake* (2003), and Roberto Bolaño's *2666* (2004)—this thesis examines how each author has sought to examine, reclaim, redeploy, and problematise the genre in order to address neoliberalism. Two key features of neoliberalism are of particular significance here: neoliberal ideology's individualised models of human behaviour and societal functioning, and neoliberal capitalism's global dominance and systemic functioning. Each case-study demonstrates something about how these aspects of neoliberalism have overlapped with, co-opted, and undermined core elements that enable the Bildungsroman to function as a tool for socio-political exploration and critique, and so about how neoliberalism functions culturally.

Through these analyses, this thesis explores not only what neoliberalism can tell us about the Bildungsroman but also what the Bildungsroman can tell us about neoliberalism” (Author).

See especially Chapter 3, “Subversion: Margaret Atwood’s *Oryx and Crake*,” pp. 156-195.

Available on 29 May 2023 from: <http://etheses.whiterose.ac.uk/20597> . For those who can't wait, the thesis may also be requested from this site.

BRUNDELL, Ruben. *Teaching Linguistic Adaptation to Context with Margaret Atwood’s The Handmaid’s Tale*. 2018. Stockholm University, MA thesis. 41 pp.

“The Swedish National Agency for Education states that English students in upper secondary school in Sweden need to learn how to adapt their language according to context. This might be a skill that a large part of these students already master, to some extent. However, that specific knowledge might be implicit, and thus, the students need to both gain awareness of that skill and develop it. The aim of this study is to show how such awareness can be taught, and the skill developed, by means of a directed reading of Margaret Atwood’s novel *The Handmaid’s Tale*. The novel, according to Russian theorist Mikhail Bakhtin, is typically multi-voiced and stratified, and thus a productive object to analyze for the purpose of teaching adaptation to context. Additionally, Atwood’s novel specifically deals with a totalitarian society, where language adaptation is presented in an exaggerated way. This narrativized model of the function of language in different contexts, it is argued, provides an efficient text in terms of teaching how and why speakers might be forced to change their language according to context. This leads to a second teachable aspect presenting itself, since all education must rest on a foundation of democratic values and human rights. The right to one’s language is connected to this demand, in terms of variety and constraints. Hence, in a project such as the one proposed, the students also need to reflect on the relation between language adaptation and power. The study uses Pierre Bourdieu’s model of language and power as a means of showing how the code-switching of the students, and the linguistic struggles of the protagonist in *The Handmaid’s Tale* are both connected to power. In the study, passages where language adaptation is in effect are presented as a means of showing the potential of the novel. Furthermore, a lesson plan for the project is proposed, as well as criteria for assessment. The suggested approach to teaching these aspects of the English subject is considered, in the light of the examination presented in this research, a suitable one. However, the concept could be further explored by additional readings of other narrative texts where the usage of language is a prominent theme” (Author).

Available from: <http://su.diva-portal.org/smash/record.jsf?pid=diva2%3A1284321&dswid=-4968>.

DEAN, Kimberly Michelle. *Simulacra of the (Un)Real: Reading Margaret Atwood’s Lady Oracle as a Feminist Text of Bodily Resistance*. 2018. University of Vermont, MA thesis. 78 pp.

“This thesis project is centered on the female body, specifically body image, in relation to Western, cultural images of women. This is a problem that has been around, essentially, since the beginning of Western art. While different scholars argue whether or not this problem has become worse, it is nonetheless problematic that we are still, in 2018, fighting patriarchy’s control of our bodies via body image. Grounding my project in Susan Bordo’s 1993 text

Unbearable Weight: Feminism, Western Culture, and the Body, this thesis explores Bordo's argument that the female body is culturally produced through the lens of Jean Baudrillard's theory of simulation and simulacra. Reading Bordo via Baudrillard allows us to explore this age-old problem from a new angle, giving us new reasons that explain why we are still stuck in patriarchy's chains. Through this lens, I demonstrate how and why Third-wave feminist activism (I focus specifically on the Body Positive Movement) is failing in their attempts to reclaim the female body: the issue lies within Third-wave activism's desire to portray othered bodies as beautiful and desirable. This becomes problematic in the era of simulacra: abject bodies do not resemble the (un)real ideal so they become 'unreal,' in the eyes of society. This attempt to represent abject bodies (obese, racialized, trans, disabled) as beautiful results in stigmatization and disgust towards said bodies, and thus the Body Positive Movement leaves out abject bodies because these abject bodies cannot be seen as beautiful in a society that deems them unreal. I argue that in order to reclaim the female body, we must first reclaim the mind side of the mind/body dualism before we can successfully reclaim our bodies. To demonstrate how this is possible, I use Margaret Atwood's novel *Lady Oracle* as a case study that not only shows how the female body is culturally produced in the era of simulacra, but also allows us to see how reclaiming the mind side of the binary does allow the protagonist, Joan, to reclaim her past and body as her own, without shame. It is through fiction that reality is represented, and I conclude my thesis with my own personal anecdotes, showing how resistance via fiction can transcend into real life and point to a new, hopeful future" (Author).

Available after 5 April 2020 from: <https://scholarworks.uvm.edu/graddis/883>.

FELDMAN, Ezra Dan. *Flat Narratology: Surface, Depth, and Speculation in Contemporary Metafiction*. 2017. Cornell University, PhD dissertation. 179 pp.

"This dissertation argues that contemporary metafictional works such as Margaret Atwood's *Cat's Eye* (1988), Colson Whitehead's *John Henry Days* (2001), and Don DeLillo's *The Body Artist* (2001) make elements of their narrative discourse (the language in which they are told) into important elements of their stories (the events about which they tell). Metafictional works—fictions that formally or explicitly comment on the manner of their own telling—have almost always been read for the philosophical content of their self-reflexivity, some undermining readers' epistemological certainty, others challenging readers' assumptions about their own and the fictions' ontological status. I argue, however that these contemporary novels use their self-commentary to underscore the materiality and agency of language in storytelling, in experiences of loss, and in quests for personal agency in a world where discourse often floats free of attribution. In emphasizing the agency of discourse, my readings of *Cat's Eye*, *John Henry Days*, and *The Body Artist* also contribute to contemporary debates about literary-critical methodology. Each reading investigates the labor of producing and trying to sustain the critical distinctions between description and interpretation, and between story and discourse, in the face of textual objects' manifestly hybrid natures. I develop a 'flat narratology,' itself a hybrid descriptive-interpretive critical practice, which draws on the methods of narrative poetics and works to reconcile them with insights from science studies about the production of critical and empirical knowledge. My method shares attention among small units of discourse like sentences and phrases; complex, composite objects like the 'existents' of a story-world (characters, settings, events); and also, equally, among objects like *Cat's Eye's* frameworks for viewing that are not given by the conventional vocabulary of narrative poetics. I argue that

narratives are neither only the utterances of their authors (real or implied) nor only arrays of words to which the reader or critic brings all the narrative and signifying force. They are, rather, a set of unusual real-world objects that, without being alive, nonetheless speak about themselves” (Author).

Available from: <https://ecommons.cornell.edu/handle/1813/56953>.

FLEMING, Julia Michele. *Away from the End of Motherhood: Sites of Haunting in the Social Imaginary in Lemonade and The Handmaid's Tale*. 2018. University of Denver, MA thesis. 94 pp.

“This thesis analyzes the television series adaptation of ‘The Handmaid's Tale,’ specifically the episode ‘A Woman's Place,’ and Beyoncé's *Lemonade: A Visual Album*. I argue that these cultural texts leverage representations of women's lived experiences to scrutinize contemporary American anxieties about motherhood and reproductive justice. *Lemonade*, a celebration of Black womanhood, presents a counterpoint to ‘The Handmaid's Tale's’ preoccupation with white motherhood in way that speculates on the utopian potentials of a woman-centered society.

Using bell hooks’ film analysis, Avery Gordon's ‘haunting,’ and Luce Irigaray’s ‘mimicry,’ I examine two interconnected themes: feminist aesthetics and generational haunting. While ‘The Handmaid's Tale’ evokes the fear of possible descent into a dystopic society, *Lemonade* reaches for a feminist futurity. Each text re-inscribes a worldview that tracks a contradiction or reaffirmation of expectations of who is allowed to be a mother in contemporary society within the social imagination of reproductive justice inseparable from our current moment in American culture” (Author).

Available from: <https://digitalcommons.du.edu/etd/1446>.

HÁJKOVÁ, Monika. *From Seton to Atwood: The Thin Line Between Human and Animal in Canadian Fiction*. 2017. Masaryk University (Czech Republic), MA thesis. 76 pp.

“This Master’s Diploma Thesis discusses mainly the issue of human-animal relationship and its reflection in Canadian literature. The introduction offers an overview of the development in the perception of animals in Western societies, together with a brief introduction of the fundamental ideas of animal advocates. The first chapter examines the ways in which animals are depicted in works of literature, and the ‘nature fakers’ affair is foreshadowed. The second chapter focuses solely on Canadian literature and the development in portraying animals in fiction. The chapter starts by introducing the essential critical works and opinions on Canadians and their perception of animals not only in literature. Furthermore, the chapter presents the most significant authors and their works of fiction, which have also affected the present-day perception of animals in relation to humans in Canadian literature. The second chapter [concludes] with the comparison of depicting animals in Canadian literature in contrast to British and American literature. In the third chapter, some of the recent trends in portraying animals in Canadian fiction are outlined. In the last chapter the dystopian trilogy *MaddAddam* by the contemporary Canadian writer Margaret Atwood is analysed, focusing on the presence and meaning of the human-animal relationship, and the possible messages about the current global situation hidden in these three novels. The principal issues discussed

include genetic engineering of animals and its possible impacts, and meat as a concept and its variations in a dystopian environment. This thesis proves that the human-animal relationship in various forms has always been a popular theme in Canadian fiction” (Author).

Available from: <https://is.muni.cz/th/rerlp/?lang=en>.

JANSEN, Miriam. *Textanfänge in Dystopischer Literatur–Ein Schematheoretischer Ansatz*. 2017. Aachen University (Germany), PhD dissertation. 250 pp. In German with English abstract.

“The common characteristic of dystopian literature is the extrapolation of contemporary societal deficiencies into a fictional future to raise the readers’ awareness for negative developments in the real world. To reach this effect, it is necessary that the fictional world of the dystopian novel relates to the readers’ world. This thesis explores the analogies between the fictional and the real world and aims at analysing the structure of the analogies with the help of a cognitive approach to literature. More precisely, the study is based on the principles of schema-theory which provide an explanation for the functioning of analogies. The schema-theoretic approach of cognitive scientist Roger Schank (Thematic Organization Points) forms the basis for the development and application of an innovative methodology to the analogy creation process through the interaction between text-based and knowledge-based schemata in dystopian literature. Based on the assumption that the relevant analogies are established already at the beginning of the text as the most important part of the dystopian novel, the study focuses on the expositions of four important representatives of dystopian literature: Aldous Huxley’s *Brave New World* (1932), Margaret Atwood’s *The Handmaid’s Tale* (1985), Suzanne Collins’ *The Hunger Games* (2008) and Robert Ferrigno’s *Prayers for the Assassin* (2006). The results of the study confirm the proposition that the analogies between text-based and knowledge-based schemata manifest themselves as TOPs (Thematic Organisation Points), more specifically as goals, plans and themes. The degree of schema activation can be determined by means of linguistic and schema-theoretic criteria in order to differentiate between weak and strong schemata. Furthermore, it is shown that the schemata constructing the fictional dystopian world can be identified within the novels’ expositions. Certain schemata dominate the reception process (primacy effect) and direct the readers’ perception of the dystopian world” (Author).

Available from: <https://core.ac.uk/display/112199898?recSetID>.

JOVANOVIĆ, Evelina Saponjić. *The Cross-Cultural Roots of Contemporary Micronarratives: Journeys Across the Atlantic Rim*. 2018. Universidad Complutense de Madrid, PhD dissertation. 383 pp. In English.

“This doctoral dissertation examines the progressive surfacing of a new genre in the literary world: a micronarrative, and the growing tendency of an increased fragmentation of the literary unit as a whole. I argue that short fiction is always the dichotomy of itself since it can always teleport anywhere/turn into anything owing to the stylistical resources that facilitate it to become something else, as well as due to the interpretation of the reader. This is why, at the same time, I underline the role of a recipient as a key part, and stylistic resources such as double-entendre, metaphors, symbols, irony and sarcasm, that grease the wheels as far as creation of hints is concerned. The literary phenomenon of today is being displayed as an

incessant game of chess in which the creator and the recipients move their pieces equivalently, contributing by equal shares. This type of narrative always incessantly creates itself, depending on who has been reading it, constantly generating new contextual meanings and creating new forms. In order to demonstrate the incessant dismemberment of the totality of the literary form, six authors, three from Spanish-speaking and three from English-speaking countries have been analysed for traces of fragmentation in their works and seeds of microfiction. The Spanish-speaking writers are, as follows: Horacio Quiroga (Uruguay) and his *Los Arrecifes del coral*, Julio Torri (Mexico) with aphoristic and humoristic brief approach in *Ensayos y Poemas de Fusilamientos* and *Prosas dispersas*, and Ramón Gómez de la Serna, father of la greguería. As for the English speaking authors, three female writers have been approached, namely, Leonora Carrington (UK) and her surreal stories from *The Oval Lady*, specifically 'The Debutante,' Angela Carter (UK) with *The Bloody Chamber's* 'Snowchild' and, ultimately, Margaret E. Atwood (Canada) with her short story prose collections and recently created Flash Fictions" (Author).

See especially Section IX, "Margaret Atwood, 1939-," pp. 305-325.

Available from: <https://www.google.com/search?client=firefox-b-d&q=The+Cross-Cultural+Roots+of+Contemporary+Micronarratives%3A+Journeys+Across+the+Atlantic+Rim>.

KANNAN, M. Mohana. *On Crossing Boundaries and Achieving Identity: A Study of Margaret Atwood's Novels*. 2017. Manonmaniam Sundaranar University (India), PhD dissertation. 190 pp.

"Margaret Atwood, an iconic Canadian writer, for more than five decades, champions the cause of marginalized and weaker sections of the society. [This dissertation analyses] the writer's novels as socio-political documentaries. The aim and purpose of this thesis is to decode Atwood's explications on issues related to children, women and women writers. The novels chosen for the study are *The Edible Woman*, *Surfacing*, *Lady Oracle*, *Bodily Harm*, *The Handmaid's Tale*, *Cat's Eye*, *Alias Grace*, *The Blind Assassin* and *Hag-Seed*. The research is organised into five chapters. The Introductory chapter [surveys] Canadian socio-political and literary history and [traces] the place of Atwood in Canadian literature. The second chapter 'Children with Broken Wings and Shattered Dreams' [explores] child abuse at home, school, workplace and society. The third chapter 'Deception and Marital Discord' [studies] the marital lives of the protagonists who are abused during the childhood. The fourth chapter 'Crossing Boundaries of Creativity' [examines] the professional lives of protagonists who are writers. The fifth and final chapter 'Summation' sums up the previous four chapters. In the final chapter the researcher [reinstates] Atwood's perception about grave global issues which includes child abuse, oppression of women and denial of freedom of expression to women. Greatness of a nation should be judged on its treatment of children, women and women writers. Atwood has attempted to lay a multicultural road map for the future of humankind. She persistently deals with contemporary socio-political issues and strongly believes that multicultural and multiethnic coexistence can provide peace and prosperity to the humanity. Atwood, a great ambassador of world peace, through her novels relentlessly strives to create a secular world for the next generation" (Author).

Available from: <https://shodhganga.inflibnet.ac.in/handle/10603/224842>.

KAUDERER, Herb. *Conspicuously Canadian: Canadian Identity in Anglo-Canadian Science Fiction*. 2018. State University of New York at Buffalo, PhD dissertation. 191 pp.

“Canadian science fiction as an independent sub-genre self-identified in 1979 with the publication of John Robert Colombo’s seminal anthology *Other Canadas*. The anthology became a central point in the emergence of a vital community of practitioners, critics, readers, and fans of Canadian science fiction that were intensely interested in their Canadian identity. What had been an internal discussion became external when William Gibson’s novel *Neuromancer* was published in 1984 and became the bestselling Canadian novel of all time, regardless of genre. Over the last fifty years science fiction has emerged as a dominant cultural force worldwide, and the extraordinary success and popularity of *Neuromancer* suddenly and unexpectedly pushed Canadian science fiction into the spotlight. *Neuromancer* was followed the next year by Margaret Atwood’s novel *The Handmaid’s Tale*, which received great critical acclaim, including winning Britain’s Arthur C. Clarke Award. The overwhelming success of these novels created the potential for a large increase in Canadian influence, especially as regards to the deliberative rhetorical value of science fiction. These tentpole novels created influential styles of presenting Canadian identity on the world stage, but styles which problematically minimized Canadian identifiers and signifiers by often hiding or submerging them. These styles dominated the field until Robert J. Sawyer’s *The Terminal Experiment* became a third tentpole novel by winning the Nebula Award and achieving popular success. Sawyer then leveraged the success of his novel into a platform for promoting overt Canadian identity in science fiction, thereby altering perceptions of Canadian identity internationally. Sawyer’s model of presenting Canadian identity has gained followers and shaped the field, potentially solving the problem of Canadian science fiction that hides its Canadianness, but that new trend has not been fully examined by the critical community. In addition to the critical importance of the new model of national self-identity in Canadian science fiction, identification of Canadian content in science fiction makes it eligible for Canadians-only publishers, for Canadian arts funding, and for Canadian science fiction awards. Sawyer’s model of presenting Canadian content is clearer than existing models that tend to depend on circumstance of creation (such as citizenship of author and location of composition) or characteristic Canadian themes. This dissertation concludes with a discussion of how Sawyer’s model may also be generalizable to non-science fiction and applicable to Canadian content policy as part of a larger effort to identify and measure Canadian content in all Canadian popular literature including film and television. The fostering of Canadian content is an essential component of the Canadian federal government in strengthening the meta-nation in an unusually diverse country, and the tools identified in this work enable strengthening to be accomplished on a higher level” (Author).

See especially Chapter 3, “*The Handmaid’s Tale* and Atwood’s Denial of Science Fiction,” pp. 85-118.

Available from: <https://ubir.buffalo.edu/xmlui/handle/10477/78565>.

KRMPOTIĆ, Matea. *Disciplinski režimi u romanu Sluškinjina priča Margaret Atwood = Disciplinary Regimes in Margaret Atwood's The Handmaid's Tale*. 2018. Sveučilište u Rijeci = University of Rijeka (Croatia), MA thesis. 57 pp. In Croatian with English abstract.

“This thesis is based on an analysis of *The Handmaid's Tale* from Michael Foucault's point of view. Emphasis is made upon utopian genre entry and actual dystopia, thus how the state apparatus of Gilead performs biopolitics or biopower, as well as the control of the society through structure that is akin to Bentham's Panopticon” (Author).

Available from: <https://zir.nsk.hr/en/islandora/object/ffri%3A1586>.

LEE, Peng-Hui. *Three Layers of Narratology in Margaret Atwood's The Blind Assassin*. 2018. National Sun Yat-Sen University (Taiwan), MA thesis. 72 pp. In English.

“*The Blind Assassin* published in 2000 ... contains ingenious plot descriptions and subtle arrangements. The thesis aims to discuss the novel from its three layers of narratology: 1) the protagonist Iris Chase's memoir of her past and present life, 2) the inner Blind Assassin, and 3) the science-fiction within the inner novel. In the first layer of narratology, Iris's memoir talks about the history of the country, family, and herself. Also, Iris describes her daily trifles like writing a diary. The second layer of narratology depicts a love story between a young, wealthy woman and a fleeing communist during the 1930s. The third layer of narratology, the science-fiction, is a series of stories that were made up by the above-mentioned secret lovers during their clandestine love affairs. Based on the three narratological layers, I will analyze the characterization, narrative structure, and themes using literary theories about narratology, intertextuality, and metafiction, in order to disentangle the social constraints of gender and class in the novel. Specifically, narratology represents the study of narrative and its structure, and how it affects one's perception; because '[s]uch a theory helps to understand, analyze, and evaluate narratives....' Another theory, intertextuality, coined by the French-Bulgarian philosopher Julia Kristeva, indicates that every literary creation is derived and reshaped from other literary creations. Furthermore, metafiction is the fictional writing that 'self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality.' ... Moreover, the thesis investigates how Iris becomes a writer/ survivor and why she hides / reveals in her writings, as well as her intention to hide herself and Laura behind the stories. At the same time, the thesis intends to unravel the entangled layers of narratology set by the literary magician Margaret Atwood, who deliberately interweaves the narrative structures, the diverse literary forms and the intricate time schemes together. Atwood devises a complicated, multi-layered narrative to explore how a woman (Iris) forms and transforms her self-identity and subjectivity from historical and feminist perspectives, so as to insinuate her social messages about gender, class, and environment to the readers” (Author).

Available after 5 November 2021 from: <https://etds.ncl.edu.tw/cgi-bin/gs32/gsweb.cgi/ccd=omzO6m/record?r1=1&h1=0>.

LINDSAY, Julia Logan. *Techno-Apocalypse: Analyzing Technocracy in Cat's Cradle, Oryx and Crake, and Its Real-World Antecedents*. 2018. Appalachian State University (North Carolina), MA thesis. vi, 134 pp.

“This thesis interrogates the relationship between technocracy and the destruction of the world in two contemporary works of speculative fiction, *Oryx and Crake* and *Cat’s Cradle*. The creation of technologies within a closed society and the asymmetries of power that develop from the distribution of technology lead to observable shifts in biological, social, and environmental realms. The development of this technocracy in the twentieth century is reflected in the maturation and expansion of science fiction, as writers within the genre attempt to criticize material and cultural elements of technocracy through their work. Vonnegut and Atwood display how a technocratic society leaves crippled environments and disabled, genetically altered, and abused bodies of human and non-human animals in its wake. The last chapter will discuss the negative effects of technocracy in the social realm, specifically turning to linguistic regressions, the dissolution of familial bonds, and the denial of subjectivity to those not involved in the creation, dissemination, and control of technologies. The variation in the technologies that Vonnegut and Atwood focus on, as well as the scope of the damage inflicted by their technocratic societies, reveal the historical realities of these authors situated in two distinct epochs” (Author).

Available from: <https://libres.uncg.edu/ir/asu/listing.aspx?styp=ti&id=22919>.

LOSADA SÁNCHEZ, Cristina. *‘Under His Eye’: Power and Gender Performativity in Margaret Atwood’s The Handmaid’s Tale and Oryx and Crake*. 2018. Universidade da Coruña (Spain), MA thesis. In English. 43 pp.

“This ... thesis engages in a comparative analysis of two characters from two different novels by Margaret Atwood: Offred, from *The Handmaid’s Tale* (1985) and Oryx, from *Oryx and Crake* (2003). This comparative analysis is divided into two parts: the first one is concerned with the use of power, language and discourse observed in both novels and characters, following Foucault’s theories; the second one explores the differences and similarities of Offred and Oryx regarding gender performativity and the objectification of women, following Butler’s considerations and reflections. The main aim of this analysis is to find relevant parallelisms between two seemingly opposite figures, and to examine Atwood’s work in the light of Foucault’s and Butler’s theorization. Finally, the juxtaposition of both characters is aimed at attracting attention to the character of Oryx, whom I regard as unfairly neglected and highly significant in Atwood’s oeuvre” (Author).

Available from: <https://ruc.udc.es/dspace/handle/2183/21516>.

MARX, Hedvig. *Moira, Take Me with You!: Utopian Hope and Queer Horizons in Three Versions of The Handmaid’s Tale*. 2018. Linköping University (Sweden), MA thesis. 92 pp.

“Using postmodern, feminist and queer notions of utopia/dystopia and narrative theory, this thesis contains an analysis of *The Handmaid’s Tale* (novel 1985; film 1990; TV series S01 2017) based on theoretical and methodological understandings of utopia/dystopia and narrative as deeply connected with notions of temporality and relationality, and of violence and resistance as the modes of expression of utopia and dystopia in the source texts. The analysis is carried out in an explorative manner (Czarniawska 2004) and utilises the notion of ‘disidentification’ (Butler 1993; Muñoz 1999) and the concepts of ‘diffraction’ (Haraway 1992, 1997; Barad 2007, 2010), and ‘entanglement’ (Barad 2007). The conclusion becomes that

utopia and dystopia in *The Handmaid's Tale* are, to a great extent, imagined within the same system of understanding, but that utopian hope can be found in the relationality and temporality of resistance, and that the radically different utopian place is the queer horizon” (Author).

Available from: <http://liu.diva-portal.org/smash/record.jsf?pid=diva2%3A1222718&dswid=-7625>.

MAURISSETTE, Fiona-Elle. *Narrating the (Im)Possible: Dystopian Literature and the Promise of a Liberated Future*. 2018. Tufts University, PhD dissertation. 155 pp.

“My dissertation challenges the literary classification of dystopias as science fiction by highlighting the historical subjugation of people of color as a dystopic formation within the Americas and the Caribbean. In my dissertation, I argue that for marginalized communities within the Americas, especially Black and Indigenous people, the white settler colonial projects begun by Christopher Columbus in 1492 have produced dystopias across the Western hemisphere. Dystopias are generically placed in projected futures as the final outcome of certain logics; they are often seen as imagined spaces of environmental degradation under totalitarian rule. However, rather than placing dystopias strictly within the imaginary spaces of science/speculative fiction, my project analyzes science/speculative fiction through the lens of anti-colonial and post-colonial critiques of white settler nations. I examine four of Octavia Butler’s speculative/science fiction novels that portray the dystopian foundations of white utopic visions of perfect worlds primarily by drawing attention to the historical forces that produced the present conditions for Black and Native people in particular. I concentrate on *Kindred* (1979), *Parable of the Sower* (1993), *Parable of the Talents* (1998), and *Lilith’s Brood* (2000), pairing each with another visionary text: Toni Morrison’s *Beloved* (1987), Margaret Atwood’s *Oryx and Crake* (2003), Dionne Brand’s *At the Full and Change of the Moon* (1999), and Leslie Marmon Silko’s *Almanac of the Dead* (1991). My analyses show that all eight of these works unsettle existing fictions about the invasion of white settlers in the ‘New World.’ I reveal how these authors stress that the invaders installed a system of parasitic relations between white settlers and every other living being. Specifically, many of the authors challenge the portrayal of paternalistic relationships between enslaved Africans and white slave-owners and the “humane” treatment of enslaved people.

My project emphasizes utopic visions of liberation within dystopian nation formations in the Western hemisphere. Pairing Black speculative fiction by Octavia Butler with post/anti-colonial theory by thinkers such as Sylvia Wynter and Katherine McKittrick intervenes in the field of science fiction, specifically Utopia/Dystopia studies, and challenges how the field continues to center on white authors’ abstraction of the historical subjugation of Black and other marginalized people into warnings against climate disaster, government surveillance, and state-sanctioned violence against dissenters. My dissertation engages with writers who both discuss the impact of the legacy of genocide, slavery, and colonialism on people of color and offer utopic visions of liberation in their science/speculative fiction narratives. In *Demonic Grounds: Black Women and the Cartographies of Struggle* (2006), Katherine McKittrick asserts that ‘spaces of black liberation were invisibly mapped across the United States and Canada’ (18). McKittrick’s assertion guides my analysis of speculative fiction that makes visible spaces of liberation to present past and contemporary modes of resistance. I focus extensively

on fugitivity and maroonage because they are critical to understanding past and present conceptualizations of freedom” (Author).

See especially Chapter 2, “Unsettling Utopias in Margaret Atwood’s *Oryx and Crake* and Octavia Butler’s *Parable of the Sower*,” pp. 46-70.

Available from: ProQuest *Dissertations & Theses*.

McNEW, Tyler. *Margaret Atwood’s Male Navigators: Prisons, Power, and Patriarchy*. 2018. Tennessee Technological University, MA thesis. 100 pp.

“By examining the role of three male characters in three of Margaret Atwood’s novels, *Oryx and Crake*, *Alias Grace*, and *The Heart Goes Last*, this thesis will illustrate various roles men play in Atwood’s works of long fiction. These roles are: Warden, Navigator, and Chainbreaker. By willingly adopting roles of submission and subjugation, the male navigator can become a chain breaker and work communally with the female characters to disrupt the patriarchal order. This thesis classifies and utilizes the concept of prison roles because panopticons maintain privileged/unprivileged power roles within prison systems by means of anxieties and continuous classification of individuals. In the same way, the power struggles seen in Atwood’s works of long fiction happen within a similar structure of panoptic prisons. Prisons foster a reality of stringently enforced social hierarchies. The goal of this thesis is to illuminate the choices Atwood’s male characters make within patriarchal structures as real men do in our society. By openly acknowledging male anxieties of power displacement, men then have the choice to move beyond their ‘traditional’ roles in the patriarchy” (Author).

Available from: *ProQuest Dissertations & Theses*.

MENRISKY, Alexander F. *Wild Abandon: Postwar Literature Between Ecology and Authenticity*. 2018. University of Kentucky, PhD dissertation. 223 pp.

“*Wild Abandon* traces a literary and cultural history of late twentieth-century appeals to dissolution, the moment at which a text seems to erase its subject’s sense of selfhood in natural environs. I argue that such appeals arose in response to a prominent yet overlooked interaction between discourses of ecology and authenticity following the rise and fall of the American New Left in the 1960s and ’70s. This conjunction inspired certain intellectuals and activists to celebrate the ecological concept of interconnectivity as the most authentic basis of subjectivity in political, philosophical, spiritual, and literary writings. As I argue, dissolution represents a universalist and essentialist impulse to reject self-identity in favor of an identification with the ecosystem writ large, a claim to authenticity that flattens distinctions among individuals and communities. But even as the self appears to disintegrate, an ‘I’ always remains to testify to its disintegration. For this reason, dissolution performs a primarily critical function by foregrounding an unsurpassable representational tension between sense of self and ecosystem. Each chapter explores a different perspective on this tension as it conflicts with matters of gender and race in works by Edward Abbey, Peter Matthiessen, Toni Morrison, Margaret Atwood, and Jon Krakauer. Assuming an anti-essentialist stance, all the texts I study acknowledge ecological interconnectivity as a universal condition but maintain the necessity of culturally mediated and individually constructed identity positions from which to recognize that condition” (Author).

See especially Chapter 4, “The Essential Ecosystem: *Surfacing*’s Identity Crisis,” pp. 115-151.

Available from: https://uknowledge.uky.edu/english_etds/66.

NUGENT, Ashley Frances. ‘*Odd Apocalyptic Panics*’: *Chthonic Storytelling in Margaret Atwood’s MaddAddam*. 2018. Florida Atlantic University, MA thesis. 65 pp.

“I argue that Margaret Atwood’s work in *MaddAddam* is about survival; it is about moving beyond preconceived, thoughtless ideology of any form with creative kinship. Cooperation and engagement cannot be planned in advance and must take the form of something more than pre-established ideology. I will discuss *MaddAddam* in light of Donna Haraway’s recent work in which she argues that multispecies acknowledgement and collaboration are essential if humans are to survive and thrive in the coming centuries. By bringing the two texts into dialogue, one sees that Atwood’s novel constitutes the kind of story deemed necessary by Haraway for making kin in the Chthulucene. Various scenes depicting cooperation and interdependence among humans and other animals offer chthonic models of kinship; these relationships, as opposed to ideological and anthropocentric isolation, will serve as the means of surviving and thriving within an ongoing apocalypse” (Author).

Available from: *ProQuest Dissertations & Theses*.

OLIVEIRA NETO, Pedro Fortunato de. *Representações utópicas e distópicas na trilogia MaddAddam, de Margaret Atwood*. 2018. Universidade Federal de Alagoas (Brazil), MA thesis. 117 pp. In Portuguese with English abstract.

“From the perspective of utopian studies, this thesis presents an analysis of the representations of the concepts of utopia and dystopia in the *MaddAddam* trilogy, composed of the novels *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013), by Canadian writer Margaret Atwood. I propose that the *MaddAddam* trilogy presents a dystopia with utopian possibilities, which contain, within themselves, dystopic features, so that the trilogy can be read as a literary example of the intimate connection between utopia and dystopia, two concepts that can be understood as correlated instead of binary oppositions. This conclusion is close to the theorizations of several researchers and critics who have argued for a less dualistic and more correlative view of these two seemingly opposing ideas (VIEIRA, 2013), an idea also advocated by Margaret Atwood who, by coining the term ‘ustopia’ ... an amalgam of the words utopia and dystopia argues that the two concepts are closely related. Thus, utopia and dystopia are represented in the work in intertwined ways, similar to the well-known yin yang symbol, used by Atwood herself to explain the creation of her term ustopia” (Author).

Available from: <http://www.repositorio.ufal.br/handle/riufal/2988>.

PARUCKER Isabela Gomes. “*Vivíamos nas lacunas entre as histórias*”: *ficção, história e experiência feminina em The Handmaid’s Tale, de Margaret Atwood*. 2018. Universidade de Brasília, MA thesis. 142 pp. In Portuguese with English abstract.

“This dissertation aims to investigate the relationship between history and literature, observing the way in which a reformulation of the notion of the boundaries between the two enables an idea of a history that is broader and more democratic. It analyzes history—which is a

discipline and an intellectual inquiry—as an academic practice that was built on the basis of scientific and knowledge standards with reference to a masculine universe, whose subject model is the heterosexual white man. Consequently, historiography is replete with silences regarding the experience of various groups and individuals that do not fit these standards. In this perspective, I try to consider literary writing as a way of creating representation and discourses about the experience of a group that often finds itself distant from the category of a subject that lives and makes history: women. I also emphasize the very construction of literary narratives as a medium for reflecting on the writing of history itself. In order to accomplish this task, I employ the reading of *The Handmaid's Tale*, Canadian author Margaret Atwood's literary work of dystopian fiction, as an exercise in speculating on history both as lived experience and as production of knowledge. The book tells the story of a woman living in a supposedly imagined society in which women were divided into castes and assigned functions primarily related to reproduction and housework. Finally, I intend to approach this literary work not as a source to examine a certain context, but rather as an object of study, as an instrument of observation and representation of human experience, especially the experience of women, in time” (Author).

Available from: <https://core.ac.uk/display/16132010?recSetID>.

PAVIČIĆ-IVELJA, Katarina. *Reproduction Rights in The Handmaid's Tale an Analysis of Science Fiction Literature as a Critique and a Reflection of the Socio-Political Climate*. 2018. University of Rijeka (Croatia), MA thesis. 53 pp.

“As the very title suggests, in this thesis I will aim to provide a brief analysis of the science fiction genre as a critique and reflection of the socio-political climate. Namely, I will base my analysis on the events mainly surrounding the notion of reproductive rights of women present in Margaret Atwood's novel titled *The Handmaid's Tale*. The choice of a novel is such because *The Handmaid's Tale* could easily be regarded as one of the most applicable political critiques and most relatable reflections of a socio-political climate regardless of the time and place in which it is analyzed or to which it is compared. This extensive account of a society plagued by restrictions where women's reproductive rights seem to be completely absent proves to be an excellent ground for exploring socio-political inequality present in various times and places for women, but also all the people. Aside from drawing parallels with some current events that eerily seem to correspond to the events of the novel, I will also provide analysis on three different levels: 1. An analysis of the notion of reproductive rights in a literal sense, 2. Reproductive rights as an allegorical representation of the Marxist theory of (social) reproduction, 3. Reproductive rights as a reflection of the 'dominant male-submissive female' dynamics and the influence of that dynamics on other societal structures, explored through the concept of Jineolog” (Author).

Available from: <https://core.ac.uk/display/198170698?recSetID>.

STEVKIĆ, Damjan D. *Pozicije žrtvi u delima Margaret Etvud = Victim Positions in the Works of Margaret Atwood*. 2018. University of Belgrade (Serbia), PhD dissertation. 194 pp. In Croatian with English abstract.

“By showing the classification of the various victim positions in Margaret Atwood’s works, I will analyse the interrelatedness of various characters that fill the victim positions, as well as the specific suggestions Atwood supplies for approaching and overcoming those positions. In the introductory section of this thesis I will define the notion of victimhood and describe the four categories of victimhood that Margaret Atwood defined in her critical study *Survival*. We will apply this classification to our subsequent analysis of Atwood’s novels and short stories and classify the individual characters into the appropriate victim category, paying special attention to defining the position of a creative non-victim and ways to overcome the position of a victim...” (Author).

Available from: <http://nardus.mpn.gov.rs/handle/123456789/10631>.

SVOBODOVÁ, Lenka. *The Female Body in Selected Novels by Margaret Atwood*. 2017. Masaryk University (Czech Republic), MA thesis. 67 pp. In English.

“This Master’s thesis focuses on the analysis of the representation of the female body and its oppression by the patriarchal society in the novels *Lady Oracle* (1976), *The Handmaid’s Tale* (1985) and *The Blind Assassin* (2000) written by Margaret Atwood. This thesis examines how Margaret Atwood deals with the oppression of the female body in different stages of a female life cycle: during adolescence, in adulthood/pregnancy and in the old age. The main aim of this thesis is to prove that bodies of the main female characters of the above-mentioned novels are perceived as a threat by the patriarchal society, while the main characters perceive their own bodies more as a failure under the influence of the artificially created beauty ideal. The thesis is divided into three chapters, every chapter consisting of the theoretical and the analytical part. The first chapter deals with the adolescent female body and the obesity problem of the main character Joan in *Lady Oracle*. The second chapter focuses on the adult female body, fertility and pregnancy of the main character Offred in *The Handmaid’s Tale*. The third chapter analyses the attitudes of the society to the ageing body of the main character Iris in *The Blind Assassin*” (Author).

Available from: <https://is.muni.cz/th/rvrka/?lang=en>.

TUTEK, Nikola. *Visual and Verbal Interrelations in Canadian Short Fiction*. 2018. Karl-Franzens-Universität Graz (Austria), PhD dissertation. 347 pp. In English.

“In this interdisciplinary investigation of the multimodal interrelationships between the verbal (written) and the visual (visual images applied, described or co-created with, and reproduced within the verbal) elements in Canadian short fiction, I have conducted a theoretical examination of a corpus of representative multimodal Canadian short prose. This includes works from authors such as Alice Munro, Margaret Atwood, Diane Schoemperlen, Frances Itani, Michael Ondaatje, and George Bowering. The expansive research that underlies this thesis has focused on five main theoretical and semantic fields: the interrelations between literature and book cover designs, the interrelations between literary ekphrasis and respective paintings (in Munro’s short prose), engravings and reproductions of illustrations (in Bowering’s and Schoemperlen’s short prose), the interrelations between (quasi-) autobiographical short prose and photographs, the interrelations between short prose and

illustrations and collages (mostly composed of illustrations), and the interrelations between the semantics of short prose and its visual layout (shaped prose)” (Author).

See especially “2.4. Book Covers for Atwood, Schoemperlen, Itani and Bowering: Case Studies,” pp. 89-101.

Available from: <http://unipub.uni-graz.at/urn:nbn:at:at-ubg:1-124539>.

WANGMO, Thinley. *Exploring Masculinity Versus Femininity in Woman at Point Zero by Nawal El Saadawi and Surfacing by Margaret Atwood*. 2017. Lovely Professional University (India), MA thesis. 68 pp.

“Masculinity versus femininity is regarded as ‘tough versus gentle’ culture. Femininity is considered to be the collection of qualities or nature of the female sex. It is closely connected with softness, gentleness, submissiveness, being emotional, and weak. Masculinity is considered to be the feature of the male sex. It is linked to being strong, tough, and hard. The fight and struggle against prejudice and suppression of women due to the categorization of the superiority of masculinity and the inferiority of femininity is dominant everywhere in the world. Femininity and masculinity are social identities which have created waves of imbalance and destruction in human lives. It breeds violence, injustice, loss of moral values, human ruin and unspeakable evil. It sets out a trap into which many people fall. The source of Feminism germinates in women’s quest to achieve equality and justice between the sexes and to solve the gendered conflict. This dissertation endeavors to employ the feminist approach and examine the presence of masculinity versus femininity in *Woman at Point Zero* by Nawal El Saadawi and *Surfacing* by Margaret Atwood. It attempts to expose the destructive effect of the value which is placed upon the term masculinity and femininity which finds its outlet in human behavior and actions. It aims to examine how men bring the downfall of women through the assertion of their masculine traits which are deeply rooted in them. The study also aims to analyze how women also contribute in bringing about their own downfall. It also attempts to reveal how women try to combat male domination in their pursuit of self-identity and liberation. This dissertation fervently aims to espouse the equality between men and women and the potential harmony of coexistence between the two resulting in liberation and human rights for all” (Author).

Available from: <http://dspace.lpu.in:8080/jspui/handle/123456789/2381>.

WILLIAMS, Katlyn E. *American Magic: Authorship and Politics in the New American Literary Genre Fiction*. 2018. University of Iowa, PhD dissertation. vii, 177 pp.

“This project examines how a subset of contemporary American literary cross-genre authors use popular forms within their fiction to comment on, interact with, and critique the possibilities of formula fiction and modern fan communities. I argue that the historic feminization of the popular (set against the stoicism of realism), combined with the startlingly masculine histories of popular genres like science fiction and fantasy, has resulted in distinct differences in the style and aims of male and female authors utilizing hybrid forms. The writers comprising the focus of this study, Junot Díaz, Michael Chabon, Margaret Atwood, and Kelly Link, create a range of competing modes of genre mixing that clarify the lingering effects of popular genre’s marginalization by the literary elite and the academy. The chapters of this

project move through these modes by examining, respectively, toxic nerd fantasies and fandoms, the impact of fan fiction and its universalizing impulse, the rise of ‘speculative fiction,’ and the role of domestic fabulism in reimagining the limited frameworks of realism and celebrating the possibilities of mass tropes and forms. Each of these chapters interrogates the author’s impact on the developing field of the new American literary genre fiction, linking their public personas as fans and scholars of genre to the attitudes and ideologies advanced by their fiction. These projects, anti-imperialist or feminist in nature, make self-conscious arguments about the value of the popular genres with which they interact. By focusing on the links between the author’s persona, public reception, and cultural fandoms, and the impact of these elements on contemporary cross-genre fiction, I attempt to revitalize genre theory in a manner that challenges its historically hierarchal configurations, particularly for women authors and consumers of the popular” (Author).

See especially Chapter 3, “She Speaks Love in Many Languages: The Multiple Genres of Margaret Atwood’s *The Blind Assassin*,” pp. 93-123.

Available from: <https://ir.uiowa.edu/etd/6664>.

ZHANG, Muren. *Neo-Victorianism and Empathy: Time, Affect, and the Ethics of Reading*. 2018. University of Lancaster, PhD dissertation. 266 pp.

“This thesis argues that recent cultural-theoretical research on narrative temporality, empathy and affect can be usefully brought to bear upon one another in order to interrogate the ethics of reading neo-Victorian literature. I present neo-Victorian literature as a genre defined by its contemporary exploitation of, and experimentation with, ‘empathetic narrative’ (Sylvia Adamson, 2001) and, in contrast with the historical preoccupation of much neo-Victorian criticism, focus instead on what is distinctive about the ways in which readers of these texts are positioned. In so doing, I open the texts up to the work of a wide range of literary, cultural, philosophical and psychoanalytic theorists including Lauren Berlant, Amy Coplan, Mark Currie, Marshall W. Gregory, Suzanne Keen, Melanie Klein, Jean-Paul Sartre, Eve Kosofsky Sedgwick and Silvan Tomkins. In contrast to the popular understanding of neo-Victorianism as a genre that seeks to explore the afterlife of the Victorians, my focus is on the wide-ranging ethical and political implications of its ‘empathetic narrative’, both with respect to the representation of intra-diegetic characters and the text-reader relationship. The authors I use to explore these ideas include Margaret Atwood, Julian Barnes, Graeme Macrae Burnet, Michael Cox, Jane Harris and Sarah Waters whose texts complicate and unsettle reader-pleasure by making empathy into an uncomfortable and ethically challenging experience. Despite these discomforts, the thesis combines empathy studies, ethical criticism, affect studies and the philosophical interrogation of temporality in order to provide a future-orientated, reparative and politically meaningful way of reading neo-Victorian literature. Each chapter brings in an approach to empathy from disciplines as various as psychology (Heinz Kohut), phenomenology (Edmund Husserl, Edith Stein and Dan Zahavi) and aesthetics (Robert Vischer, Harry Francis Mallgrave and Eleftherios Ikonomou) in recognition of its contested meaning and significance. By considering the concept of empathy in relation to the affective landscape of neo-Victorian texts, this thesis thus shifts the study of neo-Victorianism from a postmodern critique of historiographic metafiction to an ethical interrogation of the

reader-text relationship. This is with the aim of breathing new life into the debates associated with the genre and demonstrating new ways of reading and valuing the texts” (Author).

Available after 30 April 2023 from:

[http://www.research.lancs.ac.uk/portal/en/publications/neovictorianism-and-empathy\(3f55e3a1-c21e-416c-b735-e333dbccaf8e\).html](http://www.research.lancs.ac.uk/portal/en/publications/neovictorianism-and-empathy(3f55e3a1-c21e-416c-b735-e333dbccaf8e).html).

Reviews of Atwood’s Books

A Trio of Tolerable Tales. Greenwood Books, 2017.

School Library Journal, vol. 63, no. 2, February 2017, p. 82. By D. Maria LaROCCO, (443 w.). Excerpt: Wacky, weird, and wonderful words wend their way through these short stories written by the wise and witty Atwood.

Reviews of Adaptations of Atwood’s Works

“The Handmaid’s Tale. Season Two.” Twentieth Century Fox Home Entertainment, 2018. 5 videodiscs (approximately 13 x 45 minutes). sound, colour; 12 cm.

Ed note. What follows is a representative sample of reviews of Season Two of “The Handmaid’s Tale” which is not, strictly speaking, an adaptation of the book.

The Age (Melbourne), 19 July 2018, Section: Green Guide, p. 3. By Karl QUINN. (818 w.).

Excerpt: After stretching the suspension of disbelief as dystopian rules wobbled in Season Two, “The Handmaid’s Tale” jumped the shark by turning Offred into a caped crusader. In its final moments, the second season of “The Handmaid’s Tale” finally laid bare its secret mission: it wanted to turn June/Offred (Elisabeth Moss) into a superhero, complete with flowing red cape, double identity and righteous determination to rid the universe of all evil. With one baffling gesture—June’s refusal to escape to the freedom she had desperately sought from the very beginning—the finale unravelled 23 episodes’ worth of (mostly) good work. It seemed to imagine playing Burning Down the House beneath the closing credits was some sort of get-out-of-jail card. It wasn’t.

Like many others around the world, I stared incredulously at the screen and hissed abuse at showrunner Bruce Miller and his team in those final minutes. What the hell were they thinking? Actually, it’s pretty obvious what they were thinking: we have a third season to make, and June in Canada is far less interesting than Offred in Gilead. That may be fine as an industrial rationale, but in every other respect it makes no sense at all. In fact, it’s such an act of bad faith that it has prompted me to re-evaluate the season as a whole—and not in a positive way. At the halfway mark I felt (and wrote) that the series had done well to go beyond the confines of Margaret Atwood’s 1985 novel in both storyline and setting. That expansion allowed it to probe elements only hinted at in Atwood’s book, and to begin joining the dots from Offred’s story to Gilead’s later downfall, disclosed in the coda but not really explained. Canada offered the prospect that Gilead was not the new norm but merely an aberration whose continued

existence depended on the restriction of information as much as the exercise of force. At the other extreme, the Colonies helped underpin the regime's total control by suggesting no matter how bad things are in the Republic, they can still be a lot worse so behave, ladies. Of course, the value of such a deterrent depends on it being known about, and it was one of the show's odd missteps that it did so little to explore propaganda in Gilead. That omission was especially glaring given the infatuation with fascist and Soviet stylings (all those scenes of handmaids in formation; those massive grey walls and buildings of state bureaucracy; the omnipresent SS-style Guardians and the unseen but suspected Stasi-esque Eyes).

Man cannot rule on terror alone, but "The Handmaid's Tale" seems to think otherwise. I had trouble with the backward leap it wants us to believe in, from a modern, literate and liberal society to an illiterate, Talibanesque dictatorship, all within the space of a few years. I had trouble too believing that women like Serena (the exceptional Yvonne Strahovski) could be smart enough to guide the formation of this new state but too stupid to foresee they would be among its victims. The first season had established a set of rigid rules, but in the second they became decidedly wobbly. Remember how the handmaids weren't permitted to walk in anything other than pairs, and could only whisper to each other while looking straight ahead? So why were they now able to cluster in the supermarket, openly speaking their original names while the Guardians stood by, oblivious? June—a name Atwood never gave her handmaid—suffered so much in this season that it was unbearable to watch at times.

Some people felt the show had become borderline torture porn, revelling in the degradation and humiliation of its female characters for its own sake. I felt it (just about) made sense within the narrative, that it demonstrated the lengths to which the woman-hating state would go to control, intimidate and punish any female who dared defy the order, and any male who would assist them (that poor baker). But I don't think I could extend that defence to another season of the same. June's hurts were many—imprisonment, mutilation, rape, psychological torture (the faux hanging), emotional torture (Serena's on-again off-again BFF status). Her desire to escape was oft-repeated and all-consuming. Her last-second decision to handball her baby and turn her back on freedom to go spark a revolution in Gilead was meant to be a you-go-girl moment, but it didn't feel like that. And what of the ramifications of that decision? Offred will surely implicate all those who helped her escape—Nick (Max Minghella), Serena, Rita (Amanda Brugel) and the network of Marthas that suddenly made themselves known. Speaking of which, why now? And why June? At what point exactly did she morph into Neo? Or is it Katniss Everdeen? There's just so much here that doesn't make sense to me. I was willing to turn a blind eye (hello Janine) to much of it but after that ending, I'm sorry. My suspension of disbelief is officially suspended.

The Atlantic Online, 25 April 2018. Online. By Sophie GILBERT. (408 w.).

Excerpt: The most chilling scene in the early new episodes of "The Handmaid's Tale" comes when a 15-year-old Econowife, Eden (Sydney Sweeney), shyly tells June (Elisabeth Moss) that her new husband refuses to lie with her. June gently explains that she should be patient, that the strangeness of the arranged marriage is hard for her

husband, too. “I can’t wait,” Eden replies. “It’s our duty to God.” Then her face hardens. “What if I don’t? What if he can’t?” She wonders if her husband is a “gender traitor,” a crime that carries a death sentence in the theocratic Republic of Gilead. During the scene, the camera lingers—as it tends to do in “The Handmaid’s Tale”—on Moss’s face. The shock for the viewer comes as June processes what Eden has said, and what it implies. June’s affect beforehand is sisterly, treating the teenager with a gentle kind of authority. But over the space of a few seconds she realizes how dangerous Eden is—that her devotion to Gilead’s regime could spur a man’s execution in a heartbeat. The moment is quietly terrifying; its menace comes from what isn’t shown or said, but what’s left to viewers to imagine.

It’s also a kind of subtlety that’s rare in Season 2 of Hulu’s Emmy-winning drama, at least in the first six episodes made available for review. If the new installments of the show have a theme, it’s a question: How much can a woman suffer before she breaks? Season 1, like the Margaret Atwood novel the show is based on, meted out its horror in glimpses, or via intangible ideas. There were a handful of references to the events that led to Gilead’s repressive dictatorship—a sudden plague of infertility in the U.S., the emergence of a Christian reconstructionist movement that staged a military coup. Before June became Offred, the fertile handmaid assigned to bear children for a Gilead commander and his wife, she was warned that refusing meant being “classified as an Unwoman, sent to the colonies.” No additional detail was provided regarding what the colonies were. Given that June chose reproductive slavery instead, none was needed.

The second season, though, goes there. The colonies are nuclear wastelands in which women perform backbreaking work digging through irradiated ooze for hours each day, while being shocked with cattle prods if they slow down. At night they cough endlessly; everything, including their drinking water, is contaminated; their fingernails fall off and their teeth fall out. Their skin gradually becomes covered with sores. They work and they work and they work until they die. There’s none of the visual relief of the Gilead scenes, with their patterned emerald wallpaper, floral arrangements, and Vermeer-like portraiture. The colonies are an ugly, dusty shade of mustard.

Watching Season 2 of *The Handmaid’s Tale* is a much more grueling experience than watching Season 1, which is an odd thing to say given the freshman series featured ceremonial rape, torture, and state-mandated female genital mutilation. Despite all this, the first 10 episodes of the show made for captivating television. They had a kind of strange, otherworldly beauty, much of which came from the series’s attachment to June’s perspective. Her interiority was the key to the show, felt in those endless close-ups of Moss’s face, and in her narration. The director Reed Morano, who helmed the first three episodes, largely defined the visual palette for “*The Handmaid’s Tale*,” which played with light and color in Season 1 to create a distinctive, eerie world.

Season 2 is jarringly different. For one thing, it plays out mostly in darkness. Characters run through pitch-black corridors with torches; they feel their way through cavernous warehouses in the middle of the night; they hide in the backs of trucks with only slats to peek through. If light defined the prison of Gilead, darkness presents opportunity. At the end of the first season, a pregnant June was bundled in a van by

armed guards and taken to an unknown destination. In the first scene from the second-season premiere, she's sitting in that van when a window opens between her and the driver, flooding the back with light. June looks at it, hopeful. Then it slams shut, leaving her in the gloom. Emily (Alexis Bledel) is depicted in the colonies in Season 2 of *The Handmaid's Tale* (Hulu). The darkness isn't just literal. Without spoiling any of the major developments, which feature a number of early twists, June and her fellow handmaids suffer. They endure psychological violence, physical violence, and emotional violence, in addition to the routine sexual violence upon which Gilead is founded. They're tortured and maimed. They scream, and they bleed. And they suffer in flashback, too, as Bruce Miller, "*The Handmaid's Tale's*" showrunner, builds out the story beyond the novel to examine how Gilead came to pass. There came a point during the first episode where, for me, it became too much. And that was before the show even visited the colonies, an all-female genocidal labor camp. "*The Handmaid's Tale*" isn't glamorizing atrocities against women, exactly, or sanitizing them in the way that "*Game of Thrones*" or other prestige dramas might sanitize rape. The brutality is the point—the show wants us to experience the logical extension of institutionalized misogyny and theocratic governance. "This is painful for me as well," Aunt Lydia (Ann Dowd) tells a handmaid in one moment. "But only in suffering will we find grace." "*The Handmaid's Tale*" probes this statement like a decaying tooth, exposing how rotten it is. This suffering is vicious and visceral. There's no grace to be found. The question is, is it necessary? The mission of the first few episodes in the new season seems to be to communicate how hopeless life is for the handmaids, and for everyone in Gilead who doesn't support the regime. Any kind of resistance is swiftly and mercilessly eradicated. And as Eden demonstrates, the younger generations have been completely indoctrinated into the system.

The first five hours of Season 2 offer little more than relentless misery, and they lean more into horror as a genre than the first season did, layering gory imagery on top of trauma on top of despair. "This place is hell," Emily (Alexis Bledel) says in one scene, and it's hard to argue with her. Season 2 gets darker, both literally and metaphorically (Hulu). There's a unique kind of tension when a show whose message is so explicitly feminist (even if no one involved wants to actually use that word) depicts so much violence and brutality against women. For one thing, the series is doing it to prove a point: This is what happens, it says, when women are deprived of reproductive freedom, autonomy, votes, choices. There are people all over the world who are sold into sexual slavery or forced into child marriages.

The shock of "*The Handmaid's Tale*" is that it makes you see all this happening not in theoretical countries far away but at home, on your own doorstep, to women with jobs and daily lives just like your own. But as the first season showed, it's possible to do all of this without such explicit, repetitive violence. Viewers don't need to see Janine (Madeline Brewer) having her eye cut out; the sight of her omnipresent wound is shocking enough. The most compelling scenes in the new season are the ones that explore how exactly Gilead took over America, and that draw on contemporary events and figures with eerie relevance. Serena (Yvonne Strahovski), the wife of June's assigned commander, for instance, is shown in flashback to have been a divisive campus speaker in the manner of a less trollish Milo Yiannopoulos or Ann Coulter. But

these moments are few compared to the continual, nightmarish depictions of abuse. Part of this comes down to timing. When “The Handmaid’s Tale” debuted a year ago, the shock of the recent presidential election and the momentum surrounding the women’s marches only made the series seem more electric. But the endless revelations that have emerged since October about abusive men in the entertainment industry and beyond have felt wearying in their range and detail. The task for a show like this one is to offer not just more of the same, but some sense that women have the capacity to enact change. It’s highly possible “The Handmaid’s Tale” will do.

Available from: <https://www.theatlantic.com/entertainment/archive/2018/04/the-handmaids-tale-season-two/558809>.

The Australian, 21 April 2018, Section: Review, p. 24. By Justin BURKE. (270 w.).

Excerpt: This season promises new faces and the return of old foes, more difficult viewing, but also a clear candidate for show of the year.

Chico Enterprise-Record (California), 22 April 2018, Section: C, p. 11. By Rob LOWMAN. (692 w.).

Excerpt: The second season of Hulu’s Emmy-winning drama “The Handmaid’s Tale,” which premieres Wednesday, continues to find interesting ways to expand beyond the world created by Margaret Atwood, who wrote the 1985 dystopian novel that the series is based on

“There is more than one kind of freedom—freedom to and freedom from,” the oppressive Aunt Lydia (Ann Dowd) tells her charges, a group of red-clad handmaids—women forced to be surrogate mothers for prominent couples whose wives can’t conceive. It is a bleak future in which an ecological disaster has caused a “plague of infertility,” and a fundamentalist dictatorship built on 17th century Puritanical values has taken over America and renamed it Gilead.

To Offred (the brilliant Elisabeth Moss), it is a death sentence, which is where Season 2 opens. A row of gallows sits under the lights at Fenway Park with a group of handmaids awaiting their fate, nooses around their necks, a punishment for not obeying Aunt Lydia’s command. Offred—who is constantly reminded she is a fallen woman—is pregnant, making her a valued commodity, but much of the first episode deals with her former life before the coup, and when she was a mother and career woman named June Osborne.

Though it feels contemporary to many viewers, “The Handmaid’s Tale” is a cautionary story rooted in events of the past, from the Salem Witch Trials to concentration camps. Certainly, recent horrors, like schoolgirls being kidnapped by Boko Haram in Nigeria, are reminders that such tyranny is ever-present in the world.

As entertainment, the series can be very dark, but it also can be can’t-look-away-from compelling. And there are a few moments of black humor, like June watching an episode of “Friends” about finding a woman’s erogenous zones. This season, the series

opens up June's story, as well as following her friend Emily (Alexis Bledel). She has been banished and enslaved in the Colonies. She was once a college professor with a child and a wife. It should be noted that the series also delves into the suppression of gays and other faiths.

There are fewer ironic voiceovers this season from Offred/June, with more of the focus on her performance. Of course, you can't go wrong with the Emmy-winning Moss, an everywoman who can communicate so much using so little. June's rage is always there, but the character is also calculating, suspicious and vulnerable. June's and Emily's stories are ones of survival, attempts to stay human in the face of brutality. For example, a free woman admonishes June about giving her baby up, saying, "I would die first." "Yeah, I thought that, too," June replies, looking away in sadness. Bledel, too, offers a strong performance as Emily, a character who just won't quit. Even the female villains are trapped in their own way. Dowd's Aunt Lydia can be oily most of the time, slipping from mother hen to brutal jailor. It's hard to gauge whether she is a true believer or a survivalist herself, and you wonder if she cares about her charges or is trying to toughen them up for the terrible life ahead. One thing is for sure, the actress never lets the character become predictable. Neither does Yvonne Strahovski, who plays the icy wife, Serena Waterford, of the couple that June has been assigned to. The haughty Serena would be an easy character to hate, but the actress lets enough humanity through that you can see her own chains.

"The Handmaid's Tale" is never going to be easy viewing. A state of oppression can overwhelm the show at times, and June and Emily are often forced to wait out their next fates, which occasionally slows the pace. But the series is persuasive in both its ideas and drama, and now with a baby on the way, the stakes grow higher.

CNN.com, 23 April 2018. Online. By Rob LOWRY. (513 w.).

Excerpt: "The Handmaid's Tale" won last year's best-drama Emmy, a breakthrough for streaming services in general, and Hulu in particular. So it's saying something that the second season initially improves on the first—a richer, deeper dive into this dystopian world and the paths followed by key players in getting there. In its debut, the series benefited from fortuitous timing, providing a nightmarish look at women forced to bear children for the rich and powerful that tapped into the ongoing battle over abortion rights while in ways anticipating the #MeToo movement. The series also capitalized on its arresting imagery, with memes about silent women in matching red cloaks seemingly sprouting up everywhere.

Still, "The Handmaid's Tale" had more than the zeitgeist going for it, with a stellar assortment of characters (led by Elisabeth Moss' Offred) and plenty of inherent drama. Season Two impressively builds on those assets, fleshing out back stories in a manner that chillingly charts a society's descent into totalitarianism, and which in many ways feels even bleaker (if that's possible) than the first. In one respect, the new episodes owe a debt to "Orange is the New Black," using flashbacks as a device to expand the view beyond the confining system in which the female characters are trapped. As Season One ended Offred's fate was left up in the air, which doesn't mean that we're

done with Gilead, or charming figures like steward to the handmaids Aunt Lydia (Ann Dowd), who is told—in a moment of disarming humor—that “Friends don’t stone their friends to death.”

Perhaps the strongest early sequences, however, come through the glimpses of the past, which actually reveal moments of normalcy, happiness and even tenderness, in stark contrast with the hell through which they’re living. That’s painful enough for Offred, a.k.a. June, but perhaps even more so with Ofglen (Alexis Bledel), whose experience as part of a lesbian couple during the turn toward this woefully oppressive environment is especially sobering. Clearly cashing in on its status as a “hot” show (if not necessarily a widely seen one), the program has upped its guest-star game, featuring Marisa Tomei, Cherry Jones and John Carroll Lynch in the episodes previewed. Not all the parts are that substantial, but it’s further evidence this is a franchise with which people want to be associated. “There probably is no out,” Offred muses at one point, an admission that merely makes her struggle and quiet defiance—scenes Moss plays with searing intensity—appear more heroic. Showrunner Bruce Miller, who leads the team responsible for adapting Margaret Atwood’s novel, said in a January interview that he has roughed out as many as 10 seasons. While the prospect of spending that much time in this disturbing reality is daunting—perhaps even hard to fathom—six episodes into “The Handmaid’s Tale’s” second season, so far, so very good. Praise be.

Available from: <https://www.cnn.com/2018/04/23/entertainment/handmaids-tale-season-2-review/index.html>.

The Guardian, 25 April 2018. Online. By Jake NEVINS. (947 w.).

Excerpt: After its formidable first season debuted in spring 2017, the small-screen adaptation of Margaret Atwood’s *The Handmaid’s Tale* rode a wave of timely, Trump-era resonance all the way to Emmy awards glory, securing victories for best drama, directing and writing, as well as most of the acting awards. That a series as grim and unforgiving as this one could pull off an awards-season sweep spoke to how felicitous its timing was, premiering as the then months-old Trump administration was kicking into high gear. The resistance, too, was beginning to crystallize, and the image of handmaids in blood-red robes and white vision-constricting bonnets became totemic, a kind of pop-political call to arms. At anti-Trump demonstrations women sported the shapeless handmaid’s cloak, suggesting wokeness or political dissent.

In Gilead, though, the theocratic hellscape that was once America, such displays of female solidarity are fraught with peril, resulting in countless zaps from a cattle prod, brutal torture, or hanging. For Elisabeth Moss’s June, who at the end of Season One defiantly refused to stone a fellow handmaid, it meant a ride in the back of a black van. We didn’t know where it was headed—Atwood’s classic novel ends at the same mysterious juncture, with the line “into the darkness within; or else the light”—but the purposeful ambiguity paved any number of roads for the show’s second season. The van was headed, we find out in the opening sequence, to Fenway Park, where weeds have sprouted on what was once baseball diamond and gallows await the dissenting handmaids. To the haunting tune of Kate Bush’s “This Woman’s Work,” the scene lasts

an excruciating eight minutes, which felt more like the length of an entire episode. But, it prepares you psychologically for what follows, which is gloomier, harsher and more frightening than Season One.

For most women living in Gilead, where fertility has become a national resource, handmaids are systematically raped by their commanders, and “unwomen” are sent to clean up nuclear waste in the “colonies”, the prospects for salvation have never been lower, which makes for an utterly joyless viewing experience. And while “The Handmaid’s Tale” remains impeccably made and extraordinarily acted—with Moss once again turning in the single best performance on television—to give the show a ringing endorsement would be dishonest. Not so much because it bears a jarring resemblance to the current administration—if you watch the show, you’ll know the putative links are overstated, as race is almost never addressed—but because it’s so unrelenting in its presentation of familiar spaces, like Fenway or an old, run-down school gym, as sites of torture and oppression. Those sites are often shot aerially, referencing the “eye” under which the handmaids live.

Like it did in Season One, so skillfully directed by the since-departed Reed Morano, the show emphasizes monochromatic coloring, sharp angles and visual order. It also seems that showrunner Bruce Miller has doubled down on what Susan Sontag, in an essay on the director Leni Riefenstahl, once called the “fascist aesthetic”, in which “the relations of domination and enslavement take the form of a characteristic pageantry.” The Fenway Park sequence evokes this idea, with attention paid to patterns of movement, as do the scenes in the colonies, where the “unwomen” are brutalized by Gileadean martinets in chem suits and gas masks, calling to mind the post-apocalyptic horror of George Romero’s *The Crazies*.

By showing us the colonies, which were alluded to in Season One, the show has considerably expanded its scope. There, Alexis Bledel’s Emily, who was subjected to a forced clitoridectomy in Season One, spends her days digging through radioactive waste. Bledel is once again brilliant, as is Marisa Tomei (in a single-episode cameo) and Ann Dowd’s Aunt Lydia, a true believer who lectures the handmaids about the difference between “freedom to and freedom from.” We also get glimpses of Luke and Moira (OT Fagbenle and Samira Wiley), June’s husband and best friend, both refugees living in Canada. But the show is never better than when it’s focused on June, known to her captors as Offred, who spends the beginning of the season on the run from Commander Waterford (Joseph Fiennes) and his wife Serena (Yvonne Strahovski). Owing to the infinitely talented Moss, June can communicate with only a glance what other actors might need entire monologues for: the way she winces after cutting off part of her ear to remove a government-implanted tracking device, keeling over as blood streaks down her shirt, is some of the most remarkable acting I’ve ever seen.

Having exhausted Atwood’s source material (although the author consulted on Season Two), “The Handmaid’s Tale” is now a broader, more menacing, and slightly less hamstrung show, bringing into the fold Gilead’s many other mechanisms of tyranny. We also see, in a series of expository flashbacks, how Gilead came to be, but these sequences are less successful, reading almost like clarion calls to today’s resistance.

While it's true the series was given a boost on account of its fortuitous timing, that's not where its power lies. Instead, what is most striking is the way it's both intensely unenjoyable but unquestionably worthwhile, an artistic achievement that altogether reinvents what it means to hate-watch. Just that in the second half of the new season, but there's an awful lot to endure before we get there.

Available from: <https://www.theguardian.com/tv-and-radio/2018/apr/25/the-handmaids-tale-season-two-review-a-menacing-harrowing-return>.

The Guardian, 16 June 2018. Online. By Fiona STURGES. (545 w.).

Excerpt: Like so many others, I was awestruck by the first season, which captured a moment in time and successfully funneled its rage outwards at a world in which women are indeed silenced, controlled and killed by men. Crucially, in keeping with Margaret Atwood's novel, it offered a glimpse of salvation in its final scenes as June was bundled into a van, possibly on her way to a new and better life. But in its second phase, "The Handmaid's Tale" has stripped away all hope, swallowed its fury, abandoned Atwood's social commentary and descended into cynical, pointless cruelty. It has left us as mere rubbernecks, peering stupidly at the carnage. Should we be surprised? It is not as though we haven't seen this stuff before in glossy, grand guignol crime series such as *Luther* and *Ripper Street*, with their artful depictions of lady corpses, all alabaster skin and wonkily splayed limbs, as men stand over them stifling their erections. But where those dramas fetishize dead women, "The Handmaid's Tale" revels in keeping its protagonists alive—but only just. In an ideal world, the series would have ended triumphantly after one season. But television is stupid. It is now in the show's interests to thwart June's attempts at escape, with each failed breakout prompting a fresh round of high-spec torture. There will come a point, around series 15, when, having had all other body parts lopped off, June will be simply a disembodied womb on legs—the dystopian answer to *The Addams Family's Thing*—staggering across Gilead's hellscape and cursing Aunt Lydia while making her 297th bid for freedom. Meanwhile, inured to the brutality, audiences will yawn absently and check their phones as the womb is retrieved from the border, slapped around and sent back to the Waterford household in order that the cycle can start again. Blessed be the fruit, suckers.

Available from: <https://www.theguardian.com/tv-and-radio/2018/jun/16/handmaids-tale-season-2-elisabeth-moss-margaret-atwood>.

The Harvard Crimson: Harvard University, 23 April 2018, Section: Arts, p. 1. By Caroline E. TEW. (844 w.).

Excerpt: Although the overarching themes remain the same, the television series accomplishes something the novel cannot. With so many more hours for storytelling, the show rounds out minor characters' backstories, filling in the blanks and making the story more real. Janine, who is reduced to being called Ofwarren to show that she is her commander's literal property, is a minor character in the novel. She portrays the way some women break under the stress of transitioning into the new society, but she plays

a larger role in the television series. Janine in the show exhibits a hardship not explicitly shown in the novel: The heartbreaking separation of a mother and her child.

After forcing Handmaids to bear the children of men they not only don't love, but who have also raped them, the Commanders and their wives rip the children away from their mothers against the Handmaids' will. The Commander and his wife also gain a richer backstory in the television series. The series shows the Commander and his wife before the creation of the new society. They take part in activities we recognize in our own daily lives, from going to the movies to consoling one another after a hard day at work. These moments remind viewers that even people who appear normal, who seem to live average lives, can be hiding radical and dangerous beliefs.

Since 2016, those with unpopular and harmful ideals feel safe enough to step out of the shadows under the Trump administration. "The Handmaid's Tale" is a warning of just how many people are hiding their bigotry. Additionally, the series emits a warning that even those with ideas that seem too extreme to be rational can become powerful, especially because there are always more people ready to support them than expected. The book fails to place Gilead—the name of the United States under the new order—in the context of the world. But the TV show includes a powerful episode in which a foreign ambassador arrives to inquire about the society, and possibly trade handmaids. As Offred, a handmaid and the main character, begs the ambassador not to trade the Handmaids who have been reduced to cattle, the ambassador cites that no child has been born in their country for six years and says, "My country is dying." Offred looks her right in the eyes and replies, "My country is already dead." By putting Gilead in a global context, the television series explains how the rest of the world could enable such an atrocious society to persist. "The Handmaid's Tale" is about to premiere its second season, allowing the creators to do something Atwood could not in a single novel: The show could easily evolve to portray a message about the state of the US. While the first few episodes feel like a basic retelling of the novel, the series has begun to carve its own way, with the help of Atwood's input. Although Atwood's book was powerful upon its release, the narrative has become even more poignant with its modern adaptation. Sadly, the present culture of the United States has made Atwood's warnings more necessary and relevant than ever.

Illawarra Mercury, 29 May 2018. Online. By Glen MURRAY. (286 w.).

Excerpt: Something seemed to happen between Season One and Two of "The Handmaid's Tale"—it got a whole lot more gruesome. So much so that it feels at times like the makers are reveling in the violence and torture visited upon the characters. So much so that ... it's starting to feel like torture porn. The series is based on a novel by Margaret Atwood, that envisages a dark future for the US where fertile women are given to couples and forced to have children for them—via rape from the man of the house. It's an ugly, ugly world so there's no question some level of violence has to be shown. It wouldn't be enough to tell the viewer this is a bad place, we needed to be shown—so we're in the room when the rape (called a "ceremony") takes place, we see the handmaids get hit with cattle prods for misbehaving or having an eye removed for some other transgression.

But, by the second season, we know all this. We know how cruel and repressive the world of the handmaids is. And yet the first episodes of Season Two opt to go even darker—we see one handmaid handcuffed to a stove top so the flame burns her flesh, a horrifyingly long sequence where a group of women are led to the gallows and a bloody self-mutilation as the lead character cuts the handmaid tag from her ear.

The camera seems to revel in these scenes, which are totally unnecessary in terms of the plot. Part of the problem is the narrative of Atwood's book ended with the first series. Now the makers of the show have to map out the plot themselves. And what they've done is amp up the gruesomeness, which flies in the face of the show's key message—it's about the will to survive rather than how cruel we can be to each other.

Available from: <https://www.illawarramercury.com.au/story/5431609/gruesome-tone-in-the-handmaids-tale-is-just-too-much>.

Michigan Daily: University of Michigan-Ann Arbor, 2 May 2018, Section: Arts, p. 1. By ANON. (690 w.).

Excerpt: For all its quiet, poignant moments, though, “The Handmaid’s Tale” ... suffers from a frustrating unwillingness to leave anything up to the imagination. The first two episodes of the second season almost seem to revel in female pain, leaning fully into the sort of horror that felt far more understated last season. What should we make of a show that subjects its women to such brutality while basking in feminist glory? Gendered violence is the defining feature of the lives of Gilead’s handmaids—maybe the gore is a necessary evil—but the restraint with which it was depicted in the first season is so lacking now it verges on unwatchable. Luckily, the show is grounded in lucidity by Moss, whose every line and glance are charged with an intensity and rawness that make this easily one of TV’s best performances. Her fellow Emmy winners Alexis Bledel and Ann Dowd (“Good Behavior”) as Aunt Lydia are mesmerizing to watch. It’s largely thanks to these leading actresses that “The Handmaid’s Tale” remains the most beautiful, searing show on television. Praise be.

New York Post, 16 April 2018, Section: All Editions, p. 54. By Robert RORKE. (599 w.).

Excerpt: The unexpected triumph last year of “The Handmaid’s Tale” was one of the more exciting stories of the TV season. Boldly executed by creator Bruce Miller and director Reed Morano, its chilling portrait of Gilead—a post-apocalyptic quagmire where women’s sole function is to bear children—resonated with viewers and Emmy voters, who awarded the adaptation of Margaret Atwood’s prophetic 1985 novel 8 Emmys, including Best Drama Series. Blessed be the fruit.

Season 2’s first episode is a fitting pickup from where we left off. Offred (Elisabeth Moss), now with child, led a rebellion of handmaids against the horrifying Aunt Lydia (the deliciously vile Ann Dowd) to stone-to-death fellow handmaid Janine (Madeline Brewer). When, one after one, the handmaids dropped their rocks on the floor, you knew there would be hell to pay—and so there is. “The Handmaids Tale” sends extra shivers down your spine because we are not accustomed to seeing a weekly drama series where women torture other women. How many episodes of “Homeland” did we

sit through, or even “24,” and become desensitized to the spectacle of male-on-male torture? When Aunt Lydia sticks her cattle prod into a young girl’s back, or forces another to hold her hand over an open flame, well, there’s only so much a viewer can take. Without giving too much away, let’s just say that Season 2 is about Offred’s (Elisabeth Moss), aka June Osborne, fight to escape Gilead, as her friend Moira (Samira Wiley) did last year. Being pregnant makes her cocky with the Commander (Joseph Fiennes) and his wife, Serena (Yvonne Strahovski), but she knows eventually she will have to submit to Aunt Lydia’s twisted whims. So when the opportunity presents itself to be a stowaway in the back of a truck, Offred/June bolts. Most remarkably, the new season introduces us to the awful Colonies, a contaminated wasteland where renegades like Ofglen/Emily (Alexis Bledel) are banished to atone for their sins. Now a regular cast member, Bledel continues to blossom as an actress, and Miller and his writers have risen to the occasion, fleshing out her back story. We see Emily as a coolly confident university professor discovering that she is being kept from the classroom as the government crackdown on gay people escalates. Moss is the putative star of this vehicle, but Bledel is going to give her a run for her money.

A few things, though, don’t work. Increasing the episode count from 10 to 13 seems to have encouraged the writers to slow down the storyline and, worse, pad out each hour with flashbacks. There are too many of them. Some scenes of Moss waiting in limbo feel just like that. Waiting. A more pressing problem exists with the casting of Max Minghella as Nick, the real father of the baby Offred/June is carrying. He had a minor yet pivotal role in Season 1. Here, he is positioned as the rescuer of the show’s beleaguered heroine as she makes her way from one safe house to another. Minghella underplays his role where he should be pumped up to save the mother of his child. Even Moss seems frustrated with their lack of chemistry. Some of these issues may have arisen now that the production has departed from the story arc of Atwood’s book. (The “Game of Thrones” team faced similar obstacles when deprived of creator George R.R. Martin’s originality.) Maybe “The Handmaid’s Tale” is a two-season show. No more than three. In a world like Gilead, either June gets out for good or they eat her alive.

New York Times, 23 April 2018, Section: Arts; Television. Online. By James PONIEWOZIK. (1007 w.).

Excerpt: At the end of “The Handmaid’s Tale” Season 1, June (Elisabeth Moss) steps into the back of a van. Having rebelled in a small way against Gilead, the future America where she’s kept as breeding stock, she’s either being carted off for punishment by the state or spirited to freedom by the resistance. The scene is June’s last in the source novel by Margaret Atwood, which Bruce Miller adapted in the first season with some expansions and variations. From here on out, we don’t know where the van or “The Handmaid’s Tale” are going.

Very quickly in Season 2, we get the answer: somewhere significant but nowhere happy. June is muzzled and roughly ejected with a crowd of other handmaids into a floodlit Fenway Park, hurried by guards and attack dogs to a mass gallows in the weed-strewn outfield. Over this monumental scene, Kate Bush’s “This Woman’s Work” plays. It’s

striking and terrifying and mournful. It feels, as a near-death scene should, like the end of the world. But it is only the continuation of this world. “The Handmaid’s Tale,” returning to Hulu with two new episodes Wednesday, sets its terms early. After a first season that started strong, then wobbled as it found its own material, it’s become a confident, emotionally rich series—but one that, by nature and obligation, is wrenching to watch.

I’m going to rule it not a spoiler to tell you that June does not die in the opening minutes of the season. Because “The Handmaid’s Tale” is a series, it tests out both possibilities of the novel’s ending—destruction or salvation—while putting off a resolution. Instead much of the new season focuses on how Gilead, a fundamentalist Christian tyranny that arose after a worldwide fertility crisis, keeps its hold in large and small ways. June, carrying a child for Commander Fred Waterford (Joseph Fiennes) and his wife Serena (Yvonne Strahovski), is called “Offred,” taking her name from the family patriarch.

Her own daughter—separated from her but still alive, somewhere—is called only “your first pregnancy.” June is not allowed her present or her past, and she only matters to the future as a vessel for it. Being pregnant affords her temporary leverage, which she wields in small ways with Serena, who herself is bound by Fred’s quiet paternalism and answerable to the same religious minders, like Aunt Lydia (an imperious Ann Dowd), who discipline the handmaids. Inevitably, given the feminist anti-Trump protests and #MeToo movement, “The Handmaid’s Tale” will continue to be seen as an allegory of politics today.

But you can also take it as less a specific prediction than as a diagram of how systems of oppression work. Born out of fear, Gilead keeps handmaids in line, but also wives, intellectuals and less-powerful men, and it thrives by pitting each against another. Given more space (the new season is 13 episodes) the series sketches that system further outward. June’s dissident friend Emily (Alexis Bledel) is exiled to the Colonies, a radioactive zone where “unwomen” (among them a new character, played by Marisa Tomei) labor until they die. The Colonies could be another planet, hazy and blasted, the unwomen overseen by guards in masks and brimmed hats that make them look like robot inquisitors.

While Gilead’s back story remains sketchy, the art direction and costume design make the world feel immediately realized. (While the original director, Reed Morano, has left, her successors have retained her heaven’s-eye shots and portrait-like intimacy.) The first half of the new season back-burners the Canadian exile of June’s husband, Luke (O.T. Fagbenle), still one of the weaker parts of the series. It has a better handle on its tone now; gone, mostly, are the ironically upbeat soundtrack choices, like Tom Petty’s “American Girl.” Often, though, “The Handmaid’s Tale” feels so determined not to be misread, to treat its subject with gravity, that its storytelling is heavy-handed and its peripheral characters stiff.

Fortunately, the central performance is anything but. The essential image of “The Handmaid’s Tale” is the crimson dress—the red of menses and childbirth—but its

favorite visual is Ms. Moss's face, framed in tight close-up. It is mask, shield and vulnerable portal; it shows her defiance and conceals it at the same time. She's wary and tired and seething—heroic on a very human scale. Without someone as expressive as Ms. Moss, "The Handmaid's Tale" might not pull off its balancing acts: to be morally urgent but not didactic, harrowing but with flickers of hope and grace. But that may be more challenging as it stretches out, maybe for years, a story of a protagonist sentenced to systematic rape. In the novel, June's entering the van was not the absolute end. In an epilogue, we learn that her memoirs were recovered by "Gileadean Studies" scholars far in the future. The time between the van doors closing and the fall of the tyranny, it suggests, might have been very long. For TV purposes, maybe it shouldn't be. "The Handmaid's Tale" is dystopian sci-fi, but it plays like horror, from its constant sense of menace to its ominous score. Horror is a hard genre to sustain in serial TV. Stretch it out too long, as in the very different "The Walking Dead," and you create an endless circuit of frying pans and fires that becomes desensitizing or unendurable. Not knowing the producers' plan, I can't say if the right length for "The Handmaid's Tale" is two seasons or five or more. But sometimes the best testament to a story's effectiveness is that it makes you hope for it to end.

Available from: <https://www.nytimes.com/2018/04/23/arts/television/review-the-handmaids-tale-season-2.html>.

News-Journal (Daytona Beach, Florida), 25 April 2018, Section: FL Features, p. E2. By ANON. (443 w.).

Excerpt: Season One concluded just as the book did, with Offred (Elisabeth Moss) hustled into a van, with neither she nor the reader/audience certain of her fate. Streaming today, Season Two picks up "after" the novel. While the first season offered a harrowing account of a grim situation, the resilience and sisterhood of Offred and her fellow surrogates allowed for lighter moments and even black humor. Season Two puts the accent on personal isolation and relentless brutality. Other episodes follow Ofglen (Alexis Bledel) as a prisoner in "the colonies," an environmentally blighted wasteland where political prisoners and deviants are worked to death. Given the dark present, one is grateful for the narrative's frequent flashbacks to the time before Gilead, when Offred and Ofglen were still June and Emily, watching warily as political chaos was leading to repression and worse.

Pittsburgh Post-Gazette, 20 April 2018, Section: Magazine, p. C1. By Rob OWEN. (313 w.).

Excerpt: Based on the novel by Margaret Atwood, "Handmaid's Tale" Season Two ... begins right where the first season (and the novel) ended with Offred/June (Elisabeth Moss, "Mad Men") on her way to either her end or a new beginning. At first it seems like it could be the latter but ultimately devolves back to the former.

Yet through the first six episodes, the show avoids rehashing Season One and instead moves the stories forward through flashbacks to the pre-Gilead era. (The one major flashback missing: I really want to know what Aunt Lydia, played by Emmy winner Ann Dowd, was like pre-Gilead.) Set in a future where America has been taken over by

religious, fundamentalist conservatives who enslave women and rename the country, “The Handmaid’s Tale” initially focused on Offred in the home of Commander Waterford (Joseph Fiennes) and his wife, Serena (Yvonne Strahovski, “Chuck”). By the end of Season One, Offred was pregnant, presumably with the child of the commander’s driver, Nick (Max Minghella).

Season Two continues Offred’s journey while also checking in on other characters, including Offred’s best friend, Moira (Samira Wiley), who escaped to Canada and now lives with Offred’s husband, Luke (O-T Fagbenle). In Season Two, the show takes viewers to the Colonies, which appear to be a nuclear-devastated wasteland where Offred’s friends Ofglen (Alexis Bledel, “Gilmore Girls”) and Janine (Madeline Brewer) are enslaved in work camps waiting to die. There’s a bit of a “Walking Dead” vibe to “Handmaid’s Tale”: Everything is terrible; it’s only getting worse. But because we know from the book that Gilead and its oppressive regime eventually come to ruin, and thanks to the show’s use of “Lost”-style flashbacks to illuminate character and relationships that provide glimpses of humanity, there’s still reason for hope even as Season Two explores the guilt and shame Offred/June feels in Gilead and felt in her pre-Gilead life.

Scottish Mail on Sunday, 27 May 2018, Section: News, p. 31. By Peter HITCHENS. (96 w.).

Excerpt: The nasty TV drama “The Handmaid’s Tale” opened its new series on Channel 4 with another direct, explicit attack on Christianity, including lots of scenes of almost pornographic cruelty involving chains, muzzles and torture, plus a profanity flecked mockery of the Lord’s Prayer. They used up all the material in Margaret Atwood’s original book last time, so now they can really let rip. I’d love to hear the makers actually explain why they attack Christianity, portraying it as a religion which brutally and sadistically oppresses women in the modern world, which it does not do.

Sun Herald (Sydney, Australia), 13 May 2018, Section: Television, p. 7. By Bridget McMANUS. (68 w.).

Excerpt: This second act of the TV adaptation of Margaret Atwood’s feminist dystopia is starting to feel a bit like torture porn. That’s not to say it is not full of splendid performances, just that the point of it all looks to be in danger of being lost among the relentless horror. Perhaps in this case we were better off simply imagining Offred’s escape, as the author initially intended.

Toronto Star, 23 April 2018, Section: Entertainment, p. G1. By Debra YEO. (1136 w.).

Excerpt: Based on the two episodes made available for media pre-screening, [cast and crew] have equaled if not surpassed Season 1. The first season followed the plot of Atwood’s novel, set in a near-future society known as Gilead in which a totalitarian, patriarchal, fundamentalist regime has overthrown the U.S. government. After a catastrophic decrease in the birth rate, fertile women are held captive as breeding stock, producing children for the regime’s leaders and their barren wives.

Season 2, ... has the benefit—and burden—of going beyond the novel’s source material. [Showrunner Bruce] Miller says that wasn’t as fraught as you might think since, in the book, “there are so many tantalizing mentions of the world beyond (Gilead) that it was no trouble coming up with the world beyond,” and Atwood was there to offer her expertise. The beyond includes the much-feared “colonies,” badly polluted areas of North America where handmaids and others who disobey the rules are sent to do punishing physical labour, but viewers will see other places outside the strictly controlled parameters of the regime, as well as new characters—including “unwoven” and “econowives”—and more flashbacks to characters’ pre-Gilead lives.

Atwood’s book ends with handmaid Offred ... being taken away in a black van by the secret police known as the Eyes; whether to her doom or her salvation is unknown. That’s also where Season 1 ended and where Season 2 begins. What come immediately after are some of the most harrowing scenes you’re likely to see on a TV show, and some stellar acting from [Elizabeth] Moss [as Offred] and Ann Dowd as Aunt Lydia, chief among the older women who keep the handmaids in line. The new season offers some hope for Offred, but it doesn’t take long for the misery of a world gone mad to intrude again.

Part of what makes the series so interesting to watch is the roller-coaster ride between the highest and lowest points of human behaviour and emotion. Jeremy Podeswa, a Toronto-born film and TV director who has worked on plenty of prestige dramas including “Game of Thrones,” directed two episodes of Handmaid’s new-season and sees it as an “incredibly successful extension of the first season.” “I think they’ve done a really great job of kind of satisfying audience expectation and ... continuing the emotional journeys of all the characters,” he says. Max Minghella agrees. He plays Nick, chauffeur to Offred’s owner, Commander Fred Waterford (played by fellow British actor Joseph Fiennes), and Offred’s secret lover. “I think it’s stronger than what we did last year,” Minghella says. “It feels more cinematic to me; it feels richer; it feels (like) visually it has more scope, but I just think ... for all of the characters we all get to be more dynamic.”

Canadian actress Amanda Brugel found her Season 1 role as Rita (a “Martha,” or domestic servant in the Waterford household) some of the most challenging acting she’s ever done, given that there were so few lines of dialogue: conversation among inferiors in Gilead is usually restricted to just a handful of platitudes. “In Season 2, you’ll start to see more of Rita, the fact that she did used to be a very strong woman,” says Brugel. “I think that Rita and Offred would have been friends in the real-world pre-Gilead and so ... there’s a friendship that slowly develops, but there’s also this hesitance to have bonds because, ultimately, Gilead will rip them apart.”

There is also a shift in the often-hostile relationship between Offred and Waterford’s wife, Serena Joy, says Yvonne Strahovski, who plays her: a new closeness “because of certain circumstances that arise in the household.” “We do have a weird underlying respect for one another in some ways, but there’s a lot of stuff that overshadows that at the same time, and we’re just going deeper and deeper into battling with all those complexities.” The Australian actress, perhaps best known for her five seasons as Sarah

on “Chuck,” is one of several performers whose characters do despicable things on “The Handmaid’s Tale.” Strahovski says she “stripped away all the judgments” to connect to Serena’s humanity. “I don’t think anyone really ever sets out to create an evil kind of society and I think, back in the day, she was someone who saw that the human race was diminishing at a very fast rate and ... so I think she really tried to inspire (women) to have babies and take your power back in your biology, and I think that was the initial thought behind what ends up happening.”

Likewise, Dowd says Aunt Lydia—who metes out some particularly cruel punishments to the handmaids—believes she’s doing the only thing that will keep those girls alive. “The world went to hell,” Dowd says. “The promiscuity, the lack of respect, the lack of God in their lives. The degree of pollution, the birth rate falling; I think Lydia found that horrifying and whatever she can do to make sure that never happens again is her goal.” Although Moss wasn’t present during the set visit, which also took in the Hamilton house that stands in for the Waterford home, Podeswa says he was drawn to “Handmaid’s Tale” in part because he wanted to work with her. “I direct a lot of very interesting shows and, even among that very high level of material, “Handmaid’s Tale” really stands out as an amazing work of art and an amazing piece of television.” He says it has one of the best casts ever assembled on TV—Moss, in particular: “I’ve rarely seen anything like what she’s doing on this show.”

USA Today, 25 April 2018, Section: Life, p. 1. By Kelly LAWLER. (575 w.)

Excerpt: From the opening sequence, the series almost delights in putting its pitiful characters through even more horrors and abuses. We visit the Colonies, areas of extreme toxic waste where the worst offenders are worked to death, and where Emily/Ofglen (Alexis Bledel) was sent after she was arrested in Season 1. We see new and varied punishments for unruly handmaids and other citizens, in graphic detail. The somber tone is reflected in the season’s color palette, which makes some scenes appear too muddy to see what’s going on.

Handmaid’s big improvement over the excellent first season is that it more seamlessly toggles between scenes with Offred and the rest of the characters, adding more flashbacks to the time “before” and giving the supporting cast greater depth. Serena Joy (Yvonne Strahovski) is less of a cartoon villain in those flashbacks, and Emily gets a heartbreaking backstory.

Expanding “The Handmaid’s Tale” into a multiseason TV series from a single novel by Margaret Atwood was always going to be tricky, and to maintain the core of the series as it moves beyond the book’s road map, its characters have to suffer. Still, there’s only so much trauma audiences can take before it becomes too much. Handmaid’s would do well with a lighter touch.

Wellesley News: Wellesley College, 2 May 2018, Section: News, p. 1. By ANON. (675 w.).

Excerpt: How can you tell an uncomfortable, painful and more or less joyless story and still make people want to watch it? The art of making unpleasant yet engrossing content is perhaps one of the trickiest arts any storyteller can master, and in Season 2,

Hulu's Emmy-winning "The Handmaid's Tale," adapted from the novel of the same name by Margaret Atwood, continues to be one of the most adept television narratives at walking this tightrope.... The second season of "The Handmaid's Tale" picks up where the first left off, but with one key difference—the admittedly ambiguous ending of Season One also marked the end of Atwood's novel, meaning that the plotting and dialogue are now firmly in the hands of showrunner Bruce Miller and his colleagues. Miller claims that Atwood, a producer on the show, did contribute ideas to the new season, which likely assisted the mostly smooth transition, with the show generally maintaining the tone, pacing, and style established the first time around. That said, the transition is nonetheless apparent in more than one regard. Protagonist June's (Elizabeth Moss's) interior monologues, for example—which in Season One were lifted more-or-less verbatim from Atwood's pages—are somewhat less prevalent and decidedly less poetic. Though the writers clearly try to emulate Atwood's style, June doesn't quite have the same eloquence she once did....

[And] while the show clearly prides itself on its feminist fury and 'real world' relevance, it seems strikingly unwilling to address issues such as race and socioeconomic privilege. Yes, it addresses concepts of privilege in the dystopian Gilead, but not so much in flashbacks to the pre-Gilead United States, when June was a book editor and other prominently featured handmaids were of comparable backgrounds, such as Emily (Alexis Bedel), a former handmaid sentenced to the Colonies, who was, prior to the collapse, a tenure-track academic.

While Moss' performance lives up to the numerous accolades it has already received, there are times at which the show's dedication to June and her perspective seems slightly questionable. As Season Two finds her pregnant, she is immune, or at the very least far less vulnerable, to the repercussions of the act of rebellion she instigated at the end of Season One than her fellow handmaids. One would imagine that the perspective of one of these other women might be interesting to explore...

The Penelopiad: The Play. Faber & Faber, 2007.

The Varsity (University of Toronto) 25 November 2018. Online. By Hannah LANK. (545 w.).

Excerpt: Since 2002, Hart House Theatre has staged a Shakespearean production every winter, alternating between a comedy and a tragedy each season. This tradition was replaced, or simply suspended, this year, but it is a loss that is noticed minimally, if at all, if only for the reason that Shakespeare has been replaced by a more contemporary bard: Margaret Atwood.

Atwood's *The Penelopiad* is a drama on the level of Shakespeare. It is a retelling of Homer's *The Odyssey* from a female-centric lens: that of Penelope, wife of Odysseus and the titular character. In typical Atwood fashion, audiences receive the story of The Odyssey through Penelope's voice and experiences.

The Penelopiad is composed of an all-female-identifying cast of 13, and a mostly female-identifying production team. They are a wonderfully large and diverse troupe,

who tell the story of Penelope's life, her marriage to Odysseus, his absence for 20 years, his eventual return, and its implications.

At the beginning of the play, Penelope, who often speaks to the audience in a painfully honest fashion, reveals that her 12 maids were murdered and that she is to blame. The remainder of the play seeks to expose the culmination of such an event, in turn questioning female agency and the importance of female narrative, and perhaps most importantly, the silencing of women. This play is saturated with typical Atwoodian motifs and themes; it is a wonderful replacement for the often male-centric drama found in Shakespeare.

Apart from Amanda Corder, who plays Penelope, almost all members of the cast play multiple characters. Each is both one of Penelope's maids as well as a male character, such as Odysseus himself, or a minor character, such as Helen of Troy. The multiplicity of roles for each actor not only challenges typical gender stereotypes but reinforces the multiplicity of narratives that Atwood emphasizes in her feminist retelling of this myth.

Director Michelle Langille's staging of *The Penelopiad* is unsurprisingly exciting and inventive. Soft and dreamy background music can be heard almost constantly throughout the play, an unusual detail that perhaps emphasizes the uniqueness of the female voice. The set itself is mystical and well-occupied by the large cast, who move about frequently, employing props, such as large ropes, which at one point are used to mimic Penelope's famous weaving.

Hart House Theatre productions almost always make excellent use of the entire theatre, not just the stage, and this production is no different. Even the lighting is memorable and even physical at times, used to blind the audience in an unusual and powerful effect.

Ultimately, *The Penelopiad* is an excellent production and well worth seeing. Stand out performances include Corder, whose strength and dedication to her character truly carry the show. Much of the rest of the cast are appearing in their Hart House debuts, and one can only hope that they will be on this campus stage again soon. Of course, one can also hope that the U of T alum herself has seen this excellent production. As a U of T student myself, it is particularly exciting to see such an epic work written by an alum and staged in a campus theatre. If such pride is not enough for you to enjoy the show, its own merits should do the trick.

Available from: <https://thevarsity.ca/2018/11/25/theatre-review-hart-houses-the-penelopiad>.

Andrew Rathbun Large Ensemble. *Atwood Suites*. Origin Records, 2018. Includes 2 discs.

Disc 1, Track Listing: 1. Two Islands I 12:31; 2. Two Islands II 5:50; 3. Two Islands III 9:57; 4. Power Politics I 6:30; 5. Power Politics II 13:38; 6. Power Politics III 9:41.

Disc 2, Track Listing. Fractured 10:14; 2. V 6:12; 3. I 7:43; 4. II 11:31.

All About Jazz, 16 September 2018. Online. By Jerome WILSON. (440 w.).

Excerpt: Andrew Rathbun is a Canadian saxophonist who has made a major musical statement here with this collection of suites, two of which are based on the poetry of author Margaret Atwood. Rathbun's writing shows the influence of another Canadian, Kenny Wheeler, in its lush sonority, the frequent gorgeous flugelhorn solos by Tim Hagans and the role of Luciana Souza, who both sings Atwood's poetry with gentle forcefulness and moans wordlessly within the orchestral ensembles, the same way Wheeler often utilized Norma Winstone.

"Two Islands" begins with Souza singing simply over Jeremy Siskind's piano. Then the entire ensemble comes in with a controlled turbulence propelled by Bill Stewart's drumming and a beautiful, warm solo by Hagans whose flugelhorn is really featured within the darker, more somber sound of Part II. In Part III Stewart breaks down his drumbeats like Joe Morello leading into soaring ensemble music with the rich fullness of Gil Evans. Souza sings brightly, Hagans does his thing again and saxophonist Quinsin Nachoff takes a hard-swinging tenor solo.

"Power Politics" begins with Souza and Siskind again starkly declaiming Atwood's words before the horns weave in. Hagans makes another strong, flowing statement and Souza's voice becomes a wordless instrument melting into the massed surge of the ensemble. Siskind's piano starts Part II with a dark, agitated bounce that leads into a tempestuous tug of war between the reeds and brass before Souza's voice spreads over everything like a cooling balm. There are also strong solo statements by Hagans, trombonist Mike Fahie and tenor player Dan Pratt here. Part III is an extended slow-rolling climax underpinned by funky vamping from Stewart with massive group harmonies and a brawny, rippling alto solo from John O'Gallagher.

That is the meat of the set but there is a second CD with additional music. "Fractured" is a commentary on our current political situation with staccato horns and a stomping jazz-rock beat. Aubrey Johnson handles the wordless vocalizing this time and Siskind's electric piano and Nate Radley's burrowing guitar do an extended bit of jamming. There are also three movements from yet another, untitled suite full of wide, ambient harmonies, wary guitar and careful Bach-like progressions that bounce between piano, voice and the entire ensemble.

Andrew Rathbun is another contributor to that lineage of rich, impressionistic orchestral jazz that includes figures like Gil Evans, Bob Brookmeyer, Maria Schneider and Jim McNeely. He writes warm, intriguing melodies and can create powerful backgrounds for soloists. The ones he has here, especially Souza, Hagans and Stewart, are all excellent. This has been an exceptional year for large ensemble jazz recordings, and this is one of the best.

Available from: <https://www.allaboutjazz.com/atwood-suites-andrew-rathbun-origin-records-review-by-jerome-wilson.php>.

Vancouver Sun, 28 July 2018, Section: You, p. C7. By Stuart DERDUYN. (119 w.).

Excerpt: The 10 tracks over two albums are broken into the two three-part suites (“Two Islands I, II, III” and “Power Politics I, II, III”) and four other pieces and the playing is gorgeously understated, particularly Hagan’s fluid work in “Two Island I” and pianist Gary Versace (I think) in “Power Politics II.” The whole session stresses the orchestral over the swinging aspects of larger jazz ensemble configurations. As to the words, it has a really easy poetic flow that conjures up strong images that Souza interprets gorgeously. I admit I would have loved to hear Atwood herself try to fit her words to this great music just because. Fave piece is actually the second disc’s opener, ‘Fractured.’