

MARGARET ATWOOD STUDIES

Volume 17, 2024

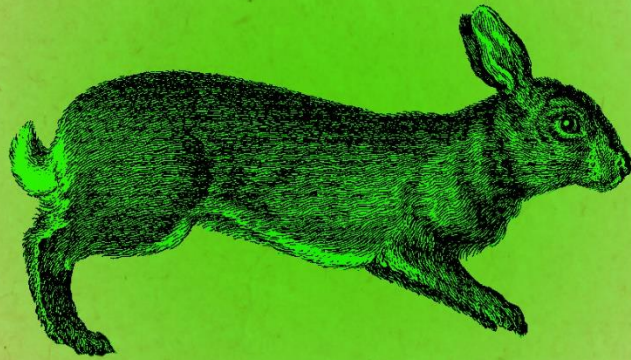


Fig. 1. Rabbit



Margaret Atwood Studies

Volume 17 (2024)

Contents

Cover	1
Lara Lee Meintjes	
Table of Contents	2
Letter from the Editor & Dedication	4
Karma Waltonen	
Letter from the President	5
Lee Frew	
Editorial Board	7
Articles	
Margaret Atwood's Medieval <i>Testaments</i>	8
Mary Dockray-Miller	
Women's Rebel Spaces in Margaret Atwood's <i>The Handmaid's Tale</i>	25
Riley Thomas	
Spaces and Trauma in Margaret Atwood's <i>Alias Grace</i>	42
Silvia Ghirardelli	
Special Edition: The Politics of Literature in Margaret Atwood's Work	
Editors: Dunja M. Mohr and Kirsten Sandrock	
Introduction: The Politics of Literature in Margaret Atwood's Work	54
Dunja M. Mohr and Kirsten Sandrock	
Articles	

The Artpolitics of the Powerless in Margaret Atwood's <i>The Penelopiad</i> Michaela Keck	61
Multisensory Imagery and Post-Anthropocentrism in Margaret Atwood's <i>Old Babes in the Wood</i> Loredana Filip	81
Fairy Tale and Utopian Satire in Margaret Atwood's <i>The Heart Goes Last</i> Katarína Labudová	101
Margaret Atwood Society Award Winners	
Best Undergraduate Essay: If This Goes On: The Invisible Thread Connecting <i>The Edible Woman</i> and <i>Oryx and Crake</i> Eduardo Rincón	120
Best Graduate Essay: Appeasement and the Apocalypse: The Road to Corporate Neo-Feudalism Foretold in Atwood's <i>Oryx and Crake</i> Zach H. Allen	129
Book Review	
Review of Pilar Somacarrera Íñigo's <i>Poder y monstruosidad en la narrativa de Margaret Atwood</i> [<i>Power and Monstrosity in Margaret Atwood's Novels</i>]. Manuel Sousa Oliveira	143
Annual Bibliography 2022	
Chelsea Humphries and Shoshannah Ganz, with Victoria Cole, Meaghan Collins, Dylan Farrell, Hannah Jenkins, Brittany Noseworthy, Jessica Warford, and Ivan J. White	148
Atwood's Work	149
Interviews and Conversations	170
News	181
Scholarly Works	
Books and Articles	263
Dissertations and Theses	394
Reviews	
Of Atwood's Works	431
Of Adaptations of Atwood's Works	437
Of Books About Atwood	439
About the Society	448

Letter from the Editor

Atwoodians,

Each journal I've overseen has been longer than the last, but this year's edition is *much* longer than usual (thank goodness we're not still trying to mail it). Atwood keeps producing and the world keeps trying to turn her dystopic warnings into political realities; thus, news on and analysis of her works and significance continue to grow. Our beloved webmaster, Angelo, has fixed a Google issue, which has the society's page showing up higher in basic searches. That, along with continued social media outreach, has resulted in more authors wanting to publish with us. Most don't meet our editors' high expectations, but we have several excellent pieces this year.

Following Dunja M. Mohr and Kirsten Sandrock's stupendous Atwood conference, they proposed a themed issue of *MAS*, and they have curated three wonderful pieces on the politics of Atwoodian literature.

(Non-themed pieces are also included in this year's volume, since I didn't want to hold up the authors' publications for a full year, when publishing is important for career placement and promotion for so many.)

Finally, we have two student award winners (undergraduate and graduate) and a book review.

Thus, we have 449 pages of Atwood scholarship this year!

Blessed be the fruit,

— Karma Waltonen, Editor-in-Chief

PS: I'm very grateful to our outgoing officers, Lauren Maxwell Rule and Denise Du Vernay, for their years of service to the society and the journal. Luckily, they aren't disappearing: they're just retiring from leadership responsibilities. (And Denise has been my bestie since before we were even members of the society, so she can't ever leave my orbit. Love you, Du!)

Dedication: This volume is in memory of Carla Scarano D'Antonio, dedicated Atwoodian scholar, poet, writer, and artist.

Letter from the (new) President

Hello friends,

As we reconvene for a new term, I hope you all had a restful and happy holiday. If you're like me, you might find it difficult to shake a constant sense of foreboding about the year that lies ahead. The world has already come into the new year embroiled in large, distressing conflicts and beleaguered by innumerable climate disasters, yet, lamentably, it all seems more familiar than unprecedented. Add to this that the American electorate will make a momentous decision later in the year about the future of their democracy, and the future of other democracies around the world (like mine), so it should be little wonder if we feel apprehensive. We've read Atwood, after all.

But here again I turn to her works and thought for some comfort. Atwood has not only alerted me to the signs of dystopia-creep in our political order and the values that I think are worth preserving, but she has also helped me try to come to terms with the present and whatever may come. Or in other words, reconciling the world as I would like it to be with, if not quite its opposite, then the one that we got. Our times, as Atwood has remarked, are destined to pass and life will go on in one form or another. "I suppose that's what happens to utopian societies when they die: they don't go to Heaven, they become thesis topics." So, it's important to keep our eyes peeled for those flashes of utopia, like the very ones created by the Margaret Atwood Society.

Reflecting on the recent MLA conference, our panel, "Dressing the Part: Fashion in Atwood's Works and Adaptations," despite its less-than-ideal scheduling on a Friday evening, offered an engaging meeting of minds. It was wonderful to make new acquaintances and meet old friends. The presentations delivered by our panelists, Pauline Montassine (Reims Champagne-Ardenne), John David Schwetman (Minnesota, Duluth) and Lauren Rule Maxwell (Citadel), were fascinating examinations of the ways in which Atwood has woven fashion throughout her literary corpus. What was particularly striking from all three presentations was how consistently fashion has preoccupied Atwood, and how her more recent works are particularly sensitive to the ecological toll that otherwise liberating self-fashionings can take.

The question of attendance at the MLA persists, as we continue to navigate what seems to be an interminable "post-pandemic" era. Have we witnessed the end of the glory days of previous conventions? Should we consider going virtual again for our future MLA panels? While this might have some advantages, these must be weighed against what would be lost by not meeting in person. Yet it seems that not many of us are meeting in person. I'd love to hear your thoughts on this issue; my email is leefrew@yorku.ca. In any case, I'm committed to attending MLA 2025 in New Orleans, and I encourage you all to join. The CFP is currently being prepared and will be circulated shortly.

I am deeply honored to take the helm as President of our society. I would like to express my gratitude to Lauren Rule Maxwell for her dedication and leadership over the past three years, as well as to the other officers for their service. A special mention needs to be made here to the impeccable Denise Du Vernay, our outgoing Treasurer, who, she informs us, has spent much of her adult life as an officer of the society. Thank you. Let me end by saying I'm pleased

to welcome Karma Waltonen as our new Treasurer and Dunja M. Mohr as our new Vice President.

Happy reading to all!

Lee Frew

Editorial Board

Sarah Appleton, Indiana University Southeast
Shuli Barzilai, The Hebrew University of Jerusalem
Carol Beran, Saint Mary's College of California
Pilar Cuder, University of Huelva
Danette DiMarco, Slippery Rock University
Casie Hermansson, Pittsburg State University
Coral Ann Howells, University of Reading
Heather Duerre Humann, Florida Gulf Coast University
Lee Frew, York University
Heidi Macpherson, The College at Brockport, State University of New York
Lauren Rule Maxwell, The Citadel
Dunja Mohr, University of Erfurt
Eleonora Rao, Univ. Degli Studi di Salerno
Ted Sheckels, Randolph-Macon College
Karen Stein, University of Rhode Island
Fiona Tolan, Liverpool John Moores University
Karma Waltonen, University of California, Davis
Lorraine York, McMaster University

Margaret Atwood's Medieval Testaments

Mary Dockray-Miller

Abstract: One of the three narrators of Margaret Atwood's 2019 *The Testaments*, Aunt Lydia shows herself to be a subversive force within the regime, even as she seems to be working within its purposes. Medieval and modern literary references in Lydia's first-person narrative reveal a core of her identity as a well-read, deeply educated woman with a grimly ironic awareness of her internal conflicts as she struggles to survive in a system she is also trying to destroy. Within that system, Lydia uses her medieval literary expertise to shroud her censure and even ridicule of the Gileadean regime, exploiting its ostensibly traditional cultural values as she calls her readers' attention to its cultural desolation. Lydia alludes to medieval authors Hildegard of Bingen, Margery Kempe, and Julian of Norwich, to the Middle English *Pearl* poem, and to medieval European women's religious culture more generally to infuse her authorial voice with canonical literary history and seditious literary reference. In doing so, she manages to excoriate the Gilead regime's misogyny and totalitarianism through its own ignorance of women's history and textuality.

Margaret Atwood sets both *The Handmaid's Tale* (1985) and its sequel *The Testaments* (2019) in the dystopian Republic of Gilead; her comparison of Gilead to Puritan theocracy is well-documented, as are her works' varied connections to the Bible.¹ In *The Testaments*, she draws as well on references to European medieval culture to deepen our understanding of Aunt Lydia as a subversive force within the regime, even as Lydia seems to be working within its purposes. Medieval and modern literary references in Lydia's first-person narrative reveal a core of her identity as a well-read, deeply educated woman with a grimly ironic awareness of her internal conflicts as she

¹ Most comprehensively, see essays collected in Peter Sabo and Rhiannon Graybill, eds., *Who Knows What We'd Make of It, If We Ever Got Our Hands On It?: The Bible and Margaret Atwood*, Gorgias Press, 2020.

struggles to survive in a system she is also trying to destroy. Within that system, Lydia uses her medieval literary expertise to shroud her censure and even ridicule of the Gileadean regime, exploiting its ostensibly traditional cultural values as she calls her readers' attention to its cultural desolation.

As the most prominent of the novel's three narrators, Lydia presents herself as something of a figure for resistance to patriarchy, Gileadean and otherwise. Having come of age in the pre-Gilead United States of the 1970s and 1980s, Lydia has rebelled against entrenched sexism and classism to become a successful lawyer and judge. She tells us that her working-class father was not proud of her, since "I was a girl and, worse, a smarty-pants girl" (112). Despite lack of family support, she succeeded in her career, acknowledging her legal focus on women in Commander Judd's series of questions: "Domestic cases? Sexual assault? Female criminals? Sex workers suing for enhanced protection? Property rights in divorces? Medical malpractice, especially by gynecologists?" (171). Her pre-Gilead résumé is that of a prominent feminist lawyer, although Lydia avoids the word "feminist" in her personal narrative, dubbed "the Ardua Hall Holograph" by the historians who find it almost 200 years later. (Lydia's creator, Atwood, also prefers to avoid the term "feminist," although, as Sophie Gilbert points out, "by most modern interpretations of the term she fits the bill.") Pre-Gilead, Lydia makes herself into an insider — rather than trying to dismantle sexist systems (familial and institutional), she works within them to become successful on the systems' terms so that she can then resist, either by graduating from college or by defending women's civil rights in the courts.

Similarly, Lydia relates in the holograph her plan to learn and work the new system as she devises strategies for survival in the immediate aftermath of the coup that established the Gilead regime. She plans to become an insider again:

I'd spent my earlier years doing things I'd been told would be impossible for me. No one in my family had ever been to college, they'd despised me for going, I'd done it with scholarships and working nights at crappy jobs. It toughens you. You get stubborn. I did not intend to be eliminated if I could help it. But none of my college-acquired polish was of any use to me here. I needed to revert to the mulish underclass child, the determined drudge, the brainy overachiever, the strategic ladder-climber who'd got me

to the social perch from which I'd just been deposed. I needed to work the angles, once I could find out what the angles were. (116-117)

Lydia lets us know that she has changed her tactics, but her goals remain the same: to carve out a place of relative power and status for herself within a patriarchal system she cannot control. This plan reveals her realism and perhaps her cynicism. In the immediate aftermath of the coup, she does not spend any time or energy thinking about rebelling against the system, or enumerating its flaws or immoralities. She focuses on preserving and promoting herself.

Lydia's strategic intelligence is evident as she uses her growing power and status to design and implement what Judd refers to as the "woman's sphere" of Gilead, once she has passed the tyrant's gruesome tests and begun to build her power in the regime. Judd tasks the four "founders" that they "be spiritual guides and mentors — leaders, so to speak — within your own womanly sphere" (175), promising them the power to "create laws and all of that...You'll be given a budget, a base of operations, and a dormitory" (176). Within these strictures, Lydia tells us, "Week by week, we invented: laws, uniforms, slogans, hymns, names" as she manipulates and negotiates her way to dominance among the founders (177). Somewhat analogous to kapos in the Nazi concentration camps, Lydia and the other founders thus become deeply complicit in the oppression of women in Gilead: training the Handmaids as sex slaves for breeding; "educating" the young, elite woman to be submissive Wives; designing the codes and rituals that will enforce the categories of female exploitation under the regime. In a discussion that includes both *The Handmaid's Tale* and *The Testaments*, Michaela Keck has analyzed the ways that "both novels explore various forms of women's complicity in and resistance against systemic violence" (13). As a narrator, however, Lydia seems much more aware than *The Handmaid's Tale*'s Offred of her complicity with the horrors of Gilead. Lydia sees quite clearly the morally dubious compromises she has made and frankly narrates them to the *Holograph's* readers.

A substantial portion of "the women's sphere" that Lydia and the other founders construct comes from medieval European literary culture, and since Lydia is the most powerful of the Aunts, we can envision her as the mediievally-inspired creator. Pam Clements has commented on Chaucerian elements in *The Testaments'* predecessor, *The Handmaid's Tale* (including its title), but the medieval layers in *The Testaments* draw

on less well-known texts and authors. Many of Gilead's cultural expressions are biblical, most obviously the "ceremony" of ritualized rape of the Handmaid by the Commander, "justified" by Genesis 30.3, when Rachel says to Jacob, "Here is my maid Bilhah; go in to her that she may bear upon my knees and that I too may have children through her." Sabo and Graybill have provided excellent commentary on the ways that *The Testaments* "borrows from and repurposes some of the Bible's more troubling and misogynistic representations of gender, violence, and patriarchy" ("Testifying" 132). Much European medieval literature is also biblical, of course, since Christianity produced the overwhelming majority of extant cultural expression throughout the European Middle Ages. Lydia's systems and allusions are broadly biblical and nominally Christian, but are even more pointedly medieval. One of the continuous ironies of her system is that the Commanders, who think they control her completely, do not understand Lydia's medieval allusions and their criticisms of the misogyny in the regime.

An excellent example of this biblical-medieval conflation is *The Testaments*' extended allusion to the Middle English *Pearl* through the characters of the "Pearl Girls," the missionaries who leave Gilead to win converts and finalize their full status as Aunts in the hierarchical system designed by Lydia at the beginnings of Gilead's dominion. The Pearl Girls somewhat elide the distinction between allusion to the biblical text and the medieval text, although their descriptions show that Lydia intended the reference to the medieval poem to take precedence over the biblical one.

Aunt Lydia and others repeatedly refer to them as Gilead's "pearls of great price" (64, 268, 274, 280), deliberately and directly quoting the King James Bible: "Again, the kingdom of heaven is like unto a merchant man, seeking goodly pearls: Who, when he had found one pearl of great price, went and sold all that he had, and bought it" (more modern English might prefer a translation of "worth" or "value" to "price") (Matt.13:45-46) (Sabo and Graybill, "Afterword," 410). The biblical text thus states that entrance to heaven is worth whatever sacrifices it may require. The Gileadean regime certainly requires sacrifices from its subjects, so the explicitly biblical reference is appropriate for the Pearl Girls.

Lydia draws even more strongly, however, on the Middle English poem *Pearl*, constructed as a dream-vision dialogue between a grieving man and the character

commonly referred to as the “Pearl Maiden,” who instructs him about Heaven, the afterlife, and Christian doctrine. The pearl of the biblical verse is a gender-neutral object, but the personified pearls of *The Testaments* and *Pearl* are unequivocally feminine. The descriptions of the Pearl Girls’ uniform and mission accord with those of the Pearl Maiden. Daisy, one of *The Testaments*’ three narrators, describes the “young women in long silvery dresses and white hats who called themselves Pearl Girls and said they were missionaries doing God’s work for Gilead” (44), who “had white pearl necklaces and smiled a lot, but not real smiling” (45). The Pearl Girls are stripped-down, modernized versions of the medieval Pearl Maiden, who wears a crown of pearls (not just a white hat) and whose dress is so encrusted with pearls that it shines:

Al blysnande whyt was hir beau biys,
Upon at sydes and bounden bene
Wyth the myryeste margarys, at my devyse,
That ever I sey yet with myn yyen;
Wyth lappes large, I wot and wene,
Dubbed with double perle and dyghte,
Her cortel of self sute schene
Wyth precios perles al umbepyghte. (Stanbury, ll.197-204)
(All shining white was her beautiful garment, open at the sides and
beautifully bound with the loveliest pearls, in my opinion, that ever I saw
yet with my eyes; with hanging sleeves, I believe and know, adorned with
double pearls and trimmed, her kirtle itself of matching shine all set with
precious pearls).²

With their silver gray dresses and white hats, the Pearl Girls are a visual echo of the medieval Pearl Maiden.

Ironically, Gilead’s Pearl Girls are theologically and ethically distant from the Pearl Maiden, despite the visual similarity. The Pearl Maiden guides the narrator towards the truths of Christian doctrine. While she has many pearls that adorn her elaborate

² Here and throughout, Modern English translations of medieval texts are my own; they draw on editors’ notes and suggestions and are intended to be as literal and word-for-word as possible.

clothing, her main pearl — centered on her chest — signifies the consolidation of her purity and beauty and divinity:

Bot a wonder perle wythouten wemme
Inmyddes hyr breste was sette so sure,.....
So was hit clene and cler and pure,
That precios perle ther hit was pyght (ll.221-222, 227-228).
(But a wondrous pearl without blemish in the midst of her breast was set
so surely...so was it clean and clear and pure, that precious pearl there it
was fastened.)

In contrast, Gilead's Pearl Girls have no wisdom, no insight into any Truth — even their “pearls” are fake. Melanie tells Daisy that the pearl necklaces are “Fake...everything about them is fake” (46). Daisy/Nicole's fake-pearl necklace breaks in her altercation with Aunt Vidala (358); those “pearls” cannot withstand the hypocrisy of the Gileadean regime.

Gilead's Pearl Girls are focused only on the recruitment of potentially fertile women to bring back to Gilead; any actual religious faith or spiritual education is not important to them. The moral tenuousness of their recruitment practices is evident in their need to lock their potential converts into their rented space while they wait for forged documents to facilitate their journey back into Gilead. Once there, some converts become Aunts or are married into the Gilead system as Wives or Econowives. If the Aunts discover that the converts are not virgins, however, they are sent to the Rachel and Leah Center to become Handmaids; the converts then become victims of sexual slavery and ritualized rape. Thus, the Pearl Girls offer only a false, socially sanctioned version of purity and moral rectitude; the converts agree to enter not an immaculate feminine paradise but a false, misogynistic Hell.

Their medieval antecedent, the Pearl Maiden, is thus in many ways the opposite of the Pearl Girls, but especially in her role as instructor of the male narrator. She possesses omniscient power, providing a vision of Heaven and the New Jerusalem. The Pearl Maiden teaches the dreamer-narrator that

Thy prayer may Hys pyté byte
That mercy schal hyr craftes kythe.
Hys comferte may thy langour lythe

And thy lures of lyghtly fleme.

For marre other madde, morne and mythe,

Al lys in Hym to dyght and deme (ll.355-360).

(Your prayer may his pity penetrate, so that mercy will its powers show.

His comfort will relieve your misery and quickly drive off your sorrow. For
[whether you] lament or rave, mourn or mutter, all lies in Him to arrange
and judge.)

In this and all her speeches, the Pearl Maiden presents the lessons of Christian salvation in ways that relate directly to the narrator's situation and questions. She is confident in her understanding of the ways of God, dispelling the dreamer's doubts about her ability to be a queen in heaven (ll.433-456) and reminding him of the importance of humility (ll.397-408). Her feminine voice instructs the masculine listener / learner, a scenario unimaginable in Gilead, where women are submissive, at least outwardly. As Lydia's literary allusions to the Pearl Maiden, then, the Pearl Girls underscore the hypocrisy and depravity of the regime. The Gileadeans, even the Commanders, do not recognize the reference to *Pearl*, despite their ostensible valorization of cultural traditionalism. The critique of the regime provided by the allusion is intended for only Lydia's understanding and satisfaction — and that of her future readers.

Other specifically medieval references in *The Testaments* also add the valence of medieval culture — specifically medieval European women's religious culture — to our understanding of the novel. The Pearl Maiden invokes images of feminine religious wisdom and power, while other medieval allusions scattered throughout *The Testaments* reinforce Lydia's construction of feminine power within an explicitly patriarchal space. Just as medieval Christian women worked within the bounds of institutional Christian structures, Lydia works to create a "women's sphere" within Gilead where she can exercise power and agency. The most prominent of these references is Lydia's construction of the Aunts as an institution roughly modeled on medieval women's religious orders.

The Aunts live and train in their own mini-compound within the former Harvard Yard, Ardua Hall, which geographically is analogous to the Wigglesworth dormitories on the south edge of the Yard. Lydia notes that only a patch of "feeble grass" separates Ardua Hall from "the headquarters of the Eyes" (the former Widener Library) (62);

when Agnes first comes to Ardua, she describes the “three-storey building of red brick punctuated by a number of identical doorways” (239). Like Wigglesworth, Ardua has various entry points designated by letters; Daisy/Nicole joins Becka and Agnes in their rooms at doorway C (289). Its proximity to Widener, a former cultural repository, underscores the irony of the Commanders’ and Eyes’ ignorance of Lydia’s cultural references in the “women’s sphere.” In Gilead, the denizens of Widener no longer recognize the traditional canon they purport to extol.

At Ardua, the women follow a quasi-monastic sequence of advancement, from Supplicant to Pearl Girl to Aunt, similar to a Catholic nun’s progression from postulant to novice to nun. Becka and Agnes each become Supplicants when they tell an Aunt that they have a “calling” (242); Becka explains to Agnes that after a six-month trial, a Supplicant trains until she is old enough to become a Pearl Girl. Once she has succeeded in her mission and brought at least one female convert back to Gilead, the Pearl Girl becomes an Aunt. During her initial interview with Becka, Lydia provides further detail: a suppliant

must promise to obey the orders of her superiors, she must apply herself to a difficult course of studies as well as to the mundane chores assigned, she must pray for guidance every night and every morning; then, after six months, if this was indeed her true choice and if we ourselves were satisfied with her progress, she would take the Ardua Hall vow and renounce all other possible paths...” (216)

At each step of the process, failure means assumption of one of the other prescribed female roles, Wife or Econowife or Handmaid — similar to the limited range of opportunities that was available to European medieval women who did not take religious vows (Amt; Leyser).

The Aunts are the only women in Gilead who can read, and thus the only women with access to a library. Next to Ardua Hall, the “Hildegard Library” is named after the twelfth-century Benedictine nun Hildegard of Bingen, abbess of Disibodenberg, Rupertsberg, and Eibingen. Hildegard was and is renowned as an author, composer, visionary, and scientist (Pernoud). In a 2006 interview, Atwood refers to Hildegard as a “Nunzilla,” one of a group of medieval women who “ran these institutions with wills of iron” (New York Public Library). In a 2019 interview about *The Testaments*, Atwood

replies to a question about Aunt Lydia by asking, “Of course, the question is, what do Mother Superiors think about in their spare time? What about Hildegard von Bingen? She certainly lived her life on the edge” (Gilbert). Atwood thus explicitly connects Lydia, de facto “Mother Superior” of Ardua Hall, with Abbess Hildegard. Like Hildegard, Lydia worked and lived in a world controlled by strict patriarchal hierarchies; like Hildegard, Lydia learned to use those hierarchies to assert herself.

In her writings, Hildegard used traditional humility tropes to her advantage, prefacing her theological or scientific treatises with remarks about her feminine weakness and ignorance, crediting God with her insights and visions. For example, in the preface to *Scivias*, her landmark description of her religious visions, Hildegard recounts how a heavenly voice instructed her: “Since you are timid in speaking, and simple in expounding, and untaught in writing, speak and write these things not by a human mouth....but as you see and hear them on high in the heavenly places in the wonders of God” (Hildegard 59; qtd. in Maddocks 61). Aunt Lydia employs a variation of this tactic as well, as when she answers Commander Judd’s question about how Lydia found Nicole: “I have my little ways. And some helpful informants...Two and two do sometimes add up to four. And we women, myopic as we are, often notice the finer details that may escape the broader and loftier views of men (281).

In Atwood’s schema, the Hildegard Library may map onto the actual Lamont Library in Harvard Yard, from which women were explicitly barred in the early 1960s when Atwood was a graduate student at Radcliffe (Hackett). In naming the library after Hildegard, Lydia alludes to traditions of women’s literacies and women’s communities even as most of the Aunts, Pearl Girls, and Supplicants do not understand the allusion. Even though the male Eyes and Commanders are literate and educated, many presumably at Harvard, their lack of interest in women’s history means that they do not understand the allusion to Hildegard either.

Lydia draws on another prominent medieval woman when she names the Aunts’ “Margery Kempe Retreat House in Walden” (139). Gilead’s “Walden” appears to represent contemporary Concord, MA, and Lydia thus combines references to the geographic origin of the nineteenth-century Transcendentalists with the fourteenth-century English author and visionary. Kempe’s *Book*, the first autobiography in English, recounts Kempe’s religious visions as well her extensive pilgrimages and conflicts with

church hierarchy, including accusations of heresy (Staley). Kempe is notorious for her loud crying, roaring, and weeping as part of her ecstatic visions of Christ and God; in a 2019 interview about *The Testaments*, Atwood mentions that Kempe was “a mystic who did quite a lot of crying” (Gilbert). Lydia is again using irony by naming a “retreat house” after a repeated disturber of the peace. Her choice is also chilling in that Lydia sends Aunt Sally to the Margery Kempe Retreat House with surreptitious instructions that the staff there render Sally “incoherent” (140) — some readers of Kempe’s *Book* certainly consider Kempe “incoherent” in her loud and insistent protests against restrictions on her expression imposed by patriarchal power figures like bishops and mayors.

More subtly, Lydia alludes to Julian of Norwich, the fourteenth century English anchoress and mystic, in the Aunts’ teachings and aphorisms. Atwood refers to Julian as a woman who “had a vision whenever she needed one” in a discussion of medieval mysticism, so she is evidently familiar with Julian’s career and writings (New York Public Library). As Agnes is making her choice to escape her arranged marriage and join the Aunts, Aunt Estée tells Agnes, “All will be well...All manner of things will be well” (236). One of the most frequently repeated quotations from Julian’s *Book of Showings* comes from her thirteenth vision, when Christ says to her: “Synne is behouely, but all shalle be wele, and alle shalle be wele, and alle maner of thyng shalle be wele” (Sin is necessary, but all shall be well, and all shall be well, and all manner of things shall be well) (Colledge and Walsh v.2, 405). Lydia must have inculcated this phrasing into the Aunts’ training; even though Aunt Estée does not know the medieval reference, she is engaging in a tradition of female spiritual comfort. Julian’s reference to Christ here and in many of her visions is telling: while the Gilead regime refers frequently to God (they are “Under His Eye”), they never refer explicitly to Christ, whose role as merciful savior seems to have been edited out of Gilead’s official doctrine, which relies on torture and execution rather than promises of mercy and comfort. While the allusions to Hildegard and the Pearl Maiden and Margery Kempe recognize female figures who exhibited agency within and against patriarchal strictures, Lydia’s invocation of Julian is doubly seditious — not only does the phrase come from an outspoken female visionary and author, but it undermines Gilead’s theological foundations.

Lydia's decisions — naming buildings after Abbess Hildegard and Margery Kempe, structuring Ardua Hall like a medieval nunnery, creating the Pearl Girls as caricatures of the Pearl Maiden — show that she is well-versed in the medieval literary canon of female authors and feminist criticism that began to be established in the 1980s and beyond. As part of the Second Wave Feminist campaign to add works by women to college-level literature classes, the *Norton Anthology of English Literature* and similar textbooks began to add women authors (almost always white women) to their tables of contents. In “medieval literature” sections of such chronological textbooks, texts by Julian of Norwich, Margery Kempe, Marie de France, and Hildegard of Bingen became standard items, in addition to the anonymous Old English “women’s poems” with female speakers. Lydia’s choices indicate her familiarity with this group of texts and authors. We can speculate that perhaps she enrolled in such a literature survey class as an undergraduate and was struck by the way these medieval women managed to make their voices heard and preserved even in their deeply patriarchal societies — and she is in some ways following their leads as she writes her own testament in a circumscribed but literate female space.

Lydia also participates in *medievalism* — the imposition and interpretation of medieval tropes into modern times — as is clear in Ardua Hall’s Latin motto, *per ardua cum estrus*. Becka tells Agnes, “It’s in Latin. It sounds better in Latin,” before explaining that Latin “was a language of long ago that nobody spoke anymore, but people wrote mottoes in it. For example, the motto of everything inside the Wall used to be *Veritas*, which was the Latin for ‘truth’” (289-290). Women throughout Gilead know Ardua Hall’s motto; Wives who come to pray in front of Aunt Lydia’s statue recite the phrase *per ardua cum estrus* as they hope for successful pregnancies (210), much as pilgrims prayed at saints’ shrines throughout the medieval period and beyond.

The medievalist motto of Ardua Hall also shows the strength of Lydia’s will, as she is very ready to force her medieval or Latin “source” material into her needs. Becka tells Agnes that *per ardua cum estrus* means “through childbirth labour with the female reproductive cycle” (289) — which makes very little sense, logically or grammatically. The object of the preposition *per*, *ardua* is the accusative plural form of *arduum* (second declension neuter), meaning “elevation, difficulty, or challenge” (“Ardua”). While *ardua* certainly could refer to the difficulties of childbirth, that association is not

the word's primary meaning. The term *ardua* also functions as a nominative adjective in the phrase "Ardua Hall" — Lydia has thus orchestrated layered ironies by naming the home of the celibate Aunts with a Latin word that could be translated "difficulties in childbirth" but would more likely be understood simply as "challenges."

Similarly, *estrus* could refer to "the female reproductive cycle" (as in modern usages relating to animals in heat), but *estrus* is much more frequently a variant form of *oestrus*, "gadfly," often translated metaphorically to mean "frenzy" or "inspiration" ("oestrus"). The preposition *cum* takes the ablative, so the correct Latin phrase would be *cum (o)estro*; it may be that Lydia — or Atwood — decided that she needed the Latinate but recognizable *estrus* more than she needed correct Latin grammar. Gilead's official translation, "through childbirth labour with the female reproductive cycle," is thus shadowed by the much more linguistically sensible and potentially rebellious "through challenges with inspiration" — an apt description of the way that the Aunts, especially Lydia, try to navigate the traps that Gilead's patriarchy sets for women who do not submit completely to its regime and its categories.

Lydia even acknowledges to her readers the ironies implicit in these layered meanings, remarking, "It pleases me to have concocted such a slippery motto. Is *Ardua* 'difficulty' or 'female progenitive labour?' Does *Estrus* have to do with hormones or with pagan rites of spring? The denizens of Ardua Hall neither know nor care. They are repeating the right words in the right order, and thus are safe" (33). Her reflections show her command of Latin grammar and her awareness of the nuances and implications of translation choices. Lydia thus takes advantage of Gilead's simultaneous reverence for and ignorance of Latin to provide subversive commentary about the regime, commentary that perhaps only she can fully appreciate. Lydia's comment about the women of Gilead "repeating the right words in the right order" calls to mind medieval — and some more modern — parishioners reciting required prayers in Latin, trusting in their spiritual efficacy while not fully understanding them. As with the Commanders' ignorance about the identities of Margery Kempe or Hildegard of Bingen, their ignorance of Latin prevents the patriarchs from understanding that Lydia has effected a culture wherein many subjugated women continually intone a phrase asserting the need for frenzied action to endure their world's challenges.

Lydia also utilizes unreferenced allusion to a variety of medieval and more modern texts throughout her first-person holograph. She appropriately hides this handwritten narrative in a hollowed-out copy of Cardinal Newman's *Apologia Pro Sua Vita* (*A Defense of His Life*), as she presents her case to us, her readers, to try to justify the choices she has made to survive in Gilead and to defend the life she has chosen. She frequently addresses us directly, wondering if she will have any readers at all and speculating about the world those readers might live in. At one point, she obliquely yet appropriately references Dante, as Lydia is guiding us through the hell of her life in Gilead, from her initial arrest in the aftermath of the coup to her ascendance as de facto leader of the Aunts and Mayday double agent. She writes, "I came here to the Hildegard Library to continue my journey with you [her imagined reader]. Think of me as a guide. Think of yourself as a wanderer in a dark wood. It's about to get darker" (141). Dante's *Inferno* famously begins *per una selva oscura* (in a dark wood) (Dante i.2). Virgil is a sure and steady guide throughout Dante's tour of the circles of Hell; similarly, Lydia maintains her outward confidence and steeliness as she strategizes with and manipulates the other Aunts, the Supplicants, Wives and Daughters, and Commander Judd. And just as Virgil is left in the depths of hell by Dante the Pilgrim as *Inferno* ends and *Purgatorio* begins, Lydia is left in the depths of the Hildegard library at the end of her "holograph," hiding her manuscript and preparing to inject enough morphine to kill herself before the Eyes can arrest her.

Lydia sprinkles other, non-medieval literary allusions throughout her testament, showing herself to be well versed in varieties of literary histories. At one point, as she contemplates various potential strategies, she states, "Good, be thou my evil" (211), purposefully misquoting Milton's Satan, who asks that "Evil, be thou my Good" as he girds himself to enter Eden (*Paradise Lost* IV.110). In a review of the novel, Aidan Johnson states, "Like Milton's Satan, the main narrator, Lydia, is a near-perfect example of a character whose sins make her compelling and even beautiful," even as Johnson seems not to have caught Lydia's oblique Satanic reference. In addition to Milton, Lydia quotes Robert Burns; she begins a section of her memoir remarking that "the best-laid plans gang aft agley" (343), alluding to Burns's "To A Mouse," which notes that "The best laid schemes o' Mice an' Men / Gang aft agley" (ll.39-40). The Milton and Burns references show Lydia's breadth of literary knowledge beyond the Middle Ages.

In addition to literature, she appreciates the history of literary illustration; she mentions Commander Judd's collection of "highly valuable editions that I envy: Dore's *Inferno*, Dali's *Alice's Adventures in Wonderland*, Picasso's *Lysistrata*" (316). Judd may recognize, on some level, the combined artistic achievement that each represents: a canonical literary text illustrated by a renowned visual artist. That Judd stores these treasures along with his "vintage pornography," however, suggests that he values these books merely because they are forbidden to the general public; his possession of them emphasizes his privileged status. Lydia's envy demonstrates for her readers the ways that each of these texts is thematically appropriate to her presence in *The Testaments*: Lydia is like Dante's Virgil, as noted above; she is also like Alice, trapped in a confused and chaotic world in which she has little control; in complete opposition to the women in *Lysistrata*, the women of Gilead have no sexual agency and no way to protest the violence inflicted by men's wars. All of these references and remarks thus infuse Lydia's authorial voice with canonical literary history and seditious literary references.

As well, Lydia tells us about her own stash of forbidden books, kept safe in her personal section of the Hildegard library: "*Jane Eyre*, *Anna Karenina*, *Tess of the D'Urbervilles*, *Paradise Lost*, *Lives of Girls and Women* — what a moral panic each one of them would cause if set loose among the Supplicants!" (35). Each of these texts focuses on a woman who resisted the constrictions of conventional gender roles in her traditional society, and thus is something of a figure for Lydia herself. But just as transgression kills Anna, Tess, and Eve, Lydia too will meet her mortality through her rebellion.

In addition to lawyer, judge, survivor, and Aunt, therefore, we must also see Lydia as a literary and medieval scholar whose cultural knowledge has informed her life and her choices in Gilead. Even as she is the ultimate destroyer of Gilead, she is also the architect of its female sections, and that architecture is steeped in her knowledge of medieval European — especially English — literary and religious culture. By alluding to and quoting from Hildegard, Dante, Margery Kempe, Julian of Norwich, and the Pearl Maiden, Lydia draws parallels between medieval Europe and her contemporary Gilead. In doing so, she deepens her own and our understanding of the constrictions of and resistance to religious patriarchy, the ways that women can be complicit with their own

oppression even while working within that oppression to make their own spaces, create their own power, foment resistance, and tell their own stories.

Lydia is thus ultimately a sympathetic character, despite her cynicism and ruthlessness. Her honesty about her cruelties, her failures, and her choices reveals the moral and personal ramifications of her decision not to be a martyr in the beginning of the regime but to work towards gaining enough power and information to be able to destroy it from within when the opportunity presents itself. Along the way, she manages to excoriate the regime's misogyny and totalitarianism through its own ignorance of women's history and textuality. The critique of the regime built into her medieval allusions and her Latin "translations" may not be apparent to the Commanders but they are apparent to her and to us, her readers. Lydia destroys Gilead for many reasons, but one is to restore general access to the medieval literature she embedded in the female parts of Gilead — she knows literature's psychological, social, and cultural power, and wants to set it free.

Scholars often bemoan the anonymity of women throughout history; records often identify them only as a man's daughter or wife, if that. In perhaps her most medieval gesture of all, Lydia preserves her anonymity. Despite everything she tells us about herself in her manuscript, we never learn Lydia's real name.³

Works Cited

Amt, Emilie, ed. *Women's Lives in Medieval Europe: A Sourcebook*. 2nd ed. Routledge, 2010.

"Ardua." *William Whitaker's Words: A Digital Latin-English Dictionary*.

<<https://latin-words.com>>. Accessed 18 Jan. 2023.

Atwood, Margaret. *The Testaments*. Anchor Books, 2019.

Burns, Robert. "To a Mouse." *Scottish Poetry Library*.

<<https://www.scottishpoetrylibrary.org.uk/poem/mouse/>>. Accessed 31 Jan. 2023.

³ For discussion of Lydia's name in Gilead, see "The Massachusetts Medievalist on Margaret Atwood's *The Testaments* and Twentieth-Century Cosmetics Companies," 29 Dec. 2022, <<https://massmedievalist.substack.com/p/the-massachusetts-medievalist-on-fof>>, accessed 26 Oct. 2023.

- Clements, Pam, "Margaret Atwood and Chaucer: Truth and Lies." *Makers of the Middle Ages: Essays in Honor of William Calin*, edited by Richard Utz and Elizabeth Emery, Western Michigan University, 2011, pp. 55-60.
- Colledge, Edmund, and James Walsh, eds., *A Book of Showings to the anchoress Julian of Norwich*, Pontifical Institute of Medieval Studies, 2 vols, 1978.
- Dante, "Inferno," *Digital Dante*, Columbia University,
 <<https://digitaldante.columbia.edu/dante/divine-comedy/inferno/inferno-1/>>.
 Accessed 9 Jan. 2022.
- Gilbert, Sophie. "Why Margaret Atwood Returned to the Handmaid's Tale." *The Atlantic*. 5 Sept. 2019,
 <<https://www.theatlantic.com/entertainment/archive/2019/09/margaret-atwood-handmaids-tale-sequel-the-testaments/597385/>>.
- Hackett, Gina K. "Margaret E. Atwood," *The Harvard Crimson*. 21 May 2021.
 <<https://www.thecrimson.com/article/2012/5/21/margaret-atwood-radcliffe-english/>>. Accessed 12 Jan. 2023.
- Hildegard of Bingen. "Preface." *Scivias*. Trans. Columba Hart and Jane Bishop. Paulist Press, 1990.
- Johnson, Aidan. "When the Meek Are Not Blessed." *America* 222, no. 8, Apr. 13, 2020, pp. 48–49.
- Keck, Michaela. "Women's Complicity, Resistance, and Moral Agency: Margaret Atwood's *The Handmaid's Tale* and *The Testaments*." *Gender Forum*, vol. 82, 2022, pp. 12-33.
- Leyser, Henrietta. *Medieval Women: A Social History of Women in England*. Phoenix, 2002.
- Maddocks, Fiona. *Hildegard of Bingen: The Woman of her Age*. Doubleday, 2001.
- Milton, John. *Paradise Lost*. 1667. <<https://milton.host.dartmouth.edu/>>. Accessed 31 Jan. 2023.
- New York Public Library. "Thomas Cahill in Conversation with Margaret Atwood: Thinking Medievally." *Live from the NYPL*. 1 Dec. 2006.
 <<https://www.nypl.org/audiovideo/thinking-medievally-thomas-cahill-conversation-margaret-atwood>>. Accessed 19 Jan. 2023.

“oestrus / estrus, n.” *OED Online*. Dec. 2022. Oxford University Press. <https://www-oed-com.ezproxy.flo.org/view/Entry/130545?redirectedFrom=estrus>.

Accessed 12 Jan. 2023.

Pernoud, Régine. *Hildegard of Bingen*. Trans. Paul Duggan. Marlowe and Co., 1998.

Sabo, Peter J., and Rhiannon Graybill, “Afterword,” *Who Knows What We’ve Made Of It, If We Ever Got Our Hands On It?: The Bible and Margaret Atwood*, Gorgias Press, 2020, pp. 409-421.

---. “Testifying Bodies.” *Journal of Feminist Studies in Religion*, vol. 38, no. 1, 2022, pp. 131–47. doi:10.2979/jfemistudreli.38.1.24.

Staley, Lynn, ed. *The Book of Margery Kempe*, TEAMS Middle English Texts, 1996, <<https://d.lib.rochester.edu/teams/publication/staley-the-book-of-margery-kempe>>. Accessed 12 Jan. 2023.

Stanbury, Sarah, ed. *Pearl*. TEAMS Middle English Texts. University of Rochester 2001, <<https://d.lib.rochester.edu/teams/text/stanbury-pearl>>. Accessed 11 Jan. 2023.

Mary Dockray-Miller is the author of *Public Medievalists, Racism, and Suffrage in the American Women’s College* (Palgrave 2017), *The Books and the Life of Judith of Flanders* (Ashgate 2015), and *Saints Edith and Æthelthryth: Princesses, Miracle Workers, and Their Late Medieval Audience* (Brepols 2009). She has published widely in academic journals, including *PMLA*, *Interfaces*, *Exemplaria*, and *Literature Compass*. Her current project focuses on connections between medieval culture and contemporary fiction by women. She blogs as the Massachusetts Medievalist, massmedievalist.substack.com.

Women's Rebel Spaces in Margaret Atwood's *The Handmaid's Tale*

Riley Thomas

Abstract: The women in Atwood's *The Handmaid's Tale* are expected to function in rigidly defined gendered and class roles that echo the standards and practices of the Old Testament; however, as the women play out their assigned functions, it becomes evident that the women in the novel cannot be confined to such explicit categorizations. In this article, I argue that the women in *The Handmaid's Tale* build spaces of resistance against the dominating patriarchic order through moments of performativity, which alter gendered power dynamics and empower women. The first section of this article demonstrates that the production and reproduction found in the monthly ovulation ceremony have performance elements that destabilize the idea of the traditional wife in postmodern society. I focus specifically on the characters Serena Joy (the wife) and Offred (the handmaid) as they rebel against the roles forced upon them and seek refuge in counterspaces. The second section of the article analyzes the scene at Jezebel's, a club and brothel found on the outskirts of the city, and interrogates how hyper-sexualized women in this counter-society challenge gendered power dynamics. Arguably, it is through this new perspective that readers can advocate for the oppressed women in the story.

Margaret Atwood's *The Handmaid's Tale* (1985) is arguably at the height of its popularity despite being written more than thirty-five years ago. Though it has taken many forms over the years, Bruce Miller's televised adaptation of *The Handmaid's Tale* (2017) took the novel's dystopic themes of governmental mistrust and civilian rights violations to the living rooms of millions of Americans and helped spur a resurgence in book sales. Ranking as Amazon's most-read book in 2017, the novel's renewed popularity created enough demand for Atwood to release a sequel, *The Testaments* (2019), three decades later. This continued success can be attributed to the timing of the

series. The show was released during a time of government uncertainty, as candidate and now former president Donald J. Trump's campaign gained momentum amidst several allegations of sexual harassment and sexual assault. As women feared the loss of their civil rights through government control, the television show *The Handmaid's Tale* became a source of social commentary, warning the public through dystopic foreshadowing of what might come if Trump's proposed policies and mandates manifested during his presidency. Even as recently as June 2022, when the Supreme Court majority decision to overturn *Roe v. Wade* became official, women took to the streets in white bonnets and red cloaks to illustrate the parallels an abortion ban has to the repressive nature of the story. Atwood's *The Handmaid's Tale* remains current as its storylines echo eerily in our everyday lives.

The Handmaid's Tale is a dystopian novel that introduces the reader to Gilead, a totalitarian and theocratic state that emerged from a Christian fundamentalist overthrow of the United States of America. What starts as rumblings of infertility ending the human race turns quickly into women in the story losing all civil rights in a regime resembling a time described in the book of Genesis in the Old Testament. Fertile women labeled as sinners are trafficked as sex slaves and forced to stay with prominent religious families and give birth to their children, unless they end up as prostitutes in Jezebel's or in the colonies. Many barren women serve as theoretically-abstinent wives of the Commanders, servants (Marthas), prostitutes, and Aunts. The novel doesn't focus on econowives, but these women, not powerful but also not labeled as sinners, serve in the traditional role of a wife and homemaker and potentially mother. The oppression of women in Atwood's dystopic world brings to the surface multiple binaries between men and women that are preconceived and hard to displace. However, when interrogating these binaries through spatial theories, the lines of gender segregation begin to blur, and resistant spaces emerge that challenge the dualities of each category.

This article looks at the correlation between the wives and handmaids of Gilead and the sex slaves working at Jezebel's. Drawn together through similar oppression, women in both locations must perform clearly defined gender roles to fit into the patriarchal narrative of government officials. Sex and women's sexuality play heavily into both sites; the city center only allows sex for reproduction, while Jezebel's serves as a counterspace where female sex slaves perform the male fantasy. In this article, I argue

that the women in *The Handmaid's Tale* build spaces of resistance against the oppressive patriarchy through moments of performativity that alter gendered power dynamics and give power back to the women in the novel. These performances create physical and mental protrusions of space that disrupt previously contained spaces and allow a Thirdspace to emerge where marginalized women can find refuge. This space can neutralize and subvert gendered power dynamics, and with a coalition of women, it can build a community of resistance to fight against the dominant order.

As much of the novel focuses on Offred, a woman stripped of her rights and forced into sex slavery, many academics of *The Handmaid's Tale* have interrogated the assignment of gender and sexuality in the novel. In "Archival Embodiment in *The Handmaid's Tale*," Joseph Hurtgen insists that the women in *The Handmaid's Tale* are represented as bodies, making it easier for men to partake in the patriarchal extremism that allows and propagates patriarchal societies. Hurtgen explains archival embodiment as culturally-produced ideas inscribed on the body and replicated by populations of people who control social norms (2). He contends that archived in society is an attitude of male superiority that dictates the representation of women's bodies in Gilead. In line with Hurtgen's argument, Jennifer A. Wagner-Lawlor focuses on women's performance in the novel. She argues that the female characters act out a double role: one that creates "a personal gender identity" and another that seeks to create "a more positive social identity" for women (114). Similar to my analysis, Wagner-Lawlor highlights a double performance as an element that challenges stereotypical gender roles; however, Wagner-Lawlor focuses on literary components of theater such as irony and essence vs. appearance, where my attention lies with the physical placement of the bodies and the spatial implications as experienced through the mind.

Related scholarship on *The Handmaid's Tale* focuses on the written language as a form of disrupting the repressive patriarchal society that dominates the women's lives in the story. Cheryl Lameuroux, for example, analyzes the metalanguage in Atwood's tale to argue that women need a language of their own (12). Diana Morris believes that using the woman's narrative through violent experiences gives a broader understanding of women's consciousness and gives women a voice that is not necessarily heard (7). Perhaps most relevant to this research, Kristy Tenbus argues that the societal structure of Gilead was palimpsestuous. She compares its government form to an ancient

manuscript: “The layers of scraped off writings were ‘often imperfectly erased,’ so that texts mysteriously and stubbornly resurface centuries later, producing ghostly images of an eradicated past” (3). Tenbus warns her audience that the palimpsestuous voices that construct institutional religion in *The Handmaid’s Tale* are methods of controlling women, and by giving merit to these voices, women are perpetuating their subjugation.

Other literary scholars working on Atwood’s novel have focused on echoed history and how the story translates to women’s rights in society in the 1980s and the contemporary. Scholars like Shirley Neuman consider the feminist movement of the early 1980s and suggest the novel is a fictional realization of the backlash to women’s rights. She indicates that Offred acts as the retrospective observer: a woman who had the freedom and is now a conformist with exceptional analytical, critical, and often ironic insight (857). Danita J. Dodson’s article focuses more on Atwood’s audience as the observer, believing that the grim and intimate associations of the handmaids and slavery are a way of evoking social progress in our society (67). Dodson writes, “...a better world that truly recognizes human rights will transpire only when we empathetically descend to the Other’s hell and then reawaken to the atrocities of the present” (67). While these critical arguments hold merit, they have yet to consider the narrative through space and spatial theory. Such an approach to the novel will continue to interrogate traditional patriarchal constructs that structurally limit young women’s mobility in *The Handmaid’s Tale*.

Space theory blurs the lines of what is often seen as rigid binary practices, creating a space for the nonnormative to exist without suppression. In the novel, the harsh contrast between women and men highlights segregating binaries and forces the reader to examine the relationships between the free and enslaved and the privileged and underprivileged. Dissecting binaries through spatial practice allows concrete gender groups to be tested, often revealing a gradient space that challenges the preset understanding of only two categories existing. Edward Soja’s notion of Thirdspace acts as a transformative space: a multi-dimensional space that highlights the one-dimensionality of its counterspaces. When theorists apply Thirdspace to issues of women’s rights and positions of power, it acts as an unfiltered space that reconfigures normative practices and rigid lines to become an area of solace and resistance for the marginalized party.

Thirdspace is a theoretical approach that examines the spatiality of human life in newly critical ways. Coined by Edward Soja in his book *Thirdspace*, Thirdspace is constructed of three urban spaces. Firstspace epistemologists tend to fixate on what is *perceived* through material space, which is the physical, concrete space that makes up an environment (Soja 76). Secondspace, on the other hand, focuses more on the internal space, or what is being *conceived* by the people inhabiting the physical space. The conceiver in Secondspace is an agent of reproduction since what they are seeing is an interpretation through a subjective stance. These two spaces represent a binary that is interrupted through the vantage of Thirdspace. Thirdspace, also known as the *lived* space, consists of the real and imagined spaces that interrupt the duality of Firstspace and Secondspace epistemologies. It is the way people live in and experience urban spaces.

Soja's Thirdspace builds upon Henri Lefebvre's notion of the "trialectics of spatiality — historicity — sociality," a series of thirds in which scholars can explore aspects of space through everyday experiences (Lefebvre qtd. in *Thirdspace* 46). Lefebvre, like Soja, believed that "[t]he study of space offers an answer according to which the social relations of production have a social existence *to the extent that they have a spatial existence*; they project themselves into space, becoming inscribed there, and in the process producing the space itself" (qtd. in *Thirdspace* 46). He proposes a limitless social space in which the lived is present. Soja expands on Lefebvre's argument by explaining that space is too often occupied through a double illusion. One sees either through myopia (nearsightedness) or hypermetropia (farsightedness) without being able to see beyond their line of sight (62). Looking at space through a third vantage point allows scholars to reexamine boundaries and interrogate how space configures into society.

Applying Soja's methods to literature like Atwood's *The Handmaid's Tale* allows us, as readers, to unpack the text's implications in gendered spaces, but it further engages how space can be used as a tool for resistance in our everyday lives. Soja writes: Allowing the "subaltern" to speak, to assert an-Other voice, pushes the discourse on to a different plane and into a recreative space of radical openness, where both development and social justice can be revisioned together, along with their

histories and geographies, not as an either/or choice but in the limitless expansion of the both/and also. (*Thirdspace* 126)

In other words, giving voice to marginalized subjects allows us to contest established boundaries that limit our understanding of the world. Soja explains that space theory in the new cultural politics of difference and identity reawakens the contemporary world to the subjective spaces of representation and the struggles marginalized groups face in their right to be different. Looking at marginalized areas in Atwood's text as spaces of radical openness reveals, on paper, how communities of resistance can form through the strategic use of space to fight against oppressive systems of power (Soja 84). As Soja argues, these groups of resisters "obtain a particular centrality — and an abiding globality — in their purposeful peripheralness, a strategic positioning that disorders, disrupts, and transgresses the center-periphery relationship itself" (84). It is through this strategic disruption of space that the postmodern theorist can highlight the marginalized party and provide empowerment in their differences.

The Ceremony and its Spatial Implications

In Atwood's *The Handmaid's Tale*, the Republic of Gilead draws inspiration from the Old Testament to assign functions to the women in the novel and recreate traditional American experiences. Drawing from the scholarship of spatial theorists like Henri Lefebvre and Edward Soja, this first section uses Firstspace to examine the physical construction of Gilead by looking at the ovulation ceremony and how these physical spaces are repurposed to enforce gender roles and functions. It similarly studies the mindset of Serena Joy and Offred, wife and handmaid, through Secondspace, as they perform their perceived class gender functions of nurturing, abstinent wife and faceless, surrogate mother. This analysis reveals that both women's performances in the ceremony are, in fact, a form of resistance to patriarchal rule and a further inability to be confined to oppressively defined gender functions. The women's resistance to their assigned roles in the ceremony creates a reproduction of both physical and mental spaces that disrupts the duality of what Edward Soja named Firstspace and Secondspace epistemologies. This disruption of duality allows what Soja calls a Thirdspace to emerge, where, in it, the woman-being experiences a subversive form of agency.

Looking at Gilead's ovulation ceremony through Firstspace markers underscores the gendered power imbalance created through Gileadic customs and traditions. It further reflects Atwood's dystopic vision of Gilead through the physical markers of the bodies in the room and the significance of the ceremony in upholding Gilead's foundation. The sermon starts in the living room, with the Commander reading a story from the Old Testament to his wife and servants. The physical mapping of the characters in the room visually displays the skewed power dynamic found in the domestic quarters of a high-ranking Gilead family. Serena Joy, the wife, sits on the couch in the sitting room while Offred, the handmaid, kneels beneath her demonstrating the duality of their positions as wife and mother — head and body — and the class stature of the two characters. The two female cooks, called Marthas, stand behind them as witnesses to the ceremony. All the women face the Commander, recognizing his position as head of the household, and his status is further solidified through his access to the Bible and the written word. In Gilead, only men are allowed to read, so the women listen to his production of this sermon intently, missing their own access to the written language. Offred narrates, "He's like a man toying with a steak, behind a restaurant window, pretending not to see the eyes watching him from hungry darkness not three feet from his elbow" (Atwood 88). The Commander controls the words read and learned in the household, similar to how men control the laws imposed on Gilead society. The ceremony's ritualistic production reinforces these positions both in the household and nationwide.

The scripture of the Old Testament read at the ceremony serves as its production of space, as it preaches its set patterns and traditions that are separate from that of Gilead society; yet, the lessons embedded in Gilead's foundation are eerily similar. One way this is evident is through the expected function of women as devoted wives and surrogate mothers preached from the Old Testament at the monthly ovulation ritual. A closer examination of the scripture reveals that the Commander is reading the story of Leah and Rachel from the Old Testament, a narrative that promotes giving the husband a child through whatever means necessary:

And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children by her. And she gave him Bilhah her handmaid to wife: and Jacob went in unto her. And Bilhah conceived, and bare

Jacob a son. And Rachel said, God hath judged me, and hath also heard my voice, and hath given me a son. (KJV Genesis 3-6)

In the scripture, Rachel cannot provide a child to her husband, so she offers up Bilhah, her servant, as a surrogate to provide offspring for her husband (Genesis 3). Because Bilhah is considered Rachel's property, she is an extension of Rachel, and any child conceived by Bilhah is also Rachel's property. Though her class status precludes Bilhah from being Jacob's wife, she can fulfill her duty as a mother and serve as the reproductive means, and the bottom half, of the woman. Rachel, a barren woman of higher status, can take the role of a wife but is never a natural mother. She then is the head of the domestic space and the emotional support for her husband.

In this way, the Commander's reading of Genesis reconceptualizes the scene in the Bible and forces a skewed reproduction of the biblical space. It echoes the story of Leah and Rachel but is not quite the same. Gilead's conceived space builds on the foundational idea of the nuclear family in the Old Testament, and the ceremony in the sitting room depicts the outdated Biblical practice in action. As Kristy Tenbus aptly argues, "By privileging specific biblical texts that support their purpose, the Commander and other members of the 'top-secret Sons of Jacob' (288) constructs a 'regime of truth' — a regime ostensibly built on biblical authority — that empowers men and controls women" (6). The biblical story in Gilead's society is palimpsestuous, imposing a sense of religious morality meant to skew gendered power dynamics. Under this guise of religious authority, women are forced to serve the man in all facets of their life. The cooks make his food, the wife tends to his emotions, and the handmaid produces his children. The feared extinction of the population from infertility prompted this religiously-formed solution to force fertile women to act as surrogate wives to produce offspring for families of power. Classified as "handmaids," these women are meant to serve only as a body for reproduction. As it is an expected duty for wives to provide a child for their husbands, it is with the wives' permission that the handmaids are offered up to their husbands when they are most fertile. These assignments mimic the women's roles in Genesis: Serena Joy is a devoted wife who cannot bear children, and Offred is a proven mother with low-class stature. Gilead expects these women to act as two halves of a whole, assigning them to fill the traditional role of wife echoed in Biblical society.

When the ceremony moves to the bedroom, the image of the two women acting as halves of a whole is made disturbingly apparent. The scene carries two more forms of reproduction: the first is the physical reenactment of the scripture, and the second is the double meaning behind the sexual act. Offred, Serena Joy, and the Commander perform the story of Leah and Rachel with the physical placements of their bodies during insemination. Serena Joy lays at the top of the bed with her legs spread open, while Offred lays toward the middle, resting her head on Serena Joy's stomach. The two women lay connected, interlacing their hands as the Commander rapes Offred (Atwood 93). Serena Joy positions herself at the head of the bed and is seen as the head of the connecting bodies, the "figurehead role of wife," as she has the status of the position in the marriage. Offred acts as the lower half of the body: an invisible face whose sole purpose in Gilead society is to produce children for prominent Christian families. The Commander's sexual assault of Offred becomes a physical disruption of gendered space through both the physical act of rape and the literal and metaphorical pressure of the women's bodies clashing against each other in material spaces. The binary role assigned to the Gilead woman as mother or wife is challenged through the applied pressure of patriarchal influence. In reproducing Rachel and Bilhah's story in the Old Testament, Gilead changes the normative concept of sex between one man and one woman into a nonnormative act of sex between one man and two women acting like one.

The concrete gender categories blur further through the introduction of Secondspace thinking and the performance of the two women during the sexual assault. As Wagner-Lawlor points out in "The Play of Irony: Theatricality and Utopian Transformation in Contemporary Women's Speculative Fiction," the theatricality of Serena Joy and Offred's behavior emulate Irigaray's formulations of masquerade and mimicry. In these formulations, she argues that "women 'act,' either unselfconsciously, or else with deliberate irony, according to a notion of sexual character that is dictated by contemporary gender ideologies" (Wagner-Lawlor 115). In this way, the two women act in a double consciousness, creating a presence for themselves in the space of absence. Serena Joy masquerades as a woman having sexual intercourse, clenching the hands of Offred as the Commander penetrates her and exhaling when the sexual act is over (Atwood 94). Though her body is removed from the physical act of penetration, she is the mind experiencing the pleasure of sex. Conversely, Offred performs in this scene

only as the body, lying still and nonconsenting, waiting for the ceremony to end. Through mimicry, she creates what Wagner-Lawlor calls “an ironical double consciousness” in an attempt to remove herself from the trauma of sexual assault (116). She narrates, “My red skirt is hitched up to my waist, though no higher. Below it the Commander is fucking. What he is fucking is the lower part of my body” (93). Though mimicking a body, her mind is ever-conscious throughout the act. The two women's performances suggest an inability — and even a resistance — to confine themselves to the particular function assigned to their gendered bodies in Gilead's oppressive society. Serena Joy, forced into celibacy (unless she and Fred flaunt the rules), physically reacts during the ceremony to her memories of sex and sexual pleasure, while Offred, the faceless body, chooses to escape the moment by focusing on memories and random observations. These performances are small acts of rebellion that disrupt the rigid binaries defining these two female characters. This defiance opens up a Thirdspace, a refuge where women who do not fit into set gender categories can begin to escape Gilead's patriarchal influence.

For the women participating in the ceremony, the place of refuge in Thirdspace acts in small measure. It is not a total escape from Gilead's violent and oppressive regime; however, it recognizes the women in the novel as more than their ordained function. The space allows them to exist in their fullness and serves as a space in which the two women intimately see wholeness in each other. It allows them to exist — to unmask. Though Serena Joy and Offred's relationship is far from amicable — particularly in these chapters — there is a mutual awareness of each other's performance and the larger oppression of their experiences. From Offred's perspective, the audience learns about Serena Joy's stifled cry during the reading of Bilhah and Rachel's story and can see that the cold treatment toward Offred after the ceremony comes from a place of jealousy and sadness. Serena Joy also demonstrates this recognition later in the novel when she appeals to Offred's maternity when trying to convince her to use Nick as a tool for insemination. Offred narrates the conversation: “She leans forward. ‘Maybe I can get something from you,’ she says. Because I have been good. ‘Something you want,’ she adds, wheedling almost ... ‘A picture...[o]f her,’ she says. ‘Your little girl. But only maybe’” (Atwood 205). Here, Serena Joy is breaking protocol to acquire a thing she desperately wants, but in doing so, she qualifies Offred's status as a mother and

intimates her disgruntlement with some of Gilead's procedures. Though there is still an evident power imbalance between the two women, agency and power occur in this intimate space that lives beyond the façade of each woman's performance. Within these moments of authenticity, agency for the Gilead women begins to rebuild, opening a door for communal resistance to form against the oppressive structures regulating their lives.

When examining the production and the reproduction of the monthly ovulation ceremony through the lens of Thirdspace, the reader can see how power discrepancies emerge and gender roles can begin to destabilize from the concrete categories defined by Gilead's society. The reproductions in the ceremony scenes show an uncanny performance that destabilizes the assigned positions of the two female leads. Such is demonstrated in spaces like the sitting room, where Serena Joy cries when she needs to be silent, and her jealousy toward Offred seeps through despite her attempts to conceal her emotions. In the bedroom, she reacts to the physical aspect of sex — breathing hard and gripping Offred's wrists — without her husband touching her. Offred similarly puts on a performance that draws memory from experience. Offred's colorful commentary suggests that she, too, is performing. Her mind continually escapes her oppressive reality, shifting through different memories of Moira, Luke, and her daughter. Despite an active mind throughout the ceremony, she is only a body in the ceremonial scene. The duality of the two women as mind and body shifts because they are not just a woman's body and mind. They are active in Thirdspace, fighting to embody both these roles and take back their agency in an oppressive society.

Jezebel's: Resistance Within the Counterspaces

While the first section speaks to the women living in the city center of Gilead, this second section examines how Jezebel's, a brothel set on the outskirts of the city, creates a counterspace in which oversexualized versions of a rebel society challenges gendered power dynamics. For the most powerful men in Gilead, this brothel acts as an escape from the self-imposed regulations on sex policed in the city. The women brought to Jezebel's are considered sexually deviant, too rebellious for "domestication," and forced to perform the roles of male fantasies. Leaders of the Gilead regime, or "the Sons of Jacob," come to these women in this counterspace because they embody the woman of the past, the "bad girls" who become the subjects of their true libidinal desires (Atwood 288). Jezebel's, in turn, works to recreate old culture while still trying to maintain the

patriarchal power that controls women in the city center. This can be a slippery slope for the men in power, as many commanders in Atwood's novel desire the intimate and consensual sexual relationship between man and woman that occurred pre-Gilead. To try to achieve this, the men share secrets and expose themselves to the Jezebel women to fabricate moments of vulnerability. In closed quarters, this vulnerability allows for small subversions of agency for the women at the brothel. However, when the Commander introduces Offred to this counterspace, a pathway emerges in which women in resistant communities can join forces against oppressive powers and share the knowledge garnered through performing to male's sexual fantasy. Here, the destabilization caused by women's conscious performance of men's libidinal desires opens Soja's Thirdspace, and an opportunity forms in which resistance is possible for subjugated women to neutralize and subvert extreme power imbalance.

Jezebel's is ultimately a male escape from the domestic reality imposed within the city limits. It serves as a counterspace to the Republic of Gilead: a city fueled by the religious obligation to produce as many children as possible. The Hebrew Bible references Gilead as the mountainous area Jacob fled to find his wife. This small passage, which also frames the laws of the province, mimics the story of Jacob, Rachel, and Bilhah. The city space in the Bible and Atwood's text represents the very foundation of that Biblical trope. Jezebel's, in turn, serves as a transgressional space for the men who want to step away from the fierce regulations of the city. Right outside the town, Jezebel's acts as both a physical and mental counterspace to Gilead. Coined by Henri Lefebvre, counterspaces are "spaces of resistance to the dominant order arising precisely from their subordinate, peripheral, or marginalized positioning" (Soja 68). In many ways interchangeable with Soja's Thirdspace, counterspaces weaken structures of power through lived experiences. Yet, it is important to recognize that the Commanders utilizing this counterspace are not seeking to change the power dynamics. Instead, they intend it as their own temporary refuge in which they can free themselves of the strict religious structure of the city.

The women inhabiting this space are meant to personify Jezebel and are consequently a skewed reproduction of the Biblical trope as performed through the patriarchal lens of Gilead's male fantasy. Atwood demonstrates this through the women's appearance. Jezebel is typically associated with heavy makeup and elegant

garments, but the women at Jezebel's wear everything from jogging shorts to bikinis to cheerleading uniforms (Atwood 235). All of these outfits are clichés of previous eras, bright and festive, and meant to garner attention from officers at the brothel. Atwood pays similar attention to the makeup the women have to wear. Offred describes the women's faces as "too red, too wet, blood-dipped and glistening; or, on the other hand, too clownish" (Atwood 235). Though the attention received by Jezebel and the Jezebel's women are similar, the women at the brothel have no agency in their clothing or makeup. All items are government-issued, meant solely to cater to the male fantasy.

In Gilead, men suppress sexuality to honor the readings of the Old Testament, but on the outskirts of the city, Jezebel's acts as a counterspace that flourishes on the sexual fantasies and sexual energies of the men who fund it. This sentiment is best iterated in Offred's conversation with the Commander while at Jezebel's. When Offred asks the Commander what he meant when using the phrase "everyone's human," he responds by saying, "It means you can't cheat Nature...Nature demands variety, for men. It stands to reason, it's part of the procreational strategy. It's Nature's plan" (Atwood 237). Nature in this context can mean the earthly foundations that procreation stems from, but it also stands for human nature. In this passage, the Commander removes himself from the religious scrutiny of men and women in the city limits. The women of Jezebel's hold a different function than the handmaids in Gilead, as they provide "variety" for the men; yet, like handmaids, they are sex slaves, forced to comply with specific gendered roles and functions. This forced compliance creates a paradox as Gilead's commanders seek glimpses of an old society that can never be fully obtained as long as women are forcibly acting out intimacy. The happiness and excitement of the escape are, in this way, unnatural as they cater to the skewed nostalgia of the officials demanding it.

Because Jezebel's functions as a counterspace for powerful men from Gilead, it is unsurprising that it also serves that purpose for the women of the brothel. A majority of the women in Commanders' households are supposed to be celibate: serving as wives who only support their husband's emotional needs or servants to take care of the man's house. Other women, such as handmaids, only have intercourse during times of ovulation to get pregnant. The law of Gilead dictates that sex for pleasure is reprehensible, so a space in which these high-ranking men embrace sex and sexuality

acts in complete contradiction to that of the dominant society. Government officials still oppress the women at the brothel by raping them and forcing them to act out men's sexual desires. However, the men's embracement of women's sexuality in Jezebel's creates a culture that counters the city space of Gilead. This rebel culture is demonstrated when Offred asks Moira if they allow lesbian behavior at Jezebel's, and she replies, "The Aunts figure we're all damned anyway, they've given up on us, so it doesn't matter what sort of vice we get up to" (Atwood 249). Outside of the women's intended function, which is to serve the men and act out their fantasies, the women find space to build intimacy with each other. By doing this, the women in Jezebel's find a way to create female relations that are uninhabited by men and empowering to women.

The women of Jezebel's, just like the women inside the city limits of Gilead, create a space of resistance: one that is free of the patriarchal gaze. Physically, the area the women collated is in the women's washroom. With a "Ladies" sign at the entrance door, this is the only space provided to women where men are not allowed. Like Gilead, the Aunts monitor the women, but as the women's duty in Jezebel's is to appease the men's fantasies, the Aunts are less focused on chaste behavior and more focused on keeping the women entertaining the men. Mentally what happens in this women's only space when the shoes come off, the cigarettes come out, and the women drop the erotic illusion that they are putting on for the men is a release of the façade. Women in the room mutually understand the oppressive nature of their situation and have a similar disdain for the men forcing these performances. The spoken and unspoken interactions between women in the washroom create a space where women can band together against the dominant order.

The protrusion that happens when Offred invades this counterspace is two-fold; at the individual level, Offred gains power by seeing the Commander's most intimate fantasies, but globally, it creates a passageway in which the women of Gilead and the women of Jezebel's can communicate and share information. The Commander accesses Jezebel's with a key, leading Offred to "a concrete-block corridor lit with fluorescent overhead lights; some kind of functional tunnel" (Atwood 233). On the one hand, the Commander's choice to bring Offred to Jezebel's allows him to connect his reality and his fantasy. Offred is the Commander's handmaid and part of his everyday reality in Gilead, so dressing her in a slinky, American dress confuses Offred's intended function.

With the merging of these two realms, the power dynamic shifts because Offred must see the Commander at his most vulnerable if he wants his most intimate fantasy realized, that of a consensual relationship. Recognizing this power shift, Offred can use the Commander's sexual vulnerability to garner access to Moira in the women's washroom. Additionally, bringing Offred through the tunnel into the brothel opens up a previously contained space for the women of Jezebel's. This allows women to challenge power discrepancies through the strategic use of information gained through sexual power. This disturbance is most apparent when Offred joins the women in the washroom. Marked prominently on the door as "Ladies," the women's washroom is a physical representation of a space removed from men. As Offred walks into this space, she is an outsider pushing her way into an already-formed group of resistance. The women's body language indicates this intrusion as she walks through the door. They stare without smiling and smoke without talking. It is only when Moira, as an insider, introduces Offred to the group that they see her as one of them. The two women embrace, and masks come off, and together, they unveil the performances they have put on in bequest of the officers in their individual spaces.

After being welcomed into the women of Jezebel's space, Offred establishes solidarity in which two similarly marginalized groups of women band together in resistance to the men controlling them. The illusion of power the men gave to Jezebel's women in moments of intimacy is no longer self-enclosed because Offred is the women's key to these men's realities. The women of Jezebel's have catered to the libidinal desires of people of power by dressing to their fantasies. The women have seen the men at their most vulnerable because they cannot broach the city space in which the men live. After the Commander sneaks Offred into Jezebel's, Offred merges her role of handmaid with sex worker and is presented with power from the Commander as he tries to blend his fantasy with his reality. This merge is done both by revealing himself at his most vulnerable and placing Offred in a space where she can speak privately and openly with other women. The power both groups of women have then become real, as they now can flip the roles created for them by men and use their bodies to garner information for power and potential agency.

Ultimately what shows within the public and private spaces of Gilead and its surrounding areas are pockets of counterspaces in which women can band together to

resist theocratic patriarchy. Offred learns to navigate different spaces, performing various roles to meet the Commander's expectations in each new environment. As these roles blend, so does the power dynamic, and Offred and the other groups of marginalized women find spaces of resistance. Within the city limits, Offred is a body meant for fertilization, and Serena Joy is the head, or in other words, the emotional support for her husband. By blurring these women's roles and denying them the agency of their past, these two women are bonded together in their domestic space. Offred's performance in her local space ultimately allows her to broach Jezebel's: a dominant counterspace with many smaller intimate spaces. Offred can then peer into the rebel spaces of other groups of women and open a channel of dialogue that allows both groups of women to seize a level of agency.

My method of scholarship in *The Handmaid's Tale* allows me to interrogate the novel through a mostly unexplored perspective, but it also serves as a model for finding and creating rebel spaces for women in today's society. Because space theory is transdimensional and relatively new, there are many uncovered spaces for applying these theories to literature and current American politics. The Firstspace and Secondspace epistemologies shown in the ceremony and Jezebel's scenes of *The Handmaid's Tale* demonstrate a duality that forces women into concrete categories. My argument stands that women's performance in the novel skews these categories and opens the door to Thirdspace, which acknowledges all that is uncategorized. These resistant spaces become a model for women in contemporary society, who adorn the white bonnet and red cloak to stand against government mandates that oppress women and their babies even today. Through American women's performance as handmaids, these women, too, can move forward, create duality, and disturb the gender role assigned to them in contemporary society.

Works Cited

- Atwood, Margaret. *The Handmaid's Tale*. Houghton Mifflin Harcourt, 1986.
- Dodson, Danita J. "We lived in the blank white spaces': Rewriting the Paradigm of Denial in Atwood's *The Handmaid's Tale*." *Utopian Studies*, vol. 8, no. 2, 1997, pp. 66-86.
- Hurtgen, Joseph. "Rejecting Archival Embodiment in *The Handmaid's Tale*." *The Archive Incarnate: The Embodiment and Transmission of Knowledge in Science*

- Fiction*, edited Donald E. Palumbo and C.W. Sullivan III, McFarland, 2018, pp. 67-93.
- Morris, Diana M. *(Re)Inscribing the Feminine: Gender and Sociopolitical Marginalization in the Fiction of Margaret Atwood and Toni Morrison*. The Ohio State University, PhD dissertation, 1996.
- Neuman, Shirley. "'Just a Backlash': Margaret Atwood, Feminism, and *The Handmaid's Tale*." *The University of Toronto Quarterly*, vol. 75, no. 3, Summer 2006, pp. 857-868.
- The Old Testament*. Authorized King James Version, Intellectual Reserve, 2013.
- Soja, Edward W. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Blackwell, 1996.
- Tenbus, Kristy. "Palimpsestuous Voices: Institutionalized Religion and the Subjugation of Women in Margaret Atwood's *The Handmaid's Tale*." *Margaret Atwood Studies*, vol. 4, no. 1, 2011, pp. 3-13.
- Wagner-Lawlor, Jennifer A. "The Play of Irony: Theatricality and Utopian Transformation in Contemporary Women's Speculative Fiction." *Utopian Studies*, vol. 13, no. 1, Jan. 2002, pp. 114-36.

Riley Thomas received her Master's in English Literature at CSU Fresno and is currently working on her Ph. D. at Temple University. Her current research interests are in gender performativity and how it applies to geopolitics. Her article, "Women's Rebel Spaces in Atwood's *The Handmaid's Tale*," is part of a larger project that focuses on women's rebel spaces in 1980s' dystopic literature.

Spaces and Trauma in Margaret Atwood's *Alias Grace*

Silvia Ghirardelli

Abstract: The Algerian philosopher Abdelmalek Sayad, in his work *The Suffering of the Immigrant*, describes the condition of immigrants in a new country as “double absence.” According to this definition, immigrants and emigrants live in a condition of in-betweenness remaining connected to both their home state and the new host nation. This ambiguous position in-between two worlds engenders a state of helplessness in immigrants, who can access little agency, voice, or movement in either place. These conditions of foreignness, displacement, and alienation together with experiences of discrimination, poverty, or violence in a new country can be traumatic for immigrants, in turn giving rise to different mental disorders or somatic symptoms. In Margaret Atwood's novel *Alias Grace*, the protagonist, Grace Marks, is an Irish immigrant displaced from her homeland; she suffers abuse and violence through her condition as a foreigner and from the lack of a place she can call home. Considering Sayad's idea of “double absence” in relation to Atwood's novel, in this paper I argue that to find relief from her struggle caused by her in-between condition, Grace Marks creates through her patchwork quilt a new metaphorical place in which she can live and have control of her own story.

The Algerian philosopher Abdelmalek Sayad, in his work *The Suffering of the Immigrant*, describes the condition of immigrants in a new country as “double absence” (XIV). According to this definition, immigrants and emigrants live in a condition of in-betweenness remaining connected to both their home state and the new host nation. This ambiguous position in-between two worlds engenders a state of helplessness in immigrants, who can access little agency, voice, or movement in either place. These conditions of foreignness, displacement, and alienation together with experiences of discrimination, poverty, or violence in a new country can be traumatic for immigrants,

in turn giving rise to different mental disorders or somatic symptoms. In Margaret Atwood's novel *Alias Grace*, the protagonist, Grace Marks, is an Irish immigrant displaced from her homeland; she suffers abuse and violence through her condition as a foreigner, her gender, and the lack of a place she can call home. Considering the text's ambiguity which allows multiple interpretations of the novel's events and its protagonist, in this paper, I view Sayad's idea of "double absence" in relation to Atwood's fictional treatment of the historical Grace Marks's experience, arguing that she may suffer from a personality disorder. I begin by identifying the potential causes and the subsequent symptoms of Grace's mental illness. I go on to argue that to find relief from the struggle caused by her in-between condition, Grace creates through her final patchwork quilt, the Tree of Paradise, a new metaphorical place in which she can take refuge and live in peace, making a life on her own terms.

According to Sayad's formulation of the "double absence" proposed in his study, Algerian immigrants living and working in France are "absent both from [their] place of origin and [their] place of arrival," meaning that on the one hand, as they live in an unfamiliar environment, they feel distant from their homeland not only physically but also culturally and psychologically (XIV); on the other hand, they perceive their condition as foreigners in their host society since they are considered as different from and not fully integrated into the culture of the new place (Saada 37). Therefore, they feel themselves "present despite [their] absence" since they are physically living in a new country but not fully belonging to it because of their status as immigrants, but they are also connected to a culture that does not fully belong to them anymore (Saada 125). This spatial dislocation produces a fracture with both communities, which determines with time forms of mental and emotional dislocations too. For this reason, since the distress of the body "tends to become the 'hurt' in the 'head,'" immigration represents for subjects "a serious threat to both the integrity and survival," which physically and mentally affects them (Saada 124). The observations Sayad made on the Algerians who moved to France in the 1960s and 70s can, I suggest, usefully be applied retroactively to describe the immigrants' condition in relation to previous mass relocations or resettlements. In this paper, I argue that the mental consequences of this spatial paradox can be recognised in the protagonist of Margaret Atwood's *Alias Grace*, a real-life Irish immigrant who arrived in Canada with her family in 1840. Many details about

the historical Grace Marks are notorious but much is still disputed or unknown; the evidence suggests that in many ways she proved to be a puzzle for those who encountered her. Atwood has taken Grace's story, preserving much of the historical record but intervening imaginatively in this, prolonging that enigma in her own fictionalised representation, and putting the responsibility on the reader for its interpretation. While one of the most accepted readings of the novel is that Grace Marks is a Machiavellian liar who tells stories to save herself, I propose here another possible interpretation, arguing that in the novel there are a number of hints that could support the view that the protagonist is suffering from a personality disorder. In this essay, I examine Atwood's rewriting to show how Grace's distress, caused by the experience of immigration, is intertwined with the issues connected to her social condition and gender in 19th-century Canada.

In *Rewriting the Soul: Multiple Personality and the Sciences of Memory*, Ian Hacking presents studies on psychology that have demonstrated how traumatic experiences may bring a person's brain to forget some painful events as a form of protection and cause some occasions the development of a "dissociation of personality" disorder whose symptoms are: memory loss, nightmares, and changes in behaviour (209). The novel hints at a number of points that Grace Marks may be affected by a personality disorder, yet even before this the novel's title, *Alias Grace*, can be seen as the first suggestion of this condition. The word *Alias* (from the Latin adjective *alius*, *alia*, *aliud* meaning "other") – according to the Oxford English Dictionary – is generally used to refer to a pseudonym, "an alternative name for a person or thing; especially a false or an assumed identity." Therefore, from the very beginning, Grace Marks is introduced by Atwood as a character with a double personality, an "alias" that she may or may not be fully master of. The protagonist's life is indeed characterised by several painful episodes from an early age connected to her experience of immigration towards Canada, the spatial paradox she endures and the loss of her home represented by Ireland and her family. Atwood describes Grace's journey towards Canada as a difficult one not only because of the inhuman conditions imposed on the passengers who are forced to live "crammed [like] herrings in a box, and no windows or any way of letting in the air," but also for the unexpected death of her mother who the reader learns fell suddenly ill during the crossing (131). The discovery of her lifeless body is related by

Grace as a traumatic moment, where she felt “as if it was me and not my mother that had died; and I sat as if paralyzed, and did not know what to do next” (Atwood 139). In this moment of immigration, and dislocation, Atwood’s Grace thus not only loses her motherland but also the protection and guidance of her biological mother, signifying the end of her childhood since soon all her family responsibility will fall on her. Indeed, once settled in Canada, Grace attempts to “keep [herself] together through it all”: she has to take care of the house both from a financial and domestic perspective tending to her siblings while her abusive father “was drinking up the bread out of his own children’s mouth” (Atwood 146, 149).

For this reason, fictional Grace’s life in Canada is different from what was promised to her: she suffers both from the estrangement determined by the contact with the wilderness and the vastness of the land and the consequences of her father’s abuses. In addition to this, being a young Irish immigrant woman, she is a victim of daily xenophobic prejudices, making her feel unwelcome. Historically, during the 19th century in Canada, Irish servants were often considered criminals with questionable morality, especially women who used to migrate unchaperoned and were viewed with suspicion by the “good” society (Kapoor 76). Thus, those in Grace’s position had few opportunities to find respectable jobs: the easiest way to secure work was to become domestic servants, which correspondingly meant having a poor salary and often being victims of their master’s sexual harassment and abuses (Kapoor 76). Like many of her female compatriots, therefore, fictional Grace is hired as a maid, in this case in Mrs. Parkinson’s house; this employment means that she will be freed from her father, but will feel further displaced since she completely loses contact with her siblings, signalling with this the severing of her last fragile connection with Ireland. In this position, Atwood’s Grace comes to realise that her precarious condition as an immigrant in a state of poverty is further threatened by her gender. This realisation comes after the death of her friend Mary Whitney, a maid at Mrs. Parkinson’s house who got pregnant with the child of the young master and died from an illegal abortion. Over the few months that Grace spent at Mrs Parkinson’s, Mary became a guiding figure in her life, recreating with her the comfort of a safe home and making these days “the happiest of [Grace’s] life” (Atwood 209). Consequently, Mary’s death in the novel is, for Grace, as traumatic as her mother’s. Describing waking up next to her friend’s corpse in the morning, Grace

underlines “the horror and distress” she felt (Atwood 208). The loss of another important figure who mitigated the discomfort of living away from her family and homeland together with the realisation of the dangers posed by masters’ abuses on female servants is too much for Grace’s psyche: the reader is told that her “own nerves” did not stand it (Atwood 208). It is at this moment, at the end of chapter 20, where Grace loses her sense of self as she is seemingly possessed by another identity. After fainting and staying asleep for ten hours, Grace wakes up not knowing where or who she is:

I kept asking where Grace had gone. And when they told me that I myself was Grace, I would not believe them, but cried, and tried to run out of the house [...] Then I fell again into a deep sleep. When I woke, it was a day later, and I knew again that I was Grace, and that Mary was dead. [...] But I had no memory of anything I said or did during the time I was awake. (Atwood 208)

The events described here by Grace underline the typical symptoms identified by Hacking in women suffering from a personality disorder. After the person falls asleep, upon waking up, the alter or alias arises not knowing who and where they are or the people around them. In addition to this, the brain – as a protective strategy – makes them forget the period during which their second personality took possession of their minds, causing amnesic episodes (Hacking 128). Hence, Grace’s mental distress produced by the double absence of her immigrant condition, intersecting with issues connected with “the social categories of race, ethnicity, class and gender,” makes her experience further unsettling causing her psychological dissociation (Kapoor 68). After this triggering event, Grace – in Atwood’s novel – will continue to feel disoriented and displaced even after moving to a new estate belonging to Thomas Kinnear. Unable to work through her traumas, she reports other episodes of amnesia connected with the surfacing of her alias. Talking with her therapist Dr. Simon Jordan while imprisoned in the Kensington Penitentiary for the killings of her master, Thomas Kinnear, and his housekeeper, Nancy Montgomery, she insists that she cannot remember these murders and the abuses she had endured in the Toronto Lunatic Asylum, where she was sent because of some psychotic episodes she experienced in prison.

During these therapy sessions, she always sews quilts for her current mistress, establishing a relation between the handicraft and her attempts to reconnect her

memories through storytelling. Throughout, the protagonist is recurrently engaged in sewing “pretty quilt[s]” (Atwood 169). Critics of the novel have been preoccupied with reading them as a metaphor in diverse ways: the protagonist’s weaving of her story, her ability to manipulate words, her fragmented identity, Atwood’s writing, and a different formulation for the idea of history. In particular, Margaret Rogerson was one of the first scholars to attach some of these meanings to the patchwork of *Alias Grace* (5). She argues that it can stand, first, for the uniquely secret female language skillfully manipulated by Grace and thus incomprehensible for her male therapist (Rogerson 13). Second, it can stand for Atwood as a writer, who, like a quilt maker, selects “small pieces of fabric and sews them together” (Rogerson 15). Finally, it evokes the experience of engaging with the novel, of readers who – encouraged also by the drawing of patterns accompanying the section’s titles – are invited to assemble and decipher the various patches of the protagonist’s story, yet without achieving a singular or coherent interpretation. To these potential readings, Hilde Staels adds that the quilt metaphor also represents Grace’s fragmented identity since throughout the novel the protagonist recomposes both her narrative and herself through it, yet there is no closure in the novel given the diverse possible interpretations of Grace and the events that occur (434). Magali Cornier Michael conversely connects the quilt image with the idea of history, arguing that this metaphor represents for Atwood an innovative model for life recording associated with women. According to Michael, through the quilt pattern, Atwood rejects the linearity of traditional history, proposing instead a new spatialized version of its events and the passing of time, visible through the juxtaposition of different “patches” of writings – fiction and non-fiction, historical documents, and poems – combined in the chapters’ prefaces (421). In other words, the proximity of different kinds of texts, complementary or clashing, works to challenge the authoritative status of any individual text by demonstrating how their diverse combinations invite quite different interpretations, especially of historical, supposedly “truthful” documents (Michael 435). The concept of quilting as a female secret language – already widely discussed over the years and first proposed by Rogerson concerning Atwood’s novel – is further developed in relation to *Alias Grace* by Edina Szalay, who argues that Dr. Jordan and Grace’s therapy sessions in the novel establish a connection between quilting and storytelling that shows the protagonist’s ability to craft stories and patchwork; for Szalay, this

method of narrativising is set in opposition to the “traditional form of patriarchal communication’ represented in Atwood’s text by medical reports, juridical documents, newspaper articles, and letters” (177). In a chapter of her monograph dedicated to Atwood’s work, Fiona Tolan interweaves contrasting interpretations of the “pervasive patchwork quilt metaphor” of *Alias Grace* (225–227). For Tolan, the quilt has three main meanings: it stands for a secret speech that Grace can use to own and craft her story; with its spatial expansion and creative nature, it represents a new form of language that can undermine the “historical and psychological” textual authority and disrupt their traditional linear discourse; finally, it symbolises Grace’s fragmented identity, since in the novel she is presented as a “patchwork of voices” (Tolan 225, 242). Drawing on Tolan’s ideas of the quilt as a criticism against traditional history and authority, Bethany Ober Mannon suggests that the patchwork metaphor, by disrupting “the idea of ‘knowing’” the past, is both a critique of patriarchal society for overlooking female histories and a way to reclaim the lost voices of silenced women from the past: in this way, it gives Grace some control over her story (552). Finally, Harriet Hustis provides a markedly contrasting reading in her essay, which compares the artistry and imaginative process of quilting with the preparation of trial testimonies. She proposes that as Grace’s confession proves to be “as crafty as her quilt,” both the patchwork and testimonies in court trials show themselves open to being adjusted to suit their creators’ objectives, their meanings ambiguous and varied depending on the audience’s interpretation (Hustis 192). Here, drawing specifically on Rogerson, Szalay and Tolan’s ideas of quilt as a secret female code, I argue that Grace’s quilt stands first for her individual and specific language, accessible only to her. Through the quilt, she is able to intrigue and confuse her therapist with those complex patterns and her story: both the artefact and the woman are a puzzle that he and the reader must struggle to solve. Yet I also show how Grace uses her quilting as a “redemptive [and] healing activity” to work through and overcome her past traumas by creating a metaphorical space in which she can safely live in peace (Witzling 630).

In Atwood’s imaginative re-rewriting of Grace’s history, the protagonist’s alias resurfaces every time a harrowing episode occurs in her life covering the trauma and protecting her from the pain. The idea of Grace’s personality disorder is – in my view – finally reinforced by the mesmerism performed on her by the Neuro Hypnotist Dr

Jerome DuPont, who is actually Jeremiah the Peddler, an old acquaintance from her time at Parkinson's, now a "practitioner." In the 19th century, hypnosis was an instrument used to experimentally study amnesia so that "memories of what happened or of what the subject did" could have been restored during the trance (Hacking 184). Indeed, during DuPont's session in the novel, Grace's alias reveals herself to be Mary Whitney, who confesses her culpability in the killing of Nancy Montgomery. Mary admits that "Grace doesn't know, she's never known [...] I only borrow her clothing for a time," explaining in this way the reason for the different episodes of amnesia that have tormented the protagonist (Atwood 468). However, since throughout the novel Atwood highlights the impossibility of accessing absolute truth, the reader cannot know for certain whether Grace was truly possessed by Mary, if she's suffering from a personality disorder, or if she has been lying the whole time. The latter interpretation could certainly be defended, especially considering both the friendship that links Grace with Dr DuPont/Jeremiah and Atwood's description of the Peddler as a scheming and calculating liar. In either case, whether she was possessed, mentally ill, or only pretending, Grace can use her storytelling to her advantage. As either a devious liar or, alternatively, as a mentally ill patient who has lived through traumatic events, she can adjust and modify herself and her narrative to survive not only her difficult past but also her present. Hence, whether psychologically ill or supernaturally "possessed," she cannot be judged for her master and mistress' murders, a condition that – in my view – puts her in a position of power where she is more likely to be heard and believed.

After the mesmerism, Grace's alias does not manifest anymore, staying latent, perhaps waiting to surface in other moments of extreme distress or necessity. Thanks to Mary's admission, many who observed it consider Grace innocent of murder, but has to wait several years before finally getting her pardon. After being released from the penitentiary, Grace moves to the US with someone she knew in her youth, whom she marries. This migration, the novel suggests, is different from the first one, not only because Grace has the opportunity to build a new life without anyone besides her husband knowing her past, but also because – thanks to her previous experience – she is aware of the damaging consequences of living in a new place. To offset these effects, she finds a form of expression that will help ease her pain. After this second immigration, Grace discovers a way to maintain her mental and physical peace through the possibility

of spending her time with craft activities that she does only for herself and not for others. Grace, the reader knows, is an expert quilter: she has spent years as a maid and as an inmate sewing patchwork for her masters and mistresses while dreaming of the possibility of creating one for her own. Now, she has finally got the opportunity to fabricate something for herself, “weaving her story” into her own version of the traditional quilt pattern The Tree of Paradise, changing and interpreting its design as she wishes (Tolan 225):

On my Tree of Paradise, I intend to put a border of snakes entwined; [...] I am making just one large tree, on a background of white. The Tree itself is of triangles, in two colours, dark for the leaves and a lighter colour for the fruits; I am using purple for the leaves and red for the fruits. [...]

But three of the triangles in my Tree will be different. One will be white, from the petticoat I still have that was Mary Whitney's; one will be faded yellowish, from the prison nightdress, I begged to keep as a keepsake when I left there. And the third will be a pale cotton, a pink and white floral, cut from the dress of Nancy's that she had on the first day I was at Mr. Kinnear's, and that I wore on the ferry to Lewiston, when I was running away.

I will embroider around each one of them with red feather-stitching, to blend them in as a part of the pattern.

And so we will all be together. (Atwood 534)

Using what Ananya Kabir described as the “transformative capacities of non-narrative, even non-linguistic” arts to rework and reflect on her traumatic past, Grace creates her personal quilt, a metaphorical enclosed space where she can take refuge and find herself at home (66). She symbolically places herself under the tree canopy feeling sheltered next to the women who protected her from the perils of her condition, illuminating her about the dangers that men in positions of power hold for poor Irish servants, especially those who are female, young, and pretty. The fact that quilting is traditionally considered to employ “secret codes” through which women transmit their life stories, making them accessible only to some, ensures that Grace's refuge will be safe from incursions by outsiders who could endanger the internal peace she has finally found here (Szalay 177). The quilt suggests that, overcoming their past rifts, Mary Whitney,

Nancy Montgomery, and Grace Marks will finally live together in peace under the Tree of Paradise, guarded by the leaves and by the snakes around them.

In conclusion, in Atwood's novel, the life of the protagonist Grace Marks after leaving Ireland is characterised by multiple traumatic experiences connected directly not only to her status as an immigrant and the subsequent spatial paradox of double absence identified by Sayad but also to her gender and social condition: she moves to another country where she does not feel welcome; her mother and her best friend die in front of her; her father is violent; she assists at the murders of her master and his lover, for which she is sent to prison; she also spends time in an asylum, where she is abused. As a consequence of all this, as I have argued, Atwood's novel invites us to suppose that Grace may have developed an alias personality with the name of her dead friend Mary Whitney, who surfaces in moments of great distress as a form of protection. Yet, if Atwood's protagonist develops a personality disorder, a possibility not provable either way, this internal "split" may be seen as damaging her but simultaneously operating as a means of liberation. Emigrating again after her release from prison, this time to the US, Grace uses her quilt expertise developed over the years to create an imaginary place where she can live peacefully and protected with the metaphorical support of Nancy Montgomery and Mary Whitney who, in turn, stand for a wider community of young women in their same precarious position. Hence, a spatial reading of immigration and its consequences sheds new light on what seemed at that time to be "simply" a grotesque and notorious crime. A negotiation between Atwood's novel and the historical events, observed through this new interpretation of Grace's condition, invites to consider the repercussions that the protagonist's displacement had on her physical and mental well-being and so on her actions both fictional and historical.

Works Cited

"Alias, n. and Adv." *OED Online*, Oxford University Press. *Oxford English Dictionary*, <https://www.oed.com/view/Entry/4975>. Accessed 20 Oct. 2022.

Atwood, Margaret. *Alias Grace*. Virago Press, 1996.

Hacking, Ian. *Rewriting the Soul: Multiple Personality and the Sciences of Memory*. Princeton University Press, 1998.

Hustis, Harriet. "A Different Story Entirely": Crafting Confessions in Capote's *In Cold Blood* and in Atwood's *Alias Grace*." *Lit: Literature Interpretation Theory*, vol.

- 29, no. 3, July 2018, pp. 179–196.
<https://doi.org/10.1080/10436928.2018.1490600>.
- Kabir, Ananya Jahanara. “Affect, Body, Place: Trauma Theory in the World.” *The Future of Trauma Theory*, edited by Gert Buelens et al., Routledge, Taylor & Francis Group, 2014, pp. 63–73.
- Kapoor, Gauri. “From Migration to Madness: Female Migration in Doris Lessing’s *The Grass Is Singing* and Margaret Atwood’s *Alias Grace*.” *Postcolonial English Literature: Theory and Practice*, edited by Dipak Giri, Raj Publishers, 2018, pp. 67–78.
- Michael, Magali Cornier. “Rethinking History as Patchwork: The Case of Atwood’s *Alias Grace*.” *MFS Modern Fiction Studies*, vol. 47, no. 2, 2001, pp. 421–447.
<https://doi.org/10.1353/mfs.2001.0045>.
- Murray, Jennifer. “Historical Figures and Paradoxical Patterns: The Quilting Metaphor in Margaret Atwood’s *Alias Grace*.” *Studies in Canadian Literature / Études En Littérature Canadienne*, vol. 26, no. 1, Jan. 2001, pp. 65–83.
- Ober Mannon, Bethany. “Fictive Memoir and Girlhood Resistance in Margaret Atwood’s *Alias Grace*.” *Critique: Studies in Contemporary Fiction*, vol. 55, no. 5, Oct. 2014, pp. 551–566. <https://doi.org/10.1080/00111619.2013.811400>.
- Rogerson, Margaret. “Reading the Patchworks in *Alias Grace*.” *The Journal of Commonwealth Literature*, vol. 33, no. 1, Mar. 1998, pp. 5–22,
<https://doi.org/10.1177/002200949803300102>.
- Saada, Emmanuelle. “Abdelmalek Sayad and the Double Absence: Toward a Total Sociology of Immigration.” *French Politics, Culture & Society*, vol. 18, no. 1, Spring 2000, pp. 28–47.
- Sayad, Abdelmalek. *The Suffering of the Immigrant*. Polity, 2004.
- Staels, Hilde. “Intertexts of Margaret Atwood’s *Alias Grace*.” *Modern Fiction Studies*, vol. 46, no. 2, Summer 2000.
- Szalay, Edina. “Quilting Her Story: The Resisting Female Subject in Margaret Atwood’s *Alias Grace*.” *Hungarian Journal of English and American Studies (HJEAS)*, vol. 9, no. 1, Spring 2003, p. 173–180.
- Tolan, Fiona. *Margaret Atwood: Feminism and Fiction*. Rodopi, 2007.

Witzling, Mara. "Quilt Language: Towards a Poetics of Quilting." *Women's History Review*, vol. 18, no. 4, Sept. 2009, pp. 619–37.
<https://doi.org/10.1080/09612020903138351>.

Silvia Ghirardelli is PhD candidate at the University of Sheffield funded by WRoCAH, studying Contemporary Literature and Adaptation Studies with a focus on Margaret Atwood and Toni Morrison. She has previously graduated from the University of Essex in the MA in Translation, Interpreting, and Subtitling and from the University of Padua in the BA in Language and Cultural Mediation.

Special Edition: The Politics of Literature in Margaret Atwood's Work

Dunja M. Mohr and Kirsten Sandrock

Introduction

“Of what use is art?” (323) Margaret Atwood asks in “What Art under Trump?”, a 2017 piece republished in her latest collection of non-fiction *Burning Questions: Essays & Occasional Pieces 2004-2021* (2022), where she critically reflects on art, political agendas, economic pressures, the artist's moral obligations vs. the risks of propagandistic opportunism. “[I]t's tricky telling creative people what to create or demanding that their art serve a high-minded agenda crafted by others” (325), she cautions and argues that it is instead art's privilege to “create alternate worlds that offer both temporary escapes and moments insight; to open windows in the given world that allow us to see outside it” (326) and thus to remind us of the multiplicity of choices.

For Atwood, politics and art inherently belong together. Indeed, it is a fallacy to believe that “art is over here and politics is over there, that it's not two boxes” (Gillen 241), as Atwood has pointed out in an interview. In her pioneering poetry collection *Power Politics* (1971), she addresses the intertwining of the personal and the political, which has run through her oeuvre ever since. “Power is our environment. We live surrounded by it: it pervades everything we are and do, invisible and soundless, like air” (7). For decades, Atwood's work has resonated as tales of and testaments to political, socio-economic, and (bio)technological concerns of contemporaneous times. Atwood has been vocal about politics, engaged as an environmental activist, and she is keenly involved with the PEN association. Moreover, her writings have recently acquired not only a new international artistic impact that underlines the fusion of politics and aesthetics her work stands for, but her fictional work has spilled over into real life politics, inspiring feminist activism in particular. Her classic female dystopia *The Handmaid's Tale* (1985) not only gained momentum as a prophetic 20th-century

allegory of 21st-century political developments in the US, seeing a 670% year-on-year increase in sales and firmly sitting on the *Sunday Times* bestseller list for sixteen weeks in 2017. Exceptionally popularized by the multi-Emmy and Golden Globe award-winning Hulu TV series adaptation (Miller 2017–2024/2025) of *The Handmaid's Tale*, Atwood's dystopian work has received an enormous fan following. The publication of Atwood's Booker prize winning *The Testaments* (2019), a revisiting of *The Handmaid's Tale*, came along with a global fanfare, midnight book store launches including staff in the signature Handmaiden gowns, live readings, and a "Margaret Atwood Live" broadcast to cinemas around the world.

If literature is a socially symbolic act (Jameson), then Atwood's works are paradigmatic cases in point how writing has political and transformative potential beyond the limits of the page. *The Handmaid's Tale* and its transmedial adaptations in particular has extended beyond its textual limits and the original practice (cf. also Howells, "Breaking Silence," 217). The Handmaiden gowns, originally a symbol of female subservience in the fictional oppressive Gilead system, have been repurposed to symbolize female agency, resistance, and protest against the curbing of women's rights, particularly under Trump's first presidency and its conservative backlash agenda (Ahmed et al.). In 2019, in fact, the signature Handmaid uniform — (predominantly white) women dressed in red robes and white bonnets, a practice that has not gone unchallenged by activists⁴—that marks fertile women as reproductive slaves in Atwood's dystopia has become a viral visual feminist symbol of collective resistance (Carrola 89) against female oppression — women have been globally marching against right wing gender politics, e.g. in Poland, Argentina, Israel, or Iran — capitalizing on the effective and entertaining visual message imagery (Liptak). The power of storytelling is a power that stretches beyond the page, the stage, and onto the street.

From her early publications, including *The Edible Woman* (1969), *Power Politics* (1971) or *Surfacing* (1972), to her most recent literary works up to date, including the

⁴ The handmaid outfits were, for instance, banned from the Women's March for Abortion Rights in Washington, D.C., in 2021, because, as the organizers stated on their unfortunately no longer accessible webpage, these risk obliterating historical and present oppressions of reproductive rights control, "eras[ing] the fact that Black women, undocumented women, incarcerated women, poor women and disabled women have always had their reproduction freedom controlled in this country. This is not a dystopian past or future" (qtd. in Gomez).

MaddAddam trilogy (2003-2013), *The Heart Goes Last* (2015), *The Testaments* (2019) and *Old Babes in the Wood* (2023), readers have experienced the exceptional fusion of storytelling and politics in Atwoodian storytelling. Fictional storytelling comes with “a license to lie,” as Atwood cunningly pointed out in her 2014 Yusko Ward-Phillips lecture, “We Are What We Tell: Stories As Human,” at the University of Notre Dame, Indiana. And Atwood’s works thus frequently include introspective storytellers who probe language, cross-examine words and their ambiguities, and revel in diverging versions and thus conflicting truths of stories. Language reflects, modifies, approximates, transforms, but never exclusively represents the world.

Atwood’s most popular dystopian or speculative fictions, *The Handmaid’s Tale*, *The Testaments*, and the *MaddAddam* trilogy, stress the political power of storytelling, its utopian capacity, its ab/use of language and power and its innate hope for a future dialogue. Stubbornly, characters insist on remembering almost extinct words, on dissecting language, they continue to tell and write stories for absent audiences, always in the hope of a future, “If there is anyone in the future, that is; and if they’ll be able to read” (*Oryx and Crake* 135) or listen, as a character in *Oryx and Crake*, the first *MaddAddam* book, remarks.

Probably the most striking and well-known example of the power of language in Atwood’s work is the patrilinear renaming of fertile women, the so-called handmaids, after the Commanders in whose house they live and whose children they are to bear in *The Handmaid’s Tale*. Each handmaid’s original name is obliterated along with her identity and individuality as she physically and symbolically replaces a former, now dead handmaid, taking on her predecessor’s name, composed of the Commander’s name and the preposition “of.” Thus the protagonist June — Offred or “Of Fred” — literally becomes part of Commander Fred’s household commodities. Language here becomes the “law of the Father” in a Lacanian sense. Similarly, “Praise Be” or “Blessed be the Fruit” or “Under His Eyes” are formulaic phrases, emptied of all meaning, in Gilead that have lost almost all communication potential. Their main function is to maintain the system of power that is in place and prevent individualized communication, a deprivation of liberty through language control in Orwell's sense. Language, however, can also be a tool of resistance. Representing the muted artist cut off from her audience, Offred’s very tale and her psychological “compromised

resistance” (Howells, *Margaret Atwood*, 138) to buy into Gilead’s linguistic twists and propaganda are a form of insubordination: the audacity to acquire a (female) narrative voice and presence. Storytelling allows Offred to distrust and probe words for their multiple meanings. Her secret tale witnesses Gilead’s system, her personal story becomes a political story of defiance that contests as well as decenters Gilead’s official patriarchal discourse. Similarly, the illegal nightly game of Scrabble between Offred and the Commander and its distinct sexual tease of literacy, vividly connects political and personal power with language and literacy: “I read quickly, voraciously, almost skimming. [...] If it were eating it would be the gluttony of the famished, if it were sex it would be a swift furtive stand-up in an alley somewhere” (*The Handmaid’s Tale* 172-173). Writing, as Offred famously notes, is power, “The pen between my fingers is sensuous, alive almost, I can feel its power, the power of words it contains. Pen is Envy” (*The Handmaid’s Tale* 174).

Offred’s very story, her playful, ambiguous use of words, her questioning of meanings and explorations of ambivalences contradict Gilead’s monolithic linguistic regime. Atwood’s politics of literature draw our attention to multiplicity, polyperspectives, doubling, multiple versions of reality, unreliability, and fallibility. Where Gilead curbs women’s rights, with women now being “given the freedom from” (*The Handmaid’s Tale* 24), as Aunt Lydia approvingly remarks — a topic that *The Heart Goes Last* revisits, where gullible Charmaine can no longer grasp the concepts of choice and freedom, but rather voluntarily submits to phantom coercion — Offred retains psychological freedom as her story harbours multiple stories, multiple viewpoints, multiple versions, while *The Testaments* as a complementary text adds Aunt Lydia’s reflections on her ambivalent role of both officially upholding and privately working towards overthrowing the Gilead regime in her secret Ardua Hall Holograph Records.

While *The Handmaid’s Tale* and *The Testaments* have been widely studied for their representation of language as a tool of power politics, the articles in this special issue of *Margaret Atwood Studies* focus on different works by Atwood that show the entwinement of art and politics. First, Michaela Keck explores “The Artpolitics of the Powerless in Margaret Atwood’s *The Penelopiad*,” focusing especially on the interweaving of art and politics of *The Penelopiad*’s engagement with allegedly timeless concepts such as beauty, value, and truth as portrayed in the relationship between

Penelope and her twelve maids. Keck situates this relationship not only in the interplay of gender politics, where Atwood is known for complicating essentialist ideas of feminist unity, but also and especially in the intertextual re-reading and re-telling of Homer's classical Odysseus myth. Penelope emerges as a "female trickster figure" whose use of alternative literary conventions for her story allows her to rewrite classical history at the same time as she is retelling it.

Loredana Filip's article, "Multisensory Imagery and Post-Anthropocentrism in Margaret Atwood's *Old Babes in the Wood*," reads Atwood's short story collection *Old Babes in the Wood* from a perspective of multisensory imagery. For Filip, the use of synesthesia as a literary device allows Atwood to foreground non-human elements in the stories and to disassemble the anthropocentrism that is otherwise frequently seen as inherent to literary text production. The article's main focus is on the short story "Metempsychosis: Or, The Journey of the Soul," where the celebration and fostering of interspecies kinship is particularly striking. While Atwood has always been a powerful advocate for environmental and ecological concerns, particularly in the *MaddAddam* trilogy, these short stories are perhaps among the most powerful contributions to the idea of a post-anthropocentric (literary) world.

Katarína Labudová's article, titled "Fairy Tale and Utopian Satire in Margaret Atwood's *The Heart Goes Last*," offers a cross-generic reading of *The Heart Goes Last* that illustrates how ideology and power are deeply implicated in different forms of storytelling. The novel itself warns of the potential dangers of a consumer-oriented entertainment industry in its satirical tale of a couple that desperately wants to believe in entering a utopian space when, in reality, they become part of a dystopia. An analysis of fairy-tale elements in *The Heart Goes Last* underscores how intertextuality functions as both a strategy to explore the politics of literary form and a meta-commentary on the role of language and literature. Storytelling and art are never without an inherent agenda, as Labudová's analysis of *The Heart Goes Last* shows. Instead, all storytelling, all art, is informed by politics and vice versa.

Taken together, the articles elucidate the wide net of questions Atwood casts to interrogate the relationship between literature, politics, and storytelling, tightly knitting together diverse genres and approaches to explore the political impact of the art of storytelling. Both writer and reader come to witness the textual power politics, the gaps,

and the loud silences that gesture towards the responsibilities of narrating the world around and within us.

Works Cited

- Ahmed, Osub, et al. "Women Have Paid the Price for Trump's Regulatory Agenda." *Center of American Progress*, 10 Sept. 2020.
<https://www.americanprogress.org/article/women-paid-price-trumps-regulatory-agenda/>. Accessed 16 Jan. 2024.
- Atwood, Margaret. *Burning Questions: Essays & Occasional Pieces 2004-2021*. Chatto & Windus, 2022.
- . *The Handmaid's Tale*. McClelland-Bantam, 1986.
- . *Oryx and Crake*. Virago 2004.
- . *Power Politics*. Anansi, 1971.
- Carrola, Madeline Yu. "Activists in Red Capes: Women's Use of *The Handmaid's Tale* to Fight for Reproductive Justice." *The Journal of Undergraduate Ethnography*, vol. 11, no. 1, 2021, pp. 89-107. <https://ojs.library.dal.ca/JUE/article/view/10869>. Accessed 16 Jan. 2024.
- Gillen, Francis X. "A Conversation." *Margaret Atwood: Vision and Forms*, edited by Kathryn VanSpanckeren and Jan Garden Castro, Southern Illinois UP, 1988, pp. 233-246.
- Gomez, Dessi. "'Handmaid's Tale' Outfits Banned From Saturday's Women's March for Abortion Rights." *The Wrap*. 28 Sept. 2021. <https://www.thewrap.com/handmaids-tale-outfits-banned-from-womens-march/>. Accessed 16 Jan. 2024.
- Howells, Coral Ann. "Breaking Silence, Bearing Witness, and Voicing Defiance: The Resistant Female Voice in the Transmedia Storyworld of *The Handmaid's Tale*." *Journal of Media & Cultural Studies*, vol. 33, no. 2, 2019, pp. 216-229.
- . *Margaret Atwood*. Macmillan, 1996.
- Jameson, Frederic. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Cornell UP, 2015.
- Liptak, Andrew. "How *The Handmaid's Tale* Inspired a Protest Movement." *The Verge*, 31 Oct. 2017. <https://www.theverge.com/2017/10/31/15799882/handmaids-tale-costumes-cosplay-protest>. Accessed 16 Jan. 2024.

Dunja M. Mohr, University of Erfurt (Germany), is the Vice President of the *Margaret Atwood Society* and Division Head of the Women and Gender Studies Section of the *Association for Canadian Studies in German-speaking Countries*. She has taught at universities in Germany, Lithuania, and Canada and serves on the editorial board of the *Margaret Atwood Studies*. Her research interests include Canadian and British literature and culture, speculative, dystopian/utopian and Anthropocene fiction, posthumanism, Frankenstein and media adaptations, and new materialism. She is the author of *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias* (McFarland, 2005), Editor of *Embracing the Other: Addressing Xenophobia in the New Literatures in English* (Rodopi, 2008), Co-editor of *Zeitschrift für Anglistik und Amerikanistik* special issue *9/11 as Catalyst* (2010) and *Radical Planes? 9/11 and Patterns of Continuity* (Brill, 2016). A collection on *Margaret Atwood's Aesthetics: The Artpolitical*, co-edited with Kirsten Sandrock, is forthcoming with Routledge.

Kirsten Sandrock holds the Chair of English Literature and Cultural Studies at Julius-Maximilians-Universität Würzburg, Germany. She is the author of *Gender and Region: Maritime Fiction in English by Canadian Women, 1976-2005* (Wißner, 2009) and *Scottish Colonial Literature: Writing the Atlantic, 1603–1707* (Edinburgh University Press, 2021), and has published widely in the fields of Canadian Literature, early modern studies, Shakespeare, travel writing, gender studies, and Scottish literature. She currently serves as Vice President of the *German Shakespeare Association* and is the co-editor (with Lukas Lammers) of the *Shakespeare Seminar Online*. Together with Dunja Mohr, Kirsten is the co-editor of the volume *Margaret Atwood's Aesthetics: The Artpolitical*, which is forthcoming with Routledge.

The Artpolitics of the Powerless in Margaret Atwood's *The Penelopiad*

Michaela Keck

Abstract: Ancient myth interweaves art and politics in its central issues, themes, and discourses as well as in its allegedly timeless beauty, value, and truth. We can therefore think of myth as inviting receptions that interrelate aesthetics and politics (1) in the storyworlds of new mythological versions; and (2) in the revisionist metacommentaries about myth's participation in power by, for instance, attributing authority and value to specific mythological figurations, aesthetic forms, and media while devaluating others. Atwood's *The Penelopiad*, I argue, takes up this invitation by juxtaposing Penelope's and the twelve maids' ventriloquist attacks – a literal venting – against authoritative versions of the Odysseus myth. While Penelope's artpolitical venting aims to establish herself as a female trickster figure alongside and on a par with Odysseus, her “low” art of un/weaving ineluctably clashes with the maids' demands for retributive justice. Their artpolitical venting, in turn, appropriates popular entertainment, nonsense, and an aesthetics of abjection to infiltrate both Homer's authoritative epic and Penelope's revisionist tale.

Keywords: Margaret Atwood, *The Penelopiad*, revisionist mythmaking, power, aesthetics, ventriloquism, artpolitical

In her introduction to *The Penelopiad* (2005), Margaret Atwood notes that both she and her protagonist have “always been haunted by the hanged maids” (xxi). Atwood might as well have added that she and Penelope have always been haunted by beauty and myth and their relationship with power and politics. Indeed, Penelope, who defines her own story as “a low art” (*Penelopiad* 3-4), declares that she feels as plagued by Homer's epic and other “scandalous” (*Penelopiad* 3) male-authored versions about herself as she does by Helen's beauty and intimacy with powerful men. In the reception

of myth, Helen has been read as the embodiment of the femme fatale and an allegory of ideal beauty, inviting reflections on poetic and aesthetic questions (Schneider ch. B.4.). In contrast, Penelope has commonly been cast in the one-dimensional role of the faithful wife and female accessory in a reception of myth focused on a multifaceted and ambivalent figure of Odysseus. Penelope's slave girls, in turn, have been barely worth mentioning. At best, they have been seen as negligible, albeit justified, casualties in Odysseus's political rule and "system of 'honor'" (Lobsien ch. B.4.1.).⁵

Art and politics, then, are inextricably interwoven in ancient myth, not only in its central issues, themes, and discourses, but also in its allegedly timeless beauty, value, and truth.⁶ We can therefore think of myth as inviting receptions that interrelate aesthetics and politics in a twofold manner: firstly, in the storyworlds of new mythological versions and interpretations; and, secondly, in the revisionist metacommentaries about myth's participation in and production of power by, for instance, attributing authority and value to specific mythological figurations, aesthetic forms, and media while subordinating and devaluating others.

Atwood's *The Penelopiad*, this article argues, takes up this invitation to intertwine politics and art by juxtaposing Penelope's and the twelve maids' ventriloquist attacks – a literal venting – against the "official" versions of Homer's epic (*Penelopiad* 3). By employing parody and satire, colloquial, vulgar language, and anachronisms, they attack as well as elucidate the continuities between the male-dominated ancient Greek kingdoms and (post)modern Western societies respectively. While Penelope's artpolitical venting aims to inscribe herself into classical myth alongside and on a par

⁵ According to Lillian Doherty, it was not until the second half of the twentieth century that Western poetry and literature seriously interrogated Penelope's embodiment of the ideal of the faithful wife, unfolding a multidimensional character in the process (182). Among the earlier receptions that included the twelve maids, we find Charles Lamb's *The Adventures of Ulysses* (1808), which represents their hanging as a morally righteous cause (Lobsien ch. B.5.1, par. 1).

⁶ Myth criticism and theory opens up multiple relevant critical perspectives on myth's relationship with art and politics. Rather than rejecting myth as a propagandistic instrument of politics alone, I approach it with myth critics like Ernst Cassirer and Hans Blumenberg who insist that myth performs important cultural work that helps us make sense of the world. Their myth criticism sheds light on myth as a "symbolic," "artistic expression" (Cassirer 38, 98) and a way with which humans can "shield" themselves aesthetically and intellectually from the terrors of "unnerving" (Blumenberg 14, 75) threats in everyday lives and cataclysmic events. Because form and content are inseparable for these myth theorists, the analysis of the cultural function of myth always involves a critical investigation of myth's semiotic and discursive dimensions as well as the contexts in which it is used and instrumentalized for political, economic, religious, and other purposes.

with “wily Odysseus” (*Penelopiad* 133) with the help of the figure of the laughing female trickster, her “low” art of un/weaving ineluctably clashes with the maids’ demands for retributive justice. The maids’ artpolitical venting, in turn, appropriates popular entertainment, nonsense, and an aesthetics of abjection to infiltrate both Homer’s authoritative male-authored version and Penelope’s revisionist tale.

Power, Intersectionality, and the Artpolitical

My exploration of Atwood’s *The Penelopiad* proceeds from an understanding of the political as we find it not only in Michel Foucault’s notions of power as “immanent” (97) in all socio-cultural relationships, but also in Atwood’s own understanding of how power and the political permeate people’s everyday surroundings, their lives and interactions with others. In “Notes on *Power Politics*” (1973), she states:

We would all like to have a private life that is sealed off from the public life and different from it, where there are no rulers and no ruled, no hierarchies, no politicians, only equals, free people. But because ... our culture is based and fed on power this is impossible, or at least very difficult. ... So many of the things we do in what we sadly think of as our personal lives are simply duplications of the external world of power games, power struggles. (7)

For Atwood, power does not reside in particular individuals or groups who wield it over others from the top down either. Rather, power inheres in all sociocultural interactions and relationships no matter how small, intimate, or insignificant they appear to be. Such an understanding of power means that it encompasses not only the political but also the everyday as well as “the sexual domains” (Somacarrera Íñigo 44). Power entails diverse forms of manipulation, coercion, and violence, which we also find in the lives of Penelope and the twelve maid-servants.

Despite their vastly different social ranks, the queen as well as the slave girls are considered readily disposable as well as profitable property. From an early age on, they are exposed to excessive violence. While Penelope’s royal father orders that she “be thrown into the sea” (*Penelopiad* 7), the maids are “sold” (*Penelopiad* 13) off by their parents. Here, however, the parallels in their lives end. True, Penelope’s arranged marriage means that she is “handed over to Odysseus, like a package of meat” (*Penelopiad* 39); but the maids are routinely coerced into rape by the ruling class, even as children. The women’s different intersectional positionalities make all the difference,

and the maids' references to "poor," "slave," "peasant," and "serf parents" (*Penelopiad* 13) are reminders of the tacit ethnic and racial markers of the disparate stratification of Odysseus's kingdom.

Crispin Sartwell reminds us, however, that power and politics always have an "artpolitical" (2) dimension that inevitably draws on and makes use of specific "aesthetic systems" and "multimedia artistic environments" (1). As he succinctly puts it, "[n]ot all art is political, but all politics is aesthetic" (1). This artpolitical dimension likewise defines Atwood's *Penelopiad* and the politics of resistance pursued by Penelope and the maids since, as Foucault so famously postulates, "[w]here there is power, there is resistance" (95). Like power, resistance always inheres in social interactions and relationships. The periods of childhood, marriage, and motherhood in Penelope's life point us to the central social and spatial domains and "low" art media environments in which she stages her politics of resistance in the form of a "little story-making" (*Penelopiad* 3), namely such domestic spaces as the king's marital bed chamber or the royal nursery. These private spaces are marked by their everyday use, on the one hand, and their sexual intimacy with Odysseus and the center of supreme state political rule, on the other hand. In contrast, the twelve slave girls occupy the lowest social rank and are relegated to marginal spaces associated with "dirt" (*Penelopiad* 13) and the abject. Their life on the margins notwithstanding, they frequently infiltrate the center of power and "snatch[]" what they can, before returning to their wretched servant and slave quarters (*Penelopiad* 14). These social and spatial environments coupled with their "hit-and-run attacks" (Ostriker 73) on relations of power shape their artpolitical resistance.

In the following, I shed light on hitherto unexplored artpolitical dimensions of Penelope's and the twelve maids' opposition to power by exploring the ventriloquist attacks on and ways of resisting the male domination of society that the women launch from different intersectional positionalities. Moreover, I examine how Penelope and the slave girls undercut ideals and conventions of beauty respectively. In doing so, this article joins the scholarly discussion of Atwood's postmodern deconstruction and revisionism of classical and sociocultural myths about women in *The Penelopiad* (Howells 8-10, 12-16; Ingersoll 114-26; Bottez 50-55; and Nischik 261-68). Through the lens of the artpolitical, this article furthermore adds to the more in-depth explorations

of the maids' chorus line and its "haunting" presence (Jung 42; Rodríguez Salas 20; Niemann 45; Abd Elsalam 28).

Voices, Ventriloquism, and Venting in *The Penelopiad*

According to Coral Ann Howells, *The Penelopiad* is part of a larger body of Atwood's works – e.g., *The Handmaid's Tale* (1985) and its sequel *The Testaments* (2019) but also *Alias Grace* (1996) or *The Blind Assassin* (2000) – that feature female storytellers with "disembodied voices" (7).⁷ Yet despite Penelope's disembodiment and her lack of a mouth and a tongue to speak with, the extent to which she occupies herself with different voice and sound qualities is surprising. Repeatedly, she refers to her own voice in terms of subdued, almost muted, sounds in the natural and animal world. Despite her desire to "scream" into our ears, she asserts that all that can be heard is the "sound [of] an owl" (*Penelopiad* 2). Yet throughout her tale, Penelope fills her past life and the eternal underworld with a wealth of sounds and voices, be it the conversations, laughter, or sneers among the dead, their tortured "screams" (*Penelopiad* 16), excited "squeaking" (*Penelopiad* 17), or their "slurping" (*Penelopiad* 18) and slobbering over blood offerings as well as sexy Helen of Troy.

Additionally, Penelope introduces her mythmaking with the conventional gesture of female modesty and authorial disavowal which, however, cannot belie her ambitions to establish herself as the female counterpart to the cunning, wily Odysseus (Lobsien ch. B.2.1.). As she puts it herself: "The two of us were – by our own admission – proficient and shameless liars of long standing" (*Penelopiad* 173).⁸ Her casually phrased, downsizing mockery of Odysseus's mythological stature hones in on the reception of Odysseus as a trickster figure and enables Penelope to upgrade her own status to that of an equal. The modes and media of artistic expression with which she refers to her

⁷ Other examples are Offred and Aunt Lydia from *The Handmaid's Tale* and *The Testaments*, whose voices are excavated and brought back to life by the narcissistic British Prof. James Darcy Pieixoto. Yet another example is Atwood's historical novel *Alias Grace* (1996), which revisits one of Canada's most famous nineteenth-century murders cases. The novel reanimates both the voice of Grace Marks, the murderess, and that of a former fellow house servant Mary Whitney, who bleeds to death after an abortion. Under hypnosis, it's possible that Grace becomes the ventriloquial dummy through which Mary speaks and tells her own story of sexual exploitation.

⁸ Penelope here assumes the "figure of the confessed liar" (218) that Nathalie Cooke has observed as one of the two key rhetorical figures of the confessional dynamics in Atwood's works and the author's own ventriloquist art. As such, Penelope draws attention to her own unreliability as a narrator and a mythic figure.

presumably low art of mythmaking, i.e. her “spin[ning]” and “play[ing] the minstrel” (*Penelopiad* 4), make visible her use of anachronisms. While handcraft and weaving plausibly correspond to the historical modes and media of women’s cultural and artistic production at an ancient court which have, in part, fallen out of fashion, her mention of minstrelsy is curiously out of sync. Not only does it invoke the medieval and early modern musical art and entertainment at the royal courts of Europe, but also the popular, perniciously racist blackface impersonations by white actors in nineteenth- and early twentieth-century North America. This and other anachronisms, I suggest, show her story as a ventriloquial performance that traverses time and space, a performance that is also employed by the maids’ chorus line.

When placed alongside Penelope’s ventriloquial narrative, the maids’ chorus line emerges as an even more powerful, versatile, and technology-savvy ventriloquism, seeing that the slave girls adapt diverse popular cultural expressions and media. There is their rope jumping; their imitations of bodily labor when they perform the “Sea Shanty” (*Penelopiad* 93-98); their enactment of grief in “Kiddie Mourn, A Lament” (*Penelopiad* 13); the musical instruments accompanying “A Popular Tune” (*Penelopiad* 51); the rhythmized recitals of an “Idyll,” a “Ballad,” and a “Drama” (*Penelopiad* 65, 125-26, 147); the monologic pontification of their “Anthropology Lecture” (*Penelopiad* 163-68); the video recordings of the “Trial of Odysseus” (*Penelopiad* 175); and the haunting chatter of their “Love Song” (*Penelopiad* 191-93) before, in the “Envoi” (*Penelopiad* 195-96), their voices and shapes transform into the sounds and movements of owls. Like Penelope’s anachronistic reference to minstrelsy, several of these popular forms of entertainment – the idyll and the ballad, the tap-dance and the videotaping – are quaint, old-fashioned, and out of sync. The voices, sound qualities, and audio-visual media performances through which the competing tales of Penelope and the slave girls are channeled, then, underscore the migration of their voices through different artistic expressions and media in time and space at the same time as the anachronisms accentuate the ventriloquism that underlies the women’s different revisionist mythmaking.

On the one hand, Penelope’s narrative constitutes an “active” (Connor 14) form of ventriloquism that powerfully animates the world that she critiques. In addition to the ancient Greek society, she also attacks the underworld, whose perpetuation of gender

hierarchies and injustices likewise stretches into contemporary Western society. On the other hand, her ventriloquial voice struggles to bring to life a viable female dummy that is distinct from either the “edifying legend” of the “trustworthy [and] all-suffering” (*Penelopiad* 2) Penelope or its counter-version that exposes her “infidelity” (*Penelopiad* 144). Behind the polar opposites of the faithful wife or the promiscuous woman lies the age-old, phallogocentric angel/monster dichotomy, according to which the angelic woman “*has no story of her own*” (Gilbert and Gubar 22; emphasis in the original) whereas the monstrous woman authors “a terrible story” (Gilbert and Gubar 28) that society inevitably indicts and punishes. To avoid being associated with these extremes, Penelope’s ventriloquism tries to steer a middle course to bring to life an alternative figure through whom she can speak and vent her grievances. She is aware, however, that the male-dominated patriarchy does not endorse any oppositional venting. In anticipation of the accusations that her story will elicit, her prologue from the underworld therefore reworks her attack on patriarchy into a personal defense: “If [a woman] defends herself she sounds guilty” (*Penelopiad* 3). But as her story – and the story of the maids – discloses, such preemptive remarks do not free her from her own intimate entanglements with male power.

The Artpolitics of Venting: Penelope

In the attempt to produce a feasible dummy that allows her to steer clear from the mythical faithful wife that has been “used to beat other women with” (*Penelopiad* 2) or a monstrous version thereof, Penelope’s ventriloquism brings to life a woman who belongs to the upper echelons of society. At the same time, she is still subject to rampant sexism and multiple forms of misogynist violence. Her royal and semidivine status cannot prevent paternal abuse and an arranged child marriage in which it is her “job” (*Penelopiad* 63) to bear – or rather “breed” – the King a son.⁹ Notwithstanding her “little authority” (*Penelopiad* 71) in the male-dominated ancient world, Penelope’s ventriloquial voice always underscores some degree of agency and choice in a

⁹ As a woman who is on the most intimate terms with the patriarchal rulers yet herself a male trophy and “breeder” of royal offspring, Penelope is a curious mixture of two well-known Atwoodian protagonists from *The Handmaid’s Tale* and its sequel *The Testaments* (2019): Offred, the handmaid, and Aunt Lydia, the most powerful woman of Gilead’s patriarchy.

misogynist society that teaches her early on the feminine performance of womanly obedience and subordination.¹⁰

In her critique of the gendered hierarchies and asymmetrical power relationships that determine her life, Penelope dethrones the patriarchs that surround her with the help of parody and satire, anachronisms, and (contemporary) colloquial and vulgar language. With these stylistic means, she intersperses the myth with unexpected, subversive images that function as rhetorical bombs thrown at and exploding the image of the loyal Penelope waiting patiently for the return of Odysseus while simultaneously reducing his adventures through “rumour and gossip to the level of tall tales” (Howells 9).¹¹ First, she exposes the loving devotion of her father, King Icarius of Sparta, as thinly-veiled ambition to augment his power, status, and wealth as a male ruler, even if that means turning his daughter into the trophy of a male contest. The contestants are not interested in love and, even less in Penelope, but only in “the royal connection, the pile of glittering junk” that she brings into a marriage (*Penelopiad* 29). In Penelope’s ventriloquial narrative, it is therefore not a virtuous, young princess who enters into her marriage, but a “sort of gilded blood pudding” (*Penelopiad* 39). Nor does the wedded young queen pull down her veil in a gesture of “Modesty” to express her “desire for [her] husband”; on the contrary, with the veil she hides her laughter at rejecting the *pater familias*, eager “to begin a new life” (*Penelopiad* 49) away from his reach.

Penelope’s un/veiling of her derision of the misogynist patriarchal world repeats itself in the un/weaving of the shroud for her father-in-law during the suitors’ siege when Odysseus is absent. In a role reversal, Penelope, who self-deprecatorily fashions herself as a middle-aged matron who “was getting quite fat around the middle”

¹⁰ At once part of, yet also oppressed by the male ruling elite, Penelope’s figure points to the other rhetorical figure that Cooke associates with the fictional confessional dynamic in Atwood’s works and the author’s own ventriloquist art, namely that of the “powerful voice that asserts its own powerlessness” (213). This voice points to a “paradoxical power dynamic” (216) as well as an obvious “metafictional self-consciousness” (212) on the side of Atwood’s many female narrators. Penelope shares this self-conscious storytelling that juxtaposes personal memories and official scripts of the past with Grace Marks, the famous nineteenth-century Canadian murderess, whose story Atwood revisits in *Alias Grace*. Similarly, the personal story of Iris Chase, the aged extradiegetic, homodiegetic narrator of *The Blind Assassin*, is interwoven and clashes with historical documents (newspaper articles and letters) and the novelistic story attributed to her sister, Laura.

¹¹ Penelope’s rhetorical bombs are reminiscent of Moira’s “linguistic bombs,” which disrupt and resist Gilead at the same time as they afford her, Offred, and other opponents of the regime a “healing balm” (Mohr 262).

(*Penelopiad* 101), occupies the position of the competent manager of the kingdom in Odysseus's stead, whereas the suitors and Penelope's teenage son, Telemachus, are the ones waiting for the return to male rule. During her reign, the suitors never tire in their chauvinist vituperations of Penelope as "old bitch" and "old cow" (*Penelopiad* 105); whereas hidden from public view, the middle-aged, stout matriarch enjoys the joke of this role reversal together with her "most trusted" maid-servants, who also become her "eyes and ears in the palace" (*Penelopiad* 114) and among the suitors. Or so Penelope wants us to believe, since her rule is merely temporary and does not – and indeed cannot – change the established power structures.

According to Penelope's own version, her and the maids' joint un/weaving and laughter "at [their] task of destruction" (*Penelopiad* 114) is, much like Penelope's mockery of the *pater familias*, directed at overthrowing – ad interim – the male powers that be. During the absence of the King, the enterprising queen tells us, she and her maid-servants experience a rare period of pleasurable female "complicity" (*Penelopiad* 114) and sisterhood. Even the slave girls' "servile behaviour" (*Penelopiad* 114), Penelope intimates, is part of their joint ruse against the suitors. However, at this point she suddenly uses terms such as "almost" and "as if" (*Penelopiad* 114) which, together with her unreliability as a narrator, reveal the parallels between the un/weaving of the shroud and her revisionist myth of female solidarity across class, age, and other markers of difference: both are carefully crafted texts that aim to uphold what is quickly revealed as an "illusion" (*Penelopiad* 117). As a result, there now emerges yet another figure, namely that of the defensive, and indeed guilty woman that she sought to overwrite from the outset with the image of the laughing female trickster.

Despite these complications, Penelope's un/veiled laughter at the misogynist patriarchy evokes Hélène Cixous's powerful psychosexual metaphor of the laughing Medusa that likewise opposes masculinist dominance.¹² Cixous's laughing Medusa constitutes a critical as well as reparative disarmament of phallogocentric thought and practices by foregrounding and exploring women's bodily and sexual experiences as a source of female empowerment, self-expression, and healing. According to Ann

¹² See Cixous's "Le Rire de la Méduse," which was published in *L'Arc* (1975). I refer to the translation of Cixous's essay by Keith Cohen and Paula Cohen that appeared in *Signs* (1976).

Rosalind Jones, Cixous especially embraced literary expressions that were productive, “nurturing,” and pleasing rather than “dominating” (Jones 251) or aimed at (self)aggrandizement. Both Penelope’s laughter at the *pater familias* and her temporary collaboration with the maids provide glimpses of such restorative experiences. Yet, moments such as these, when the women’s quarters transform into the kingdom’s powerhouse, are rare in a society that unequivocally privileges male dominance. Regardless of the oppositional venting of Penelope and the maids, *The Penelopiad* suggests, the women cannot undo male power and its structures. Even more, Penelope has internalized the masculinist notion that she, “plain-Jane Penelope” (*Penelopiad* 37), is lacking in physical beauty and sexual attraction. To quote Cixous, Penelope has internalized “the infamous logic of antilove” (878).

Indeed, Penelope’s ventriloquial voice attests to the fact that ancient Greek court life (and also its afterlife) teems with female enmity. In another parodic inversion, Penelope’s story emulates such male-authored mythological epics as Homer’s *Odyssey* and *Iliad* in that it displaces the male heroics of war onto the battles among women in the domestic sphere. Modelling their fights on the male logic of military warfare, the women seek to increase their worth and power by either winning a man as their trophy or by getting as intimate with him as possible. Penelope’s archenemy Helen embodies this logic at the same time as her and Penelope’s century-long cat fight about who is the fairest of them all unwittingly ridicules the ancient male heroics of war as the libidinal, vain, and power-hungry sparring among witless, bragging “fools” (*Penelopiad* 41). Importantly, the women’s rivalry is revealed as the inevitable result of a deeply entrenched male supremacy. But where the men kill for women, sex, narcissism, and prestige, and are subsequently glorified as heroes, Penelope’s ventriloquial mythmaking reveals that to win Odysseus’s favor and affection becomes the much-desired and greatly embattled prize among the women. Penelope admits that it is her worst “nightmare” (*Penelopiad* 124) to lose her own trophy – her husband Odysseus – to Helen, whose genealogy and beauty make her the perhaps most cherished reward among the men of ancient Greece and its afterlife.

As hilarious as this parodic inversion seems, its implications are dead serious, especially for the women. As *The Penelopiad* makes unmistakably clear, the women’s lives and deaths depend on the King’s patronage and goodwill. Odysseus insinuates as

much when he warns Penelope that, if she ever betrays him, he will “have to chop [her] into little pieces with his sword or hang [her] from the roof beam” (*Penelopiad* 74). While the different positionalities of, for instance, Penelope and the maid-servants certainly render the latter much more immediately disposable than Penelope, it nevertheless bears repeating that, in the end, all of the women’s survival is subject to patriarchal favor.

It is therefore hardly surprising that Odysseus occupies a special place in Penelope’s ventriloquial narrative. While she does not exempt him from her snide remarks, she does exempt him from her most searing ventriloquial attacks. He might not be the most handsome of Greek rulers with his barrel-shaped chest and his “short legs” (*Penelopiad* 31), but alongside the abusive King Icarius, Helen’s lecherous husband Menelaus, the spoiled Telemachus, the “gluttonous” (*Penelopiad* 103) suitors, and other aristocratic rapists, Odysseus cuts by far the best patriarchal figure in Penelope’s venting. He emerges as a cunning politician, seductive rhetorician, and storyteller – the “trickster-artist” (Staels 109) – as well as a man who, although protective of his son and never abusive of his wife, remains forever elusive.

Notably, Penelope never utilizes her slang expressions and vulgarities to belittle Odysseus’s brainpower and sexual manhood, although she claims to see through his performance of the loving husband. Needless to say, any venting assaults on his intellectual and sexual prowess would undermine her own mythmaking aspirations and belittle her achievements as the temporary ruler of the kingdom. Indeed, her smug account of these achievements gives rise to yet another Penelope who, instead of “waiting” as the chapter title indicates, gains “a reputation as a smart bargainer” (*Penelopiad* 88) and becomes a self-congratulatory capitalist who prides herself on her business acumen. In short, this Penelope grows to like and enjoy the fruits of her labor and to wield power over others.

However, Penelope’s ventriloquial and parodic powers are stretched to their farthest limits whenever she encounters Helen, who consistently “upstage[s]” Penelope (Ingersoll 115). Helen’s recurrent appearances are relentless reminders that not even in Penelope’s self-authored tale will the “little duckie” (Penelope) transform into a beautiful “swan” (Helen), because men decide what constitutes feminine beauty (*Penelopiad* 33). The male judgment of Helen as “the paragon of feminine beauty”

(Ingersoll 115), Penelope's ceaseless barrage against her rival insists, is driven by their testicles rather than their brainpower and confirms the Judgment of Paris, according to which "Aphrodite gets the nod in the contest, rather than Athena, with whose wisdom Penelope subtly aligns herself" (Ingersoll 115). Even Odysseus, whose intellect distinguishes him from the other men in Penelope's story, is not exempt from upholding Helen as the yardstick of feminine beauty and worth. She interprets his remark that Helen "hasn't borne a son yet" as evidence of his continuing obsession with Helen (*Penelopiad* 64). But no matter how vehemently Penelope berates Helen's beauty as erotic and base, Helen always turns the tables. She outrightly enjoys and uses the power that comes with being the men's first prize so that Penelope's scathing satire falls back on herself and leaves her powerless vis-à-vis the men's aesthetic judgments and Helen's powers.

What applies to feminine beauty and worth equally applies to literary beauty and value. Here, Penelope's strategy of un/veiling and un/weaving is central as well, since it enables her to undercut established aesthetic conventions in high art and myth in a way that affords her pleasure and satisfaction: "There is indeed something delightful about being able to combine obedience and disobedience in the same act" (*Penelopiad* 117). Ostensibly, her use of humor and anachronisms, her rambling prose and obscene language, the choice of such popular genres as ventriloquism and minstrelsy, and the narrative investment in the domestic sphere, womanly concerns and media (e.g., gossip, weaving, and spinning) stress the triviality of her "little story-making" (*Penelopiad* 3). Yet, Penelope stretches her emphasis on the modesty and lowliness of her art to a point where it becomes a full-fledged parody of myth's alleged timeless beauty and worth with its conventions of poetic mimesis, harmonious proportions, elevated style, rhythmized speech, and the focus on serious, profound subject matter. However, as a parody of male aesthetic judgment itself, Penelope's oppositional artpolitics of myth works both ways. This means that, on the one hand, it unveils ancient myth's inherent male narcissism, its masculinist obsession with pornography, sexual conquest, and the dominion over women, its own triviality and travesty; on the other hand, it obscures her female ambition, self-assertion, and self-inscription into an authoritative literary and cultural practice. Not least, it also un/veils her delight in her own powers which, however, are consistently disrupted by the chorus line of the hanged maids.

The Artpolitics of Venting: The Maids' Chorus Line

In contrast to Penelope, the twelve maid-servants ventriloquize themselves into existence in the first place, bringing to life a hitherto silenced collective voice and presence whose venting aims to hold accountable the patriarchal murderers and their female accomplices, i.e. Penelope and Eurycleia. Like Penelope's oppositional artpolitics, the maids' ventriloquism employs parody and satire, obscene language, and anachronisms whose comic discrepancies illuminate the violence that has determined the lives and deaths of a marginalized group like theirs for centuries. In contrast to Penelope's prose parody of the high art of (epic) mythmaking, the slave women's chorus line – in itself a reference to the “modern-day musical theatre” (Jung 44) – satirizes the conventional “high-flown” (Swift 97) odes in the song and dance of the masked, male chorus of ancient Greek tragedy, which typically represented groups other than the dominant norm: “women, slaves, foreigners, or old men” (Swift 100). At the same time, Atwood's chorus line is a “tribute” to “the satyr plays that accompanied tragedies in which comic actors made fun” of the main action and protagonists (Jung 43). As such, the maids' contrapuntal interpolations in Penelope's low-art storytelling form a ventriloquial assault on the powerful trickster figures of both Odysseus and Penelope. Although hilariously funny, the chorus line's collective voice is even more scathing than Penelope's in its venting against the established power structures because of the maids' anger as well as their “unauthorized” yet persistent “testimonies” and demands for justice (Kapusinski).

In addition to the use of parody, vulgar language, and anachronisms, the slave girls' ventriloquial denouncements of the ruling elite and its handmaids make use of nonsense and the abject. The inversion of the conventional jump-rope rhyme into a “Rope-Jumping Rhyme” (*Penelopiad* 5) constitutes a satirical nod to the maids' death by hanging and the agony of their final life and death struggle, which the relentless beats of the sparing skipping rhymes reenact: “we danced in air / our bare feet twitched / it was not fair” (*Penelopiad* 5). Running counter to the playful chanting that can be expected from the jump-rope games of young girls, their performance thus directly points to several dimensions of nonsense which, according to Irving Massey, “comes in a variety of forms” (Massey). Not only does it play with grammatical and semantic sense, nonsense also involves assertions of what is considered wrong and impossible (e.g. in

paradigm shifts and discursive discontinuity). Moreover, as Massey points out quoting Stephen E. Kidd, it often utilizes language that is “perceived as being unworthy of interpretation” (qtd. in Massey).

This latter aspect is particularly relevant for the maids’ contrapuntal ventriloquism which, as they emphasize in “Kiddie Mourn, A Lament,” is rooted in the abject: “We were dirty. Dirt was our concern, dirt was our business, dirt was our specialty, dirt was our fault. We were the dirty girls” (*Penelopiad* 13). They immediately go on to explain that it is society that attributes them as dirty girls, the undignified, “rightless” (Tyler 19) status of permanent sexual availability, immorality, and repulsiveness as opposed to respectable (white) womanhood. Despite their involuntary abjection, it would be wrong, however, to consider the maids as helpless victims alone:

As we grew older we became polished and evasive, we mastered the secret sneer. We swayed our hips, we lurked, we winked, we signalled with our eyebrows, even when we were children; we met boys behind the pigpens, noble boys and ignoble boys alike. We rolled around in the straw, in the mud, in the dung, on the beds of soft fleece we were making up for our masters. We drank the wine left in the wine cups. We spat onto the serving platters. Between the bright hall and the dark scullery we crammed filched meat into our mouths. We laughed together in our attics, in our nights. We snatched what we could. (*Penelopiad* 14)

As their story goes, the maids find ways to re-intrude into society by appropriating the very politics and aesthetics of disgust that dominant society utilizes to expel them, be it through their performance of abjection, their sexual and bodily excretions, or the fusion of lamentation and laughter, an affect evocative of what Julia Kristeva describes as a “stance between disgust and laughter, apocalypse and carnival” (138). In this way, the maids appropriate their stigmatization as a revolting substratum of society by being indeed revolting in the double sense of disgusting and rebellious.

In one of the most iconoclastic and irreverent acts of collective ventriloquizing entitled “The Wily Sea Captain, A Sea Shanty,” the maids stage a “hostile takeover” of Homer’s *Odyssey* by turning Odysseus’s sailors into their dummies (Sanders 9). Again, they draw on conventions of literary nonsense (e.g. the rhythm and musicality of the limerick, colloquialisms, and exaggerations) to dethrone the most memorable adventures and heroic figurations of the authoritative version of the myth. Instead, they

show Odysseus in all kinds of undignified positions and laughable situations that associate him with the seamy, lawless sides of life. Odysseus the hero, adventurer, and trickster thus becomes “the saltiest seaman,” “that epical he-man,” Circe’s “blithe lodger” and a “*crafty old dodger*” (*Penelopiad* 94, 95, 96; original emphasis). If he is not busy “thieving” and “deceiving,” (*Penelopiad* 94, 95), he is found “*stuck on a rock*” (*Penelopiad* 94; emphasis in the original), in the arms and beds of various mythical *femme fatales*, or shipwrecked on a beach where “he did drip so!” (*Penelopiad* 97). As a result, the maids’ final ventriloquial interpellation of Odysseus as “that master disguiser” (*Penelopiad* 98) becomes the invective of an Odysseus who comes away unscathed only because he relentlessly exploits and risks the lives of his underlings for his own survival, fame, and profit.

In the drama performance of “The Perils of Penelope,” they stage another iconoclastic and irreverent ventriloquial “hostile takeover” (Sanders 9), targeting two iconic representations of Penelope at once: that of Penelope as the “model wife” (*Penelopiad* 151) and also her self-authored version of the laughing, ambitious, yet still respectable queen. Unsurprisingly, the Penelope revealed in the maids’ drama is in no way inferior to her ruth- and lawless husband, as her main interests are also her own survival, honor, and “fame” (*Penelopiad* 151). Accordingly, she manipulates Eurycleia into blaming the maids, which signifies their inevitable death sentence. Here, the slave women’s abject status as “grubby little ladies” (*Penelopiad* 151) poses a convenient cover and plausible justification for Penelope’s own “desire[s]” and “lawless thrill[s]” (*Penelopiad* 148, 150), which showcases not only the limits of female solidarity and the exploitation of the slave women but also complicates a simplifying artpolitical revision of the Odysseus myth. This time, the maids frame their ventriloquist performance by a prologue spoken by Melantho of the Pretty Cheeks and the chorus line’s concluding singing and tap-dancing performance, which juxtaposes Penelope’s sexual double standard to her and Eurycleia’s deliberate honing in on the pathologizing and casting out of those who are considered as “sluts,” “scuts,” and “dirt” (*Penelopiad* 152).

While their use of the abject also informs their other venting and revolting interventions, we can discern a noticeable intensification of their initial fusion of lament and satire into increasingly amped up demands for justice and expressions that combine pained horror and accusatory mockery. The climax of their increasing plaint for

retributive justice is reached at “The Trial of Odysseus, as Videotaped by the Maids,” when the young slave women, scantily dressed and with the ropes still around their necks, intrude into and disrespect a “twenty-first-century court of justice” (*Penelopiad* 184). Their calling on the furies “to inflict punishment and exact vengeance on [their] behalf” (*Penelopiad* 183) and to eternally haunt all mediated figurations of Odysseus wherever he turns up, effectively incapacitates the legal procedure. The final chaotic scene of the videotape shows how a scandalized Judge in vain seeks to restore order to a court invaded by the Erinyes on behalf of the murdered slave girls, while Pallas Athena attempts to protect Odysseus from the Furies’ wrath and anger. The recording indicates that, because the court fails the maids’ and ignores their demands for justice, their collective lamentations and accusations must continue. Importantly, they must continue in low art and high art, in word, image, sound and print, but also in other extralinguistic aesthetic forms and modes of narration, and regardless whether their dramatic interventions are considered nonsense. Indeed, the maids’ final verse (“Envoi”) can be read as putting this idea into practice as the maids move from ancient myth – “we had no voice” – to the present time and lived experience of the audience – “and now we follow / you, we find you / now, we call / to you” – and from verse to nonsense – “to you / too wit too woo” (*Penelopiad* 195) – before they metamorphose into owls and take flight into a realm beyond human language.

Both Penelope and the twelve maid-servants’ artpolitics of venting prove highly creative and effective ways to appropriate and inscribe themselves into the myth of Odysseus in a male-dominated society and literary tradition across time and space. Together, Penelope’s ambitious un/veiling of Penelope as a laughing female trickster figure and the slave girls’ revolting nonsense render a comical interpretation of the ancient Greek tragedy’s *agôn*, in which different voices and views compete. The humor notwithstanding, Penelope’s and the maids’ *agôn* constitutes a powerful reminder that differing social positionalities at once engender and require distinct artpolitical stances in order to be recognized in social and literary practices of power.

Works Cited

- Abd Elsalam, Dina. “The Maids in Margaret Atwood’s *The Penelopiad*: Transgenerational Haunting.” *TJHSS: Transcultural Journal of Humanities & Social Sciences*, vol. 4, no. 3, 2023, pp. 27-41.

- https://tjhss.journals.ekb.eg/article_309688_oc9bf1f3d413a851a5effdo48d6737a6.pdf.
- Atwood, Margaret. *Alias Grace*. Anchor Books, 1996.
- . *The Blind Assassin*. McClelland and Stewart, 2000.
- . *The Handmaid's Tale*. Vintage, 1996.
- . Introduction. *The Penelopiad*, by Atwood, Canongate, 2005, pp. xix-xxi.
- . "Notes on Power Politics." *Acta Victoriana*, vol. 97, no. 2, 1973, pp. 7-19.
- . *The Penelopiad*. Canongate, 2005.
- . *The Testaments*. Chatto & Windus, 2019.
- Blumenberg, Hans. *Work on Myth*. Translated by Robert M. Wallace. MIT Press, 1985.
- Bottez, Monica. "Another Penelope: Margaret Atwood's *The Penelopiad*." *University of Bucharest Review*, vol. XIV, no. 1, 2012, pp. 49-56.
- <https://ubr.rev.unibuc.ro/wp-content/uploads/2012/09/3-Monica-Bottez-1-2012.pdf>.
- Cassirer, Ernst. *Language and Myth*. Translated by Susanne K. Langer. Dover Publications, 1946.
- Cixous, Hélène. "The Laugh of the Medusa." Translated by Keith Cohen and Paula Cohen. *Signs: Journal of Women in Culture and Society*, vol. 1, no. 4, 1976, pp. 875-93. <http://www.jstor.org/stable/3173239>.
- Connor, Steven. *Dumbstruck: A Cultural History of Ventriloquism*. Oxford University Press, 2000.
- Cooke, Nathalie. "The Politics of Ventriloquism: Margaret Atwood's Fictive Confessions." *Various Atwoods: Essays on the Later Poems, Short Fiction, and Novels*, edited by Lorraine M. York, Anansi, 1995, pp. 207-28.
- Doherty, Lillian. "The Figure of Penelope in Twentieth-Century Poetry by American Women." *American Women and Classical Myths*, edited by Gregory A. Staley, Baylor University Press, 2009, pp. 181-205.
- Foucault, Michel. *The History of Sexuality, Vol.1: An Introduction*. Translated by Robert Hurley, Pantheon Books, 1978.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 2000.

- Howells, Coral Ann. "Five Ways of Looking at *The Penelopiad*." *Sydney Studies in English*, vol. 32, 2006, pp. 5-18.
<https://openjournals.library.sydney.edu.au/SSE/article/view/590>.
- Ingersoll, Earl G. "Flirting with Tragedy: Margaret Atwood's *The Penelopiad*, and the Play of the Text." *Intertexts*, vol. 12, no. 1, 2008, pp. 111-28. *Project Muse*, doi:10.1353/itx.2008.0010.
- Jones, Ann Rosalind. "Writing the Body: Toward an Understanding of *L'Ecriture Feminine*." *Feminist Studies*, vol. 7, no. 2, 1981, pp. 247-63.
- Jung, Susanne. "'A Chorus Line': Margaret Atwood's *Penelopiad* at the Crossroads of Narrative, Poetic and Dramatic Genres." *Connotations*, vol. 24, no.1, 2014/2015, pp. 41-62.
- Kapuscinski, Kiley. "Ways of Sentencing: Female Violence and Narrative Justice in Margaret Atwood's *The Penelopiad*." *Essex Human Rights Review*, vol. 4, no. 2, 2007, <http://projects.essex.ac.uk/ehrr/V4N2/kapuscinski.pdf>. Accessed 4 Jan. 2024.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982.
- Lobsien, Eckhard. "Odysseus." *Brill's New Pauly Supplements I—Volume 4: The Reception of Myth and Mythology*, edited by David van Eijndhoven, Christine Salazar, and Francis G. Gentry, Brill Reference Online, 2010. doi:
http://dx.doi.org/10.1163/2214-8647_bnps4_e828400. Accessed Nov. 26, 2023.
- Massey, Irving. *Necessary Nonsense: Aesthetics, History, Neurology, Psychology*, Kindle ed., The Ohio State University Press, 2018.
- Mohr, Dunja M. *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias*. McFarland & Company, 2005.
- Niemann, Ruby. "'Negotiating with the Dead': Authorial Ghosts and Other Spectralities in Atwood's Adaptations." *Adapting Margaret Atwood: The Handmaid's Tale And Beyond*, edited by Shannon Wells-Lassagne and Fiona McMahon, Palgrave Macmillan, 2021, pp. 35-48. https://doi.org/10.1007/978-3-030-73686-6_3.
- Nischik, Reingard M. "Myth and Intersections of Myth and Gender in Canadian Culture: Atwood's Revision of the *Odyssey* in *The Penelopiad*." *Zeitschrift für Anglistik*

- und Amerikanistik*, vol. 68, no. 3, 2020, pp. 251-72. <https://doi.org/10.1515/zaa-2020-2003>.
- Ostriker, Alice. "The Thieves of Language: Women Poets and Revisionist Mythmaking." *Signs*, vol. 8, no. 1, 1982, pp. 68-90. <https://www.jstor.org/stable/3173482>.
- Salas, Gerardo Rodríguez. "Close as a Kiss: The Challenge of The Maids' Gyn/Affection in Margaret Atwood's *The Penelopiad*." *Amaltea: Revista de Mitocrítica*, vol. 7, 2015, pp. 19-34. http://dx.doi.org/10.5209/rev_AMAL.2015.v7.47697.
- Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2006.
- Sartwell, Crispin. *Political Aesthetics*. Cornell University Press, 2010.
- Schneider, Steffen. "Helen." *Brill's New Pauly Supplements I – Volume 4: The Reception of Myth and Mythology*, edited by David van Eijndhoven, Christine Salazar, and Francis G. Gentry, Brill Reference Online, 2010.
doi:http://dx.doi.org/10.1163/2214-8647_bnps4_ID_0014. Accessed Nov. 26, 2023.
- Somacarrera Íñigo, Pilar. "Power Politics: Power and Identity." *The Cambridge Companion to Margaret Atwood*, edited by Coral Ann Howells, Cambridge University Press, 2006, pp. 43-57.
- Staels, Hilde. "*The Penelopiad* and *Weight*: Contemporary Parodic and Burlesque Transformations of Classical Myths." *College Literature*, vol. 36, no. 4, 2009, pp. 100-118. <https://www.jstor.org/stable/20642058>.
- Swift, Laura. *Greek Tragedy: Themes and Contexts*. Bloomsbury, 2016.
- Tyler, Imogen. *Revolting Subjects: Social Abjection and Resistance in Neoliberal Britain*. Zed Books, 2013.

Michaela Keck is a senior lecturer at the Department of English and American Studies at Carl von Ossietzky University in Oldenburg (Germany). She received her doctorate degree in American Studies at Goethe University in Frankfurt and has taught at universities in Taiwan, Holland, and Germany. Her research foci include American literature and culture at the intersections of visual culture, myth criticism, gender, race, and the environment. She is the author of *Walking in the Wilderness: The Peripatetic Tradition in Nineteenth-Century American Literature and Painting* (2006) and *Deliberately Out of Bounds: Women's Work on Classical Myth in Nineteenth-Century*

American Fiction (2017). Her journal articles have been published in peer-reviewed European and international journals and include studies of North American women writers ranging from Louisa May Alcott to Margaret Atwood.

Multisensory Imagery and Post-Anthropocentrism in Margaret Atwood's *Old Babes in the Wood*

Loredana Filip

Abstract: This essay explores the profound impact of multisensory imagery in Margaret Atwood's short story collection *Old Babes in the Wood*. It delves into literary synesthesia in particular and discusses how this dismantles anthropocentric perspectives while fostering an intimate connection between readers and the environment. Focusing on selected stories, especially "Metempsychosis: Or, The Journey of the Soul," this essay's multisensory lens examines how Atwood's narratives interweave human perspectives with "alien phenomenologies" (Bogost), emphasizing the significance of seemingly marginal nonhuman elements and celebrating intricate human–nonhuman relationships. Drawing from ecocriticism, animal studies, and new materialism, the paper outlines Atwood's unique form of "artpolitical" writing (Sartwell). Atwood's writing functions as a potent artpolitical instrument, prompting readers to critically reconsider the boundaries between the human and the nonhuman. The use of synesthetic aesthetics exposes and subverts the inherent bias towards vision, which is a hallmark of anthropocentrism. The stories privilege touch, sound, and scent, expanding the concept of the nonhuman to encompass natural elements, animals, and objects.

Keywords: Margaret Atwood, *Old Babes in the Wood*, nonhuman, anthropocentrism, agency, multisensory imagery, artpolitical, aesthetics, politics, new materialism, ecocriticism, feminism, biopolitics, literary synesthesia

1. Introduction: Redefining Vision

Margaret Atwood's short story collection *Old Babes in the Wood* was at the top of the bestseller list for many weeks after its publication in March 2023. It effortlessly

navigates and challenges literary labels and chronologies, incorporating a wide range of genres, including horror, fantasy, science fiction, fictionalized life writing, magical realism, myth, historical references, psychological themes, as well as religious and philosophical concerns. Reviewers highlight how Atwood's latest writings deal with themes of loss, death, and "what it means to be human" (Iglesias), exploring spiritual beliefs, such as reincarnation, superstitions, and mental illnesses, for instance, body dysmorphia.

Some critics have noted that the stories "lack thematic unity" (Freedenberg), yet upon a closer look, it is the prevalent presence of the nonhuman rather than the human which provides a link between the stories. Therefore, this paper argues that *Old Babes in the Wood*, while clearly addressing human concerns, also challenges traditional "human-oriented meanings and concerns" of objects (Moraru xii). Atwood's writing not only explores the human experience, but also gives voice to and reimagines the nonhuman. These aesthetic choices imply eco-political choices, exemplifying what Crispin Sartwell calls the "artpolitical" (2). According to Sartwell, all political systems should be understood aesthetically, whether it be the "gigantism" of power dynamics within political systems, or the "roughness" and "unfinishedness" (197) of politics of resistance.

Clearly, anthropocentrism has played a significant role in shaping political thought, with one of its aesthetic staples being the prioritization of vision. Atwood's synesthetic aesthetic can be seen as a deliberate attempt to challenge and resist anthropocentrism in political thought and to propose an ecocritical alternative. In other words, not only her cautionary plots raise ecocritical awareness, e.g. about multispecies justice (as for instance in the *MaddAddam* trilogy), but her *aesthetic* choices also provide powerful interventions on the formal, narratological level, changing our very reading and perception. This aesthetic choice undercuts conventional literary norms that focus on human experience and can be understood as a political critique of anthropocentrism: "acknowledging other lifeforms' views [...] is in fact an honest and post-anthropocentric narratological stance" (Mohr 2017, 58).

Vision, the ability to perceive beyond the limits of the ordinary world, and visualization are fundamental components in the fantastical realm of fairy tales, crucial tools in constructing new worlds in science fiction, and hold significant importance in spiritual

practices. Atwood's work challenges this anthropocentric perspective, which is deeply rooted in our language.¹³ *Old Babes in the Wood* highlights the importance of senses other than sight. While vision is generally used to denote both seeing and imagining,¹⁴ Atwood instead suggests that "astral seeing" or visionary power is a multisensory interaction with the nonhuman.

By using literary synesthesia in her writing, she goes beyond ordinary language and ruptures it from within: her descriptions interlink sound, touch, smell, and color in a way that transcends the hierarchical division of sense organs. In literary studies, literary synesthesia is an overlooked technique and it is often associated with a mystical vision or a sign of pathology (Duffy 653). Atwood, however, challenges this narrow association of synesthesia with 19th-century Romanticism views of sensibility and genius, and uses it as an artpolitical tool. Synesthesia is not just some decorative aesthetic element to her writing but contains a strong political message. Before delving further into Atwood's artpolitical writing, it is important to touch upon Atwood's political stances, ecocriticism, feminism, and biopolitics in particular.

2. Ecocriticism, Feminism, Biopower: The Power and Limits of the Body

Given that much of her work explores the relationship between literature and the natural world, Atwood's work is often analyzed through an ecocritical lens, especially her *MaddAddam* trilogy (Hengen 2010, Garrard 2010, Dunlap 2013, Ciobanu 2014, Rowland 2015, Bone 2016, Harland 2016, Northover 2016, Bouson 2016, Yates 2020, Desbiens-Brassard 2021, Mohr 2017, Filip forthcoming). Atwood's plots and characters question "utopian environmentalism" (Dunlap 3) and her aesthetic choices contribute to the plot twists of "multispecies justice" (Mohr 2017, 50; see also Jennings 28) and the narratives' "flat ontologies" (Bryant).

In other words, Atwood's writing embraces a "democracy of objects" that diminishes "the obsessive focus on the human" or other exclusive "subjects" (Bryant 246). It shapes an "ontology of immanence" (Fox and Alldred) that goes beyond the natural world, affirming the equality of all entities and objects on a horizontal plane. In

¹³ See also Martin Jay's *Downcast Eyes*, which criticizes vision as the "noblest of the senses" (121); or Rachel Devorah's "Ocularcentrism, Androcentrism," which provides a feminist perspective on the privilege of vision.

¹⁴ See also my blog post on "InSight: Making a Case for Self-Vigilance?" published on *Vigilanzkulturen*.

short, it deconstructs the hierarchy of human-centered thought, and in doing so, it reiterates the tangible nature of existence.

Her environmental critique is often intertwined with her feminist politics, as she draws connections between the exploitation of the natural world and the exploitation of women.¹⁵ “Impatient Griselda,” an “ancient Earth story” told by an alien as part of an “intergalactic crises aid package” (Atwood 96), employs such an intersection. On one level, the story portrays a Duke who mistreats his young wife until she and her sister consume him entirely as part of a feminist celebratory act.¹⁶ At the same time, the story of Griselda can be read as an allegory for the unlimited human greed and exploitation of the Earth that may ultimately lead to our destruction.¹⁷

Atwood’s environmental concerns are closely linked to the biopolitical, as her writing critiques the ways in which political power relies on the management and control of biological life. One of her stories, “Death by Clamshell,” illustrates how torture practices operate as a form of power that works through the body. The individual is disciplined and controlled by being subjected to pain, humiliation, and violence. Hypatia of Alexandria, a mathematician and teacher, suffers such a violent death at the hands of a mob. “Death by Clamshell” offers her perspective in the middle of the torture: screaming is surely the point of such tortures [...] the reduction of a person to the basics. See? There is no so-called life of the mind. That was merely an affectation of yours. Your real identity is no more than this wedge of suffering flesh and what can be extracted from it: howls, pleas, liquids of several kinds. (Atwood 120)

This story demonstrates how the biopolitical operates as a means of control, not only reducing an individual to their basic biological functions but also relying on disembodiment to rob them of agency. Torture practices operate as instruments of power, exploiting the human body to the extent that individuals are dehumanized and

¹⁵ See also “Fantastic Interventions” (2009) by Anna Bedford, who “finds in the subjugation of women and the denigration of the environment a similar patriarchal and hierarchical paradigm.”

¹⁶ They “performed a celebratory act of bodily affection and ate the Duke all up – bones, brocaded robes, and all” (Atwood 2023, 100).

¹⁷ This becomes even more apparent when the alien recounts how “everyone had jeered at Patient and wastefully pelted her with rotting snack parts,” leading the Duke to abandon her and search for a younger and prettier mate (Atwood 2023, 99). The story suggests that humans not only cause waste and environmental degradation on Earth but also seek out other planets to colonize, perpetuating the cycle of destruction.

reduced to a state of “howls, pleas, liquids.” The treatment of bodies serves as a mirror for the treatment of the nonhuman, exposing the parallels between how both are subjected to control and manipulation. Dehumanization often draws comparisons between humans and animals, portraying being animalistic as demeaning.

Atwood’s feminist perspective is evident in her portrayal of violence against women, as Hypatia’s story exemplifies the ways in which women have been historically subjected to violence and oppression. At the same time, Atwood draws attention to the connection between two forms of violence: the mutilation of the body and the exploitation of the Earth. Atwood’s writing offers a critique of the relationship between power and the body, and the ways in which this relationship is exploited by those in power.

In “Freeforall,” a sexually transmitted disease has led to a ban on kissing, and marriages are now arranged to produce “microbe-free babies” (Atwood 127), so as to keep the human and the nonhuman separate. This regulation and control of reproduction is another form of biopower that highlights how capitalist systems can exert control over bodies in even more subtle and pervasive ways. While there are no physical tortures, individuals and their bodies are still managed through biotechnology, surveillance, and psychological manipulation.¹⁸ But also, most importantly, individuals are controlled by erasing their bodies, by refusing them the importance of touch and other senses: whether the peeling off the skin and the eye-gouging in “Death by Clamshell,” or the ban on kissing in “Freeforall.” In the dynamics of biopower, limiting our sensory experiences, such as touch, taste, and smell, can have far-reaching consequences in shaping our understanding of the world and our relationships with the nonhuman.

In her stories, Atwood explores the power and limits of vision through various characters and creatures. For instance, the evil mother has eyes at the back of her head (“My Evil Mother”), the alien urges the audience to close their eyes to better hear the story (“Impatient Griselda”), the snail has limited vision (“Metempsychosis”), and Hypatia bids farewell to her eyes before claiming that she can “now see perfectly without them ... I am now seeing through yours” (“Death By Clamshell” 121). In these examples,

¹⁸ See also Foucault’s *Discipline and Punish*.

Atwood does not privilege vision but rather shows how power operates through vision, while also suggesting that one way to challenge this power is to focus on other senses. In several stories, the power and limits of vision are intertwined with other senses. In the descriptions of the nonhuman — for instance, when the snails examine their surroundings “through touch and smell” (141) — the use of multisensory imagery can be understood as an artpolitical form of engaging with the nonhuman, one that does not rely on vision only.

Atwood’s writing challenges the common perception that bodies only limit us or reduce us to basic biological needs. Instead, the stories highlight how the body and its senses can also be a source of agency and joy. In “Bad Teeth,” for instance, Csilla and Lynne revel in the physicality and playfulness of their bodies, “tumbling around like kittens, happy to have bodies” (118).¹⁹ Similarly, “Airborne: A Symposium” introduces the desire of “flying women” to escape the constraints of their earthbound bodies, but the story ultimately circles back to the body and its physicality, “Like breath” (173). Even though this imagery seems to touch upon the soul, it also brings the attention back to the body as a source of autonomy. Atwood’s critique of the erasure of bodies and their senses is particularly relevant in a society that commodifies and instrumentalizes both. But she does not seem to suggest a return to a “life of the mind” (Atwood 120). Instead, the stories advocate engagement with bodies, rendering them more conspicuous.

The political restraints imposed upon women and their bodies are counteracted by magnifying bodies and their “plasmaticness” (Ngai 117).²⁰ In other words, in spite of their vulnerability and “automatization,” bodies become “unsuspected sources of autonomy” (Ngai 117). In “Old Babes in the Wood,” Tig and Nell rejoice at the “wounded body,” seeing it as a sign of being alive, “you don’t get bruises or pain unless you’re still alive” (251). The stories invite us to reconsider our relationship with our own bodies and those of others. This aspect of Atwood’s writing requires attention to both content and aesthetics, such as her use of literary synesthesia and multisensory descriptions, which will be the focus of the next section.

¹⁹ Similarly, in *The Penelopiad*, Penelope finds solace in weaving and feeling the threads between her fingers.

²⁰ See Ngai’s discussion of “animatedness” and “plastmaticness” in *Ugly Feelings*, where “the very sign of the racialized body’s automatization functions as the source of unsuspected autonomy” (117).

3. Ecocriticism and the Artpolitical: Multisensory Interactions with the Nonhuman

Atwood's challenging of sight as the only sense that matters automatically highlights the importance of the other senses. For example, in "Two Scorched Men," a fountain is described as "a river god with water pouring out of his mouth" (Atwood 27). If we solely focus on vision and perceive only the river god and the spectacle of the water, we risk being misled into reading this as a mere portrayal of power. However, when we take the auditory dimension into account, we discern the faint "gurgling of the fountain," a sound that hints at a "drowning sound, a last gasp" (Atwood 27). What might initially appear to be a vivid display of power, vitality, and the flowing water, assumes a new significance once we listen closely — unveiling the specter of drowning, the cessation of life, the water that morphs from life-giver to life-taker. This imagery underscores the ceaseless cycle of existence and mortality, or how the embrace of death is invariably intertwined with life, particularly when we attune ourselves to the soundscape.²¹

The drowning imagery²² in "Two Scorched Men" is echoed in the first story of "Tig & Nell," which focuses on (the impossibility of) preventing such emergencies — the drowning person, the character in shock, and the frozen one. Sounds play a crucial role here as well. As Tig comments, while drowning, "you are said to hear bells" (9). In both stories, sounds provide access to what cannot be seen. They suggest that what cannot be seen can be felt in other ways, including death or the absence of the dead.

At the end of the story, we learn that Nell "must already have known on some level that he was bound to set sail first, leaving her stranded in the *harsh frost*, in the waste land, in the *cold moonlight*" (48; my emphasis). This multisensory, synesthetic description that couples vision with touch highlights the profound emotional impact of loss, but it also suggests a form of "critical solace" that "denotes a species of consolation forever aware of its own *intimacy with loss*" (James 483; emphasis added).

²¹ Metaphors of drowning recur in Atwood's work, especially in *Surfacing*. Associated with a loss of self or the descent into the unconscious (cf. McCombs), drowning carries symbolic meaning, but also draws attention to the power of the nonhuman, in this case, water.

²² Drowning reappears in "Metempsychosis," too, where we learn that beer is used to drown snails.

Throughout the first story, the characters embark on potentially risky hikes, as they learn of a couple killed in their tent by a bear. In response to this, Tig buys bear spray.²³ Nonetheless, Nell reflects that it's preferable to "march along through the golden autumn woods, not very well prepared, poking icy ponds with your hiking pole, snacking on chocolate, sitting on frozen logs, peeling hard-boiled eggs with cold fingers as the early snow sifts down and the day darkens" (15). From an artpolitical perspective, this sensory language, describing the pleasurable experience of being in nature with its dangerous coldness and snow, not only creates an immersive reading experience, but challenges conventional narratives about danger and loss by presenting them as integral parts of life rather than something to be overcome or avoided. It subverts the dichotomous view of nature as either beneficial (a tranquil, safe space) or utterly dangerous and in need of control.

In "Morte de Smudgie," the mention of "black velvet" sends Nell into a convulsion of sobs as she remembers her beloved cat: "Smudgie, so black and velvety!" (40). The synesthetic juxtaposition of the black color with the smooth feel of velvet highlights the sensory dimension of death and suggests that things can continue to exist through sensory memory, even when they can no longer be seen. Once more, this multisensory imagery illustrates the artpolitical, inviting readers to contemplate the significance of the non-visual and the interplay between the seen and the unseen, the presence and the absence, life and death.

The cat makes another appearance in "My Evil Mother," where the house "stunk like a singed cat" (59), so even if there is no cat visible, it is still present through smell. Similarly, the father of the narrator is absent, but at the same time present as a "garden gnome" (61). The gnome is a persistent symbol in the story and not just a decorative ornament. While garden gnomes are typically associated with good luck and protection, in this story, the gnome takes on different meanings. On the surface level, it represents a carefree (suburban) life and a lack of responsibility, but it also becomes a symbol for lively objects that retain their vivacity within the realm of fantasy and childhood innocence. In this world, the boundaries between the human and the nonhuman,

²³ The spray is another recurrent theme or object with significance in the stories, which will be tackled below.

imagination and reality, are not so clear, hinting at a magical realist dimension in Atwood's writing. As the text states, "He was happier that way [...] He could just enjoy the weather" (61), pointing to a privilege of mere existence that humans continuously overlook. Near the end of the story, the mother reveals that she wanted her daughter "to feel protected, and to know that there was a greater power watching over you" (75). Thus, what seemed like "evil" gestures were actually meant to protect her daughter. The story leaves the question open whether or not the mother is a witch, suggesting that both possibilities are plausible. This ambiguity further enhances the magical realist aspect of the story, encouraging us to question societal norms and stereotypes: "I kissed her forehead, a skull with a thin covering of skin. The protector was her, the greater power was her" (75). The thinness of her skin evokes the transparency of a psychic, such as Mrs. Verity in "The Dead Interview," and suggests a sensitivity to touch. This sensory awareness enables the mother to tap into what might be considered supernatural or mystical realms.

Similarly, in "The Dead Interview," a fictional interview with the historical George Orwell, the physically absent (dead) Orwell points to the "different ways of being alive" (79), and by attending to our senses, we can access those diverse ways. Water imagery makes a recurring appearance in the story, where the narrator interviews Orwell and they discuss the criticism he faced due to his perceived pessimism. Contrary to this common perception, a closer examination of Orwell's pen name reveals a hidden facet of hopefulness: the word "well" implies happy endings, hope, and "*a well of inspiration*" (88). Moreover, "well" is also primarily a water well, used to access underground water, and its reappearance underscores the comingling with the nonhuman, and serves as a subtle nod to the fountain in "Two Scorched Men."

The interview virtually grounds Orwell in the nonhuman, the sensory experience of working the soil. Orwell loved gardening and found joy in the hard work and the smells of the earth, "So wonderful ... the digging and so on, the fresh smells, even the smell of manure ... then out of the dirt and the sweat, like a miracle, a beautiful thing growing" (93). Consequently, the narrator struggles to update Orwell on the rose bushes he planted in 1936, which continue to flourish, and thus symbolize the persistence of hope and the enduring power of nature.

Atwood's exploration of the nonhuman, however, extends beyond nature, animals, or plants; it also encompasses ordinary objects, contributing to her creation of a "flat ontology." In "Two Scorched Men," for example, one of the men wrote a play where a large cockroach climbs up the side of the stage and across the ceiling,²⁴ and another where a rocking chair gradually slows down until it stops. While the simplicity of these details seems trivial and absurd, they manage to put the spotlight on the objects. Across the stories, objects, such as a box, keep reappearing, endowing them with multifaceted symbolic meaning. The evil mother stores her stolen penises in a cedar box, whereas Tig also made a wooden box that Nell discovers after his death. The box thus comes to represent themes of secrecy, containment, memory, and the fluidity of time and reality.

"The Wooden Box" opens with an imagery of the box as storage device, a portal in space-time, "opening and closing like little frog mouths. Things disappear into them, just vanish; but then they might appear again without warning. Things and people, here and then gone and then maybe here" (219). It reflects upon the metaphor of the "ancient tomb" that is "furnished with objects put there to assist the journey of the soul and its continued existence in the afterlife" (222). This imagery suggests that the box possesses a magical or otherworldly quality, capable of transporting objects or people to different states of existence. At the same time, boxes also contain mundane things.

In their cottage, Nell finds a magazine rack, a disarticulated shotgun, small bottles, painkillers, cough syrup, and toothpaste. Many of these objects pertain to the body, addressing aspects of hygiene, health, or protection. Through this imagery, everyday objects transcend their utilitarian functions, blurring the lines between the physical and the spiritual. This further deepens the artpolitical aspects of the narrative, encouraging readers to explore the profound interplay between the material world and the human psyche.

This abundance of objects is also addressed in "Widows," where "the letters, the books, the passports, the photos, the favorite things kept in drawers and boxes or on shelves – all of this is strewn in the wake of the departing rocket or comet or wave of

²⁴ This mention of the cockroach could also be interpreted as an intertextual reference to Franz Kafka's *The Metamorphosis*, indicating the importance of approaching nonhumans as characters with their own stories, rather than mere decorative elements to the human stories.

energy or *silent breath*” (214, emphasis added). Widows have to deal with these objects, “these pieces of a soul, scattered here and there” (214). Atwood’s reiteration of the image of a “silent breath” echoes the ending of “Airborne,” where the notion of breath was also highlighted. The silence of the breath reflects the paradoxical tension that permeates Atwood’s stories. On the one hand, it evokes a surreal and spiritual realm, suggesting the presence of a soul. On the other hand, its sensory nature redirects attention to the body, fostering an awareness of a “materially embedded and embodied” world (Fox and Alldred 2).²⁵

Most importantly, these stories suggest that objects have their own histories and sense of embodiment. They draw attention to how objects act, survive, and outlive their human uses, recalling the “ontology of immanence” that lies at the core of new materialism (Fox and Alldred 2). The narrative acknowledgement of objects entangled with humans invites readers to reflect upon their usage and entanglement with the objects they own, how they use them, and what their own intrinsic agency is. Thus, these stories also raise awareness about the damaging impact of rampant consumerism on objects. In our disposable culture, objects are often treated as mere tools to be used and then discarded, creating an endless cycle of waste.²⁶ Atwood’s artpolitical writing thus skillfully blends ecocriticism, animal studies, and new materialism.

In these stories objects have meanings beyond their human uses and require appreciation. This is particularly evident in the recurring appearance of the spray, which not only affects humans but also other living beings. For instance, a spray is also used to kill a snail, and its story appears in “Metempsychosis: Or, The Journey of the Soul,” which quite openly topicalizes the agency of the nonhuman. The story offers the perspective of a snail whose soul is transferred into the body of a woman. While some

²⁵ Nell’s contemplation of becoming words after death underscores this dynamic. Her desire to transcend being “mere handfuls of dust” manifests in the wish to become “breath in the mouths of others” (Atwood 18). This imagery suggests transcendence in the form of words while underscoring the materiality of breaths. Breaths, though usually unseen, are perceptible through sound, scent, and sensation — an embodiment of life.

²⁶ For an interesting analysis on dumping grounds and garbage sites and the potential of literature to create awareness in relation to these “unknown” places, see Klaus Benesch and “Writing Grounds.”

reviewers focus on the human side of the story²⁷ or criticize it for its funny flatness,²⁸ this story is an excellent example of Atwood's artpolitical take: by using multisensory imagery, her ecocriticism takes on an artful form and vice versa.

The description of the cohabitating snail is not just an example of anthropomorphism, but a way of imagining what the nonhuman might see, feel, and taste. The snail is not merely an object of human value but a living animal with its own unique perspective. Even if this perspective might still be a human one in the end (as the story's end seems to imply), the narrative manages to propose a form of "alien phenomenology" (Bogost). In other words, Atwood's depiction of the snail's experiences challenges the traditional distinction between 'I' and a thing, suggesting a "flat ontology" where human superiority is questioned.

Atwood's multisensory description of the snail's experience is a form of artpolitical writing that allows readers to understand and empathize with the snail's consciousness:

I was demolishing a lettuce leaf, my oval raspy-toothed mouth opening and closing like a flesh valve as I oozed along on my own self-generated glistening slime highway. The lovely green blur all around me, the lacework I was creating, the scent of chlorophyll, the juiciness — it was pure bliss. Live in the moment, humans are often told, but snails don't need to be told. We're in the moment all the time, and the moment is in us. (138)

This is not merely a case where "a human subject [is] drawing on animal imagery to make a statement about human identity" (Marx 3). Because the end remains ambiguous, Atwood suggests that human consciousness encompasses aspects of an "alien phenomenology" (Bogost) and vice versa; implying that while we may never truly comprehend "what it is like to be a snail,"²⁹ we can still connect with their experiences, even if only partially. This narrative approach prompts readers to explore a realm where

²⁷ For instance, some reviewers interpreted the story as a portrayal of "yearning and feeling out of place" (Iglesias), while others saw it as a "cute way to skewer the ridiculous habits of humans" (Merrill).

²⁸ According to Beattie, the story "fails to exploit its premise for much more than obvious jokes." Battersby adds that "some of the collection's imaginative conceits ... fall rather flat," including "Metempsychosis: Or, The Journey of the Soul," which, while being "enormous fun," offers little else beyond that.

²⁹ I borrow this phrase from American philosopher Thomas Nagel's famous article on "What Is It Like to Be a Bat?" (1974).

the boundaries between human and nonhuman experiences begin to blur, ultimately challenging established notions of consciousness and identity.

The story also highlights a sense of disembodiment that the snail experiences in the body of the human. Human mouths, with their rigid structure and “block-shaped” teeth lack the flexibility of a snail’s mouth (Atwood 138). The absence of mucus on the human body contrasts with the snail’s slimy covering, making the latter more agile and “sinuous” (141). The snail’s perception of human eating habits as “uncouth” underscores their refined sensibilities (144). Notably, even intimate human encounters appear lackluster compared to snail’s intricate mating rituals, underscoring their sensual nature (145). These comparisons underscore the agency of the nonhuman while shedding light on the limitations of human experience. In turn, the story challenges notions of human superiority by exposing the richness and complexity of nonhuman existence.

Amber undergoes a series of transformative experiences due to the influence of the snail, each of which gains new significance when viewed from the snail’s perspective. For instance, her adoption of a vegetarian diet, weight loss, psychotic episodes, and newfound inclination towards prayer all trace back to the snail’s vantage point. The snail’s sensory preferences come into play when it hesitates with food choices: it “toyed with the carrot – it was not rotten, so it was too hard. Then I ventured a small piece of cornbread, but it was too harsh: like sand” (144), illuminating the origins of the woman’s diminished appetite. Through the lens of the snail’s viewpoint, the diagnosis of “body dysmorphia” (147) gains new understanding as the woman rejects physical features that stand out, like the nose, echoing the snail’s desire to avoid conspicuousness.³⁰ At the same time, it is also a paradoxical rejection of the sense of smell, on which snails rely on to interact with their environments.

Moreover, Amber’s interactions with her psychiatrist, where she attributes herself with snail-like characteristics (like the love dart), unveil the depth of the snail’s influence. While these assertions might appear peculiar or even absurd to humans, they align with the snail’s perspective, offering a fresh comprehension of her behavior. In her quest for places reminiscent of the snail’s habitat, like musty churches and damp

³⁰ This scene recalls the concept of mutilation in relation to the statue of Artemis, which famously lacks a nose, a fact mentioned in “Death by Clamshell,” too.

settings, Amber's actions attain a deeper significance. Even her choice of secluded and sheltered spaces, such as the inverted chair and the railway bridge, finds resonance with the snail's inclination to seek warmth, darkness, and moisture for hibernation. The narrative, thus, invites readers to reconsider the boundaries between human and nonhuman consciousness, further emphasizing the complexity of all living beings.

The conventional understanding of genius and madness is largely shaped by an anthropocentric perspective, often limited to human cognition. However, "Metempsychosis" departs from this approach, prompting the exploration of alternative perspectives. The story demonstrates that a multisensory outlook disrupts these paradigms. By introducing the snail's sensory experiences as a catalyst, it transcends human-centric interpretations. Genius and madness cease to be solely products of the mind; they emerge as the outcomes of dynamic interactions with the nonhuman world. An act like sticking out one's tongue, typically associated with the famous picture of Albert Einstein, assumes new meanings in the story. Typically, emblematic of either brilliance or mental instability, this seemingly absurd and simple act points to the relevance of other senses besides vision. The snail's identification with this body part strengthens the importance of a multisensory approach: the tongue is "moist, flexible, retractable, with chemical sensors on it" (Atwood 141).

Genius and madness cease to be standalone human attributes, becoming instead the intricate manifestations of our relationship with the world around us. This perspective not only blurs the lines between genius and madness but also challenges their attribution to human qualities alone, reimagining them as interactions with the nonhuman. If genius is usually associated with good ideas, in the story, the snail challenges this perspective: the "ideosphere" leads to a sense of disembodiment, as things are "impossible to grasp in any tangible or satisfying way" (Atwood 149). The snail further remarks that the GICs "did not eat, breed, or defecate" (Atwood 149), which is not just a funny comment, but it also points to the underlying cause of human suffering: the ways in which humans disembody themselves, run on autopilot, or are mere "flesh robot[s]" (139).

Paradoxically, while Atwood's narratives may initially emphasize the constraints of the body in their content, frequently critiquing this "husk," "shell" or "skin and tissue" as mere vessels (152), a deeper exploration of her work reveals a continuous engagement

with the significance of the body. This engagement is subtly communicated through her choice of formal and aesthetic elements, such as her multisensory imagery that prompts a richer understanding of the complex interplay between human existence and the sensory world:

I was sent into a snail in order to learn something of deep importance to my soul. But what could that be? To pay homage to the immediate, such as the rich veins and cells of edible greens and the heady, intoxicating scent of decaying pears? To appreciate the simple joys of the universe, such as congress with a fellow snail, or snails? Was that it? What am I missing? It is what it is? I am what I am? What am I? (152)

This paragraph highlights the human condition of questioning existence, just as the snail does. At the same time, it also emphasizes material existence and the multisensory experience of being a snail, as exemplified by the heady, intoxicating scent of decaying pears. For a book that focuses much on “spirits and the spirit world” (Gilman), it shapes a multisensory, embodied world. Even the snail’s soul is “a translucent spiral of *softly phosphorescent light*” (Atwood 138). By qualifying light as “soft,” Atwood couples vision with touch once more, adding a synesthetic sense of texture to her descriptions.

4. Conclusion: The Power of Literature

Delving into Atwood’s latest short story collection, *Old Babes in the Wood* uncovers the profound impact of her uses of multisensory imagery in forging an intimate connection between readers and their environment. Atwood’s ecocriticism extends beyond its customary post-apocalyptic and cautionary contexts, permeating her aesthetic choices as well. Her artpolitical dimension goes beyond ecological awareness, continually shaping and reshaping human-nonhuman relationships. It harmonizes seamlessly with the tenets of critical posthumanism, centering on nonhuman sentience or “alien phenomenology” (Bogost). By challenging human exceptionalism and accentuating the agency of the nonhuman, her work resonates with the principles of multispecies justice, advocating for the validity and value of nonhuman experiences.

The recurring motifs, encompassing water imagery, plants, animals, and even the enigmatic box, metamorphose into symbols rich with profound meaning. These elements transcend mere narrative devices; they become reflections of characters’ inner worlds and their connections with others, but they also gain their own agency

throughout the stories. The same holds true for letters, books, and words, which are liberated from the confines of human exceptionalism. These objects persist beyond the lifetimes of their human characters, not as part of an intangible “ideosphere,” but due to their material embodiment within a diverse environment of humans and nonhumans.

Similarly, the significance of reading and writing has shifted from being mere visionary crowns of human achievement to assuming new roles. They no longer serve to glorify human genius, but rather, they function as connectors between characters, humans, and nonhumans alike. Atwood underscores literature’s significance as a conduit of communication that transcends both human and nonhuman boundaries. In this context, Atwood reaffirms the artpolitical role of literature: not only to engage readers within a rich environment encompassing the nonhuman but also to embody and embed them within it. Paradoxically, literature remains an optimal vessel to propel this post-anthropocentric endeavor forward. It becomes the conduit for accommodating nonhuman lives, diverging from the exclusive focus on the human perspective.

Works Cited

Atwood, Margaret. *Old Babes in the Wood: Stories*. Vintage, 2023.

Battersby, Doug. “Old Babes in the Wood by Margaret Atwood – Gripping and Imaginative Short Stories.” *Financial Times*, 23 Feb. 2023, <https://www.ft.com/content/94cc5aa1-0e4e-4b77-b21e-dfcd53b51e58>. Accessed 8 May 2023.

Beattie, Steven W. “Margaret Atwood’s New Book ‘Old Babes in the Wood’ Includes Some of the Best Short Stories She’s Ever Produced.” *Toronto Star*, 10 March 2023, <https://www.thestar.com/entertainment/books/reviews/2023/03/10/margaret-atwoods-new-book-old-babes-in-the-woods-includes-some-of-the-best-short-stories-shes-ever-produced.html>. Accessed 5 May 2023.

Bedford, Anna. “Fantastic Interventions: Feminism and Environmentalism in Atwood’s Speculative Fiction.” *UCLA: Center for the Study of Women*, 2019, <https://escholarship.org/uc/item/56f2x874>. Accessed 5 May 2023.

Benesch, Klaus. “Writing Grounds: Ecocriticism, Dumping Sites, and the Place of Literature in a Posthuman Age.” *Public Space and the Ideology of Place in American Culture*, edited by Miles Orvell and Jeffrey L. Meikle. Rodopi, 2009,

- pp. 435-453. https://doi.org/10.1163/9789042028784_020. Accessed 8 May 2023.
- Bogost, Ian. *Alien Phenomenology, Or, What It's Like to be a Thing*. University of Minnesota Press, 2012.
- Bone, Jane. "Environmental Dystopias: Margaret Atwood and the Monstrous Child." *Discourse: Study in the Cultural Politics of Education*, vol. 37, no. 5, 2016, pp. 627-640.
- Bouson, J. Brooks. "A 'Joke-Filled Romp' Through End Times: Radical Environmentalism, Deep Ecology, and Human Extinction in Margaret Atwood's Eco-Apocalyptic *MaddAddam* Trilogy." *The Journal of Commonwealth Literature*, vol. 51, no. 3, 2016, pp. 341-357, DOI:10.1177/0021989415573558.
- Bryant, Levi R. *The Democracy of Objects*. Open Humanities Press, 2011.
- Ciobanu, Calina. "Rewriting the Human at the End of the Anthropocene in Margaret Atwood's *MaddAddam* Trilogy." *The Minnesota Review*, vol. 83, 2014, pp. 153-162, DOI:10.1215/00265667-2782351.
- Desbiens-Brassard, Alexandre. "Environmental Discourses in Atwood's *MaddAddam* Trilogy; Or, The Neoliberal Prometheus." *Studies in Canadian Literature / Études en Littérature Canadienne*, vol. 45, no. 2, July 2021, pp. 141-160.
- Duffy, Patricia Lynne. "Synesthesia in Literature." *The Oxford Handbook of Synesthesia*, edited by Julia Simner and Edward M. Hubbard. Oxford University Press, 2018, pp. 647-671.
- Dunlap, Allison. "Eco-Dystopia: Reproduction and Destruction in Margaret Atwood's *Oryx and Crake*." *The Journal of Ecocriticism*, vol. 5, no. 1, 2013, pp. 1-15.
- Filip, Loredana. "Insight: Making a Case for Self-Vigilance." *Vigilanzkulturen, Hypotheses*, 29 Mar. 2022. <https://vigilanz.hypotheses.org/2935>. Accessed 8 May 2023.
- . *Self-Help in the Digital Age: TED Talks, Speculative Fiction, and the Role of Reading*. De Gruyter, 2024 (forthcoming).
- Fox, Nick J., and Pam Alldred. "New Materialism." *The SAGE Encyclopedia of Research Methods*, edited by P. A. Atkinson, et al. Sage, 2018, pp. 1-16.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Vintage Books, 1977.

- Freedenberg, Harvey. "Review: *Old Babes in the Wood: Stories*." *Book Reporter*, 31 Mar. 2023, <https://www.bookreporter.com/reviews/old-babes-in-the-wood-stories>. Accessed 8 May 2023.
- Garrard, Greg. "Reading as an Animal: Ecocriticism and Darwinism in Margaret Atwood and Ian McEwan." *Local Natures, Global Responsibilities: Ecocritical Perspectives on the New English Literatures*, ASNEL Papers 15, edited by Laurenz Volkmann, et al. Rodopi, 2010, pp. 223-242.
- Gilman, Priscilla. "Loss, Feminism, Nail Metempsychosis, Death: the Best of Margaret Atwood in 'Old Babes in the Wood.'" *Boston Globe*, 23 Mar. 2023, <https://www.bostonglobe.com/2023/03/23/arts/loss-feminism-snail-metempsychosis-death-best-margaret-atwood-old-babes-wood/>. Accessed 5 May 2023.
- Harland, Paul W. "Ecological Grief and Therapeutic Storytelling in Margaret Atwood's *Maddaddam* Trilogy." *ISLE: Interdisciplinary Studies in Literature and Environment*, vol. 23, no. 3, Summer 2016, pp. 583-602. DOI:10.1093/isle/isw001.
- Hengen, Shannon. "Moral/Environmental Debt in Payback and *Oryx and Crake*." *Margaret Atwood: The Robber Bride, The Blind Assassin, Oryx and Crake*, edited by J. Brooks Bouson. Continuum International Publishing Group, 2010, pp. 129-140.
- Iglesias, Gabino. "Margaret Atwood's 'Old Babes in the Wood' Tackles What it Means to be Human." *NPR*, 14 Mar. 2023, <https://www.npr.org/2023/03/14/1163051009/margaret-atwoods-book-old-babes-in-the-wood>. Accessed 8 May 2023.
- James, David. "Critical Solace." *New Literary History*, vol. 47, no. 4, Autumn 2016, pp. 481-504.
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. University of California Press, 1993.
- Jennings, Hope. "Anthropocene Feminism, Companion Species, and the *Maddaddam* Trilogy." *Contemporary Women's Writing*, vol. 13, no. 1, March 2019, pp. 16-33, DOI: doi:10.1093/cww/vpz001.

- Marx, Kate. "Dystopian (Non)Fiction? Shteyngart, McCarthy and the Fall of the Animal Kingdom." *eSharp: Electronic Social Sciences, Humanities, and Arts Review for Postgraduates*, vol. 25, no. 1, June 2017, pp. 1-11.
- McCombs, Judith. *Critical Essays on Margaret Atwood*. G.K. Hall & Co, 1988.
- Merrill, Rob. "Review: Atwood Explores Grief in 'Old Babes in the Wood.'" *AP News*, 6 March 2023, <https://apnews.com/article/old-babes-in-the-wood-book-reviews-a21ad2624723cc3f04905c11f1827559>. Accessed 8 May 2023.
- Mohr, Dunja. "When Species Meet': Beyond Posthuman Boundaries and Interspeciesism Social Justice and Canadian Speculative Fiction." *Zeitschrift für Kanada-Studien*, vol. 37, 2017, pp. 40-64.
- . *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias*. McFarland, 2005.
- Moraru, Christian. *Flat Aesthetics: Twenty-First Century American Fiction and the Making of the Contemporary*. Bloomsbury Academic, 2023.
- Nagel, Thomas. "What Is It Like to Be a Bat?" *The Philosophical Review*, vol. 83, no. 4, 1974, pp. 435-450.
- Northover, Richard Alan. "Ecological Apocalypse in Margaret Atwood's *MaddAddam* Trilogy." *Studia Neophilologica* 88, 2016, pp. 1-15.
<https://doi.org/10.1080/00393274.2015.1096044>. Accessed 8 May 2023.
- Ngai, Sianne. *Ugly Feelings*. Harvard University Press, 2007.
- Rowland, Lucy. "Speculative Solutions: The Development of Environmental and Ecofeminist Discourse in Margaret Atwood's *MaddAddam*." *Studies in Canadian Literature*, vol. 40, no. 2, 2015, pp. 46-68.
- Sartwell, Crispin. *Political Aesthetics*. Cornell University Press, 2011.
- Yates, Julian. "Improbable Shepherds: Multispecies Politics and the Afterlife of Pastoral in Margaret Atwood's *MaddAddam* Trilogy." *Criticism*, vol. 62, no. 3, Summer 2020, pp. 411-432.

Loredana Filip recently completed her doctoral degree at Ludwig-Maximilian-University Munich, Germany, and is a fellow of the Collaborative Research Cluster "Cultures of Vigilance" at the LMU. She has authored book chapters, journal articles, and blog entries. Her upcoming book, *Self-Help in the Digital Age: TED Talks*,

Speculative Fiction, and the Role of Reading, is forthcoming in 2024 with De Gruyter. Currently, her postdoc project explores nonhuman narratives in literature. In addition to her academic pursuits, Filip curates narratives about plants online, maintains a blog on her website loredanafilip.com, and indulges in fiction writing, including her self-published collection of short stories *Voices of Nature*.

Fairy Tale and Utopian Satire in Margaret Atwood's *The Heart Goes Last*

Katarína Labudová

Abstract: In her explorations of power in *The Heart Goes Last*, Margaret Atwood's highlighting of political aesthetics shows that ideology and its propaganda can be obscured by visual lures and aesthetically pleasing images and words. Aesthetics, including fashion, gastronomy, rhetoric, mass culture, and politics interact in the troubled lives of Atwood's characters. In *The Heart Goes Last*, she mocks and satirises utopian and dystopian dynamics in political projects and their visions of good life. Atwood's text transgresses from dystopia to utopia, intertwines with the genres of the fairy tale, the grotesque, the spy thriller, and the farce. While the genre hybridity and intertextual echoes of Ovid's "Pygmalion and Galatea," George Orwell's *1984*, Swift's *A Modest Proposal*, John Milton's *Paradise Lost* and Shakespeare's *A Midsummer Night's Dream* have already been discussed by several critics, including Coral Ann Howells and Marta Dvořák, this article addresses Atwood's intertextual strategies and playful treatment of fairy tales' utopian impulses and her satirizing of Thomas More's *Utopia*, specifically the set routines, uniformity of houses, rotating of working spaces and duties, communal meals, and sexual technologies. All these aspects of life are controlled by the political and economic ideology of the Positron Project, which uses propaganda to aestheticize life in the Positron Project.

Keywords: Margaret Atwood, *The Heart Goes Last*, Thomas More, fairy tales, utopia, satire, artpolitical

Fairy tales: The Gingerbread House and Hunger

Atwood, an avid reader of fairy tales since childhood, has often expressed her fascination with "unexpurgated" version of Grimms' fairy tales ("Grimms Remembered"

291). In an interview, she called the Grimm volume “the most influential book I ever read” (qtd. in Sandler 14). Unsurprisingly, Atwood’s novels frequently revisit fairy tales to re-conceptualize the common stereotypical representations and assumptions derived from these fairy tales. She reflects on the influence of fairy tales and fairy tale characters in “Spotty-handed Villainesses,” where she argues — and this is especially important for the ending of *The Heart Goes Last* — that fairy tales give rise to examinations of moral freedom. As Atwood suggests for the evil fairy tale characters: “Such characters can pose the question of responsibility, because if you want power you have to accept responsibility, and actions produce consequences” (“Spotty-handed Villainesses” 135).

Most of Atwood’s works explicitly engage with fairy tales, sometimes even in their titles (*The Robber Bride*, *Bluebeard’s Egg*), and she frequently uses them as intertexts. There is a substantial body of critical work discussing the prevalence of fairy-tale motifs in Atwood’s texts, ranging from the Little Red Riding Hood imagery of the handmaid Offred, walking in her red robe with a basket in *The Handmaid’s Tale*, to the Bluebeardian image of Commander Judd as a serial husband of teenage wives in *The Testaments*. Sharon Rose Wilson has engaged with the fairy tale context in Atwood’s earlier fiction in *Margaret Atwood’s Fairy-Tale Sexual Politics* (from *The Edible Woman*, through poetry and short fiction to *Cat’s Eye*). In *Myths and Fairy Tales in Contemporary Women’s Fiction*, Wilson discusses Atwood’s *The Robber Bride* intertexts and the references to the Grimms’ “Fitcher’s Bird” in *Oryx and Crake*.³¹ Sarah Appleton’s *Myths, Fairy Tales, and Legends in Margaret Atwood’s Writing* recognizes that “Atwood’s use of myths and fairy tales allows for an abundance of old/fresh material for contemporary readers. By reconciling, yet by also revisioning, the archetypal motifs, characters, and narratives, Atwood presents a familiar, yet unique reading experience” (7).

In *The Heart Goes Last*, Atwood uses fairy tale intertexts that repeatedly recur in her *oeuvre*, mainly the Brothers Grimm’s “Hansel and Gretel.” In the Brothers Grimm’s

³¹ The Bluebeardian theme in Atwood’s works is also recognized in *Tales of Bluebeard and His Wives from Late Antiquity to Postmodern Times* (2009) by Shuli Barzilai. Sharon Rose Wilson offers an overview of Atwood’s Bluebeardian fairy tale imagery in “Margaret Atwood and the Fairy Tale: Postmodern Revisioning in Recent Texts.” In “Postapocalyptic Vision,” Wilson observes that the Grimms’ “Fitcher’s Bird” fairy tale is a tale Atwood frequently returns to in her works, including *Power Politics* (1971), *Bluebeard’s Egg* (1983), *Alias Grace* (1996), *Bodily Harm* (1981), *The Blind Assassin* (2000) and *The Robber Bride* (1993) (336).

version, this fairy tale's happy ending provides hope through sibling bonds, while other fairy tales offer family reunions.³² Atwood often uses fairy tales in a critical way. In *The Heart Goes Last*, she recasts the happy family reunion ending as a wedding-like ending that questions individual freedom and responsibilities.

In the context of fairy tales and politics, Sartwell suggests that the political identity of a nation or state is often "discovered by folklorists and historians, such as the Grimm brothers, who consciously identified or generated a myth cycle, a vernacular literature, and a set of folk arts in which this national identity" exists (190). Positron appropriates fairy tales, alongside Biblical and other narratives, to construct its company's political identity and impose its model of citizenship, gender, and socio-political roles on those who join its ranks. Atwood consistently employs intertextual references to fairy tales, rewriting them to reveal the social and political aesthetics of totalitarian regimes, not only here but also in other works.

Clearly, Atwood's revisions are never simple mappings of the underlying intertexts; the tales are inverted, challenged, satirized, and re-constructed in unexpected and creative ways. What never changes is hope, together with a belief in the power of words typical for fairy tales: "And where else could I have gotten the idea, so early in life, that words can change you?" (Atwood, "Grimms Remembered" 292). Building upon this notion of words as agents of transformation, it is exactly this creative recombination of political aesthetics and fairy tale inspirations that this paper explores, a recombination that creates both a dystopian ideology that establishes an oppressive narrative and suppresses resistance and a utopian ideology that inspires hope, rebellion, and change.

³² The concepts of family and marriage receive much critical attention in fairy-tale scholarship. As early as 1979, Karen E. Rowe emphasized that romantic patterns in fairy tales continue to be influential not only in childhood but also for women as they "internalize romantic patterns from ancient tales" (222). Rowe, for example, observes that fairy tales "no longer provide mythic validations of desirable female behaviour; instead, they seem more purely escapist or nostalgic, having lost their potency because of the widening gap between social practice and romantic idealization" (211). In *Fairy Tales and the Art of Subversion*, Jack Zipes examines the role of ideology in restoration of "fixed roles in a stable family" (152). Zipes criticises "the false promises of the classical fairy tales that celebrate regressive notions of home in their so-called happy endings" (187). In the same line, *Fairy Tales and Feminism*, a volume edited by Donald Haase in 2004, offers new approaches that lead to "a more nuanced and multidimensional appreciation of the complex relationships between women and fairy tales" (x).

With regard to the narrative structure of fairy tales, it is generally expected that the hero or heroine should live “happily ever after.”³³ At the end of *The Heart Goes Last*, when all the characters receive their just desserts in finest fairy tale fashion, Atwood satirizes modern science’s promise of granting everyone a happy ending with the fake brain modifications, a procedure gullible Charmaine believes she has received and has thus been “fixed” to be eternally faithful to Stan. However, Atwood then adds a coda in which Jocelyn reveals that the brain operation has never happened, suggesting that free choice is a greater gift than mindless conditioned happiness, which caps many questions of freedom and responsibility in the novel and leaves the reader to decide the balance between living happily ever after and having the world “all before [them]” (*THGL* 380).

34

Besides a typical fairy tale plot trajectory, *The Heart Goes Last* features motifs of disguise (Stan as Elvis), magical transformation (neurosurgery), magical objects (Possibilibots), notorious fairy tale objects such as glass slippers, and repertory fairy tale characters, such as two siblings,³⁵ witches (Jocelyn and Lucinda Quant), Sleeping Beauty (falling in love with the one who she sees first), animal lovers (Veronica’s blue teddy bear) and false brides (Aurora). In Atwood’s text, these characters are more than one-dimensional. The witch Jocelyn can be seen as imprisoning Stan and forcing him to act out sexual scenarios; however, she also helps to free him.

Marina Warner points out that “fairy tales express hope” (*Fairy Tale: A Very Short Introduction* xxviii). By speaking explicitly and implicitly about the transformation of the world into a better place, they come to resemble utopias,

³³ A fairy tale can be defined as a “narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms, disguise, and spells are some of the major ingredients of such stories” (Cuddon 302).

³⁴ Stan and Charmaine voluntarily enter the Positron Project because of their naivety and ignorance. Stan later thinks about it: “He shouldn’t have let himself be caged in here, walled off from freedom. But what does freedom mean anymore?” (*THGL* 187). They both give up their free will: Charmaine when she dutifully executes her husband, Stan when he follows Charmaine to sign up for the Positron project without reading the terms and conditions (*THGL* 43).

³⁵ The motif of two siblings is not necessarily restricted as elements of the fairy tale genre, e.g. twins, alter egos and doppelgänger motifs appear frequently in Atwood’s *oeuvre*. Atwood is well known for her doubling, twinning and multiplying of characters. In *The Heart Goes Last*, there are two brothers (Stan and Connor, two pairs in rotating houses, multiple imitations of Elvis, horror-like copies of Charmaine’s head). In a similar way, Atwood copies, imitates and playfully deconstructs popular genres and hypertexts in her intertextual novel.

particularly as both utopias and fairy tales are set in a non-specific “no place” (Atwood, *In Other Worlds* 187). Though they seem to be universal, fairy tales operate in a specific way to convey messages and values of different communities and their needs for the world. As Jack Zipes argues, they are “predicated on a human disposition to social action — to transform the world and make it more adaptable to human needs while we try to change and make ourselves fit for the world” (*Fairy Tales and the Art of Subversion* ix). Fairy tales are always rooted in politics: power, class, and economic struggles. Their imaginative strength is empowering: “the essence of its durability and vitality will become more clear, and its magic will be seen as part of humankind’s own imaginative and rational drive to create new worlds that allow for total development of human qualities. The utopian impulse has its concrete base” (Zipes, *Breaking the Magic Spell* 27). This type of utopian impulse is central to the (propaganda) story the Consilience/Positron Project creates about itself.

Fairy tales utilize happy endings to encapsulate a sense of optimism, while dystopias employ uncertainties and small glimpses of transformation as beacons of hope. In *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, Tom Moylan argues that: “Many dystopias are self-consciously warnings. A warning implies that choice, and therefore hope, is still possible” (130). Warner calls happy endings “messages of hope arising from desperate yet ordinary situations” (*Once Upon a Time* 96), while the desperate yet ordinary situation of our characters in *The Heart Goes Last* is imprisonment.³⁶ Atwood’s fairy tale intertexts dramatize such social politics: power shakes its fist at the powerless, but Atwood’s Hansels and Gretels bring the prisons down.

As in “Hansel and Gretel,” hunger is a driving force in *The Heart Goes Last*. Forced into living in their car, Stan and Charmaine are more like two siblings than a married couple, flitting from one post-industrial parking lot to another, always moments away from disaster. After losing their jobs and their home due to a financial

³⁶ The imprisonment of Charmaine and Stan is a leitmotif of *The Heart Goes Last*. However, there are two forms of imprisonment: the one they have under control and the involuntary one. At first, they are imprisoned in their car due to poverty and joblessness (not under their control); then they voluntarily enter the Positron Prison; however, Stan is later imprisoned by Jocelyn involuntarily. The novel oscillates between dystopia and farce, imprisonment and liberation. But even when Positron is down, Charmaine remains imprisoned in her flights of fancy.

crash, they spiral into poverty and hunger.³⁷ From the very beginning of the novel, Atwood sprinkles references to the gothic fairy tale about two siblings lost in the dark forest who come across a gingerbread house and a cannibalistic witch. Just as in the fairy tale, there are hints of cannibalism: “There was a news item that claimed a total blood renewal, young blood for old, staves off dementia and rolls your physical clock back twenty, thirty years” (*THGL* 10). Despite all its sweet gingerbread, shining treasures, and seemingly consoling happy ending, “Hansel and Gretel” is a very disturbing fairy tale.³⁸ While it shows the consequences of starvation and poverty in families, and the trauma that can come from abandonment and imprisonment — “[s]ociohistorical interpreters point to historical famines, while psychological interpreters see themes of deprivation and oral gratification. The central image of the tale is the attractive, edible house” (Haase 439) — the tale also demonstrates how hope can lead to survival.

Like the two siblings, Hansel and Gretel, who “had not been able to fall asleep because of their hunger” (Grimm and Grimm 88-9), Stan and Charmaine are sleep deprived and starving when they come across a utopian social experiment called the Positron Project that offers a tricky bargain: half the time, you live in the sweet safe little town Consilience, while the other half is spent under prison conditions. Charmaine is delighted when she sees an aesthetically pleasing commercial for this project that offers both free housing and jobs: “Next there’s a shot of a gateway in something that looks like a shiny black-glass wall, with people walking in — young couples, holding hands,

³⁷ The financial crash of 2008 creates a background to *The Heart Goes Last*. The crisis commenced in 2007 when the subprime mortgage market in the United States experienced a recession, subsequently evolving into a global banking crisis that led to the downfall of Lehman Brothers, an investment bank, in 2008. This economic recession extended its impact globally, particularly affecting Europe, where it contributed to the European debt crisis. The 2008 financial crisis was frequently likened to the Great Depression of the 1930s (see Temin 115-124).

³⁸ Maria Tatar argues that many fairy tales, including “Hansel and Gretel” reflect the social reality: there is much in every folktale that requires “awareness of social realities, just as there is much that defies historical explanation. The prelude to the principal action in ‘Hansel and Gretel,’ for example, is largely realistic, if also melodramatic. Parental abandonment of children is no routine, everyday event, but it remains within the confines of plausibility” (*The Hard Facts of Grimms’ Fairy Tales* 51). While *The Heart Goes Last* addresses the problem of homelessness in the USA, “Hansel and Gretel” points to the atrocities of the Great Famine. The Grimms’ version of “Hansel and Gretel” might have as a source the folk tales of the Middle Ages and the difficulties then experienced and converted into narratives. “Thus, the ‘great famine’ which took place in Western Europe between 1315 and 1322 generated the production of diverse traditional tales and chronicles, among them the story of parents who leave their children in the woods, to their own fate, due to lack of food. There are also reports of cannibalism in pursuit of survival, a fact also present in the Hansel and Gretel tale” (Trabucco et al. 352).

energetic and smiling. Pastel clothing, springlike. Then a house, a neat, freshly painted house with a hedge and a lawn” (*THGL* 30).

While the gingerbread house promises to save the homeless and abandoned children from starvation, their modern-day Hansel and Gretel reincarnations, Charmaine and Stan crave salvation from an unsafe world. Their version of a gingerbread cottage is a fancy restaurant dinner, a hot bath, and a soft bed. They are willing to enter the Positron prison because of the meal vouchers. Just as a fancy gingerbread house is an unlikely forest hut, the Positron prison food is far from the traditional prison grub. Since gastronomy is also part of political aesthetics, it is an example of how the authorities disguise the true agenda of the Positron prison. The prison food’s “three-star quality” (*THGL* 52) is reminiscent of how Hansel and Gretel are lured into the cannibalistic witch’s trap by sweets and gingerbread. Reflecting on real life circumstances and class divisions, poverty and hunger has always been a staple of fairy tales, and many traditional tales address instances of abhorrent and repulsive gorging, including (attempted) cannibalism at the hands of evil witches, ogres, parents or stepparents.³⁹ On the other hand, many tales feature magical tables always full of food or pots running over with porridge, and wedding feasts end many fairy tales. As Zipes argues, “‘Hansel and Gretel’ is a story against poverty: the struggle depicted in this tale is against poverty and against witches who have houses of food and hidden treasures” (*Breaking the Magic Spell* 38).

By accepting food from the witch, Hansel and Gretel are tempted to enter her (gingerbread) prison, where Gretel then becomes an unpaid servant and the witch plans to fatten up Hansel, locked up in an iron cage, to eat him later. Like the gingerbread house, the Positron Prison is a tempting but dangerous place where people are superficially gratified, but really enslaved by a corporation to produce sexbots or to harvest their organs. Nevertheless, persuasive propaganda and a political aesthetics “conceal[ing] the monstrous accumulation of power and its horrendous applications under a glamorous or rhetorically persuasive surface” (Sartwell 50) — of which the aforementioned gastronomy is an example — manage to play on the ignorance and

³⁹ See, for example, Bottingheimer, *Fairy Tales and Society: Illusion, Allusion, and Paradigm*; Tatar, *The Hard Facts of the Grimms’ Fairy Tales*.

naiveté of Charmaine and Stan, enticing them to enter the gingerbread house of the Positron Project. Behind the Positron Project's soothing verbal gymnastics is a dark secret: a locked down community under constant digital surveillance. The bedazzled Hansels and Gretels of *The Heart Goes Last* thus choose imprisonment in both their catalogue houses and in the Positron prison because they fear hunger and the constant threat of survival in the city.

As the story evolves, it becomes clear that Positron thrives on the cannibalistic recycling of human organs, since the secret source of income for Positron is the sale of organ transplants and baby blood. In "Hansel and Gretel," the cannibalistic witch openly verbalizes her desire to consume the children. In Atwood's dystopia, the threat of cannibalism is a matter of secrets, rumours and unexplained disappearances. Positron controls its citizens and their bodies through a disturbing practice called "the special procedure" performed by the Medication Administrator, Charmaine. This procedure is used to eliminate criminals and harvest their organs. Charmaine is told and reassured that "it's only the worst criminals, the incorrigibles, the ones they haven't been able to turn around, who are brought in for the Procedure" (*THGL* 85). The rumours are that their organs are harvested and "may subsequently have been converted into chicken feed" (*THGL* 354). And since the Positron cuisine is based on chicken meat and eggs, the Positronians are metaphorical (or perhaps in reality) cannibals. Eventually, Positron voraciously expands its exploitation and consummation of the citizen's bodies: "it was clear after Management had gone through their stash of criminals and also realized what the going price was for livers and kidneys, they'd started in on the shoplifters and pot-smokers, and then they'd been snatching people off the street because money talks" (*THGL* 354). Atwood updates the fairy-tale cannibalism motif: the transformation of human bodies into food becomes the transformation of human bodies into money.

The Heart Goes Last reverses the gender of the clever sibling. Here it is Stan who outwits the system with the help of Jocelyn, a disillusioned co-founder of the Positron Project. Jocelyn, with her background in English literature, knows "where all the plots are. That's where you learn the twists and turns" (*THGL* 137). Jocelyn is the artist, the storyteller, and as the ultimate survivor, she uses her skills to aestheticize Ed's political

speeches.⁴⁰ On the other hand, she uses political aesthetics to expose the firm's dystopian ideology, too. When Stan smuggles out the evidence of the Positron crimes, the greed and violence are revealed: the utopian posing was just an aesthetic façade, an impossible promise. Social media uses political rhetoric to attract an audience and stir emotional reaction, albeit without individual responsibility. Thus, the central problem of individual liberty and individual responsibility remains. Atwood uses fairy tale elements to emphasize Charmaine's naivety and Stan's fear of individual responsibility. It seems that the Positron prison is still within Charmaine who cannot imagine that she is free even when the Positron prison's walls are down.

Towards the ending, the novel shifts from dystopia to a parodic fairy tale: there is a feast, there is a cake, there are weddings, Charmaine and Stan are re-united with hopes of domestic bliss. Zipes argues,

Fairy tales embody worlds of naïve morality that can still resonate with us if their underlying dramas are re-created and re-designed to counter as well as collide with our complex social realities. Collisions do not have to end in destruction. They are necessary to disrupt and confront clichés and bad habits. They are necessary to shake up the world and sharpen our gaze. In this regard, contemporary fairy tale artworks, though often dystopian, still pulsate with utopian fervour. (*The Irresistible Fairy Tale* 136)

Atwood's rewritings of fairy tales reflect the complexities and dangers of our society, and even if dystopian, they carry a sense of hope. Like many fairy tales, in Appleton's words, "Atwood's narratives often serve – at least partially – as cautionary tales" (3), travesties of the readers' own social realities.

Utopia, Dystopia, Ustopia

The Heart Goes Last is a very specific version of a dystopia, which points to the generic evolution from critical utopia/dystopia to "transgressive utopian dystopia" (Mohr 2007) to ustopia (Atwood 2012). In "Transgressive Utopian Dystopias," Dunja Mohr suggests that "over the past twenty-five years utopia, dystopia, and sf have undergone a generic fluidity and a thematic dialogue, so that classifications such as dystopia/utopia or sf are

⁴⁰ I am thankful to Dunja Mohr for calling my attention to Jocelyn being the artist and the ultimate survivor.

indeed in many cases obsolete” (7). Of course, the box of dystopia is far too tight for Atwood’s novels as they incorporate elements of other genres too.⁴¹ In *The Heart Goes Last*, amidst the elements of purported utopia, thriller, spy fiction, romance, fairy tales, dystopia is lurking in plain sight. Atwood is surely aware that few of her readers will be as enamoured with the setting of Consilience, which Marta Dvořák calls “highly planned suburban paradise” (15), as Stan and Charmaine initially are. *The Heart Goes Last* can be seen as one of the “transgressive utopian dystopias” that “resist neat categorizations of utopia/dystopia; rather, they present utopian strategies as integral part of the dystopian narrative” (Mohr 9), not in the sense that Positron/Consilience is a failed utopia or an incomplete dystopia but in the sense that the promise of building a utopia covers up the authorities’ dystopian plans and helps the project participants to suppress their doubts.

Howells suggests that *The Heart Goes Last* plays with possibilities within the dystopian form as Atwood “skips across different genres, intertwining a dystopia with a true romance, crime fiction, and wildly surreal version of Shakespeare’s *A Midsummer Night’s Dream* played out against a background of American social history” (181). The bad place of *The Heart Goes Last* is the Positron Prison.⁴² Despite a name that suggests positivity (“and positivity was what was needed to solve our current problems” [*THGL* 50]), the place is a literal prison where people are enslaved, brainwashed, killed, and there is a lot of sinister knitting and some zoophilia.

The utopian vision of Positron may be summed up in terms of job security, house comfort, and no crime. Consilience is supposed to be a perfect society where everybody has a job, everybody can eat nourishing food and enjoy a hot bath. Similarly, fairy tales interfere with the social status quo in hope of transformation and sensitivity to social

⁴¹ Atwood has always written across genres: fluidity and hybridity are very much an essential part of her writing. The generic hybridity of Atwood’s work has been discussed by a number of critics, most notably by Coral Ann Howells (“Transgressing Genre: A Generic Approach to Margaret Atwood’s Novels,” 2000 and “True Trash: Genre Fiction Revisited In Margaret Atwood’s *Stone Mattress*, *The Heart Goes Last*, and *Hag-Seed*,” 2017). Reingard M. Nischik analyses the relationship between gender and genre in *Engendering Genre: The Works of Margaret Atwood*. Marta Dvořák’s “Atwood’s *Hag-Seed* and *The Heart Goes Last*, a Generic Romp” discusses incorporated genres in Atwood’s two novels.

⁴² Technically, positron means “antimatter counterpart of the electron, but few out there would know that, would they? As a word, it just sounded very, well, positive” (*THGL* 50). In fact, positron is also known as anti-electron (see *The Routledge Companion to The New Cosmology* (105); as such, it cannot exist for long in our universe.

conditions. In *Fairy Tales and the Art of Subversion*, Zipes argues that fairy tales “bring undesirable social relations into question and force readers to question themselves” (187), and by this they inspire a hope for transformation and liberation.

In “Dire Cartographies: The Roads to Ustopia,” Atwood coins the term ustopia. She suggests that the word combines “utopia and dystopia — the imagined perfect society and its opposite — because [...] each contains a latent version of the other” (66). This is where fairy tales come to play their part too as they, as a genre, deal with utopian transformation and the desire for a better life: improved moral codes, improved social relations and justice. Both fairy tales and utopias/dystopias can function as cautionary tales, showcasing individuals challenging an oppressive system.

The Positron Project satirically poses as a version of “utopian futures in which all would be changed for the infinitely better, once a few obstacles had been overcome” (*Burning Questions* 203), promising utopia (no crime, job security, no homelessness) but acting as dystopia. Their founders present it as a perfect and aesthetically pleasing society where everybody is safe and well fed. *The Heart Goes Last* shows how, by implementing its political aesthetics, the Positron Project ends up destroying people. In *In Other Worlds: SF and the Human Imagination*, Atwood wittily unmasks utopia’s promise “to do away with the ills that plague us, such as wars, social inequality, poverty and famine, gender inequalities, fallen arches, and the like” as a scam (85). In *The Heart Goes Last*, Atwood uses black humour, farce, and grotesque images to satirise utopias, such as Thomas More’s *Utopia* (1516).

When Atwood discusses utopias and dystopias, referring to Plato, the book of Revelation, Thomas More, Jonathan Swift, William Morris, and George Orwell, she suggests that they always deal with the same questions: “where do people live, what do they eat, what do they wear, what do they do about sex and child-rearing” (*In Other Worlds* 188). *The Heart Goes Last* is not an exception. It also addresses the issues of housing, food, clothing, and sex. The novel’s dark promises include sanitized and carefree sex with sexrobots and biotechnological adjustments that will ensure loyalty and love as well as prevent unwanted pregnancies and sexually transmitted diseases (“no condoms, no pregnancy woes” [*THGL* 186]). However, in the trial runs with

Possibilibots,⁴³ men get hurt and mutilated, yet Positron's political aesthetics promise that sex with beautiful and custom-designed sexbots from Positron will be safe and pleasurable. Financial profit always comes first. The political implication of this business is an increased control of procreation: it might be used to regulate population and costs associated with raising children.

The Heart Goes Last echoes the focus of More's *Utopia* on control over sex life, routines, identical rotating houses and shifts of duties, the farming and breeding of chickens, and communal dinners but satirically places this in a prison rather than an ideal, free society. Not content with modest meals, the Positron Project promises more than satisfying hunger. Like *La piacevole historia di Cvccagna* (The delightful story of Cockaigne) dated 1715, Positron offers plenty of delicious food and prisoners can snack and/or drink beer any time. The menus are based on chicken.⁴⁴ Endless servings of desserts like "plum crumble" (*THGL* 171), raspberry mousse (*THGL* 120) create an illusion of Cockaigne, the "land of plenty where rivers run with 'milk and honey' (wine, beer, coffee, or rum), food falls like manna from heaven" (Del Giudice, *Imagined States* 12). Positron indulges the prisoners with fat and tasty food unlike More's *Utopia*, which is more concerned with health and sobriety: "Among pleasures of the body, they give first place to health. As for eating, drinking and other delights of that sort, they consider them desirable, but only for the sake of health" (More 73). As in *Utopia*, Positronians take shifts in cooking and serving food, but in *Utopia* meal preparation is done by women in families, "each family taking its turn" (56). After a full day's work, women do what we call 'the second shift' today: More's *Utopia* certainly fails to address equality. In Positron, propaganda insists that the Project is self-sustaining, yet Atwood ironically

⁴³ Possibilibots are commodities, "a profitable commercial enterprise that keys into the freewheeling consumerist ethic of global capitalism" (Howells "Genre Fiction" 307). And although there are Elvis Presley-like sexbots ("prostibots") and Kiddybots, Possibilibots mostly trade in male (misogynist) fantasies: "There are moving belts conveying thighs, hip joints, torsos; there are trays of hands, left and right. These body parts are man-made, they're not corpse portions, but nonetheless the effect is ghoulish [...] except there's no blood" (*THGL* 232). This is a moment where Atwood's dystopia slides into a parody of the Bluebeard fairy tale and his bloody chamber of body parts.

⁴⁴ Another relevant reference to More's *Utopia*, in which "they breed an enormous number of chickens by a most marvellous method. The farmers, not hens, keep the eggs alive and hatch them, maintaining them at an even, warm temperature" (44). More examines methods of breeding chickens, while in Positron Project, the chickens are fed the leftovers of the unwanted persons executed in the Special Procedure. The chickens are also abused as sexual objects which (together with the absurd idea of headless chickens, a consumption topic Atwood already addressed in *Oryx and Crake*) produces grotesque effects.

enumerates things that are not produced there, including bananas and sugar. Positronians prepare meals in shifts, and they share their food, too. When in prison, they eat their communal meals together, although men and women are otherwise separated. They do not share their stories and their lives, they only talk about how delicious their food is and repeat what the propaganda tells them: that the plums come from Positron's own orchards and the cream is from Positron's own cows. Even when Charmaine starts having sceptical thoughts about not having seen any cows, she suppresses these qualms and eats more dessert, intentionally repressing any doubts.

Food and propaganda both satiate the residents into oblivion and apathy. They continue to believe in the propaganda despite contrary evidence and eat until they become apathetic, too full to investigate and question the established system, which aligns with Sartwell's assertion that "an ideology is an aesthetic system, and this is what moves or fails to move people, attracts their loyalty or repugnance, moves them to action or to apathy" (1). Obviously, Atwood's satirical wink at consumerism, capitalist greed, and the malleability of the masses exposes the link between political aesthetics and desired apathy here. Having too little can be as much a cause of apathy as having too much, which is why hungry Stan signed up to the contract but "barely read the terms and conditions" (*THGL* 43).⁴⁵ In this way, *The Heart Goes Last* reflects on utopian promises of good food, job security and housing and undermines these promises at the same time.

Consilience/Positron is highly aestheticized, modelled after the 1950s when, as the project's salesman explains, "most people had self-identified as being happy" (*THGL* 50). Imitating the fifties aligns with Frederic Jameson's concept of a "nostalgia mode" in which a culture "replaces true historical awareness with a pastiche of images 'cannibalized' from the past" (Jameson 17). The system metaphorically consumes nostalgic aesthetics, leaving no space for originality, uniqueness, or individuality. Thus,

⁴⁵ Stan, after a period of boredom and apathy, thinks about the possibilities of resistance. For him, and, paradoxically for Charmaine too, a way to rebel against the regime is an affair with the alternative. Charmaine starts an affair with him almost immediately, feeling "sense of rebellion and impulsivity" (Fernandes 29). This is clearly a reference to More's *Utopia* too, as extramarital sex is punished. Charmaine's drinking together with Aurora and Jocelyn can be also seen as a way to rebel against the Project because Charmaine reports back to Jocelyn after she becomes Ed's assistant. The spell of Positron is broken when Jocelyn decides to sabotage it: She declares: "I helped build this; I need to help fix it" (*THGL* 159).

utopia (or “no place”) is created. As Stan remarks: “No one teleported here would have a clue where he was — what city, what country even. He’d just know he was somewhere in the twenty-first century” (*THGL* 229).

Charmaine and Stan are far from alone in seeing a chance for a safe and happy life in the Consilience/Positron utopian project. In contrast to their previous lives in the city, threatened by crime, violence, unemployment, and hunger, the project offers a positive outlook and good housing they rotate in and out of with another couple, another reference to More’s *Utopia*, where “every ten years” the citizens “exchange the houses themselves by lot” (More 46). Atwood subverts More’s system with the characters’ infidelity triggered by their curiosity about the alternating couple.

Their new house and neighbourhood are designed to constitute an “artpolitical environment” (Sartwell 2). The visual aesthetics of uniformity are highly political in that not only does everybody have the same house, which is typically a timeshare occupied half the time by another couple, but everybody has work assigned to them, and the choices in the shops are limited. Lives are rendered identical and thus interchangeable. The fact that the political aesthetics of the Consilience/Positron utopian project are so symmetrical is highly problematic, because, as Sartwell argues, “[i]t is precisely the perfection, symmetry, and rigidity of the design which detaches it from reality, and which entails that to be achieved it must be imposed” (132).

The system’s regulatory control extends beyond the design of houses, clothes, and linens and even regulates the style of blue teddy bears that women knit. This hierarchical division of labour can be also traced back to More’s *Utopia*, which stipulates that “[a]s the weaker sex, women practice the lighter crafts, such as working in wool or linen, while the other, heavier jobs are assigned to the men” (49).

Another parallel is in the use of uniforms, which distinguish men, women, and slaves in *Utopia*. More describes the “unpretentious garments” that are worn by the islanders (53). In More’s text, the clothes are plain to suggest modesty and frugality, the categorization of inhabitants is secondary. In Consilience/Positron, the inhabitants wear more colours: orange boiler suits (*THGL* 40), guards’ uniforms, and “green smocks” (*THGL* 182). What appears as aesthetic prescriptivism also covers gender segregation

and slavery. Moreover, the uniforms deprive prisoners of their identity and reduce and dehumanize them as criminals.⁴⁶

Significantly, in *The Heart Goes Last* culture is censored and nobody seems to miss reading novels, writing, or painting. No one seems to miss religion or objective journalism either. Ana María Raile-Marcos enumerates the many freedoms project participants must give up:

the freedom of movement — they will not be able to leave Consilience; the freedom of communication — they are asked to cut off all contact with the world outside its walls, to refrain from communicating among themselves about their jobs and personal experience, and to accept Consilience's information channels; and the freedom to choose their job and use the products of their labours as they please. (30)

All these aspects lead to the isolation of the characters, their indifference, and their moral superficiality. The beautiful houses of Consilience are no less a prison than the cell blocks of Positron.⁴⁷

Thus, Charmaine's preference for safety and happiness aligns with Jameson's argument: "It seems clear enough that the earlier or more traditional Utopias are far more concerned with happiness than with freedom" (194). Charmaine must face both the challenges and opportunities of freedom. The happy bubble bursts for her when Jocelyn tells her she never had the neurosurgery that would fix her fidelity to Stan. Charmaine's shocked reaction to her freedom at the end underlines Atwood's understanding of the function of dystopia: "The Utopia-Dystopia as a form [...] challenges us to re-examine what we understand by the word 'human' and above all

⁴⁶ Uniforms are a staple feature of utopias and dystopias. *The Heart Goes Last* uses several kinds of uniforms to distinguish the jobs and hierarchy in the Positron. The uniforms strip inmates of their individuality and diminish their humanity, reducing them to inmates only.

⁴⁷ Critics of utopianism have discussed the tension between individual liberty and social stability in the concept of utopia and its implications for society. For example, Isaiah Berlin comments on (any) utopia: "It is clear that the notion of a harmonious solution of the problems of mankind, even in principle, and therefore of the very concept of Utopia, is incompatible with the interpretation of the human world as a battle of perpetually new and ceaselessly conflicting wills, individual and collective" (Berlin 44). Berlin's insight emphasizes the impracticality of achieving a utopian society within the context of human nature. Lyman Tower Sargent further acknowledges that "utopianism is essential but dangerous" (22) and recognizes the contrasting viewpoints within the discussion about utopianism: "In one, utopia is seen as leading inevitably to force, violence, and totalitarianism. In the other, utopia is seen as an essential ingredient of freedom, civilization, and even of being human" (26). This duality underscores the tension that arises when contemplating the concept of utopia.

what we intend with the word freedom” (*Curious Pursuits* 95). It also satirises and opens the ultimate fairy tale happy ending: a feast, wedding cakes, and pregnancy. The reader, like Charmaine, must weigh happy marriage and safety versus individual freedom and individual responsibility.

Conclusion

Atwood’s exploration of fairy tales and political aesthetics in *The Heart Goes Last* offers a commentary on the interplay between utopia and dystopia. Through the echoes of “Hansel and Gretel” and More’s *Utopia*, the reader can recognize clashes between utopian rigid stability and equality with questions of individual freedom and individual responsibility. Atwood uses fairy tale aesthetics in a specific way: she shows that it is not enough to survive neither in fairy tales nor in dystopias. The characters cannot go back to their old habits and lives. They are transformed by the prison and the experience of powerlessness. Fairy tale aesthetics contribute to illuminating that characters cannot stay passive and silent; they need to find ways to talk back to the oppressors (be it the evil witch or oppressive regime) and/or trick them to reconstruct a new identity: free and responsible for their own actions.

Atwood demonstrates how politics use a specific set of aesthetics to lure isolated and deprived individuals into oppression, apathy, and conformity. But she also explores ways to resist such lures: “fairy tales provide insight on how the rationalization process of exploitative socio-economic systems need to be and can be humanized. Hence, the reason for our continual return and attraction to folk and fairy tales: breaking the magic spell in fairy realm means breaking the magic hold which oppressors and machines seem to hold over us in our everyday reality” (Zipes, *Breaking the Magic* 46). Atwood’s satirical portrayal of the Positron Project likewise highlights the dangers of blind conformity, consumerism, and the erosion of individual freedom in the pursuit of fairy tale and utopian ideals of stability.

Playfully talking back to fairy tales, More’s *Utopia* and other hypertexts, using parody and irony, Atwood questions our own roles and responsibility in creating better worlds. Not perfect, just better. By skipping from dystopia to grotesque, through utopia and fairy tale to farce and comedy, Atwood challenges the reader with questions about free will and individual responsibility. Critically working with fairy tale schemes and values and following a long line of utopian promises, Atwood leaves the ending open for

the reader: “The world is all before you, where to choose” Jocelyn says, to which Charmaine responds: “How do you mean?”, implying the persistence of both her insecurity and her indifference to taking on active responsibility for her own life (*THGL* 380). Charmaine has left the Positron prison, but the prison has not left her.

Works Cited

- Appleton, Sarah A. ed. *Once Upon a Time: Myths, Fairy Tales, and Legends in Margaret Atwood's Writing*. Cambridge Scholars Publishing, 2009.
- Atwood, Margaret. *Burning Questions*. Chatto & Windus, 2022.
- . *Curious Pursuits: Occasional Writings*. Virago, 2005.
- . “Grimms Remembered.” *The Reception of Grimms Fairy Tales: Responses, Reactions, Revisions*, edited by Donald Haase, Wayne State University Press, 1993.
- . *The Heart Goes Last*. Anchor Books, 2016.
- . *In Other Worlds: SF and the Human Imagination*. Virago, 2012.
- . “Spotty-Handed Villainesses.” *Curious Pursuits: Occasional Writings*. Virago, 2005, pp. 171-187.
- Berlin, Isaiah. “The Decline of Utopian Ideas in the West.” *The Crooked Timber of Humanity*, edited by Henry Hardy, Princeton UP, 1990, pp. 20-48.
- Bottingheimer, Ruth. *A New History of Fairy Tales*. State University of New York Press, 2009.
- Cuddon, J. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books 1999.
- Del Giudice, Luisa. “Mountains of Cheese and Rivers of Wine: Paesi Di Cuccagna and Other Gastronomic Utopias.” *Imagined States*, edited by Louisa Del Giudice and Gerald Porter, Utah State UP, 2003, pp. 11-63.
https://mse.jhu.edu/pub/187/oa_monograph/chapter/202782
- Dvořák, Marta. “Atwood’s *Hag-Seed* and *The Heart Goes Last*, a Generic Romp.” *Adapting Margaret Atwood: The Handmaid’s Tale and Beyond*, edited by Shannon Wells-Lassagne and Fiona McMahon. Palgrave Macmillan, 2021.
- Grimm, Jacob, and Wilhelm Grimm. *The Complete Grimm’s Fairy Tales*. Knopf Doubleday Publishing Group, 2011.
- Haase, Donald, ed. *Fairy Tales and Feminism*. Wayne State UP, 2004.

- Haase, Donald. *The Greenwood Encyclopedia of Folktales & Fairy Tales*. Greenwood Press, 2007.
- Howells, Coral Ann. "Margaret Atwood's Recent Dystopias." *The Cambridge Companion to Margaret Atwood*, edited by Coral Ann Howells, Cambridge UP, 2006, pp. 171-188.
- Howells, Coral Ann. "True Trash: Genre Fiction Revisited in Margaret Atwood's *Stone Mattress*, *The Heart Goes Last*, and *Hag-Seed*. *Contemporary Women's Writing*, vol. 11, Issue 3, pp. 297-315. <https://doi.org/10.1093/cww/vpx010>.
- Jameson, Frederic. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*. Verso, 2007.
- Liddle, Andrew R. "The Very Early Universe." *The Routledge Companion to the New Cosmology*, edited by Peter Coles, Routledge, 2001, pp. 29-45.
- Mohr, Dunja. "Transgressive Utopian Dystopias: The Postmodern Reappearance of Utopia in the Disguise of Dystopia." *Zeitschrift für Anglistik und Amerikanistik*, vol. 55, no.1, 2007, pp. 5-24. <https://doi.org/10.1515/zaa-2007-0103>.
- More, Thomas. *Utopia*, edited by George M. Logan and Robert M. Adams. Cambridge UP, 2003.
- Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. Westview P, 2000.
- Fernandes, Amanda Pavani. "The Deterioration of the Utopian Simulacrum: Margaret Atwood's *The Heart Goes Last*." *Prospero and Caliban Revisited: Brazilian Critical Perspectives on World Literature in English*, edited by Gláucia Renate Gonçalves, et al, 2020, pp. 19-34.
- Raile Marcos, Ana María. "Free Will, Moral Blindness, and Affective Resilience in Margaret Atwood's *The Heart Goes Last*." *All the Feels/Tous les sens: Affect and Writing in Canada / Affect et écriture au Canada*, edited by Marie Carrière, Ursula Mathis-Moser, and Kit Dobson, University of Alberta Press, 2021, pp. 23-41.
- Rowe, Karen E. "Feminism and Fairy Tales." *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England*, edited by Jack Zipes, Methuen 1986, pp. 209-226.

- Sandler, Linda. "Interview with Margaret Atwood." *Malahat Review*, vol. 41, 1977, pp. 7-27.
- Sargent, Lyman Tower. "The Three Faces of Utopianism Revisited." *Utopian Studies*, 1994.
- Sartwell, Crispin. *Political Aesthetics*. Cornell UP, 2010.
- Tatar, Maria. *The Hard Facts of Grimms' Fairy Tales*. Princeton UP, 1987.
- Temin, Peter. "The Great Recession & the Great Depression." *Daedalus* Vol. 139, no. 4, pp. 115–124. https://doi.org/10.1162/DAED_a_00048.
- Trabucco Valenzuela, Sandra, et al. "Once Upon a Time and So Many Other Times: Hansel and Gretel." *XXI Congress of the ICLA – Proceedings, Vol. 5: Dialogues between Media*, edited by Paul Ferstl De Gruyter, 2021, pp. 347-358. <https://doi.org/10.1515/9783110642056-027>.
- Warner, Marina. *Fairy Tale: A Very Short Introduction*. Oxford UP, 2018.
- Warner, Marina. *Once Upon a Time: A Short History of Fairy Tale*. Oxford UP, 2016.
- Wilson, Sharon Rose. "Postapocalyptic Vision: Flood Myth and Other Folklore in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*." *Critical Insights: Margaret Atwood*, edited by J. Brooks Bouson, Salem P., 2013, pp. 334-352.
- Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk & Fairy Tales*. University P of Kentucky, 2002.
- Zipes, Jack. *Fairy Tales and the Art of Subversion*. Routledge 2012.
- Zipes, Jack. *The Irresistible Fairy Tale: The Cultural and Social History of Genre*. Princeton UP, 2012.

Katarína Labudová lectures on British and Canadian literature at the Department of English Language and Literature, Catholic University in Ruzomberok, Slovakia. She published her monograph *Food in Margaret Atwood's Speculative Fiction* in 2022 (Palgrave Macmillan). She has published numerous articles on Margaret Atwood, Angela Carter, identity, monstrosity and the representations of the body and food in postmodern literatures.

Award Winner: Best Undergraduate Essay

If This Goes On: The Invisible Thread Connecting *The Edible Woman* and *Oryx and Crake*

Eduardo Rincón

Instructor: Dr. Gretchen Murphy, University of Texas

On the surface, *The Edible Woman* and *Oryx and Crake* seem to be on opposite ends of the long and storied Margaret Atwood canon — both literally and thematically. Published as her first novel in 1969, the former follows Marian, a young, urban woman navigating through life in Toronto as she gradually loses her identity and sense of self. A self-proclaimed “protofeminist” work (Atwood qtd. in Mouda), it relies on food and metaphorical cannibalism as the driving factors by which Atwood explores women’s roles in the workplace, in relationships, and society at large. *Oryx and Crake*, on the other hand, comes along much later. Reflecting the zeitgeist of the new millennium, the 2003 novel sees Atwood once again diving into dystopia, but with a much greater sense of urgency and surrealism. In truly bizarre and imaginative fashion, it tackles themes such as climate change and bioethics in the wake of a near-apocalypse — a far cry from the (mis)adventures of a young twenty-something in the city. But at their most essential, both novels are driven by the same underlying purpose: to criticize consumerism and commodification as consequences of capitalism. When viewed through this lens, we see *The Edible Woman* and *Oryx and Crake* as on the same thematic continuum; their world building and sociocultural contextualization create vivid, dynamic protagonists whose behaviors reflect the real-world critiques and implications of capitalism.

Of course, each novel takes a drastically different approach to achieving this goal, leading to differing conclusions regarding their respective ultimate purpose. *The Edible Woman*, for one, is thoroughly grounded in reality as a consumerist critique; it relies

entirely on its contemporary setting of late-60s Toronto as a consumer-oriented culture to explore on modern society. As such, the novel sees Atwood reflecting on the world around her, and though fairly dated to our eyes over fifty years later, it still presents many of the same critiques that apply to our modern consumerist lifestyles. *Oryx and Crake*, on the other hand, is an extremist, futuristic amalgamation of everything that *The Edible Woman* explores. Here, Atwood crafts a dystopic technocracy where anything and everything is commodified. From drugs to animals and even education, it's all repurposed, edited, and altered — down to the molecular level — to be put up for sale and readily consumed. As it dives into themes of post-humanism, *Oryx and Crake* blurs the lines between human and animal, presented as a consequence of hyper-consumerism going too far, as it were. *The Edible Woman* strays from this extremity — or more accurately, it prefaces it. Main protagonist Marian MacAlpin, a cog in the wheel of the capitalist system she finds herself in, attempts to flee from said system after her identity slips completely out of focus. This is, of course, to no avail, but she manages to reveal the system's insidious nature while expressing her own autonomy. *Oryx and Crake*'s Jimmy cannot say the same, however. As a victim bred by the system at large, he consciously contributes to the hyper-capitalist chaos around him by way of his career trajectory and consumption, which is often times morally abject. Though he feels moments of discomfort throughout, Jimmy never quite reaches Marian's level of defiance, and as a sort of anti-hero, he illustrates the perils of such a system — as well as the futility in trying to resist it. Therefore, taking both novels in tandem, *The Edible Woman* serves to critique consumerism as we know it; *Oryx and Crake*, then, is a warning about the current trajectory we find ourselves in.

Before diving into the texts, let us first create a foundation and define our terms as they apply to each novel. Very broadly speaking, both works aim to criticize capitalism; the nuance, however, lies within the difference between these familiar base terms and their dystopian extremities — consumerism and hyper-consumerism, commodification and hyper-commodification, and so on. *The Edible Woman* stays almost exclusively within this first realm; it grapples with consumerism as an overarching socioeconomic force that promotes and encourages the ever-increasing acquisition of material goods. By extension, commodification is the transformation of goods and services into economically viable objects — including the transformation of

the self, as is the case with Marian. In *Oryx and Crake*, however, we see a mutation of these terms within its dystopian context. Their definitions are pushed to the brink, indicating the universal and even unethical consumption and commodification of *everything*. In other words, what we're dealing with here is late-stage capitalism: the extreme, distorted, and ultimately unsustainable stage of modern-day capitalism where even the building blocks of life and humanity are infringed upon for economic gain. Due to its themes of questionable bioethics as a symptom of late-stage capitalism, we will also examine *Oryx and Crake* through the lens of post-humanism, which Neil Badmington defines as the idea that "historical phenomena (such as advances in technology [...]) are leading to fundamental changes in the human species and its relationship with the world." With these definitions in mind, it's clear that the thematic relationship between the two novels is rather linear despite clear differences in substance and genre. As previously stated, they're on the same continuum: *Oryx and Crake* takes the same criticisms explored in *The Edible Woman* and pushes them to the extreme to work as a warning. Before we get to this bleak and dystopian point, however, we must first analyze the capitalistic sociocultural context in *The Edible Woman*.

As a direct reflection of Atwood's surroundings during its time of writing, *The Edible Woman* is a satire of consumerism that presents its setting as a dictatorial, inescapable arena of capitalism for its protagonist, Marian. Scholars such as Cailin Flannery Roles contextualize the novel strictly within the bounds of Toronto in the late 60s, stating, "the city attempts to keep up with the culture's competitive individualism by embedding itself in late capitalist ideals" (281). I agree with this assertion to some degree; after all, Atwood herself points to the "[creation of] a capital vacuum in Canada" that was filled by accelerated consumerism and commodification around that time (Atwood, "Canadian" 376). However, I would expand upon Roles's claim and argue that *The Edible Woman*'s broader capitalist critiques need (and should) not be limited to late-60s Toronto—especially within the larger context of the Margaret Atwood canon. For one, it's important to note that Toronto is never actually mentioned in the novel. And as Roles states, with assistance from critic W.J. Keith, the setting's actual identity is evident to "readers who know Toronto, the city in which Atwood was living when she wrote [the novel]" (281). With this in mind, it's clear that she's *reflecting* on Toronto, but within the text itself, she creates the archetypal North American capitalist society.

Indeed, it's not necessary for readers to pinpoint the exact location to recognize its universal capitalistic tropes. By broadening the setting's scope, Atwood's satirical criticism transcends both space and time: it attacks consumerism regardless of specific location, and it reflects even our modern capitalistic environment, over fifty years later. In this way, Atwood presents consumerism and commodification as inescapable consequences of the broader sociocultural context that capitalism itself has created. As such, her criticism, like the novel's setting, is grounded in reality and reflective of capitalism as we know it.

Within this setting, Atwood uses the character of Marian and her attempt to flee from the capitalistic system around her to reinforce the inherently inescapable nature of consumerism and commodification. Marian is deeply ingrained within this system, most notably through her occupation as a surveyor at Seymour Surveys. For most of the novel, though, she seems unaware of her role within this larger scheme. As she tells a potential responder: "Oh no! We have nothing to do with selling. We're a market research company, we merely ask questions. It helps improve the products" (Atwood, *Edible* 45). Here, we see Marian distancing herself from her job's intrinsically capitalistic nature. Through her door-to-door surveying endeavors, she acts as boots-on-the-ground agent for the system, tactically strengthening the link between product and consumer. Though she may reduce it to "merely asking questions," it's clear that she actively contributes to the consumer-oriented society around her; at the very least, she knows the goal is to "improve the products." What we see here is a self-commercialization on Marian's part. Already leading a consumer-oriented lifestyle, she dedicates herself to benefiting the market and in turn fueling consumerism and commodification at large. Simply put, she's used by the system for "her labor, her intellect, and even her body" (Roles 280). This is not a criticism of Marian, of course, but instead a testament to the all-encompassing (and rather insidious) influence of such a heavily commodified culture.

However, Marian does eventually try to escape this system by alienating herself and increasingly refusing to consume. Granted, this behavior isn't exactly some deliberate anti-capitalist manifesto on Marian's part; it's really a defense mechanism against the pressures of marrying Peter. More than that, though, she fears being consumed by Peter, "destroy[ed]" and "assimilate[d]," as Marian puts it (Atwood, *Edible*

279). And therein lies the thematic crux of the novel: because of her self-commercialization, Marian has turned *herself* into a commodity, a realization that becomes ever clearer with the onset of marital pressures and expectations. She fears losing her identity, and as Roles puts it, “because she is reluctant to be consumed, she is also reluctant to consume (280). This attempt at escapism culminates with Marian’s creation and consumption of her own edible woman. As the novel’s climax, this act is a dramatic display of autonomy as Marian looks to regain her lost identity and flee from the system around her. But in the end, the act is futile; despite the intentions behind it, it is ultimately a return to consumption that relies on commodified ingredients and goods. As such, Atwood makes clear the inescapable nature of these capitalistic forces: that even in trying to flee from them, Marian merely circles right back to her original consumer-oriented lifestyle. At the very least, though, this act points to Marian recognizing and acknowledging her place within the market given the deliberate nature of her production and consumption. Roles sums it up quite nicely in her essay: “There is no escaping late capitalism, just different ways of being used by it” (278). Marian’s journey epitomizes this criticism, and given the novel’s contemporary yet somewhat ambiguous setting, it remains a valid and pertinent one over fifty years later. After all, are we not in the same boat as her?

Oryx and Crake, however, is a distorted funhouse mirror of a novel. As a criticism of consumerism and commodification, it reflects the same criticisms laid out in *The Edible Woman*, but they appear refracted — in other words, warped and twisted. Published some thirty years after *The Edible Woman*, the novel sees Atwood reflecting not so much on the world around her, but on what the world around her has *become*. As such, the setting (pre-cataclysm, of course) is a disturbingly exaggerated depiction of capitalism gone awry. Here, the technocratic society that Jimmy finds himself in is not marked by increasing commodification; rather, it is maximum commodification pushed to the brink in what Susan M. Squier calls a “world in which technoscience holds all the power (1155). This has transcended our definition of commodification by using technological advancements to purposely reengineer and re-create things *into* commodities and products. Take, for example, the ChickieNobs at Watson-Crick: by “remov[ing] all the brain functions that have nothing to do with digestion, assimilation, and growth,” you can “get chicken breasts in two weeks,” all up to three weeks faster

than with normal chickens (Atwood, *Oryx* 203). Here, we see technology acting as an invasive force on living things; it's altered and restructured the very makeup of the animal to simply breed its most useful, desirable parts in a test tube. Now yes, animals have indeed been commodified and consumed for their parts for a long time now — a pretty disturbing process in and of itself. But the key here is that in Jimmy's hyper-consumerist culture, these chickens — along with a myriad of other animals — have been genetically distilled to *become* a product. These chickens are no longer chickens, or even products from a chicken; what we have now are *things* genetically and physically stripped, bred from the beginning as pure commodities. The morality behind this is up for debate, but it's clear that "unbridled biogenetic engineering" is at least problematic, according to Veronica Hollinger (455). In Jimmy's world, though? Well, they have "investors [...] lining up around the block," as Crake proudly says (203).

But beyond this questionable technoscientific tinkering with animals, Jimmy's society also embraces and glorifies the morally abject commodification and consumption of human lives. In truly dystopian fashion, the omnipotent corporations that oversee society have developed technology to essentially create customizable, made-to-order babies. As Crake describes it: "Very soon, RejoovenEsense hoped to hit the market with the various blends on offer. They'd be able to create totally chosen babies that would incorporate any feature, physical or mental or spiritual, that the buyer might wish to select" (Atwood, *Oryx* 304). The language here is extremely important: Atwood's all-too-casual tone points to a culture that is not simply desensitized to this hyper-commodification; rather, this is a culture completely engrossed by it, as even children become relegated to custom build-it-yourself commodities. For one, the corporation hopes to "hit the market" with this idea, clearly likening the babies to some lucrative, blockbuster product. More importantly, it's the way that hyper-commodification dehumanizes the babies on the most fundamental of levels. The very things that define us as humans and as individuals — the way someone looks, their personalities and beliefs — are relegated to mere "features," like add-ons to a brand-new car left to the preference of "the buyer."

But given the flaws behind this particular product launch (so to speak), Crake capitalizes on this technology and creates his own breed of genetically-altered quasi-humans, a seemingly superior species whose "ancient primate brain" has been edited to

erase “its destructive features, the features responsible for the world’s current illnesses” (Atwood, *Oryx* 305). Again, this is a clear example of rampant hyper-commodification transforming people into assorted products. However, Crake is motivated by something more than financial gain: he wants to take this technology and manually alter the human genome to perfect the human race. Crake’s vision egregiously fuses eugenics with hyper-consumerism, and as such, it brings us into post-human territory. In line with Badmington’s definition of post-humanism mentioned earlier, the Crakers (as Jimmy calls them) are the full embodiment of technoscientific chaos as a consequence of unbridled hyper-capitalistic practices. They are not just commodified people, but a *new* people; they are manually stripped of inherently human characteristics and homogenized to the point where the line between human and animal — or more accurately, human and product—is virtually indistinguishable. As such, Crake and his Paradise Project represent the peak of capitalistic malpractice, the twisted, dystopian culmination of unchecked consumerism and commodification that Atwood first criticized in *The Edible Woman*. And with humanity’s near-extinction shortly after, it’s clear that *Oryx and Crake* is an exaggerated but not altogether far-fetched warning of where the capitalistic trajectory in *The Edible Woman* may take us. With both novels on this same thematic continuum, *Oryx and Crake* is, for lack of a better word, the bad timeline.

As a product (both literally and figuratively) of the decadent, hyper-consumerist society around him, Jimmy is an anti-hero whose passivity and complacency underscore how even the possibility of fleeing the system is unfathomable. He is a victim of the system he consciously contributes to, and as a result, he is unable to see anything beyond it — even in moments of discomfort and uncertainty. Throughout his relationship with Crake, Jimmy consistently joins his friend in concerningly immoral pastimes: watching child pornography, for example, or tuning in to livestreams of executions. For one, the ability for two young boys to readily and inconsequentially consume this kind of content is yet another testament to the depraved ramifications of rampant hyper-commodification. But in the case of Jimmy as a character, Atwood initially appears to set him up as a potential hero. Indeed, while Crake finds these sites to be “hilarious” (Atwood, *Oryx* 84), Jimmy does periodically experience uneasiness or discomfort, making him a sort of foil to Crake. But unlike Marian in *The Edible Woman*,

Jimmy remains a thoroughly stagnant character for most of the novel; the society around him is so deeply entrenched in hyper-consumerism that Jimmy cannot imagine a world outside of it. He's been essentially bred by the system to recognize hyper-consumerism as the status quo, the one and only way of life made known to him. Therefore, he stays complacent within the system, failing to reach even some degree of self-awareness like Marian does. But in a deeper sense, Jimmy is not merely stagnant, but regressive as a character by continuously ignoring his moral compass and actively participating in the system's morally bankrupt practices. The clearest example of this occurs during a conversation with Crake at Watson-Crick towards novel's end:

“Where do you get the subjects?” [Jimmy] said. “For the clinical trials?”

Crake grinned. “From the poorer countries. Pay them a few dollars, they don't even know what they're taking. [...] And from the ranks of the desperate, as usual.”

“Where do I fit in?”

“You'll do the ad campaign,” said Crake. (Atwood, *Oryx* 296)

The clinical trials referred to here are, of course, for the BlyssPluss Pill: Crake's “drug to end all drugs” (Squier 1154), the ultimate amalgamation of eugenics with technoscientific commodification gone awry. Granted, Jimmy has been bred by the society around him to accept such technological innovation, and given how even education has been commodified, Crake's offer is simply in line with Jimmy's expected career trajectory. But Jimmy's acceptance comes at the expense of those on the fringe of this twisted technocracy, those relegated to being lab rats for the benefit of hyper-capitalism. And given Jimmy's prior uneasiness with certain aspects of the world around him, this choice clearly rejects his sense of morality. He is a victim, yes, but he is not blameless in his conscious self-commodification. As Atwood narrates: “He'd grown up in walled spaces, and then he had become one” (Atwood, *Oryx* 184). This is not like Marian asking survey questions around Toronto, but in Jimmy's hyper-capitalist world, it might as well be. Jimmy's active participation in the system reveals that moral depravity and hyper-consumerism go hand-in-hand, and together, they represent an extreme, twisted, and — in Atwood's eyes — not-too-distant refraction of her initial critique in *The Edible Woman*.

Taking both novels in tandem, we see Atwood making this distinction most clear in her description of the so-called pleeblands in *Oryx and Crake*: the areas outside the technocratic Compounds, or the lands of the Other, if you will. Within the context of the novel, everything about them is presented as alien or undesirable. But curiously enough, what we see is an exact description of the capitalistic society in *The Edible Woman*, the one you and I are familiar with and (more or less) find ourselves in. As told from Jimmy's perspective: "There was so much to see — so much being hawked, so much being offered. Neon slogans, billboards, ads everywhere. [...] Asymmetries, deformities: the faces here were a far cry from the regularity of the Compounds" (Atwood, *Oryx* 288). The Times Square-esque imagery here presents the familiar sight of a society already overrun by consumerism, with products and *things* constantly "being offered." Atwood uses this as a point of reference to the real world within her dystopia, and by presenting it as alien and foreign, it highlights just how twisted and far from reality Jimmy's "normal" is. The pleeblands appear stuck in time; the Compounds have clearly outpaced them in technological advancement and therefore embraced extreme mutations of their capitalist practices. As such, the pleeblands — and by extension, modern capitalism, that of *The Edible Woman* — represent the baseline for the technocratic, dystopian hyper-capitalism of Jimmy's society. They are, in essence, the Orwellian "before." And with humanity's eventual near-extinction, the world of *Oryx and Crake* serves as a warning of the consequences "if this goes on" (Hollinger 455).

Despite their obvious differences in plot and genre, it's clear that *The Edible Woman* and *Oryx and Crake* are thematically connected by an invisible thread of capitalist critique. But in comparing the two directly, we see that Atwood's approach to this has not always been dystopic — far from it, actually. A clear product of its time, *The Edible Woman* remains a pertinent yet rather tame criticism of consumerism, commodification, and the inescapable nature of the capitalistic system. But with *Oryx and Crake*, Atwood revisits these same criticisms thirty years later and pushes them to the brink, creating a dystopian society that refracts and distorts the world of *The Edible Woman* — but not quite beyond recognition. Within this thematic continuum, we see an author grappling with the ever-worsening consequences of rampant capitalism, made evident by her development from early realism to a dystopian warning of a novel. And

with *Oryx and Crake* now almost twenty years old, we must now be much closer to this warning than we think.

Works Cited

- Atwood, Margaret. "Canadian-American Relations: Surviving the Eighties." *Second Works: Selected Critical Prose*. O. W. Toad Limited, 1982, pp. 371-391.
- . *The Edible Woman*. Fawcett Popular Library Books, 1969.
- . "Introduction." *The Edible Woman*, London, 1988.
- . *Oryx and Crake*. Anchor Books, 2003.
- Badmington, Neil. "Posthumanism." *The Encyclopedia of Literary and Cultural Theory*, edited by Michael Ryan, Wiley, 1st edition, 2011. *Credo Reference*.
<http://ezproxy.lib.utexas.edu/login?url=https://search.credoreference.com/content/entry/wileylicul/posthumanism/o?institutionId=4864>. Accessed 11 May 2022.
- Hollinger, Veronica. "Stories about the Future: From Patterns of Expectation to Pattern Recognition." *Science Fiction Studies*, vol. 33, no. 3, 2006, pp. 452-472.
www.jstor.org/stable/4241464.
- Mouda, Asra Sultana. "The Woman's Body and Consumer Society: A Feminist Reading of Margaret Atwood's *The Edible Woman*." *The Indian Review of World Literature in English*, vol. 7, no. 1, 2011. <https://worldlitolonline.net/the-womans.pdf>.
- Roles, Cailin Flannery. "'The Surface on Which You Work: Self-Alienation and the Culture of Narcissism in *The Edible Woman*.'" *Texas Studies in Literature and Language*, vol. 63, no. 3, Fall 2021, pp. 276-298.
<https://muse.jhu.edu/article/805238>.
- Squier, Susan M. "A Tale Meant to Inform, Not to Amuse." Review of *Oryx and Crake*, by Margaret Atwood. *Science*, vol. 302, no. 5648, 14 Nov. 2003, pp. 1154-1155.
www.jstor.org/stable/3835475.

Award Winner: Best Graduate Essay

Appeasement and the Apocalypse: The Road to Corporate Neo-Feudalism Foretold in Atwood's *Oryx and Crake*

Zach H. Allen

Instructor: Dr. Debrah Raschke, Southeast Missouri State

Margaret Atwood and apocalyptic literature are synonymous. This Canadian novelist has a knack for capturing social and political undercurrents that strike fear into those who embrace liberal values. While dilettantes of literature may associate her writing primarily with *The Handmaid's Tale*, which Hulu brought to prominence through their 2017- acclaimed series, avid fans of Atwood also appreciate another dystopian speculative fiction that she penned: *Oryx and Crake* of the *MaddAddam* trilogy. In *Oryx and Crake*, Atwood masterfully uses this genre of literature to entwine the real-world shortcomings of capitalism into her plot to warn readers of the dangers that lie ahead if modern society does not make a course correction. History has proven that when social and economic orders fail, their victims tend to overthrow the system and a new order prevails. The system that Atwood speculates will supplant capitalism is one that shares similarities with European Medieval feudalism. Corporations serve as lords who command a population of serfs that depend on their liege homage. In the first book of the *MaddAddam* trilogy, the clairvoyant author takes strands of current events, then speculates their effect to the extreme to challenge the reader to question the viability of capitalism and the fragile political system upon which it rests. *Oryx and Crake* exposes how corporate neo-feudal proclivities threaten twenty-first century capitalism and liberal democracy.

Historical Context:

Corporate neo-feudalism is an emerging social order and requires an explanation exploring its genesis before delving into the dangerous consequences it poses. Corporate neo-feudalism shares many traits with Medieval European feudalism, which filled the

vacuum of power that resulted from the collapse of the Roman Empire and the loss of its strong central authority. This fundamental change in European governance and change in structure of the Classical social order shows that history does not always progress toward enlightenment: “[Roman] civilization had its cruel and unjust aspects, including the extensive use of slaves, but it also engendered cultural, civic, and economic dynamism. . . . It developed a body of philosophy, law, and institutional forms that laid the basis of modern liberalism” (Kotkin 3). Unfortunately, for the vast majority of Europeans, almost a millennium passed before the seeds of Western society, which formed in the Classical era, fully took root and sprouted during the Enlightenment and blossomed during the Industrial Revolution. After Rome’s collapse, the age of feudalism reigned across much of Europe during the ensuing years of the Middle Ages.

Feudalism, also called manorialism, was not a homogenous system, and its structure varied across the different kingdoms of Europe. In fact, the French did not coin the term until 1771 where it derived from the Latin word *feudum*, meaning “fief.” Although the specifics varied, the concept was the same: “The ideal vision of society was static, and the aim was not to find new fields to plow, not to innovate or grow, but instead to maintain an equilibrium within a largely fixed system” (Kotkin 4). This equipoise of power comprised three estates: those who pray, those who fight, and those who work. The social stratification in the feudal tripartite system was largely fixed and immobile. The various levels of nobles occupied the highest rungs of the social order, the Catholic church codified their authority, and the peasants, a vast majority of the population consisting mostly of serfs, took an oath of fealty and liege homage to their feudal superiors.

As has proven to be the case since the dawn of human civilization, the elites who wield power usually do so at the expense of those who serve beneath them, which causes civil unrest and threatens the political status quo. Although the feudal system provided some safety to the peasant class in a chaotic and unpredictable Europe, they fully realized their reduced lot in life. The early and mid-Medieval poor first rebelled during the ninth century under the reign of Charlemagne, then in the Low Countries in 1227, in what is now northern Germany in 1230, and in France in 1358 (Kotkin 118). However, these widespread peasant rebellions were not the catalyst that ended feudalism. A culmination of events including expansion of trade, urbanization, strengthening royal

power, the Age of Exploration, and the black plague eventually broke the fetters of feudalism and sparked the Industrial Revolution.

The Anglophile world and a few Western European nations embraced the first wave of the Industrial Revolution, which is the origin of modern-day capitalism and liberal democracy. This monumental change in the economic and political sphere transformed the world order and propelled the continuing rise of the British Empire. The GDP of nations that adopted this economic system early on grew exponentially as compared with nations that could not do so. In fact, today, six out of the seven nations in the G-7 were part of the first wave of the Industrial Revolution.

While early capitalism may have sparked economic revival at the national level, the system also created a disparity between the industrial proletariat and those who had access to capital. The inequity of this economic system eventually led to a philosophical struggle between socialism and communism on the left side of the political spectrum versus liberal democracy and capitalism in the Western world. During the first half of the twentieth century, policies and programs in the United States, such as the New Deal, helped temper the excesses of untrammelled capitalism to make it more functional for a majority of the population. Shortly after President Franklin Roosevelt's taming of pure capitalism, the Allied victory in World War II further transformed the world order, leaving the United States as the predominate power.

It was after the Second World War that capitalism began its ascent to its apex. The middle class in the United States experienced an economic boom driven by funding for the Marshall Plan and the general rebuilding of society after the devastating war. The United States experienced much less damage to its industrial base, which left the nation primed to benefit from the investment in recovery. During the second half of the twentieth century, the Western world, led by the United States, hegemonized the world economy, which led to the collapse of the Soviet Union and the demise of socialism and communism as a competing sphere of influence. After dismantling the Soviet Union in the early 1990s, the United States, led by President George H. W. Bush, found itself as the world's sole superpower and thus began what the forty-first president declared as the new world order. The era of globalism began when it planted the seeds of corporate neo-feudalism and spurred the demise of a well-functioning twenty-first century capitalist system.

The Rising Inequality of Twenty-First Century Capitalism:

Just thirteen years after President Bush declared the new world order, Atwood published *Oryx and Crake*. She recognized that the biggest contributor to the net worth of most Americans derives from the equity in their home. The rate of homeownership in the modern-day United States is declining, and it is non-existent in the world of *Oryx and Crake*. The dystopian society comprises two distinct areas: the Compounds and the pleeblands. The privileged of society live in gilded corporate Compounds while the disadvantaged, most of the population, live in dangerous ghettos. The perilous barrios are reminiscent of modern day's most dangerous neighborhoods such as Petare in Caracas, Venezuela, and Cape Flats in Cape Town, South Africa. In *The Year of the Flood*, the sidequel to *Oryx and Crake*, the action primarily takes place in the pleeblands. Michael Spiegel describes these areas as "semi-autonomous neighborhoods with nicknames like 'Sewage Lagoon,' 'Big Box,' and the 'Sinkhole.' Different 'pleebmobs' control different 'pleebs,' which are controlled by [corporate authorities] above, and by the street gangs below" (122). Much like modern day Americans who lack homeownership, the pleeblanders are landless serfs who must bend to the will of their corporate overlords to make ends meet.

The parallel of propertyless citizens in both realms is apparent. Katherin Snyder tells us that "the future as imagined in dystopian speculative fiction must be simultaneously recognizable and unrecognizable, both like and not-like the present" (470). With average Americans seeing their homeownership rates fall, the novel strikes a realistic note. According to the U.S. Census Bureau, homeownership fell from a high of 67.3% in 2006 to 64.1% in 2019, which left approximately 10 million more Americans living in a home that they do not own (U.S. Census Bureau). This statistic conveys a disturbing trend that continues to blunt upward mobility and an accumulation of wealth for far too many Americans today who can relate to the landless peasants in Atwood's fictional realm.

One strand in the novel's speculations that has not yet come to fruition for most professional and upper-class Americans is that in the world of *Oryx and Crake*, even the privileged lack homeownership. The elite of this realm, corporate leaders, scientists, and marketers who peddle dubious products, live in luxurious corporate Compounds owned by their employers such as OrganicInc Farms, HealthWyzer, and RejoovenEsense. These

all-powerful companies dominate society and control the Compounds, the only desirable places to live. Jimmy's father describes the arrangement: "The house, the pool, the furniture — all belonged to the OrganicInc Compound, where the top people lived. Increasingly, the middle range execs and the junior scientists lived there too. Jimmy's father said it was better that way, because nobody had to commute to work from the Modules" (Atwood 26-27). For the lucky few who have strong math, science, and research skills, the only requirement to claim a better existence is an oath of fealty and liege homage to their corporate masters. This arrangement mirrors those of the nobility in Medieval Europe, who took a similar oath to gain a fiefdom and to secure a place of privilege for their families.

While homeownership wanes in both realms, a decline in property ownership is not the only economic hardship facing working and middle-class Americans today. The "Distribution of Wealth by Household Report," published by the U.S. Federal Reserve, confirms this assertion. According to the report's data, in 2003, when Atwood published *Oryx and Crake*, the top 1% of Americans held 34.3% of the nation's wealth, with a worth of 11.76 trillion dollars. In 2021, the upper 1% grew their share of the nation's affluence by 38%, and the top one percent now controls 47.3% of America's wealth, valued at over 43.5 trillion dollars (U.S. Federal Reserve). Income disparity is approaching the highs set in the 1920s, and one must wonder if this may precipitate another course correction for the American economic system or if it will go unchecked and bring Atwood's ominous speculative fiction to life.

Fundamental Flaws of Twenty-First Century Capitalism:

The outlook for capitalism in its current form appears bleak. The challenge with an economic system developed in the late eighteenth and early nineteenth century is that it premises success based upon growth and efficiency. In a world overpopulated and with dwindling natural resources, the basis of a system that demands yearly growth threatens both the survival of the planet and the extinction of the working and middle classes. While globalism, fortunately, has served as a boon to many developing nations, it has driven down the wages of many Americans who cannot afford to work at the same pay as those in low and middle-income nations. The substantial advances in efficiency that technology provides to companies, often eliminating jobs, only compounds the problem. Philip Cerny agrees:

Changes in institutions, the fluidity of territorial boundaries, and the increasing hegemony of global cities will interact with new forms of “flexible” labor processes and economic organization to increase inequalities and turn downwardly mobile workers . . . into a new Lumpenproletariat, underclass, or subcaste — a process well under way in the First World and already dominant today in large parts of the Third World. (26)

Corporate moguls have proven successful at pushing the bounds of growth and efficiency and delivering the required returns that their shareholders demand. However, their success may prove to be their demise.

Atwood’s fiction prognosticates that the political, social, and economic system that supplants the failing twenty-first century capitalist system will have traits of European Medieval feudalism. The society of *Oryx and Crake* does not exist in a recognizable nation-state, and corporations, unrestrained by federal or state regulations intended to protect workers and consumers, serve as a despotic fill in the void of a functioning central government. Their power is absolute and they wield it unscrupulously.

Signs of environmental abuse of the planet abound in *Oryx and Crake*. In the corporations’ quest for growth, they have plundered the natural resources that sustain life as Americans enjoy it today. Jimmy, the story’s protagonist, knows of prior healthier days for the planet: “[My mother] used to snivel about her grandfather’s Florida grapefruit orchard that had dried up like a giant raisin when the rains had stopped coming, the same year Lake Okeechobee had shrunk to a reeking mud puddle and the Everglades had burned for three weeks straight” (Atwood 63). South Florida is not the only geographical region of the North American continent to experience a change in climate. The midcontinental plains suffer from extreme drought and the “coastal aquifers turned salty and the northern permafrost melted and the vast tundra bubbled with methane” (Atwood 24). In fact, global warming has progressed so rapidly that mangos grow in Boston, the setting of the novel.

If modern-day humans don’t stop their environmental abuse to the planet, the ecological damage portrayed in Atwood’s tale may not be so far-fetched. According to a 2021 United Nations Environment Programme report, “30 percent of emissions from industry and fossil fuels are soaked up by forests and woodlands. Yet every year the

world loses 10 million hectares of forest. Deforestation and forest degradation accounts for 11 per cent of carbon emissions [worldwide]" (United Nations). The health of the planet is at risk. Just as the collapse of Rome led to feudalism in Medieval Europe, the impending ecological collapse portends another change in the world order: a rise of corporate neo-feudalism as experienced in *Oryx and Crake*.

Abuses of Twenty-First Century Capitalism:

Corporations such as CryoJeenyus, NooSkins, and AnooYoo do not just deplete natural resources in *Oryx and Crake*; they also ignore their employees' rights. The axiom that possession is nine-tenths of the law could not be more fitting — the corporate lords possess all the power and they own the destiny of the serfs. Jimmy's mother, Sharon, describes the totalitarian system: "[Our] phones and e-mail were bugged, and the sturdy, laconic HealthWyzer housecleaners that came twice a week — always in pairs — were spies" (Atwood 54). Sharon further elaborates that she "felt like a prisoner" in her corporate-provided home (Atwood 53). While modern-day corporations may not use domestic workers to spy on their employees, they conduct intrusive surveillance using other means. According to Kotkin, "Amazon has also patented wristbands that track employee movements, described as a 'labor-saving measure.' Those who can't keep up the pace are written up and then fired" (110). Unfortunately, Amazon's invasive and demeaning ploy to increase efficiency is not an exception in the modern-day workplace, but a quickly cementing rule that affects many American workers and their right to privacy.

Labor policies are not the only abusive practice of corporations in *Oryx and Crake*; consumers also suffer from their unethical actions. The infractions include exploits such as those perpetrated by AnooYoo, which specializes in spa services and medical beauty treatments. The narrator explains, "AnooYoo was a collection of cesspool denizens who existed for no other reason than to prey on the phobias and void the bank accounts of the anxious and gullible" (Atwood 247). When the vast majority of the population struggles for basic provisions, masterful corporate marketers distract them with enticements of happiness with their shallow physical enhancement services. While on the surface these services may appear superficial and benign, they distract a suffering population of serfs from the totalitarian behavior of their corporate lords by

dangling unobtainable beauty expectations designed to divert their attention and diminish their bank accounts.

Unfortunately, the corporate duplicitousness in *Oryx and Crake* does not just involve the narcissistic distractions of AnooYoo's spa-and-beauty services. A far more sinister plot exists. HealthWyzer, a company that employs both Jimmy and Crake's caretakers, develops new diseases and distributes them to an unsuspecting population through their popular vitamins. Crake explains the logic: "The best diseases, from a business point of view . . . would be those that cause lingering illnesses. Ideally — that is — for maximum profit — the patient should either get well or die just before all of his or her money runs out. It's a fine calculation" (Atwood 211).

This nefarious scheme is not so different from the stratagems of modern-day corporations who seek profit above all else. AIDS activists have long suspected that pharmaceutical companies purposefully develop medications that offer long-term, chronic treatment of the virus, rather than investing in the research and development for a cure. In 2017, Apple admitted to planned obsolescence by slowing down batteries in its phones to entice unwitting consumers to buy its latest model. According to *National Public Radio*, Apple had to pay over 612 million dollars in fees and settlements (Allyn 1). While Medieval feudalism may have survived off the backs of the serfs who provided sustenance for their feudal superiors through the crops they harvested, corporate neo-feudal lords survive off the naiveté and acquiescence of a purposefully distracted population that feeds the bottom line of their profit-and-loss statements.

The ill-gotten gains earned from the corporations' racketeering schemes did not just enhance their bank accounts; it also funded a private militia, the CorpSeCorps. This dictatorial force serves as an intelligence agency, police force, and corporate security service integrated into an all-powerful agency that defends the unscrupulous system from "Other companies, other countries, various factions and plotters" (Atwood 27). While the Black Knights of the Middle Ages performed good deeds, these corporate neo-black knights enabled the companies' fraudulent schemes. Sarah Appleton agrees: "The novels intimate that the CorpSeCorps 'police' any competition to corporate profits; it is, apparently, against the law to engage in free enterprise" (70).

While modern-day corporations don't employ a security force to control the masses, powerful technology companies use other predatory means to impose their

will. The power of technology companies became apparent in the attack's aftermath on the United States Capitol on January 6, 2021. While their actions of helping block communications between seditious rioters served a noble purpose on this day, one can only imagine what damage they could do to American democracy should this immense power fall into the wrong hands. Elon Musk's takeover of Twitter offers a glimpse into the damage a social media company can do to the cohesion of democracy by allowing it to perpetuate unfettered hate speech. The *New York Times* reports that shortly after Musk changed the policy regulating hate speech, the Anti-Defamation League reported that slurs against gay men grew by 58%, verbal attacks against Jews rose by 61%, and tweets deemed hate speech ballooned against African Americans by 302% (Conger). It's not just social media platforms that wield power; Apple and Google monopolize which apps are available on their respective platforms. While in *Oryx and Crake* corporate enforces use brute power to achieve their objectives, modern-day corporations have a digitalized security force of their own.

Another force in American society that affects a well-functioning liberal democracy is higher education. With over 4,000 accredited institutions, the American higher-education system is the envy of the world. It also educates and develops the workforce of the world's wealthiest economy. As universities expanded with the burgeoning American nation in the nineteenth century, most universities embraced the liberal arts as key component of their curricula. The study of the humanities has played a vital role in America's economic primacy and democratic stability. It is not just American democracy that depends on this approach to education; it is a bedrock of Western society. The liberal arts stem from Ancient Greece, where they were crucial to developing skills that sustained Athenian democracy by emphasizing rhetoric, grammar, and composing and delivering speeches, all competencies that foster a healthy and articulate political discourse. In the world of *Oryx and Crake*, perhaps one reason that liberal democracy has failed is that their citizens lack this vital skill-set.

The novel's two main characters, Crake and Jimmy, have different ideas about what makes up a meaningful education. Jimmy embraces the liberal arts while Crake pursues an education in STEM. In this corporate neo-feudal society, the companies, through their control of the university system, decide who attends which university:

Crake was top of the class. The bidding for him by the rival EduCompounds at the Student Auction was brisk, and he was snatched up at a high price by the Watson-Crick Institute. Once a student there and your future was assured. It was like going to Harvard had been, back before it got drowned. Jimmy on the other hand was a mid-range student, high on his word scores but a poor average in the numbers column. (Atwood 173-174)

While Crake receives an Ivy League level education at a scientific-based institution, Jimmy's lack of scientific skills relegates him to study at an inferior, under-funded university that still focuses on the liberal arts. Because corporate needs determine education in the dystopian society, the only factors educators value are skills that contribute to their patrons' research and development goals and those of the managers and marketers who peddle their insidious products.

Once again, Atwood weaves a current event that is all too real into her speculative fiction. The curricula of American universities find itself more and more determined by corporate needs because of the requirement to justify its value to state and federal lawmakers who appropriate education funding. These are the very lawmakers who receive inordinate sums of political donations from the same corporations whose interests they perpetuate. American universities are becoming corporatist, while American democracy suffers from the consequences of the diminishing of a healthy civil discourse that a liberal arts education provides.

Consequences of Twenty-First Century Capitalism:

The universities of *Oryx and Crake* are not the only institutions that are stratified; in fact, it is in social stratification where one finds the most similarities between this anti-utopian order with that of Medieval European feudalism. This archaic system ordered its population into three estates: *Oratores* (those who pray); *Bellatores* (those who fight); and *Laboratores* (those who work). Atwood also designs three estates into the plot and social structure of *Oryx and Crake*. The first estate, those who pray, are the scientist and senior managers who worship at the altar of science that feeds their corporations' unquenchable thirst for profit. CorpSeCorps militiamen mirror the second estate where they serve as neo-black knights that fight for and protect the rigged system that empowers their privileged lifestyle in a quickly failing world. Finally, the third estate encompasses most of the population: the peasants that Atwood terms the

pleeblanders. These three ranked orders comprise the foundation of corporate neo-feudalism in *Oryx and Crake*.

Jimmy's father, a scientist at HealthWyzer, confirms the societal structure is based on European Medieval feudalism when Jimmy inquires of their elevated status:

Long ago, in the days of knights and dragons, the kings and dukes had lived in castles, with high walls and drawbridges and slots on the ramparts so you could pour hot pitch on your enemies, said Jimmy's father, and the Compounds were the same idea. Castles were for keeping you and your buddies nice and safe inside, and for keeping everybody else outside.

"So are we the kings and dukes?" asked Jimmy.

"Oh absolutely," said his father[.] (Atwood 28)

Although Spiegel uses another term, neomedievalism, his analysis of *Oryx and Crake* determines a similar social formation:

Such a world resembles that of Western Christendom during the Middle Ages . . .

Without a strong, centralized state, nationality would no longer represent one's primary means of identification. Instead loyalty would disperse among various local groups or transnational organizations, just as loyalty was spread between the bonds of blood (kinship) and those of oath (vassalage). (120-21)

Spiegel explains that Hedley Bull conceived of neomedievalism in *The Anarchial Society: A Study of World Politics*, published in 1977 (119). In this book, Bull analyzes the world order from a Eurocentric perspective that determines the nation-state is an exception to history. Atwood certainly echoes this sentiment as she prognosticates that the current-day malleable foundation of twenty-first century capitalism and liberal democracy will mold into a corporate neo-feudal structure with totalitarian tendencies.

World history shows that when social orders bind a majority of its populace with static and inequitable bonds, rebellion will stir. In the British peasant rebellions of the fourteenth century, John Ball, a priest, stoked the ire of the unhappy peasants: "When Adam dalf and Eve span, who was then the gentleman?" ("John Ball").⁴⁸ This fabled late-medieval quote challenged Ball's fellow rebels to reminisce about an earlier time when all capable members of society worked and the landed gentry did not hold

⁴⁸ Karma's note: This quote appears in Atwood's *Alias Grace*.

authority over the serfs. Although urbanization primarily ended the British feudal system, the peasants who suffered its injustice occasionally challenged the feudal order through rebellion and acts of violence.

Corporate neo-feudal abuses in *Oryx and Crake* also provoke civil unrest. Much like corporate farming displaced Midwestern family farmers prevalent in the early twentieth century, the coffee-bean farmers in Atwood's world are unhappy about being displaced by genetically modified coffee-bean plants that ripen simultaneously, favor mass production, and increase the profit of their designers. In response, the peasants rebel: "The resistance movement was global. Riots broke out, crops were burned. Happicuppa cafes were looted, Happicuppa personnel were car-bombed or kidnapped or shot by snipers or beaten to death by mobs; and, on the other side, peasants were massacred by the army" (Atwood 179). When those who live paycheck to paycheck lose their financial security and ability to sustain their families, they present a risk to those who control society. Their fight-or-flight instinct activates, and social unrest ensues.

The idea of rebellion and unrest provides Atwood another theme from current events that she deftly includes into the plot of *Oryx and Crake*. In 2002, the year before Atwood published the novel, the world witnessed major protests where Americans marched against the Iraq War, labor unions led massive protests against the World Bank's annual conference in Oslo, and police in Washington D.C. arrested hundreds of demonstrators at an IMF protest. One wonders if the events of 2002 influenced Atwood's selection of mass protests as part of her speculative fiction.

While it is not rebellion that ushers in a new societal order in *Oryx and Crake*, another current event of the early 2000s may have inspired Atwood's climax of the plot — a highly contagious infectious disease — the West Nile Virus. Crake, who is unhappy with the corporate neo-feudal system he serves, devises a plan to infect the world's population secretly with this infective agent through the BlyssPluss pill he presents as an enhancer for sexual prowess. His scheme succeeds, and it clears the way for a genetically modified race, who he sees as superior to human beings, to reset the chaos that rules his broken world. Along with creating this new species of quasi-humans, Crake hammers the final nail into the coffin of corporate neo-feudalism. In the strange void left after these cataclysmic events, the novel concludes with Jimmy stumbling across a group of unknown survivors. As their paths cross, he contemplates their

benevolence and the nature of the new societal order before him: “Should he kill them in cold blood?” or “[will] one of them. . . kill him first?” (Atwood 374). Jimmy stands at a crossroads that represents both opportunity and danger. The last scene of the novel serves as the perfect metaphor of a similar choice facing Americans today.

Although Atwood published *Oryx and Crake* in 2003, her foresight allowed her to recognize the rising danger of corporate tyranny and the risks of opening the Pandora’s box of genetic modification. In the decades since she wrote the novel, the perils that unchecked corporate power poses to a well-functioning capitalist system and liberal democracy have only worsened. Atwood muses that “you may not be able to alter reality, but you can alter your attitude towards it, and this, paradoxically, alters reality” (qtd. in Reddit). With the power of the pen and by embracing a genre of literature that allows her to crisscross strands of actuality with her prophecies of cataclysm, Atwood suggests the need for a collective change of heart and course correction from the rise of corporate neo-feudalism. Through characters such as Jimmy and Crake, she allows contemporary readers to take a metaphorical walk in the shoes of their yet-to-be-born descendants and hopefully alter the unfortunate path to serfdom that working and middle-class Americans seem all too willing to accept. After reading *Oryx and Crake*, the threats, abuses, and consequence of unchecked corporate power, and their impact on twenty-first century capitalism and liberal democracy, could not be more apparent. History has proven that if the oppressed do not speak up while they have a voice strong enough to reverberate their demands for liberty, darker forces will prevail. The only question that remains for Americans, like Jimmy, who stand at this vital crossroads is, do they take the road of appeasement and follow it to its apocalyptic destination?

Works Cited

- Allyn, Bobby. “Apple Agrees to Pay \$113 Million to Settle ‘Batterygate’ Case Over iPhone Slowdowns.” *NPR*. 18 Nov. 2020, www.npr.org/2020/11/18/936268845/apple-agrees-to-pay-113-million-to-settle-batterygate-case-over-iphone-slowdowns#:~:text=Apple%20Agrees%20To%20Pay%20%24113%20Million%20To%20Settle,software%20updates%20that%20affect%20a%20phone%27s%20battery%20life. Accessed 4 Dec. 2022.
- Appleton, Sarah. “Corp(Se)ocracy: Marketing Death in Margaret Atwood’s *Oryx and Crake* and *The Year of the Flood*.” *LATCH: A Journal for the Study of Literary*

- Artifact in Theory, Culture or History* vol. 4, 2011, pp. 63-73.
- Atwood, Margaret. *Oryx and Crake*. Random House, 2003.
- Cerny, Philip. "Terrorism and the New Security Dilemma." *Naval War College Review*, vol. 58, no. 1 Jan. 2005, Article 1. <https://digital-commons.usnwc.edu/nwc-review/vol58/iss1/2>. Accessed 4 Dec. 2022.
- Conger, Kate. "Hate Speech's Rise on Twitter Is Unprecedented Researchers Find." *New York Times*. 2 Dec. 2022. www.nytimes.com/2022/12/02/technology/twitter-hate-speech.html. Accessed 4 Dec. 2022.
- "John Ball English Clergyman." *Britannica*. www.britannica.com/biography/John-Ball. Accessed 4 Dec. 2022.
- Kotkin, Joel. *The Coming of NeoFeudalism*. Encounter Books, 2020.
- Reddit. www.reddit.com/r/quotes/comments/3h322d/you_may_not_be_able_to_alter_reality_but_you_can/ Accessed 7 Dec. 2022.
- Snyder, Katherin V. "'Time to Go': The Post-Apocalyptic and the Post-Traumatic in Margaret Atwood's *Oryx and Crake*." *Studies in the Novel*, vol. 43, no. 4, Dec. 2011, p. 470-489.
- Spiegel, Michael. "Character in a Post-National World: Neomedievalism in Atwood's *Oryx and Crake*." *Mosaic: An Interdisciplinary Critical Journal*, vol. 43, no. 3, 2010, pp. 119-134.
- United Nations. "Deforestation." *United Nations Environment Programme*. 20 Apr. 2021. www.unep.org/resources/factsheet/deforestation. Accessed 7 Dec. 2022.
- U.S. Census Bureau. "Homeownership in the United States: 2005 to 2019." *United States Census Bureau*. www.census.gov/newsroom/press-releases/2021/homeownership.html#:~:text=Based%20on%201-year%20ACS%20estimates%2C%20from%202005%20to,rate%20reached%20a%20low%20of%2063%25%20in%202015. Accessed 4 Dec. 2022.
- U.S. Federal Reserve. "Distribution of Household Wealth in the United States since 1989." *United States Federal Reserve*. www.federalreserve.gov/releases/z1/dataviz/dfa/distribute/chart/. Accessed 4 Dec. 2022.

Book Review: Pilar Somacarrera Íñigo's *Poder y monstruosidad en la narrativa de Margaret Atwood* [*Power and Monstrosity in Margaret Atwood's Novels*].

Manuel Sousa Oliveira

**Spain: Editorial Aula Magna, 2021. 156 pp. Paperback,
14,95€. ISBN: 9788418808340.**

Pilar Somacarrera Íñigo's *Poder y monstruosidad en la narrativa de Margaret Atwood* [*Power and Monstrosity in Margaret Atwood's Novels*] (2021) is a sequel of sorts to her earlier *Margaret Atwood. Poder y feminismo* [*Margaret Atwood: Power and Feminism*] (2000), which has since unfortunately gone out of print (13). Written with both Spanish students and Atwood enthusiasts in mind (14), *Poder y monstruosidad* is an accessible introduction to the study of Atwood's novels by one of the leading Atwood scholars today. In her monograph, Somacarrera Íñigo uses power and monstrosity as the impetus for her reading of fifteen of Atwood's novels. Besides obvious concerns with length and scope, the reason for focusing on the novels, the author explains, is that these are the ones more readily available to Spanish readers, as all of Atwood's seventeen novels can be found in translation—in contrast to only a handful of poetry, essay, and short story collections, according to the monograph's bibliography (141-142).

The book follows an intuitive structure with each chapter exploring the themes as seen in two to three of Atwood's novels. *Poder y monstruosidad* opens with an introductory chapter on Atwood's life and work, followed by a second chapter that defines the conceptual framework of the study: the monster as a cultural and discursive metaphor, the idea of female monstrosity, and Jeffrey J. Cohen's seven theses on monsters. Somacarrera Íñigo introduces us to the different monsters we will find across

Atwood's work, namely vampires, zombies, mutants, and doubles, but also witches, robots, automatons, and cyborgs (33-34). Still, Mary Shelley's *Frankenstein* (1818) is the big bad monster in Somacarrera Íñigo's argument. Despite other literary artworks recurring often, such as Charles Perrault's Bluebeard ["La Barbe bleue" (1697)], Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), H.G. Wells's *The Island of Doctor Moreau* (1896), or Bram Stoker's *Dracula* (1897), it is Frankenstein and his creature that, according to Somacarrera Íñigo, inform almost all the images of monsters and discourses on monstrosity in Atwood's novels (35)—and indeed her other work too, as the poem "Speeches for Doctor Frankenstein" (1966) exemplifies. All of these Somacarrera Íñigo grounds on her well-known prior work on power. As she explains, "monstrosity is present in the abuse of power, which culminates in violence" (36-37).⁴⁹ Yet, importantly, "power always implies the possibility of resistance" (26),⁵⁰ a struggle which is often crucial to Atwood. Not a reader of literary theory, Atwood's idea of power was developed out of her readings of history and Shakespeare, as she confided to the author in a personal email exchange (25).

Chapter two, then, turns to the novels, exploring issues surrounding monstrous representations of the female body and food consumption in *The Edible Woman* (1969) and *Lady Oracle* (1976). It follows with an analysis of nature as monster, drawing on *Survival* (1972), in the third chapter on *Surfacing* (1973) and *Life Before Man* (1980). Still, here Somacarrera Íñigo points to the duality of monsters, as Atwood's early ecological concerns already suggest that humans, and not nature, are the real monsters — an issue that will be picked up again later when discussing *MaddAddam*. The analysis of *Cat's Eye* (1988) and *The Robber Bride* (1993) in chapter four focuses on doubles and vampires to address questions of female monstrosity and power struggles between women and girls. Indeed, Somacarrera Íñigo claims that "*The Robber Bride* is Margaret Atwood's most complete formulation of the monster from a female perspective" (78).⁵¹ Chapter six reads the representation of dissident women pathologized as monstrous madwomen in *Alias Grace* (1996), and the doubles and aliens in *The Blind Assassin*

⁴⁹ "La monstruosidad está presente en un abuso del poder que termina en violencia" (all translations mine).

⁵⁰ "el poder implica siempre posibilidades de resistencia."

⁵¹ "*La novia ladrona* representa la formulación más completa de Margaret Atwood sobre lo monstruoso desde un punto de vista femenino."

(2000) as “cultural monsters derived from the fears and anxieties of a given period” (99).⁵²

The two final chapters before the conclusion turn to Atwood’s dystopias. Chapter seven explores the limits of the human as represented in the *MaddAddam* trilogy (2003-2013) through genetic monsters and corporate power as Jimmy (the Abominable Snowman), Crake (Frankenstein), the Crakers (“Frankenpeople”), the Pigoons (“Frankenbacon”), or the Painballers (inhuman) are all described as monsters at some point in the trilogy. These human, human-made, and posthuman monsters emphasize, as Somacarrera Íñigo claims, our obligation to care for the environment as well as our bodies, on the one hand, and the two aspects that define humanity: ethics and hope, on the other (115). Finally, chapter eight closes with the biopolitical monsters of *The Handmaid’s Tale* (1985), *The Testaments* (2019), and *The Heart Goes Last* (2015), thus disclosing “the monstrosity of authoritarian political systems and how easy it is to manipulate people by promising them safety, happiness and sexual pleasure” (133).⁵³

In *Poder y monstruosidad*, Pilar Somacarrera Íñigo provides us with a broad overview of Atwood’s novels. She clarifies the recurrence of images of monsters and monstrosity throughout the novels, especially as they relate to issues of power. Thus, in this monograph, Somacarrera Íñigo revisits authoritative scholarship on Atwood under the lens of more recent trends on monster theory. The two novels missing from this otherwise wide-ranging study, *The Penelopiad* (2005) and *Hag-Seed* (2016), would undoubtedly lend themselves to a similar analysis. As for now, one can only hope that Somacarrera Íñigo’s study soon becomes available in an English translation to continue to foster international research on Margaret Atwood and her monsters.

Manuel Sousa Oliveira is a PhD candidate at the University of Porto, and a Doctoral Research Fellow at the Centre for English, Translation, and Anglo-Portuguese Studies (CETAPS) funded by the Portuguese Foundation for Science and Technology / *Fundação para a Ciência e a Tecnologia* (FCT) (ref. UI/BD/151368/2021). He is the Editorial Assistant of *Utopian Studies: The Journal of the Society for Utopian Studies*,

⁵² “monstruos culturales generados por los miedos y ansiedades de una época.”

⁵³ “la monstruosidad contenida en los sistemas políticos autoritarios y lo fácil que resulta manipular a las personas prometiéndoles seguridad, felicidad y placer sexual.”

and the coordinator of the International Network of Emerging Scholars in Canadian Studies under the International Council for Canadian Studies (ICCS/CIEC). Manuel received two Margaret Atwood Society Awards, most recently in 2021.

Manuel Sousa Oliveira's doctoral research is funded by the Portuguese Foundation for Science and Technology / *Fundação para a Ciência e a Tecnologia* (FCT) (ref. UI/BD/151368/2021), these funds come from the Portuguese State Budget / *Orçamento de Estado*.

Annual Atwood Bibliography 2022⁵⁴

Chelsea Humphries and Shoshannah Ganz,
with Victoria Cole, Meaghan Collins, Dylan
Farrell, Hannah Jenkins, Brittany
Noseworthy, Jessica Warford, and Ivan J.
White

Introduction

This year's bibliography was a collaborative effort. The citations included in this bibliography were compiled by the ALA 6500 Internship class in the Master of Applied Literary Arts program at the Grenfell Campus of Memorial University, under the guidance of lead authors Chelsea Humphries and Shoshannah Ganz. The result of this group effort is a comprehensive document enriched by new workflows and insights.

Researchers may notice that the "Quotations" section has been omitted from this iteration of the bibliography. Although this section may have had significance in previous iterations, upon discussion, our team decided to remove it due to the proliferation of "click bait" content on the internet, in which quotations may be included with little context, meaning, or novel interpretation. The authors of this bibliography believe that more value will be derived from the streamlining of this document to focus on the other sections of material by and about Margaret Atwood.

Additionally, researchers may notice that mention of the TV show adaptation of *The Handmaid's Tale* is included in this iteration of the bibliography. We could not justify removing it, insofar as its inclusion no longer unnecessarily floods the list with irrelevant content, and it may provide valuable resources to those who are studying adaptations of Atwood's works.

With an eye to copyright law, full-text reproductions of texts are once again not included in the bibliography. Abstracts provided by authors and publishers have been included where available in their original languages. These abstracts have been automatically captured by citation management software, and we apologize for any errors that may exist in the multilingual text. Please note that, if Margaret Atwood is not mentioned by name in an abstract, she will appear in the full text of the resource.

The databases listed (and pertinent links) denote the channels through which we accessed the material; some of these databases may require subscriptions for access. We

⁵⁴ Karma's note: Unlike previous bibliographies, this year's came with articles (a, an, the) included in the alphabetizing process. In other words, if alphabetizing considers the text's title, something like *The Blind Assassin* would come after *Surfacing*.

encourage interested researchers to consult institutional and public librarians and archivists for assistance in finding and accessing full-text materials.

Our thanks to Ashley Thomson for providing guidance on this project and sharing materials.

As always, we would appreciate if any corrections to this year's edition be sent to chumphries13@mun.ca or sg0721@mun.ca. We would also appreciate any comments you may have on this year's edition — contents, organization, or otherwise. The goal is to be useful to Atwood scholars, and we value your input.

Those who would like to examine earlier bibliographies may now access them in Laurentian University's Institutional Repository. The current bibliography will be embargoed until the 2023 edition is available. Members of the Society may access all available versions of the Bibliography on the Society's website in previous issues of *Margaret Atwood Studies*.

Atwood's Works

"A Sad Child Read by Margaret Atwood." *ProQuest Poets on Screen*, 2022, *ProQuest, Literature Online*, 2619552869.

Adams, Gail Galloway, et al. "We Sang Every Morning After Breakfast." *Kenyon Review*, vol. 44, no. 3, 2022, pp. 100—01.

Amos, Tori, and Adam Wollet. *Tori Amos: Little Earthquakes, The Graphic Album*, edited by Rantz Hoseley, Z2 Comics, 2022. This graphic novel demonstrates the lasting influence of this defining work with 24 stories inspired by the 12 songs on the album, as well as the 12 "B-sides" that accompanied the album and its associated singles.

Atwood. *荒野女士: 阿特伍德女性生存故事集 [Wilderness Tips]*. Translated by 孙宜学, Di 1 ban, 文汇出版社, 2022.

Atwood, Margaret. "A Novel Note." *Country Life*, 20 July 2022, p. 56. *ProQuest Central*, 2695521810.

---. "Advice to the Young." *Reader's Digest*, U.S. edition, vol. 199, no. 1180, June 2022, p. 68. *ProQuest Central*, 2667262605.

Atwood shares her advices to the young people. There are mountains of self-help books testifying to the fact that the young — and not only the young — are fond of securing advice on every possible subject. But good or bad, the meddlesome busybody is seldom entirely sympathetic, because we like other people-well-meaning or not - to mind their own business, not ours. Even helpful advice can be indistinguishable from bossiness when you're on the receiving end. Sometimes young people don't want advice from their elders. They don't wish you to turn into Polonia, not as such. They can do without the main body of the speech — the long checklist of instructions. But they welcome the part at the end, which is a kind of benediction.

---. *Alias Grace*. Emblem edition, 2022.

- . "An Agrarian David vs. Goliath, on the Big Screen: In the New Doc Into the Weeds, Filmmaker Jennifer Baichwal's Characteristically Fearless Lens Takes Aim at Monsanto, Margaret Atwood Writes." *The Globe and Mail*, 23 Apr. 2022. *Canadian Newsstream*, 2653458300.
- . "An Enduring Memory." *Canadian Geographic*, vol. 142, no. 3, June 2022, p. 55. *Earth, Atmospheric & Aquatic Science Database, Engineering Database, Environmental Science Database, ProQuest Central*, 2720475651.
- . *Blancos móviles escribiendo con intención 1982-2004*. Translated by Leonardo Martínez Vega and Cecilia Núñez, Primera edición, Elefanta Editor, 2022.
- . *Bluebeard's Egg and Other Stories*. Vintage Classics, 2022.
Discover this sharp, funny short story collection from the bestselling author of *The Handmaid's Tale* and *The Testaments*. A man finds himself surrounded by women who are becoming paler, more silent and literally smaller.
- . *Bodily Harm*. Vintage, 2022.
Rennie Wilford is a young journalist running from her life. When she takes an assignment to a Caribbean island she tumbles into a world where no one is quite what they seem, least of all 'Yankee' Paul. Is Paul a drug smuggler? A CIA operative? Either way he's trouble and his offer to Rennie of a no-hooks, no strings affair, will suddenly draw her into in a lethal web of corruption.
- . *Burning Questions: Essays, 2004-2021*. Doubleday, 2022. *Open WorldCat*, <http://link.overdrive.com/?websiteID=243&titleID=6300029>.
"A new collection of essays from Margaret Atwood, the internationally acclaimed, award-winning author of *The Handmaid's Tale* and *The Testaments*. Short Description / Web "About this Book" From literary icon Margaret Atwood comes a brilliant collection of nonfiction-funny, erudite, intimate, impassioned, and always startlingly prescient-which grapples with such wide-ranging topics as: Why do people everywhere, in all cultures, tell stories? How do we get rid of the immense amount of plastic that's littering our seas and lands? How much of yourself can you give away without evaporating? Is science fiction now writing us? So what if beauty is only skin deep? What do zombies have to do with authoritarianism? Is it true? And is it fair? In over fifty pieces, taken from lectures, autobiographical essays, book reviews, cultural criticism, obituaries, and new introductions to her own body of work (including *The Handmaid's Tale* thirty years after its initial publication) as well as that of other writers, we watch Atwood aim her prodigious intellect and impish humor at the world, and report back to us on what she finds. From asking what society's youth expects from its elders (2004), to pondering the philosophical underpinnings of debt (2008, not surprisingly), to encountering a mysterious new platform called Twitter (2009), to asking if it is, in fact, too late to save the planet (2015) or what forces have been unleashed in the age of Trump (2016), and culminating in a breathtaking meditation on grief and poetry in the wake of her own loss (2020), Atwood provokes, probes, delights, surprises, and rewards the reader at every turn."

---. *Burning Questions: Essays and Occasional Pieces 2004-2021*. Doubleday, 2022.

“From literary icon Margaret Atwood comes a brilliant collection of nonfiction — funny, erudite, intimate, impassioned, and always startlingly prescient — which grapples with such wide-ranging topics as: Why do people everywhere, in all cultures, tell stories? How do we get rid of the immense amount of plastic that’s littering our seas and lands? How much of yourself can you give away without evaporating? Is science fiction now writing us? So what if beauty is only skin deep? What do zombies have to do with authoritarianism? Is it true? And is it fair? In over fifty pieces, taken from lectures, autobiographical essays, book reviews, cultural criticism, obituaries, and new introductions to her own body of work (including ‘The Handmaid’s Tale’ thirty years after its initial publication) as well as that of other writers, we watch Atwood aim her prodigious intellect and impish humor at the world, and report back to us on what she finds. From asking what society’s youth expects from its elders (2004), to pondering the philosophical underpinnings of debt (2008, not surprisingly), to encountering a mysterious new platform called Twitter (2009), to asking if it is, in fact, too late to save the planet (2015) or what forces have been unleashed in the age of Trump (2016), and culminating in a breathtaking meditation on grief and poetry in the wake of her own loss (2020), Atwood provokes, probes, delights, surprises, and rewards the reader at every turn.”

---. *Chicas bailarinas*. Translated by Víctor Pozanco, Salamandra Bolsillo, 2022.

Atwood, Margaret, Christine Evain, et al. *Circé et autres poèmes de jeunesse*. Édition bilingue, Robert Laffont, 2022.

Atwood, Margaret. *Consigli per sopravvivere in natura*. Translated by Gaja Cenciarelli, Racconti, 2022.

---. *Damızlık kızın öyküsü*. Translated by Sevinç. Altınçekiç and Özcan Kabakçioğlu, Doğan kitap, 2022.

---. *Dancing Girls and Other Stories*. Vintage Classics, 2022.

From the international bestselling author of *The Handmaid’s Tale*, *Dancing Girls and Other Stories* showcases Margaret Atwood’s masterly skill for storytelling. Students, journalists, farmers, birdwatchers, ex-wives, adolescent lovers — and dancing girls.

---. *Dansatoarele*. Corint, 2022.

---. *De testamenten*. Translated by Lidwien Biekman and Tjadine Stheeman, Zevende druk, Prometheus, 2022.

De getuigenissen van drie vrouwen laten zien dat de toestand in de theocratie Gilead minder goed is dan voorheen. NL-ZmNBD.

---. *Dearly: Poems*. McClelland & Stewart, 2022.

“By turns moving, playful, and wise, the poems gathered in *Dearly* are about absences and endings, ageing and retrospection, but also about gifts and renewals. They explore bodies and minds in transition, as well as the everyday objects and rituals that embed us in the present. Werewolves, sirens, and dreams make their appearance,

as do various forms of animal life and fragments of our damaged environment. Before she became one of the world's most important and loved novelists, Atwood was a poet. *Dearly*, her first collection in over a decade, brings together many of her most recognizable and celebrated themes, but distilled—from minutely perfect descriptions of the natural world to startlingly witty encounters with aliens, from pressing political issues to myth and legend. It is a pure Atwood delight, and long-term readers and new fans alike will treasure its insight, empathy, and humour.”

---. “Die laatste kleine kans; Essay Van dystopie naar utopie.” *De Groene Amsterdammer*, 3 Nov. 2022, p. 40.

“Zonder hoop hebben we helemaal niets meer. Dystopieën-auteur Margaret Atwood nam daarom deel aan een gedachte-experiment: Praktische Utopieën. Lang geleden, in 2001, begon ik aan een roman met de titel *Oryx en Crake*. Ik was op een dag vogels aan het kijken met een paar ornithologen die het over de mogelijke uitroeiing hadden van verscheidene vogelsoorten waarvan we net enkele exemplaren hadden bekeken, onder meer de driekleurige ral, maar ook over de uitroeiing van soorten in het algemeen. Inclusief de onze. Hoelang hadden we nog? Als wij zouden uitsterven, hadden we dat dan aan onszelf te wijten? Waren we al ten dode opgeschreven.”

---. *Fourteen Days: An Unauthorized Gathering*. CD, 2022.

---. *Good Bones, Simple Murders & the Tent*. Audible Studios on Brilliance, 2022.

---. *Graine de sorcière*. Translated by Michèle Albaret-Maatsch, 10-18, 2022.

---. “Here Goes.” *In the Writing Burrow*, 22 Nov. 2022, <https://margaretatwood.substack.com/p/here-goes>.

“In which I post my first substack thing to see if it works.”

Atwood, Margaret, Anne Enright, et al. “Hilary Mantel Remembered: ‘She Was the Queen of Literature.’” *The Guardian*, 24 Sept. 2022, p. 4. *ProQuest Central*, 2717189063.

Atwood, Margaret. “I Invented Gilead. The U.S. Supreme Court Is Making It Happen.” *CE Noticias Financieras*, English ed., 22 May 2022. *ProQuest Central*, 2668151768.

---. “If We Don’t Defend Free Speech, We Live in Tyranny: Salman Rushdie Shows Us That.” *The Guardian*, 15 Aug. 2022, p. 1. *ProQuest Central*, 2702132313.

---. “Ik Dacht Dat Ik Met *The Handmaid’s Tale* Fictie Had Geschreven. Het Amerikaanse Hoogerechtshof Maakt Er Werkelijkheid Van.” *De Volkskrant.Nl*, mei donderdag 2022. *NexisUni*.

---. *Innigst Gedichte / Dearly: poems*. Translated by Jan Wagner, Berlin Verlag, 2022. *Open WorldCat*, <https://d-nb.info/1254705848/04>.

---. “It Ain’t Over.” *In the Writing Burrow*, 28 Nov. 2022, <https://margaretatwood.substack.com/p/it-aint-over>.

“The peasants are rolling up their sleeves.”

---. “Jack The Mac.” *In the Writing Burrow*, 12 Dec. 2022, <https://margaretatwood.substack.com/p/jack-the-mac>.

“My very own publisher thought I was half-crazy, it seems.”

- . "King John: A Bad Luck Name in Kings." *In the Writing Burrow*, 30 Nov. 2022, <https://margaretatwood.substack.com/p/king-john-a-bad-luck-name-in-kings>.
 "And especially bad in a city where governance is supposed to be democratically decided. (Makes frowny face)."
- . *Kobieta do zjedzenia / The Edible Woman*. Translated by Małgorzata Golewska and Litera Wielka, Wielka Litera, 2022.
- . *Kočí oko*. Translated by Kateřina Klabanová, První vydání, Argo, 2022.
 "Kočí oko je kouzelná skleněnka, která mění svět. Z dívky, která se skrze ni dívala, vyrostla uznávaná malířka, jejíž život i dílo silně poznamenaly zážitky z dětství a dospívání. Když se Elaine po letech vrací do rodného Toronta, je to pro ni zároveň cesta do hloubi vlastní paměti. Nejostřeji vystupují vzpomínky na Cordelii, nemilosrdnou a jindy nečekaně labilní vůdkyni skupiny dívek, která Elaine kdysi šikanovala. Román zasazený do Kanady druhé poloviny 20. století sahá od konce druhé světové války až do osmdesátých let a krom toho, že je brilantní sondou do dívčí psychiky a nevyzpytatelných a mnohdy krutých pravidel, jež ovládají přátelství mezi dívkami, nabízí také neotřelý pohled na řadu kulturních fenoménů té doby, včetně feminismu a různých proudů moderního umění. Nakladatelská anotace."
- . "La Cour suprême veut faire appliquer des lois du XVIIe siècle." *Le Temps Online*, vol. 7336, 4 June 2022, p. 13.
 "Idées. Le droit à l'avortement est en phase terminale aux Etats-Unis, où la Cour suprême envisage d'abroger l'arrêt qui le décriminalise depuis 1973. La grande écrivaine Margaret Atwood avait exploré les risques d'une dictature théocratique américaine dès 1985 dans 'La Servante écarlate', son chef-d'œuvre dystopique. Voici sa tribune, d'abord publiée dans 'The Atlantic' Margaret Atwood."
- . *La vita prima dell'uomo*. Translated by Raffaella Belletti, Ponte alle Grazie, 2022.
- . *L'assassí cec*. Translated by Xavier Pàmies, Primera edició, Quaderns Crema, 2022.
- . *Life Before Man*. Vintage Classics, 2022.
 "*Life Before Man* is a tragicomic tale of love seeking to find its way in the wake of death from the bestselling author of *The Handmaid's Tale* and *The Testaments*. Elizabeth has just lost her latest lover to suicide while Nate, her husband, is working up to run off with Lesje."
- . *L'odyssée de Pénélope*. Translated by Lori Saint-Martin et al., Robert Laffont, 2022.
- . "Looking Back to When We Looked Forward." *Index on Censorship*, vol. 51, no. 1, Apr. 2022, pp. 42–43. DOI.org (Crossref), <https://doi.org/10.1177/03064220221084528>.
 "They say hindsight is 20/20, something that could be applied to the magazine. With 50 years of history it stands to reason that some articles where we've made bold declarations and predictions are dated while others feel eerily prescient. We've chosen two from the archive - one concerning the internet in China and the other on climate change - which show this dichotomy. And we've invited great thinkers to look at them today and share their own wisdom."

---. *MaddAddam*. Translated by Ana Falcão Bastos, Bertrand, 2022.

“*MaddAddam* é o terceiro e último volume da série iniciada com *Orix e Crake* e adensada em *O Ano do Dilúvio*. Estruturalmente, o romance é similar aos anteriores, alternando entre um mundo pós-catástrofe e as circunstâncias que levaram as coisas àquele degradingolamento. À luz de seu capítulo final, a trilogia de Margaret Atwood pode ser lida como um épico de devastação e possível reconstrução, quando, pelas vias mais tortuosas e traumáticas possíveis, os sobreviventes acabam por ensaiar uma conexão mais saudável uns com os outros e com o ambiente ao redor ou o que restou dele” —megaleitores.com.br.

---. “Margaret Atwood: ‘Demain, une dictature religieuse?’” *Courrier International*, vol. 1647, 26 May 2022, p. 0043.

“L’autrice canadienne revient sur le débat sur l’avortement dans cette tribune traduite en exclusivité par Courrier international. Pour elle, nous y sommes : les États-Unis sont en train de devenir la dictature théocratique prédite dans son chef-d’œuvre dystopique, *La Servante écarlate*.” —The Atlantic Washington.

---. “Margaret Atwood ‘Eu inventei Gilead, a América vai torná-lo real’ Para a autora de *A História de uma Serva*, os EUA estarão prestes a transformar-se na ditadura teocrática que ela previu na sua distópica obra-prima, depois de o Supremo Tribunal reverter a decisão *Roe vs. Wade*, que abriu o caminho para o regresso da penalização do aborto *The Atlantic Washington*.” *Courier Internacional*, translated by Maria Alves, vol. 318, 20 July 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=COUINT0020220728ei7k00001&cat=a&ep=ASE>.

“Nos primeiros anos da década de 1980, lancei-me na escrita de um romance de ficção científica que previa um futuro em que os Estados Unidos se desuniam. Uma parte do país transformava-se numa ditadura teocrática baseada na jurisprudência e nos princípios religiosos dos Puritanos da Nova Inglaterra do século XVII [referência aos peregrinos que se afastaram do anglicanismo e criaram em algumas colônias da América do Norte “igrejas congregacionais”.] Montei o cenário para este romance no interior e nas imediações da Universidade de Harvard, em Cambridge, Massachusetts, uma instituição conhecida pelo seu liberalismo na década de 1980, mas cuja razão de ser, três séculos antes, havia sido a formação do clero puritano.”

---. “Margaret Atwood: ‘La Cour suprême veut faire appliquer des lois du XVIIe siècle.’” *Le Temps Online*, 3 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LTMON00020220605ei6300004&cat=a&ep=ASE>.

“Le droit à l’avortement est en phase terminale aux Etats-Unis, où la Cour suprême envisage d’abroger l’arrêt qui le décriminalise depuis 1973. La grande écrivaine canadienne avait exploré les risques d’une dictature théocratique américaine dès 1985 dans ‘*La Servante écarlate*’, son chef-d’œuvre dystopique. Voici sa tribune, d’abord publiée dans ‘*The Atlantic*’ Margaret Atwood.”

---. “Margaret Atwood on Getting *Into the Weeds* with Jennifer Baichwal, Canada’s Fiercest Filmmaker: Baichwal’s Latest Documentary Looks at a Landmark Legal Case against Monstanto, and at the People behind the Lawsuit.” *The Globe and Mail (Online)*, 22 Apr. 2022. *Canadian Newsstream*, 2653199577.

“*Into the Weeds* is director/producer Jennifer Baichwal’s tenth documentary film. Her films are unusual, striking, eccentric and award-winning. They are also disturbing. Who are we, we humans? What are we up to? What makes us tick? How awful are we really? Pretty awful. But so intriguing; and so filmable. Full disclosure: I spent considerable time with Baichwal while she was making a film based on my book, *Payback: Debt and the Shadow Side of Wealth*, which is about credit and debit balances of all kinds, including religious exhortations — may our debts be forgiven — and the economics of nature: what is borrowed, either from people or from the land, what is given back and what happens if we don’t pay what we owe. For this film, Baichwal didn’t offer a straight transliteration of a text, but a series of real-life equivalencies: for debts, she included debts to the natural world, such as oil spills; for paybacks, she examined blood feuds.”

---. “Margaret Atwood ‘Viveremos sob uma tirania se não defendermos a liberdade de expressão’ Salman Rushdie, o autor de *Os Versículos Satânicos*, não planeou tornar-se um herói, mas, à medida que recupera do ataque de que foi vítima, o mundo deve manter-se a seu lado, recomenda a mais importante escritora canadiana The Guardian Londres.” *Courier Internacional*, translated by Maria Alves, vol. 320, 27 Sept. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=COUINT0020220929ei9roos&cat=a&ep=ASE>.

“Há muito tempo — em 7 de dezembro de 1992, para ser mais precisa —, eu estava nos bastidores de um teatro em Toronto, e tirei da cabeça um [chapéu] Stetson. Com dois outros escritores, Timothy Findley e Paul Quarrington, eu tinha acabado de apresentar um medley de clássicos de música country com um toque literário — *Ghost Writers in the Sky* [adaptação de *Ghost Riders in the Sky*, de Johnny Cash], *If I Had The Wings of an Agent* [literalmente, “Se eu tivesse as asas de um agente”, adaptado de *If I Had the Winds of an Angel*, canção popularizada por Dolly Parton] e outras paródias tolas. Era um evento de beneficência do clube PEN Canadá daquela época: escritores fantasiavam-se e faziam papel de idiotas para ajudarem escritores perseguidos por governos pelo que escreviam.”

---. “Margaret Atwood: Why I Write Dystopias.” *New Statesman*, 19 Oct. 2022,
<https://www.newstatesman.com/culture/2022/10/margaret-atwood-dystopias>.

“Way back in 2001, I began writing a novel called *Oryx and Crake*. I was with some bird biologists, and they had been discussing extinction — the probable future extinction of several of the bird species we’d just been looking at, including the red-necked crane — but also extinction of species in general. Our own species was

included. How long had we got? If we were to go extinct, would our extinction be self-inflicted? How doomed were we?”

---. “Margaret Atwood: Why We Need Science Fiction.” *The Telegraph Online*, 27 Feb. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=TELUK00020220227ei2r0005n&cat=a&ep=ASE>.

“Literature’s most maligned genre is not just for geeks. In shedding light on our darkest desires, sci-fi tells us what it means to be human. The cover story of what I’m about to tell you is that it’s about science fiction. Its subtext is probably ‘What is fiction for?’ or something like that. The subtext under that will be a few paragraphs on the scientific romances I myself have written. And the sub-sub-subtext might turn out to be: ‘What is a human being?’ So it is like those round candies you could once ruin your teeth on for two cents: sugar coating on the outside, with descending layers of various colours, until you come to an odd, indecipherable seed at the very centre.”

---. “Margaret Atwood’s View of the ‘Anne of Green Gables’ Phenomenon.” *CE Noticias Financieras*, 29 May 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE00020220529ei5t005q9&cat=a&ep=ASE>.

“Margaret Atwood wonders why Montgomery’s novel became a worldwide hit, beyond the Netflix series by Margaret Atwood[:] [‘]Anne of Green Gables is one of those books that almost makes you feel guilty if you like it, in view of the large number of people who also like it. If it’s liked by so many people, you think, it can’t be that good, or not that good for you. Like so many other people, I read the novel as a child, and became so immersed in it that I couldn’t even pinpoint exactly when. I read it to my daughter when she was eight, and she would read it again on her own some time later, and get all the sequels - in which she perceived, like everyone else, including the author, that the level was no longer the same as in the original. I also saw the TV series, which, despite the rewrites and omissions, contained an equally powerful and seductive central story. And a few summers ago, when my family and I spent a season in Prince Edward Island, I even went so far as to attend the musical.[’]”

---. “More on Practical Utopias.” *In the Writing Burrow*, 23 Nov. 2022,
<https://margaretatwood.substack.com/p/more-on-practical-utopias>.

“Here is the certificate that all Fellows of 2022 Practical Utopias are receiving. They are the pioneers who participated in the first-ever season! And here are the words I used to introduce the concept to them: Hello, my name is Margaret Atwood. I’ve been interested in utopias — worlds we would like to live in — and dystopias — worlds we would hate to live in — for a very long time. My novel *The Handmaid’s Tale* is a dystopia — most of us wouldn’t like to live there. It’s a totalitarianism — so, fun for those at the top, just not everyone else.”

---. *My Evil Mother: A Short Story*. Amazon Original Stories, 2022.

“A #1 Amazon Charts and *Wall Street Journal* bestseller. A bittersweet short story about mothers, daughters, and the witches’ brew of love—and control—that binds them, by the #1 *New York Times* bestselling author of *The Handmaid’s Tale* and *The Testaments*. Life is hard enough for a teenage girl in 1950s suburbia without having a mother who may—or may not—be a witch. A single mother at that. Sure, she fits in with her starched dresses, string of pearls, and floral aprons. Then there are the hushed and mystical consultations with neighborhood women in distress. The unsavory, mysterious plants in the flower beds. The divined warning to steer clear of a boyfriend whose fate is certainly doomed. But as the daughter of this bewitching homemaker comes of age and her mother’s claims become more and more outlandish, she begins to question everything she once took for granted.”

---. “O Kinder.” *Spectrum*, 24 Dec. 2022. *ProQuest Central*, 2758662484.

---. *Ojo de gato*. Translated by Victoria Alonso Blanco, Primera edición: Septiembre de 2022, Salamandra: Penguin Random House Grupo Editorial, 2022.

---. “Opinion: A Letter to the U.S. for Plagiarizing the Plot of *The Handmaid’s Tale*.” *Winnipeg Free Press*, 29 Sept. 2022, <https://www.winnipegfreepress.com/opinion/analysis/2022/09/29/margaret-atwoods-cease-and-desist-letter-to-the-united-states-for-plagiarizing-the-plot-of-the-handmaids-tale>.

“Dear United States of America: You are currently using my 1985 novel *The Handmaid’s Tale* as the template for your own dystopia and are doing so without my authorization, thereby violating U.S. copyright.”

Atwood, Margaret, Michał Kłobukowski, et al. *Palące pytania: eseje aktualne z lat 2004-2021*. Wielka Litera, 2022.

Atwood, Margaret. “PEN International: Open Letter to President Paul Kagame on the Disappearance of Innocent Bahati.” *Targeted News Service*, 8 Feb. 2022. *ProQuest Central*, 2626226976.

---. *Penelope und die zwölf Mägde*. CD, Der Hörverlag, 2022.

---. *Penélope y las doce criadas*. Penguin Random House Audio, 2022. *Open WorldCat*, <https://www.overdrive.com/search?q=875F8CF0-5635-4DF2-8D53-CCEA9DB39D3B>.

---. *Penelopiada*. Translated by Tibor Hrs Pandur, SNG Drama, 2022.

---. “Peut-Être l’heure Est-Elle Venue de Commencer à Souhaiter Très Fort Notre Survie Future, Par Margaret Atwood. *Liberation.Fr*, Oct. 2022. *NexisUni*.

Atwood, Margaret, Christine Evain, et al. *Poèmes tardifs*. Robert Laffont, 2022.

“Rédigé entre 2008 et 2019, ce recueil poétique explore des thèmes aussi variés que la mort, l’amour, la perte, le temps, la nature ou encore l’injustice. La poétesse tente de concilier une imagination inventive et un regard acéré sur le monde.”

Atwood, Margaret. “Premier Ford, This Is For Your Own Good.” *In the Writing Burrow*, 25 Nov. 2022, <https://margaretatwood.substack.com/p/premier-ford-this-is-for-your-own>.

- . *Questioni scottanti: riflessioni sui tempi che corrono*. Ponte alle Grazie, 2022.
 “Quali sono le questioni scottanti del nostro presente? E le sfide che ci aspettano in futuro? E cosa possiamo imparare dal passato? In questa raccolta di articoli, saggi, discorsi, prefazioni a libri suoi e altrui vediamo emergere, accanto alla Margaret Atwood autrice di bestseller, la lucida e spesso scomoda testimone dei tempi che corrono. Una testimone che non smette di interrogarsi e interrogarci sui temi di attualità, e che per farlo ci introduce nella ricchezza e la varietà della sua esperienza di vita, di lettura e di scrittura. In queste pagine i lettori scopriranno da dove Atwood ha tratto ispirazione per raccontare storie molto più vicine alla realtà di quanto si possa pensare; chi la conosce per il suo impegno nelle battaglie per l’ambiente la ritroverà nelle storie di una bambina cresciuta nelle grandi foreste canadesi; a chi la considera sbrigativamente una ‘scrittrice femminista,’ lei risponde spiegando perché è una ‘cattiva femminista.’ Perché l’impegno per le cause giuste non deve mai prescindere dal rigore a cui è chiamato chi, attraverso il dono della scrittura, ha scelto di trasmettere e custodire. Anche a costo di diventare uno scomodo testimone” — <https://www.ponteallegrazie.it>.
- . *Questions brûlantes — Le monde vu par Margaret Atwood*. Robert Laffont, 2022. *Open WorldCat*, <https://tpl.cantookstation.com/resources/63a47b9b8d4dfe00012ee07d>.
 “Un livre qui embrase les peurs de notre temps ... Un merveilleux équilibre entre humour, outrage et beauté. The New York Times Book Review Dans ce recueil d’essais à la fois drôles, érudits, débordants de curiosité et étrangeté prémonitoires, Margaret Atwood tourne son intelligence exceptionnelle et son humour espiègle sur notre monde et nous rend compte de ses réflexions. Elle revient sur le krach financier, l’ascension de Trump et la pandémie. De la crise climatique à la question de l’avortement, personne n’est plus à même d’interroger les mystères multiples et variés de l’humanité. Cette anthologie non seulement saisit parfaitement notre époque, mais nous en dit un peu plus sur la personnalité de l’autrice emblématique de *La Servante écarlate*, sur ses combats et sur les écrivains qu’elle affectionne, de Richard Powers à Doris Lessing en passant par Alice Munro.”
- . *Rendbomlás*. Translated by Ágnes Csonka, Jelenkor Kiadó, 2022.
 “A collection of short fiction — ten stories that capture important moments in the course of one life and the lives intertwined with it, ranging from the 1930s to the 1980s.”
- . “Some Very Basic Basics About Writing Novels.” *In the Writing Burrow*, 23 Nov. 2022, <https://margaretatwood.substack.com/p/some-very-basic-basics-about-writing>.
 “From a letter I was writing to an aspiring novelist. Who Are the Primary Readers of Novels? a) Novel readers b) Something else. The correct answer is a). This means that those reading THIS novel will expect it to be a novel. They will wish to be surprised, delighted, moved, and informed. They will expect characters that convince and a plot

that causes them to want to find out what will happen next. They will want the novel to hold their attention. At the very least. They are giving you their time. You need to take them seriously.”

- . *Stone Mattress: Nine Tales*. Bloomsbury Publishing, 2022. *Open WorldCat*, <https://www.overdrive.com/search?q=2D9438F4-2657-41FF-A653-4B42607D4272>. “A recently widowed fantasy writer is guided through a stormy winter evening by the voice of her late husband. An elderly lady with Charles Bonnet syndrome comes to terms with the little people she keeps seeing, while a newly formed populist group gathers to burn down her retirement residence. A woman born with a genetic abnormality is mistaken for a vampire, and a crime committed long ago is revenged in the Arctic via a 1.9 billion-year-old stromatalite. In these nine tales, Margaret Atwood ventures into the shadowland earlier explored by fabulists and concoctors of dark yarns such as Robert Louis Stevenson, Daphne du Maurier and Arthur Conan Doyle - and also by herself, in her award-winning novel *Alias Grace*. In *Stone Mattress*, Margaret Atwood is at the top of her darkly humorous and seriously playful game.”
- . “Storytelling, Lies, and a Tale from the Deep Dark Past.” *In the Writing Burrow*, 2 Dec. 2022, <https://margaretatwood.substack.com/p/storytelling-lies-and-a-tale-from>. “In which three literary critics are conned into doing the cha-cha, more or less.”
- . “The Art of Magical Thinking.” *New Statesman*, vol. 151, no. 5690, 21 Oct. 2022, p. 60. Political Science Database, ProQuest Central, Social Science Database, 2808674867. “Pass the mashed potatoes. [...] that was before the cod population crashed, before the sea level had measurably risen, before Insectageddon, before we had even begun tracking global warming in any serious way. Some were literary, such as William Morris’s *News from Nowhere*, in which beautiful people did a lot of arts and crafts in lovely natural settings, WH Hudson’s *A Crystal Age*, which solved poverty and perceived overpopulation by doing away with sex, and Edward Bellamy’s *Looking Backward*, which anticipated credit cards and was a huge bestseller. In a nutshell, could we create a society that sequestered more carbon than it produced, while also creating a fairer, more equal society? Cremation is highly productive of carbon dioxide.”
- . “The Day I Got Stamped.” *In the Writing Burrow*, 15 Dec. 2022, <https://margaretatwood.substack.com/p/the-day-i-got-stamped>. “Hold the licking and sticking jokes, please.”
- . “The Ear at the Door.” *Canadian Notes and Queries*, no. 111, Spring/Summer 2022, pp. 16–18. An excerpt from *This Time, That Place: The Selected Stories of Clark Blaise*, which examines the short fiction of Clark Blaise, is presented.
- . “The Fall of the House of Ford?” *In the Writing Burrow*, 13 Dec. 2022, <https://margaretatwood.substack.com/p/the-fall-of-the-house-of-ford>.

“With Bill 23, now the ‘More Homes Faster’ Act, has the self-proclaimed Man of the People finally skewered himself in the butt?”

---. *The Handmaid’s Tale*. Indigo 25th anniversary edition, McClelland & Stewart, 2022.

“An instant classic and eerily prescient cultural phenomenon, from “the patron saint of feminist dystopian fiction’ (*New York Times*). Now an award-winning Hulu series starring Elizabeth Moss. In this multi-award-winning, bestselling novel, Margaret Atwood has created a stunning Orwellian vision of the near future. This is the story of Offred, one of the unfortunate “Handmaids” under the new social order who have only one purpose: to breed. In Gilead, where women are prohibited from holding jobs, reading, and forming friendships, Offred’s persistent memories of life in the “time before” and her will to survive are acts of rebellion. Provocative, startling, prophetic, and with Margaret Atwood’s devastating irony, wit, and acute perceptive powers in full force, *The Handmaid’s Tale* is at once a mordant satire and a dire warning.”

---. “The Moment.” *Grateful Living*, <https://grateful.org/resource/the-moment-poem-margaret-atwood/>.

---. “The Peasants Are Revolting!” *In the Writing Burrow*, 27 Nov. 2022, <https://margaretatwood.substack.com/p/the-peasants-are-revolting>.

“Voters hate being played for suckers. And Bill 23 is sucker bait.”

---. “The Unburnable Book.” *The Unburnable Book*, 2022, <https://unburnablebook.com/>.

---. “Us Young Writers, Montreal, 1967.” *In the Writing Burrow*, 20 Dec. 2022, <https://margaretatwood.substack.com/p/us-young-writers-montreal-1967>.

“Reflecting on my old pal, storywriter Clark Blaise.”

---. *Vierzehn Tage Ein Gemeinschaftsroman*. 1. Auflage, dtv Verlagsgesellschaft, 2022. *Open WorldCat*, http://deposit.dnb.de/cgi-bin/dokserv?id=044985c90cf14007b643ec4c34da994b&prov=M&dok_var=1&dok_ext=htm.

---. “Why We Need Science Fiction; Literature’s Most Maligned Genre Is Not Just for Geeks. In Shedding Light on Our Darkest Desires, It Tells Us What It Means to Be Human.” *The Daily Telegraph (London)*, Feb. 2022. *NexisUni*.

---. “Winterurlaube.” *Spectrum*, 24 Dec. 2022. *ProQuest Central*, 2758662712.

---. *Wysoko wśród drzew*. Translated by Wydawnictwo Levyz, Levyz Books, 2022.

---. “Yo inventé Gilead. Se está haciendo realidad.” *El País — Nacional*, o (1ª Ed. Madrid), 22 May 2022, p. 17.

“A principios de los años ochenta del siglo pasado empecé a trastear con una novela que exploraba un futuro en el que Estados Unidos se hubiera dividido. En la historia, una parte del país se había convertido en una dictadura teocrática basada en los principios religiosos puritanos y la jurisprudencia de la Nueva Inglaterra del siglo XVII. Ambienté la novela en la Universidad de Harvard y sus alrededores, una

institución que en los ochenta era famosa por su progresismo pero que había nacido tres siglos antes como escuela de formación para el clero puritano.”

---. “Your Feelings Are No Excuse.” *The Atlantic*, 1 Apr. 2022,

<https://www.theatlantic.com/books/archive/2022/04/margaret-atwood-hitchens-prize-speech/629443/>.

“Emotions may explain why people overreact, but they don’t justify it.”

Atwood, Margaret, Elena Ferrante, et al. *Zwölf Zimmer für sich allein Zwölf Schriftstellerinnen im Gespräch*. 1. Auflage, Kampa Verlag, 2022.

Atwood, Margaret. זרע-רע: "הסערה" בלבוש [Hag Seed]. Translated by Mikhal Alfon, מודן: חרגול, 2022.

---. パワー・ポリティクス [Power Politics]. Translated by Natsumi Deguchi, 彩流社, 2022.

---. 劍羚與秧雞 [Oryx and Crake]. Translated by 韋清琦 and 袁霞, 初版, 漫遊者文化, 2022.

---. 猫眼 [Cat’s Eye]. Translated by 黄协安 译 and 黄协安, Di 1 ban, 河南文艺出版社, 2022

“透过这颗猫眼弹珠，我看到了我的整个人生。’画家伊莱恩从来没有想过，时隔多年会再次回到家乡。等待着她的不是故地重游的喜悦，而是挥之不去的“童年的鬼魂”——科迪莉亚，她的挚友与敌人，她源源不断的痛苦的制造者。孤立、敌视、精神暴力，曾让伊莱恩生不如死；而只需要一次妥协，暴行就会步步升级。成年后的伊莱恩，仍旧无法走出童年的阴影，只能不断逃避那段至暗的岁月。其实，只要狠心反击一次，就能挣脱虚假的友谊。”

---. 神諭女士 [Lady Oracle]. Translated by 谢佳真 译 and 谢佳真, Di 1 ban, 文汇出版社, 2022.

Atwood, Margaret. *Fourteen Days: An Unauthorized Gathering*. Harper, 2022.

Atwood, Margaret, and Marcus Ingendaay. *Penelope und die zwölf Mägde Roman*.

Goldmann, 2022. Open WorldCat, http://deposit.dnb.de/cgi-bin/dokserv?id=6407173f7f064a5abd439d6bb44833a3&prov=M&dok_var=1&dok_ext=htm.

Atwood, Margaret, and Wiebke Puls. *Vierzehn Tage Ein Gemeinschaftsroman: 2 CDs*.

CD, OSTERWOLDAudio, 2022. Open WorldCat, http://deposit.dnb.de/cgi-bin/dokserv?id=4720b13ee87944aa99fcf924387ff697&prov=M&dok_var=1&dok_ext=htm.

Bachinski, Walter, and Janis Butler, editors. *My Landscape*. Shanty Bay Press, 2022.

“Walter Bachinski and Janis Butler are pleased to announce the publication of *My Landscape*, our 11th book, in early spring 2022. The text consists of 14 poems by

renowned Canadian poets reflecting their interest in nature and the landscape. We have a strong affinity for both the poems and poets chosen. The selection ranges from earlier poets, such as Bliss Carmen and Pauline Johnson, to poems which we consider more recent, including Daryl Hind, Margaret Atwood and Roo Borson. For three decades Janis and I have been drawing and painting in the area in northern Ontario which starts in Killarney Provincial Park, moves westward along the La Cloche Mountains and the north shore of Lake Huron to the Algoma highlands. I am attracted to this part of Ontario because of the unique quality of the light as it illuminates the white quartzite and reddish granite of the La Cloche Mountains. It affects me in a visceral way, similar to the light in the south of France that I experienced many years ago. The images in this book are based on this research and reflect my enjoyment in connecting to the natural world. The brilliant intensity of the northern light combined with working on site, being affected by the weather and wind, has influenced emotionally my sense of form. The result of all this research are the images in this book. In total there are seven pochoirs, two of which form a diptych, seven colour reduction linocuts, including the title page and colophon images, and five woodcuts. The book has 68 pages including blanks. The page size is 11 by 11 inches or 279 by 279 mm. The type is handset 16 point Bembo, printed on 175 gsm BFK Rives. The woodcuts are printed on Kuratoni 5. The book was jointly conceived by Butler and Bachinski. The pochoirs were made and printed by Bachinski. The colour reduction linocuts and woodcuts were made by Bachinski and printed by Butler with Bachinski assisting. The printing of the text was by Butler with Bachinski assisting. All printing was done on a Vandercook Universal 1. The book is bound in cloth and housed in a slipcase. Butler is the binder. We have printed 30 copies, of which 25 are for sale. The price is \$3,000.00.

USD. wbachinski1@gmail.com www.shantybaypress.com Shanty Bay Press 152 Drury Mill Road Oro-Medonte ON L0L 2L0 Canada (705) 721-491
wbachinski1@gmail.com www.shantybaypress.com www.walterbachinski.com.”

Beauvoir, Simone de, et al. *Nieroźlączone*. Translated by Regina Gromacka, Marginesy, 2022.

“Do klasy dziewięcioletniej Sylvie dołącza nowa uczennica. Andrée jest nieprzeciętnie inteligentna, zabawna, żywiołowa, ma własne zdanie na każdy temat i wyraźnie odstaje nie tylko od koleżanek, ale też od obrazu przykładowej panienci z dobrego domu. Dziewczynki szybko odnajdują wspólny język i mimo sprzeciwu nauczycielek i matki Andrée spędzają ze sobą coraz więcej czasu. Przez kolejne lata podziwiana niezależność Andrée kruszy się na oczach Sylvie kawałek po kawałku, zostaje zduszona przez restrykcyjne wymagania ślepego na własne błędy społeczeństwa. Zaciskająca się pętla konwenansów i obłudnej religijności doprowadza do tragedii. De Beauvoir napisała tę powieść w 1954 roku, dwadzieścia pięć lat po nagłej śmierci swojej najbliższej przyjaciółki. Pozostawiła tekst bez tytułu, nigdy go też nie opublikowała. Teraz, pod wieloma względami wciąż boleśnie aktualny, po raz

pierwszy zostaje oddany w ręce czytelników. Wstęp, przybliżający okoliczności powstania noweli, napisała Sylvie Le Bon de Beauvoir, profesorka filozofii, ‘duchowa córka’ Simone. Wprowadzeniem opatrzyła Margaret Atwood” — <https://www.taniaksiazka.pl>.

Beauvoir, Simone de, and Elisabeth Lacoin. *Inseparable*. Translated by Sandra Smith, First Ecco paperback edition, Ecco, an imprint of HarperCollins Publishers, 2022.

“From the moment Sylvie and Andrée meet in their Parisian day school, they see in each other an accomplice with whom to confront the mysteries of girlhood. For the next ten years, the two are the closest of friends and confidantes as they explore life in a post-World War One France, and as Andrée becomes increasingly reckless and rebellious, edging closer to peril.” — Jacket flap. Atwood writes the introduction.

Blaise, Clark. *This Time, That Place: Selected Stories*. Biblioasis, 2022.

“Introduced by Margaret Atwood, Clark Blaise’s *Selected Stories* gathers twenty-four indelible works by a master of the short forms.”

Dickson, Margaret, and Kerry Longpré. *22 Provocative Canadians: In the Spirit of Bob Edwards*. CELA, 2022.

“This anthology explores and celebrates the spirit of Bob Edwards, the irascible editor of the *Calgary Eye Opener* from 1902 to 1922. Edwards, one of Canada’s most distinctive journalists, was an outspoken supporter of the underdog and attacked the hypocrisies and social inequities of Canadian society. To honour Bob Edwards, Alberta Theatre Projects, one of Canada’s preeminent theatre companies, initiated the Bob Edwards Award in 1974. Alberta Theatre Projects, which enjoys an international reputation for developing and presenting challenging, thought-provoking plays, annually presents this prize to a Canadian writer who exemplifies the spirit of freedom of expression. The selection here will surprise, amuse, move and inform you. The recipients of the Bob Edwards Award are Canadian writers, journalists and broadcasters with reputations for social conscience, political incorrectness, and insatiable curiosity. All have something unique to say on the importance of writers and writing, on the evolution of journalism, and on challenging issues of the next millennium” —Unedited summary from book Contents 1. On the burdens of being a writer: Pierre Berton; Margaret Atwood; John Ralston Saul; Carol Shields; W.O. Mitchell 2. On intriguing characters: Grant MacEwan; Mordecai Richler; Peter C. Newman; June Callwood; Peter Gzowski; James MacGregor 3. On the importance of honest journalism: Hugh Dempsey; David Suzuki; James Gray; Lise Bissonnette; Andy Russell; Patrick Watson 4. On passionate devotion to an idea: Knowlton Nash; Jack Webster; Jack Peach; René Lévesque; Allan Fotheringham.

Finch, Annie, editor. *Choice Words: Writers on Abortion*. Haymarket Books, 2022.

“With reproductive freedom under unprecedented attack, *Choice Words*, edited by poet Annie Finch, takes back the cultural conversation on abortion. A landmark literary anthology of poems, stories, and essays, *Choice Words* collects essential voices that renew our courage in the struggle to defend reproductive rights. Twenty

years in the making, the book spans continents and centuries. This collection magnifies the voices of people reclaiming the sole authorship of their abortion experiences. These essays, poems, and prose are a testament to the profound political power of defying shame. Contributors include Ai, Amy Tan, Anne Sexton, Audre Lorde, Bobbie Louise Hawkins. Camonghne Felix, Carol Muske-Dukes, Diane di Prima, Dorothy Parker, Gloria Naylor, Gloria Steinem, Gwendolyn Brooks, Jean Rhys, Joyce Carol Oates, Judith Arcana, Kathy Acker, Langston Hughes, Leslie Marmon Silko, Lindy West, Lucille Clifton, Mahogany L. Browne, Margaret Atwood, Molly Peacock, Ntozake Shange, Ruth Praver Jhabvala, Sharon Doubiago, Sharon Olds, Shirley Geok-lin Lim, Sholeh Wolpe, Ursula Le Guin, and Vi Khi Nao.”

Fox, Darrell. *Forever Terry: A Legacy in Letters*. DAISY audio disc, CELA, 2022.

“Terry Fox defined perseverance and hope for a generation of Canadians. To mark the 40th anniversary of the Marathon of Hope, ‘Forever Terry’ reflects what Fox’s legacy means to us now, and in the future. Comprised of 40 letters from 40 contributors, this book is a testament to the dedication and perseverance that Fox embodied. The contributors range from celebrated Canadians such as from Margaret Atwood and Bobby Orr, to the police officers who escorted Terry on his run, Terry Fox Run organizers, participants, and supporters. Darrell Fox lives in Vancouver, BC.”

Gaiman, Neil, et al. *El llibre del cementiri*. Primera edició, Estrella Polar, 2022. *Open WorldCat*, <https://www.gbv.de/dms/spk/iai/cov/1822268877.jpg>.

Hermans, Daniëlle, and Quentin Buvelot, editors. *Pennen over penselen: 200 jaar Mauritshuis – 200 schrijvers – 200 schilderijen*. Waanders & De Kunst, Mauritshuis, 2022.

“In 2022 bestaat het Mauritshuis 200 jaar. Ter gelegenheid van dit jubileum verschijnt een unieke publicatie: Pennen over penselen. In dit lijvige boek schrijven 200 gerenommeerde auteurs uit binnen- en buitenland over een schilderij uit de collectie van het museum. Ze schreven proza, poëzie en zelfs een recept over hun favoriete schilderij. Via de dromen, gesprekken en bespiegelingen van onder andere Cees Nooteboom, Arnon Grunberg, Connie Palmen, Adriaan van Dis, Donna Tartt, Nicci French, Tommy Wieringa, Simon Schama, Margaret Atwood, Isabel Allende, Reggie Baay, Jan Cremer, Murat Isik, Sholeh Rezazadeh en Hilary Mantel worden de lievelingen van de Nederlandse kunstgeschiedenis bezongen. Een auteur noemde dit lijvige boek ‘een monsterproject’, want nog nooit zaten zoveel ‘levende’ auteurs bij elkaar in één, waarlijk unieke, uitgave.”

Hollington, Sophy, editor. *The Decameron Project: 29 New Stories from the Pandemic*. Scribner, 2022.⁵⁵

“A stunning collection of short stories originally commissioned by *The New York Times Magazine* as the COVID-19 pandemic swept the world, from twenty-nine authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, National

⁵⁵ Later published as *Stories from Quarantine*, by *The New York Times*.

Book Award winner Charles Yu, and more. When reality is surreal, only fiction can make sense of it. In 1353, Giovanni Boccaccio wrote *The Decameron*: one hundred nested tales told by a group of young men and women passing the time at a villa outside Florence while waiting out the gruesome Black Death, a plague that killed more than 25 million people. Some of the stories are silly, some are bawdy, some are like fables. In March 2020, the editors of *The New York Times Magazine* created The Decameron Project, an anthology with a simple, time-spanning goal: to gather a collection of stories written as our current pandemic first swept the globe. How might new fiction from some of today's finest writers help us memorialize and understand the unimaginable? And what could be learned about how this crisis will affect the art of fiction? These twenty-nine new stories, from authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, Charles Yu, Rachel Kushner, Colm Tóibín, and David Mitchell vary widely in texture and tone. Their work will be remembered as a historical tribute to a time and place unlike any other in our lifetimes, and will offer perspective and solace to the reader now and in a future where COVID-19 is, hopefully, just a memory."

Homerus, et al. *Odisea*. Blackie edizioni, 2022.

"Interlunar Read by Margaret Atwood." *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619554386.

"King Lear in Respite Care Read by Margaret Atwood." *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553239.

Laurence, Margaret, et al. *Eine Laune Gottes Roman*. Eisele Verlag, 2022. *Open WorldCat*, http://deposit.dnb.de/cgi-bin/dokserv?id=ff7e0972625243d5a1df02be048eacea&prov=M&dok_var=1&dok_ext=htm.

"Morning in the Burned House Read by Margaret Atwood." *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553017.

Ó Tuama, Pádraig, editor. *Poetry Unbound: 50 Poems to Open Your World*. Canongate, 2022. *Open WorldCat*, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=3216929>.

"An immersive collection of poetry to open your world, curated by the host of *Poetry Unbound*. This inspiring collection, edited by Pádraig Ó Tuama, presents fifty poems about what it means to be alive in the world today. Each poem is paired with Pádraig's illuminating commentary that offers personal anecdotes and generous insights into the content of the poem. Engaging, accessible and inviting, *Poetry Unbound* is the perfect companion for everyone who loves poetry and for anyone who wants to go deeper into poetry but doesn't necessarily know how to do so. *Poetry Unbound* contains expanded reflections on poems as heard on the podcast, as well as exclusive new selections. Contributors include Hanif Abdurraqib, Patience Agbabi,

Raymond Antrobus, Margaret Atwood, Ada Limón, Kei Miller, Roger Robinson, Lemn Sissay, Layli Long Soldier and more.”

“Owl Song Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553019.

Pen Meets Paint: 200 Paintings, Writers, Mauritshuis. [English edition], Mauritshuis; Waanders Uitgevers, 2022.

“What happens when two art forms, the literary and the visual arts, come together? For its bicentenary, the Mauritshuis asked 200 writers to draw inspiration from the museum’s collection. The crème de la crème of today’s literary community, from at home and abroad, participated in this remarkable book. One writer; one work of art from the Mauritshuis; 200 words per contribution? never before have so many authors appeared together in a single publication. To name just a few of the contributors: Isabel Allende, Margaret Atwood, Nicci French, Arnon Grunberg, Murat Isik, Hilary Mantel, Cees Nooteboom, Jan Cremer, Connie Palmen, Sholeh Rezazadeh, Simon Schama and Donna Tartt. The authors themselves were allowed to decide what they wanted to write and the amazing result is stories, poems, short reflections, drawings and even a recipe.”

Scaffai, Niccolò, editor. *Racconti del pianeta Terra*. Einaudi, 2022.

“Il pianeta Terra crediamo che ci appartenga, eppure stiamo qui a guardarlo bruciare da vicino. Intorno a noi accadono cose enormi, sempre più velocemente, ma le teniamo relegate in un angolo buio della nostra attenzione. Se vogliamo capire i tempi che verranno e quelli che già viviamo, se vogliamo sentirli davvero, ci servono parole più intime, visioni, immaginazione. Avvicinarci, immedesimarci: è questo il senso profondo dell’antologia che abbiamo tra le mani. Venti racconti perfetti, limpidi e coraggiosi, per tratteggiare nella sua complessità la narrazione — e il sentimento — della crisi ecologica. Oggi più che mai ci serve un alfabeto nuovo con cui ripensare il mondo, e il modo scriteriato che abbiamo di abitarlo. Benvenuti nell’Antropocene: l’era geologica — la nostra — in cui l’uomo è diventato l’agente di trasformazione decisivo del pianeta. L’uomo al centro di tutto, che sta distruggendo tutto. Siamo già in ritardo: dobbiamo intervenire e dobbiamo farlo subito, lo sappiamo, ma per cambiare abbiamo bisogno di comprendere; e per comprendere, fin da bambini, ci servono le parole. Al centro dei venti racconti scelti da Niccolò Scaffai, il futuro che si apre e il passato profondo della Terra si intrecciano e si specchiano. Scrittrici e scrittori prodigiosi illuminano il nostro sguardo una volta per tutte, aiutandoci a ragionare sul rapporto che intratteniamo con le altre specie, sul nostro impatto ambientale, sul fantasma dell’emergenza in arrivo. Se Leopardi nelle Operette morali aveva anticipato il tema dell’estinzione, qui si arriva ai territori della distopia esplorati da Amis, Ballard e Le Guin, attraversando il tempo e lo spazio del pianeta Terra. E poi Jack London rovescia nell’allegoria le scoperte scientifiche della sua epoca, Rigoni Stern sussurra con saggezza dei ghiri e degli abeti, Ortese e Safran Foer denunciano la relazione dispari tra animali e uomini, mentre Volodine li colloca finalmente sullo

stesso piano, ma spingendosi a un passo dal buio. E ancora, Sebald passeggia per la costa inglese e ci rapisce con la sua curiosità, Coetzee ci trascina in un mercato africano dove vengono macellate le capre, Sjöberg dalla sua isola al largo di Stoccolma ci parla di ecosistemi fragili, mosche e piante carnivore. Con le riflessioni ecologiste di Ghosh, Zadie Smith, Franzen, e con uno scritto di Margaret Atwood tradotto per la prima volta in italiano, ci ritroviamo infine a guardare il problema dritto negli occhi, attrezzati dell'unica arma che ci rimane per affrontarlo: la consapevolezza.”

Shahalimi, Nahid. *We Are Still Here: Afghan Women on Courage, Freedom, and the Fight to Be Heard*. Penguin Canada, 2022.

Foreword by Margaret Atwood.

---. *Wir sind noch da! mutige Frauen aus Afghanistan*. Bundeszentrale für Politische Bildung, 2022. *Open WorldCat*, <https://d-nb.info/1274947898/04>.

Simon, Coen, editor. *Technologie: de kunstmatige natuur van de mens*. F&L Media, 2022.

“Themanummer over technologie.”

“Siren Song Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553014.

“Snake Woman Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619552999.

Söderberg, Hjalmar, and Christian Kupchik. *Doctor Glas*. Leteo, 2022.

“El Dr. Glas se enamora de la mujer de un clérigo aún sabiendo que no sacaría nada de esa relación. Escrita en forma de diario, va dejando testimonio de la evolución de ese vínculo, a la vez que denuncia temas como el aborto, la eutanasia, la hipocresía social y un fuerte anticlericalismo.” —Cúspide.com.

The New York Times. *Stories from Quarantine*. First Scribner paperback edition, Scribner, an imprint of Simon & Schuster, Inc., 2022.⁵⁶

“A stunning collection of short stories originally commissioned by *The New York Times Magazine* as the COVID-19 pandemic swept the world, from twenty-nine authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, National Book Award winner Charles Yu, and more. When reality is surreal, only fiction can make sense of it. In 1353, Giovanni Boccaccio wrote *The Decameron*: one hundred nested tales told by a group of young men and women passing the time at a villa outside Florence while waiting out the gruesome Black Death, a plague that killed more than 25 million people. Some of the stories are silly, some are bawdy, some are like fables. In March 2020, the editors of *The New York Times Magazine* created *The Decameron Project*, an anthology with a simple, time-spanning goal: to gather a collection of stories written as our current pandemic first swept the globe. How might new fiction from some of today’s finest writers help us memorialize and understand the unimaginable? And what could be learned about how this crisis will affect the art

⁵⁶ Previously published as *The Decameron Project*, edited by Sophy Hollington.

of fiction? These twenty-nine new stories, from authors including Margaret Atwood, Tommy Orange, Edwidge Danticat, Charles Yu, Rachel Kushner, Colm Tóibín, and David Mitchell vary widely in texture and tone. Their work will be remembered as a historical tribute to a time and place unlike any other in our lifetimes, and will offer perspective and solace to the reader now and in a future where COVID-19 is, hopefully, just a memory.”

“The Immigrants Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619552916.

“The Loneliness of the Military Historian Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553949.

The Unburnable Book: Margaret Atwood’s THE HANDMAID’S TALE. Directed by Penguin Random House, 2022. *YouTube*, <https://www.youtube.com/watch?v=zpsMsAMY4eM>.

“To benefit PEN America’s work defending freedom of expression, Penguin Random House is proud to partner with Margaret Atwood and Sotheby’s to offer an unburnable edition of the classic, and often banned, novel *The Handmaid’s Tale*. For more information, visit <https://unburnablebook.com/> and to bid, visit <https://www.sothebys.com/PEN>.”

“The Woman Who Could Not Live With Her Faulty Heart Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619552980.

“They Eat Out Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619552977.

“This Is a Photograph of Me Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619554341.

Thunberg, Greta, et al. *Le grand livre du climat*. Kero, 2022.

“Plus de cent experts, écrivains, activistes et scientifiques internationaux, dont Naomi Klein, Margaret Atwood et Thomas Piketty, nous permettent de comprendre tous les enjeux de la crise écologique. Un livre référence, qui donne les clés pour agir ensemble, maintenant.” — Quatrième de couverture.

Ueding, Gert. *Reden für den Frieden: von Albert Schweitzer bis Margaret Atwood*. 1.

Auflage, Hirzel, 2022. *Open WorldCat*, http://deposit.dnb.de/cgi-bin/dokserv?id=6ab37cda9f604f6abe4cc393792af3ce&prov=M&dok_var=1&dok_ext=htm.

“Variation on the Word Sleep Read by Margaret Atwood.” *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619553944.

We Are Still Here: Afghan Women on Courage, Freedom, and the Fight to Be Heard.

Digital resource, Penguin Audio, 2022. *Open WorldCat*, <https://www.overdrive.com/search?q=FAF50AC0-34E9-4291-8CF7-C928CA20B27F>.

“A collection of first-hand accounts from courageous Afghan women who refuse to be silenced in the face of the Taliban. After decades of significant progress, the prospects

of women and girls in Afghanistan are once again dependent on radical Islamists who reject gender equality. When the United States announced the end of their twenty-year occupation and the Taliban seized control of the country on August 15, 2021, a steep regression of social, political, and economic freedoms for women in the country began. But just because a brutal regime has taken over doesn't mean Afghan women will stand by while their rights are stripped away. In *We Are Still Here*, artist and activist Nahid Shahalimi compiles the voices of thirteen powerful, insightful, and influential Afghan women who have worked as politicians, journalists, scientists, filmmakers, artists, coders, musicians, and more. As they reflect on their country's past, stories of their own upbringing and the ways they have been able to empower girls and women over the past two decades emerge. They report on the fear and pain caused by the impending loss of their homeland, but, above all, on what many girls and women in Afghanistan have already lost: freedom, self-determination, and joy. The result is an arresting book that issues an appeal to remember Afghan girls and women and to show solidarity with them. Like us, they have a right to freedom and dignity, and together we must fight for their place in the free world because Afghanistan is only geographically distant. Extremist ideas know no limits." Foreword by Margaret Atwood.

"You Begin Read by Margaret Atwood." *ProQuest Poets on Screen*, 2022. *ProQuest, Literature Online*, 2619552975.

Маргарет Атвуд ; превод од англиски Ѓургица Илиева Нацкова., and Margaret Atwood. *Мачкино око [Cat's Eye]*. Translated by Илиева Нацкова, Ѓургица, Антолог, 2022.

มาร์กาเร็ต แอตวูด เขียน ; นันทพร ปิเลย์ โปธารามิก แปล., et al. *มือสังหารบอด [Blind Assassin]*. Phim khrang thī 2, ไลบรารี่ เข้าส, 2565.

นวนิยายแห่งคำสารภาพและคำสารภาพในรูปแบบนวนิยาย

เรื่องราวกล่าวขานถึงชีวิตกวนผกผันของไอริสกับลอรา

พี่น้องสองสาวแห่งตระกูลผู้ดีเก่าเจ้าของโรงงานผลิตกระดุม งานเขียนทรงพลังที่เปรียบดั่งเครื่องมือถอดรื้อ ประกอบสร้างตัวตนของผู้หญิง เป็นบันทึกประวัติศาสตร์ที่ได้จัดการความรู้สึกนึกคิด เรื่องลับซ่อนเร้น และการช่วงชิงอำนาจบทบาท ไว้ด้วยชั้นเชิงแบบเรื่องเล่าซ้อนเรื่องเล่า.

マーガレット・アトウッド [Margaret Atwood]. *青ひげの卵 [Bluebeard's Egg]*.

Translated by 小川芳範 [Yoshinori Ogawa], 筑摩書房, 2022.

(加) 玛格丽特·阿特伍德 著 ; 张琼 译, and Margaret Atwood. *石床垫: 阿特伍德暗黑九故事 [Stone Matress]*. Translated by 张琼, Di 1 ban, 河南文艺出版社, 2022.

盲刺客 [Blind Assassin]. Translated by 韩忠华, Di 1 ban, 上海文艺出版社, 2022.

"A science fiction story told by two unnamed lovers who meet in a dingy backstreet room. Set in a multi-layered story of the death of a woman's sister and husband in the 1940's, with a novel-within-a novel as a background."

愛特伍, Margaret Atwood, and 呂玉嬋. *洪水之年 [Year of the Flood]*. 初版, 漫遊者文化, 2022.

愛特伍, Margaret Atwood, and 何曼莊. *癡狂亞當 [MaddAddam]*. 初版, 漫遊者文化, 2022.

愛特伍, and Margaret Atwood. *與死者協商: 瑪格麗特·愛特伍談作家與寫作 劍橋大學文學講座 [Negotiating with the dead: Margaret Atwood on writers and writing Cambridge Lectures on Literature]*. Translated by 嚴韻, 初版, 漫遊者文化, 2022.

Interviews and Conversations

Atwood, Margaret. “Margaret Atwood: Why I Don’t Write Utopias — Audio Long Reads.” *New Statesman*, 12 Nov. 2022, <https://www.newstatesman.com/podcasts/audio-long-reads/2022/11/margaret-atwood-why-i-dont-write-utopias>.

“The Booker winner’s speculative novels imagine bleaker futures. Why not create something more optimistic?”

Austen, Ian. “Margaret Atwood on National Myths and the Roots of Totalitarianism.” *NYTimes.Com Feed*, 26 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NYTFEED020220326ei3q001e1&cat=a&ep=ASE>.

“The Canadian author, whose dystopian novels fit with how many people feel about this moment, spoke on ‘The Ezra Klein Show.’ Margaret Atwood always brushes aside suggestions that her dystopian novels are prescient. But in recent years, it has become difficult to see them as anything but that.”

“Author Margaret Atwood and Scientist Jane Goodall on the Urgent Fight for Climate Justice, Their Legacies as Feminist Trailblazers, and Finding Hope in Disheartening Times.” *Harper’s Bazaar*, no. 3700, 1 Mar. 2022, pp. 136–38.

Baxter, Holly. “How to Be a Bestselling Author: Writing Tips of Margaret Atwood, George RR Martin, Emily St John Mandel and More.” *The Independent (United Kingdom)*, May 2022. NexisUni.

“BBC Four — Simon Schama Meets, Series 1, Margaret Atwood.” *BBC*, 11 Dec. 2022, <https://www.bbc.co.uk/programmes/p0dcxjby>.

“Simon Schama meets renowned Canadian author Margaret Atwood to discuss how art and writing can play a crucial role in solving some of the world’s most pressing issues.”

Burning Questions: A Virtual Evening with Margaret Atwood & Judy Blume. 2022. YouTube, <https://www.youtube.com/watch?v=82pcslakQjk>.

“In this brilliant selection of essays, the award-winning, best-selling author of *The Handmaid’s Tale* and *The Testaments* offers her funny, erudite, endlessly curious, and uncannily prescient take on everything from debt and tech to the climate crisis and freedom and the importance of how to define granola—and seeks answers to

- Burning Questions. Books & Books was excited to partner with Miami Book Fair and indies across the U.S. & Canada for this conversation with Margaret Atwood!”
- “‘Burning Questions’ For Margaret Atwood.” *The Brian Lehrer Show*, Mar. 2022. *ProQuest Central*, 2728038779.
- “Margaret Atwood, author of short stories, essays, and novels, including *The Handmaid’s Tale*, and her latest collection, *Burning Questions: Essays and Occasional Pieces, 2004 to 2021* (Doubleday, 2022), talks about her latest book, plus her response to Jennifer Senior’s take on friendship in middle-age and how things change with friends as we get even older.”
- Chattopadhyay, Piya. “The Sunday Magazine with Piya Chattopadhyay: Burning Questions with Margaret Atwood.” *CBCListen*, 27 Feb. 2022, <https://www.cbc.ca/listen/live-radio/1-57-the-sunday-magazine/clip/15897524-burning-questions-margaret-atwood?fbclid=IwAR3RfoZQHAoiN3mOwnCaDSoEGsMO7IGYHtYYXDF4EPLOiXdwTsuE9O-tE8>.
- “Author Margaret Atwood’s new collection of essays *Burning Questions: Essays and Occasional Pieces, 2004 -2021* covers close to two decades of her thoughts during a period of tumultuous change — a period that included a financial crisis, the rise of Trump, the continuing climate crisis, and the #Metoo movement. She sits down with Piya to talk about her new non-fiction book — which is a window into her thinking on where we are culturally today.”
- Collard, Nathalie. “Un café avec... Margaret Atwood: ‘Quand il le faut, je suis une sorcière maléfique.’” *La Presse*, 23 Oct. 2022, <https://www.lapresse.ca/contexte/2022-10-23/un-cafe-avec-margaret-atwood/quand-il-le-faut-je-suis-une-sorciere-malefique.php>.
- “C’est une des écrivaines les plus reconnues sur la planète. Auteure du roman *La servante écarlate*, devenue une série-culte, Margaret Atwood est, à 82 ans, l’une des intellectuelles les plus pertinentes de son époque. Romancière, poète, critique littéraire, l’auteure canadienne est également une féroce commentatrice de l’actualité. *Questions brûlantes*, son plus récent recueil de chroniques, nous confirme une fois de plus son intelligence vive ainsi que son formidable sens de l’humour.”
- Cruz, Riza. “Shelf Life: Margaret Atwood.” *ELLE*, 1 Mar. 2022, <https://www.elle.com/culture/books/a39187599/shelf-life-margaret-atwood/>.
- “The award-winning author of *The Handmaid’s Tale* and *Burning Questions* takes our literary survey.”
- Cybil, and Margaret Atwood. “Margaret Atwood Recommends Some Weird, Twisty Tales.” *Goodreads*, 24 Mar. 2022, <https://www.goodreads.com/blog/show/2324-margaret-atwood-recommends-some-weird-twisty-tales>.
- “Margaret Atwood has written more than 50 books during her literary career, including the modern classics *The Handmaid’s Tale*, *Oryx and Crake*, etc.”

Dickie, Caroline. "Margaret Atwood Talks Wayne McGregor's MaddAddam." *The National Ballet of Canada*, 24 Oct. 2022, <https://national.ballet.ca/Ballet-News-Plus/Archive/Briefly-Stated-Margaret-Atwood-Talks-MADDADDAM>.

Doyon, Francyne, and Céline Galipeau. "Entrevue avec la grande Margaret Atwood." *CBC Radio-Canada*, 2022. *Open WorldCat*, <https://go.openathens.net/redirector/umoncton.ca?url=https://go.openathens.net/redirector/umoncton.ca?url=https://curio.ca/fr/catalogue/fc18db4e-d65f-44a2-950a-of5539fb4388>.

"C'est une des écrivaines les plus célèbres de la planète. Son livre 'La servante écarlate,' écrit en 1985, s'est vendu à plus de 8 millions d'exemplaires. Une mise en garde contre les dérives autoritaires, dont on a tiré une série culte à la télévision. L'histoire se déroule aux États-Unis, où des fanatiques religieux ont pris le pouvoir et traitent les femmes comme des esclaves sexuelles, qui sont forcées de procréer. On les voit d'ailleurs un peu partout, maintenant, ces servantes écarlates, qui sont devenues des symboles de résistance aux États-Unis, mais aussi ailleurs dans le monde. Margaret Atwood nous revient aujourd'hui avec un nouveau livre, 'Questions brûlantes,' qui regroupe 20 ans de chroniques, de textes, de conférences où elle se prononce sur toutes sortes d'enjeux, des menaces à la démocratie à la crise climatique. Épisode du 24 octobre 2022."

Entrevue Avec l'écrivaine Margaret Atwood. 2022. *YouTube*, <https://www.youtube.com/watch?v=xXKIJSaPLPU>.

"Son livre 'La servante écarlate,' écrit en 1985, s'est vendu à plus de 8 millions d'exemplaires. Il s'agit d'une mise en garde contre les dérives autoritaires, dont on a tiré une série culte à la télévision. L'histoire se déroule aux États-Unis, où des fanatiques religieux ont pris le pouvoir et traitent les femmes comme des esclaves sexuelles, qui sont forcées de procréer. La romancière Margaret Atwood nous revient aujourd'hui avec un nouvel ouvrage, 'Questions brûlantes,' qui regroupe 20 ans de chroniques, de textes, de conférences, où elle commente l'actualité, des menaces à la démocratie et la crise climatique. Céline Galipeau s'est entretenue avec elle. Rendez-vous sur notre site web pour consulter tous nos contenus: <https://ici.radio-canada.ca/info>."

Fagan, Shyloe. "Margaret Atwood." *Talk Easy with Sam Fragoso*, 6 Mar. 2022, <https://talkeasypod.com/margaret-atwood/>.

"Margaret Atwood ('The Handmaid's Tale') on her 'Burning Questions,' the fate of reproductive rights, and the power of poetry."

Feldman, Lucy. "Margaret Atwood on Climate Change, Roe v Wade and the Future." *TIME*, 15 Sept. 2022, <https://time.com/6213107/margaret-atwood-climate-change-ro-v-wade-interview/>.

---. "Not yet Written." *Time*, vol. 200, no. 11/12, 26 Oct. 2022, p. 60. ProQuest Central, 2716587347.

“Feldman interviews fiction writer Margaret Atwood about her views on climate change and the so-called cli-fi. Atwood mentions ‘It’s just history. What happened to the Mayan civilization? We know it had a big downturn and disintegrated; what actually happened was a prolonged drought. When there’s chaos, and climate events are productive of chaos and lack of trust in rulers, you’re probably going to get societal change.’ She adds ‘If you’re writing anything about the “future,” you’re going to have to deal with climate. In the MaddAddam series, that had to be taken into account: Where are the people in the story located? And what, therefore, are their resources? Because climate is going to affect everything.’”

Ferriss, Tim. “Margaret Atwood — A Living Legend on Creative Process, *The Handmaid’s Tale*, Being a Mercenary Child, Resisting Labels, the Poet Rug Exchange, Liminal Beings, Burning Questions, Practical Utopias, and More (#573).” *The Blog of Author Tim Ferriss*, 22 Feb. 2022, <https://tim.blog/2022/02/22/margaret-atwood/>. Interview with Margaret Atwood on The Tim Ferriss Show podcast.

Frankenstein and the Vampyre — A Dark and Stormy Night / Interview. BBC, Oxford Scientific Films, 2022. *Open WorldCat*, <https://edu.digitaltheatreplus.com/content/interviews/frankenstein-and-the-vampyre-a-dark-and-stormy-night>.

“Based on an evening in 1816 where Lord Byron challenged his guests to a ghost story competition, this docudrama explores how Mary Shelley’s *Frankenstein* and Polidori’s *The Vampyre* came to life.”

Freeman, Hadley. “Ideas to Change the World: Margaret Atwood Talks to Seven Visionaries Fighting for a Brighter Future.” *The Guardian*, 19 Feb. 2022, p. 25.

“The author’s hand-picked panel share their ideas on music, mushrooms, zombies and more What do you get when you bring together some of the most revered thinkers, most progressive-minded activists and one of the most celebrated novelists writing today to discuss the immense challenges we face? A debate about the Spice Girls, of course! For the Guardian’s Saturday magazine, Margaret Atwood wanted to gather some of her favourite experts from around the globe, to ask how they see the world we live in — and what they believe is key to creating the future they want to see.”

---. “Margaret Atwood on Feminism, Culture Wars and Speaking Her Mind: ‘I’m Very Willing to Listen, but Not to Be Scammed.’” *The Guardian*, 19 Feb. 2022, p. 18.

“At 82, the Canadian author has seen it all — and her novels predicted most of it. Just don’t presume you know what she thinks, she tells Hadley Freeman.”

---. “Playing with Fire: Margaret Atwood on Feminism, Culture Wars and Speaking Her Mind, ‘I’m Very Willing to Listen, but Not to Be Scammed.’” *The Guardian*, 19 Feb. 2022, <https://www.theguardian.com/books/ng-interactive/2022/feb/19/margaret-atwood-on-feminism-culture-wars>.

“At 82, the Canadian author has seen it all — and her novels predicted most of it. Just don’t presume you know what she thinks.”

Hawgood, Alex. "Author of Dystopia Shares Visions of Utopia." *New York Times*, 11 Dec. 2022, pp. 13–13. *Academic Search Complete*.

"An interview with author Margaret Atwood is presented, in which she talks about her proposed post-apocalyptic community called Virgule, the mushroom leather product, and gender roles."

---. "Margaret Atwood Offers Her Vision of Utopia." *The New York Times*, 6 Dec. 2022. *NYTimes.com*, <https://www.nytimes.com/2022/12/06/style/margaret-atwood-utopia-class.html>.

"The pre-eminent writer of dystopian literature would build dome homes, wear mushroom leather and compost corpses."

How The Handmaid's Tale Was Made | Margaret Atwood at Lviv BookForum 2022. 2022. *YouTube*, <https://www.youtube.com/watch?v=SnCIHFidVlo>.

"Margaret Atwood, author of *The Handmaid's Tale*, on writing the iconic book and a behind the scenes look into the process of the Hulu adaptation."

"In Conversation: Margaret Atwood and Jane Goodall." *Harper's Bazaar*, Mar. 2022, pp. 1–138. *ProQuest Central*, 2650271286.

"Over the course of their respective 60-year careers, Jane Goodall and Margaret Atwood have each translated a reverence for the natural world into groundbreaking work that's shifted the conversation around the fight for environmental justice. [...] she has been fighting to conserve the habitat of her beloved chimps, as well as those of other species, through the Jane Goodall Institute and its global youth program, Roots & Shoots. In those days, if you saved up coupons from packets of cereal, you could get something for free, and my grandmother got me this book, *The Miracle of Life*. Because people usually are slow to action until it's impacting them."

Indigo Staff. "Life, On Purpose With Margaret Atwood." *Indigo*, 6 Sept. 2022, <https://www.chapters.indigo.ca/en-ca/inspired/books/life-on-purpose-margaret-atwood/>.

Jane Goodall & Margaret Atwood On Feminism, Climate Change, Racial Injustice. 2022,

https://www.youtube.com/watch?v=fHriypYs_Z8&ab_channel=Harper%27sBAZAAR.

Jane Goodall Hopecast Team. "Jane Goodall Hopecast Podcast — Margaret Atwood — S2 EP15." *Jane Goodall's Good for All News*, 1 Mar. 2022, <https://news.janegoodall.org/2022/03/01/margaret-atwood-jane-goodall-hopecast-s2-ep15/>.

"This episode of the Hopecast features a conversation between two 'one and only' icons: Dr. Jane Goodall and celebrated author, inventor, and environmentalist Margaret Atwood brought together through an interview for *Harper's Bazaar's* March issue and for *Women's History Month*. Margaret has written over 50 books of various genres including *The Handmaid's Tale*, a renowned dystopian novel that has been adapted into a film and award-winning TV series. She is also a dedicated climate

activist and uses her platform to raise environmental awareness, which is where Jane and Margaret find tremendous joint purpose. In this episode, Margaret shares her personal stories about her upbringing, how our childhoods shape us, and the importance of legacy — building one's own legacy, building upon the legacy of others, and the legacy we create in community. Listen in as Margaret and Jane walk the tightrope between utopian hope and dystopian doom, the challenges facing women worldwide, and the interrelated, urgent need to balance environmental and social action."

Jarvis, Chase. "The Power of the Blank Page with Margaret Atwood." *Chase Jarvis*, 10 Jan. 2022, <https://www.chasejarvis.com/blog/the-power-of-the-blank-page-with-margaret-atwood/>.

"Nothing intimidates a writer more than a blank page. Yet, the tranquility in the white space is what stimulates thinking. As a communicator and storyteller, isn't creativity all about contemplating filling up those white spaces with words? Margaret Atwood is an award-winning author whose work has been published in more than forty-five countries in multiple forms of creative expression, including graphic novels, TV series and films. Her latest novel, *The Testaments*, sequel to her award-winning bestseller *The Handmaid's Tale*, won the 2019 Booker Prize. She is the recipient of numerous other awards, including the Peace Prize of the German Book Trade, the Franz Kafka International Literary Prize, the PEN Center USA Lifetime Achievement Award, and the Los Angeles Times Innovator's Award. In this discussion, Margaret answers questions about how to unleash the potential of the blank page, turn the idea of a character or a theme into a novel, and retell your story through a different creative medium. Margaret also explores storytelling in exquisite detail, drawing from her love for history to explain its origination and historical significance. A novel is not a box you get to store things into; it's an art you sculpt. You decide what to make [...]."

Kawasaki, Guy. "Margaret Atwood: Mirth and Writing Magic with Canada's Favorite Author." *Guy Kawasaki*, 25 Dec. 2019, <https://guykawasaki.com/margaret-atwood-mirth-and-writing-magic-with-canadas-favorite-author/>.

"Have you ever wondered how Margaret Atwood writes books? In this episode of Guy Kawasaki's Remarkable People podcast she explains her tactics and techniques."

Kellogg, Carolyn. "Margaret Atwood Is Not Your 'elderly Icon' or 'Witchy Granny.' She's Better than That." *Los Angeles Times*, 24 Feb. 2022, <https://www.latimes.com/entertainment-arts/books/story/2022-02-24/margaret-atwood-is-not-your-elderly-icon-or-witchy-granny-shes-better-than-that>.

"Margaret Atwood unpacks the essays, speeches and appreciations in her deep and deeply entertaining new nonfiction collection, 'Burning Question.'"

---. "Naughty By Nature; Margaret Atwood Plunges Into What Powers Her Writing, Her Uncongenial View of History and a New Nonfiction Collection." *Los Angeles Times*, 27 Feb. 2022. *ProQuest Central*, 2633349039.

Klein, Ezra. *Margaret Atwood on Stories, Deception and the Bible*. 25 Mar. 2022, <https://www.stitcher.com/show/the-ezra-klein-show-2/episode/margaret-atwood-on-stories-deception-and-the-bible-201735559>.

“A good rule of thumb is that whatever Margaret Atwood is worried about now is likely what the rest of us will be worried about a decade from now. The rise of authoritarianism. A backlash against women’s social progress. The seductions and dangers of genetic engineering. Climate change leading to social unrest. Advertising culture permeating more and more of our lives. Atwood — the author of the Booker Prize-winning novels ‘The Blind Assassin’ and ‘The Testaments,’ as well as ‘The Handmaid’s Tale,’ ‘Oryx and Crake’ and, most recently, the essay collection ‘Burning Questions’ — was writing about these topics decades ago, forecasting the unsettling world that we inhabit now. Pick up any one of her 17 published novels, and you will likely come across a theme or a quality of the setting that rings eerily true in the present day. This is especially true of Atwood’s magnum opus, ‘The Handmaid’s Tale,’ which takes place in a future America where climate change, droughts, a decaying economy and falling birthrates lead to the rise of a theocracy in which women called Handmaids are conscripted into childbirth. The repressive regime she created in that novel, Gilead, has been endlessly referred to and reinterpreted over the years because of the wisdom it contains about why people cooperate with — and resist — political movements that destroy the freedom of others. And as recent weeks have shown, we’re far from the day when that wisdom becomes irrelevant to present circumstances. We discuss the deep human craving for stories, why Atwood believes we are engaged in “an arm wrestle for the soul of America,” what makes the stories of the Bible so compelling, the dangerous allure of totalitarian movements, how the shift from coal to oil helped to fuel the rise of modern consumerism, why she thinks climate change will cause even more harm by increasing the likelihood of war than it will by increasing the likelihood of extreme weather, how our society lost its capacity to imagine new utopias, why progressives need to incorporate more fun into their politics, why we should ‘keep our eye on the mushroom,’ Atwood’s take on recent U.F.O. sightings and more. She even sings a bit of a song from the 1950s about the Iron Curtain.”

Lederman, Marsha. “Margaret Atwood Isn’t Slowing down, and She’s Ready to Open up; At 82, Margaret Atwood Shows No Signs of Ending Her Prolific Writing Career: ‘Why Not? While I Still Have a Brain,’ She Says of Finishing a Story Collection and Then Beginning a ‘Tell-All’ Memoir.” *The Globe and Mail (Breaking News)*, 11 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=GMBN000020220311ei3b0030d&cat=a&ep=ASE>.

“Out of the roughly 500 pieces Margaret Atwood has written over the past two decades, a mere 60 made the cut for her new book. As Atwood writes in her introduction to *Burning Questions: Essays & Occasional Pieces 2004-2021*, she

publishes about 40 pieces a year. ‘There’s a limit,’ she writes. ‘This has to stop.’ But there is no sign of that happening. Atwood, 82, revealed in an interview this week that she is finishing the manuscript of a collection of stories and, after that, will begin a ‘tell-all literary memoir.’”

Lent, Caitlin. “Joyce Carol Oates and Margaret Atwood on All Things Evil.” *Interview Magazine*, 24 Aug. 2022, <https://www.interviewmagazine.com/culture/joyce-carol-oates-and-margaret-atwood-on-all-things-evil>.

“The legendary authors and longtime friends get together for a chat about serial killers, snakes, and Jeffery Epstein.”

Lithwick, Dahlia. “Margaret Atwood in Conversation.” *Stanford Live*, 15 Oct. 2022, <https://live.stanford.edu/calendar/october-2022/margaret-atwood-conversation>.

Malenko, Anastasiia. “Margaret Atwood: Russia’s Propaganda Narratives Don’t Stand Up.” *Kyiv Independent*, 26 Oct. 2022, <https://kyivindependent.com/margaret-atwood-russias-propaganda-narratives-dont-stand-up/>.

“Editor’s Note: This interview has been edited and condensed for clarity. Margaret Atwood, Canadian author of generation-defining dystopias ‘The Handmaid’s Tale’ and ‘The Testaments,’ is used to drawing her inspiration from history. Born in 1939, she based much of her fiction on true events of World War II.”

Margaret Atwood. Directed by PBS, 2022. www.pbs.org, <https://www.pbs.org/video/margaret-atwood-tgvkxq/>.

“Author Margaret Atwood discusses her dystopian classic, ‘The Handmaid’s Tale.’”

---. PBS, 2022. www.pbs.org, <https://www.pbs.org/video/margaret-atwood-ijbwra/>.

“‘The Handmaid’s Tale’ author Margaret Atwood discusses what a post-Roe America could mean.”

Margaret Atwood | Full Episode 5.27.22. 2022. YouTube, https://www.youtube.com/watch?v=Qpz_n9M7WHs.

“In this updated episode with new footage from a March interview, ‘The Handmaid’s Tale’ author Margaret Atwood discusses what a post-Roe v. Wade America could mean, her dystopian classic and the feminist protests it has inspired, and the hit Hulu series currently in production for a new season.”

Margaret Atwood — Telling Tales From the Future. Directed by The Green Interview — Re-invent the world, 2022. YouTube, <https://www.youtube.com/watch?v=gAP6Wi6YYps>.

“So anything in nature is basically conservative and fish didn’t learn to walk because they wanted to walk, they learned to walk because the big puddles were drying up. So you don’t change usually unless you have to.” Interview with Margaret Atwood.

“Margaret Atwood is an internationally celebrated Canadian writer who has risen to rock-star status after her 30-year-old book, *The Handmaid’s Tale* became a worldwide phenomenon as a streaming web series. The launch of *The Testaments*, her sequel to *The Handmaid’s Tale*, was streamed to more than a thousand theatres around the world and the 79-year-old author set off on a grueling global tour. In this

exclusive Green Interview, Atwood speaks with Silver Donald Cameron about some of what's involved in creating dystopian novels, set in a world after the environmental collapse. In the totalitarian society of *The Handmaid's Tale*, for instance, the world has become so toxic that only a handful of women are still fertile, so childbearing is the only role that her protagonist Offred is allowed to play. People who run afoul of the authorities are sent to 'the colonies,' areas so toxic that people die there in two or three years. What's it like to inhabit such a world even in your imagination? Does the experience leave the author hopeless or hopeful? In this exclusive Green interview, Atwood discusses some of the process behind the writing of her dystopian novels, which she describes as speculative fiction. Atwood also discusses a project she is involved in, the future library of Norway. She also tells us a bit about what gives her hope. In this exclusive interview with Margaret Atwood we discuss: Speculative Fiction. Atwood says that speculative fiction is 'a way of dealing with possibilities that are inherent in our society now, but which have not yet been fully enacted.' Books like *Brave New World*, and *1984* are other examples of speculative fiction. 'But the kind that I can do is the kind that descends from Jules Verne via George Orwell. So that kind and *1984* is famously an inversion of 1948, so he was writing essentially about what England would be like if it became like the Soviet Union at that time,' Atwood tells Cameron. Atwood says that writing speculative fiction involves looking around at what's happening in the world: 'I think reading the back pages of the newspapers or the small items in science magazines and then watching them become bigger, watching them gain traction.' She says you can take these ideas and develop them into the future. The Future Library of Norway. Margaret Atwood has written a novel that won't be read until 2113. She is the first author to have provided a manuscript for the Future Library of Norway project, something she refers to as 'almost like a fairy tale.' The project, which is the brain child of Scottish artist Katie Paterson, involves creating an original library of 100 manuscripts from established authors to be printed 100 years into the future. 'The forest of trees was planted in Norway that will grow for 100 years and in the 100th of those years all of the 100 manuscripts that have been contributed over those years, one a year by different authors around the world... those boxes will all be opened and enough paper will be made from the trees that have grown to print the anthology of the future library of Norway,' Atwood tells Cameron. 'We hope the trees will grow, we hope there will be a Norway, we hope there will people, we hope the people will still know how to read, we hope the people will still be interested in reading and we hope that the boxes with the manuscripts in them will have survived.' HOPE According to Atwood, hope is something 'built in' to the human species: 'So those of our ancestors who thought why bother getting up today because there won't be any gazelles, those aren't our ancestors. So it is hope that gets us up in the morning... it keeps us going through some pretty bleak times.' Atwood says she's been 'very perked up by the actions of young people, the under 20s or let us even say the under 25s.' She says this group has recently shown they 'are just not going to put

up with this inaction anymore and they've made a big splash.' — This interview is part of The Green Interview, an archive of resources pertinent to an understanding of the future of life on earth and humanity's roles and responsibilities in sustaining it. The archive was produced by the late Silver Donald Cameron and Chris Beckett during the 10 years before Cameron's death in 2020. Through the efforts of family and friends and the generosity of private donors, The Green Interview has been made freely available to all who would find it of benefit. Its permanent home is with the Science, Environment and Economy Archives of Library and Archives Canada."

"Margaret Atwood A Living Legend on Creative Process, *The Handmaid's Tale*, Being a Mercenary Child, Resisting Labels, the Poet Rug Exchange, Liminal Beings, *Burning Questions*, Practical Utopias, and More (#573)." *News Release Wire*, Feb. 2022. NexisUni.

"Margaret Atwood (Ep. 60)." *Future of Storytelling*, 27 Apr. 2022, <https://futureofstorytelling.org/story/margaret-atwood-ep-60>.

"In this re-released episode, literary icon Margaret Atwood discusses the future and the effects that stories can have upon it."

Margaret Atwood: The Artist and the Future of Democracy with CBS Sunday Morning's Martha Teichner, 2022, <https://www.youtube.com/watch?v=mfz-nqKitkQ>.

"Democracy might not seem like utopia, but it's our society's best hope for a just future. Legendary Booker Prize-winning novelist Margaret Atwood has spent decades reimagining how artists and writers can push it forward. Join author Margaret Atwood for an urgent conversation with CBS Sunday Morning's Martha Teichner on the state of democracy in North America — and the vital role artists and writers play in democratic society. For decades, Atwood's bestselling novels (*The Handmaid's Tale*, *The Blind Assassin*, *Oryx and Crake*, and *The Testaments*, among many others) have fearlessly explored the darkest reaches of political oppression and the cultural forces that can liberate us from its grip. Hear her discuss her vision of how art can inspire political activism, reshape culture in the long arc of history, and envision a better future for everyone. Atwood's new essay collection, *Burning Questions*, covers many of the subjects that she will discuss in the event and have influenced her fiction: feminism, the climate crisis, and the rise of authoritarianism, as well as the writing life and process."

Margaret Atwood Und Claudia Rankine: Burning Questions (English). 2022, https://www.youtube.com/watch?v=MO5GY-jxDwo&ab_channel=internationalesliteraturfestivalberlin.

Margaret Atwood: We're Seeing An Uptick In Liberal Democracy Again. Directed by MSNBC, 2022. YouTube, <https://www.youtube.com/watch?v=mANnl4nEgw4>.

"Award-winning author Margaret Atwood joins Joe Scarborough for a discussion on the current state of democracy along with her new book 'Burning Questions: Essays and Occasional Pieces, 2004-2021.'"

“Margaret Atwood’s Writing Routine: ‘All Writers Feel Struck by the Limitations of Language.’” *Famous Writing Routines*, 7 Apr. 2022, <https://famouswritingroutines.com/writing-routines/margaret-atwood-writing-routine/>.

“Exploring the daily writing routines of famous authors throughout history. We look at Margaret Atwood’s writing routine, daily habits and work rituals.”

Orion Staff. “Video: A Conversation with Margaret Atwood and Rebecca Solnit.” *Orion Magazine*, 26 July 2022, <https://orionmagazine.org/article/margaret-atwood-rebecca-solnit-video-interview/>.

“2022 marked Orion’s 40th anniversary, and to celebrate, the magazine unveiled two new award programs. One of them, the Orion Barry Lopez Award for Achievements in Letters and Environments, celebrates authors whose work reveals a complex and compassionate relationship with the natural world. That award was given to none other than Margaret Atwood.”

Reese, Hope. “How Margaret Atwood Gets It Done.” *The Cut*, 7 Mar. 2022, <https://www.thecut.com/2022/03/how-margaret-atwood-gets-it-done.html>.

---. “Margaret Atwood Has Some ‘Burning Questions.’” *Shondaland*, 2 Mar. 2022, <https://www.shondaland.com/inspire/books/a39280262/margaret-atwood-has-some-burning-questions/>.

“The legendary author talks to Shondaland about her new collection of essays. Plus: an exclusive audio excerpt from ‘Burning Questions.’”

Rogers, Damian. “What Margaret Atwood’s Tarot Cards and New Story with Amazon Reveal.” *Amazon*, 22 Apr. 2022, <https://www.aboutamazon.com/news/books-and-authors/what-margaret-atwoods-tarot-cards-and-new-story-with-amazon-reveal>.

Saracco, Isabella. “Margaret Atwood in Conversation: Laughing between the Pages.” *The Stanford Daily*, 17 Oct. 2022, <https://stanforddaily.com/2022/10/17/margaret-atwood-in-conversation-laughing-between-the-pages/>.

Staff. “Margaret Atwood’s Dream Dinner Party; The Author of *The Handmaid’s Tale* and a New Book of Essays, *Burning Questions*, Sets a Dramatic Table, Replete with Family China, a Crystal Ball, and a Main Course That May Require a Hammer.” *Bon Appetit*, vol. 67, no. 3, 1 Apr. 2022, p. 88.

“She’s broadly known for her critically acclaimed novels (17 of them!), including *The Handmaid’s Tale* and *Alias Grace*, but Margaret Atwood is also a poet, essayist, cartoonist, environmental activist, and inventor (of the LongPen, a robotic arm that paved the way for remote document signing). Here she tells whom she’d invite to her dream dinner party and why. You get to host any three people, fictional or real, dead or alive. Who’s invited?”

“Transcript: Ezra Klein Interviews Margaret Atwood.” *NYTimes.Com Feed*, 25 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NYTFEEDo20220325ei3poo6mx&cat=a&ep=ASE>.

“Every Tuesday and Friday, Ezra Klein invites you into a conversation about something that matters, like today’s episode with Margaret Atwood. Listen wherever you get your podcasts. Transcripts of our episodes are made available as soon as possible. They are not fully edited for grammar or spelling.”

Velshi, Ali. “#VelshiBannedBookClub: Margaret Atwood in a #PostRoeAmerica.” *MSNBC*, 4 Sept. 2022, <https://www.msnbc.com/ali-velshi/watch/-velshibannedbookclub-margaret-atwood-in-a-postroeamerica-147703365867>.

Wagner, Erica. “Are Women the Stronger Sex? What Defines a Good Marriage? Margaret Atwood Answers Your Questions.” *Harper’s BAZAAR*, 3 Mar. 2022, <https://www.harpersbazaar.com/uk/culture/culture-news/a39292544/margaret-atwood-burning-questions/>.

“The author takes a turn as agony aunt, advising Bazaar on the modern woman’s quandaries.”

Why You Should Resist Identity Labels | Margaret Atwood on The Tim Ferriss Show Podcast. Directed by Tim Ferriss, 2022. *YouTube*, <https://www.youtube.com/watch?v=kwwVVioe-lg>.

World ‘moving Back towards “Handmaid’s Tale,”” Margaret Atwood Says. Directed by ABC News, 2022. *YouTube*, https://www.youtube.com/watch?v=-42q_VkuGPY.

“ABC News’ Linsey Davis speaks to author Margaret Atwood about her new book, ‘Burning Questions,’ and her thoughts on women’s rights, climate change and whether humanity can reverse course.”

News

“15 Inspirational Books for Women, from Chimamanda Ngozi Adichie to Margaret Atwood; From Self-Help Books to Novels You’ll Read Again and Again, Update Your Book List Here Ahead of International Women’s Day.” *Hello.Com*, 7 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=HELLO00020220307ei370000a&cat=a&ep=ASE>.

“With International Women’s Day right around the corner on Tuesday 8 March, we have put together our favourite mix of fiction and non-fiction books that can inspire and empower women everywhere. From feminist masterpieces to self-help novels from women at the top of their game, check out our top picks for you to read, or gift to your own inspirational woman...”

“17 Canadian Books That Make Great Gifts.” *National Post (Online)*, Postmedia Network Inc., 15 Dec. 2022. *Canadian Newsstream*, 2754953453.

“30 Things for March: TV & Streaming Picks, New Books, Upcoming Gigs.” *Irish Examiner*, 5 Mar. 2022. *ProQuest Central*, 2635884810.

2022 in Books: Highlights for the Year Ahead.

<https://www.proquest.com/pqilit/docview/2615595457/8D2C9C87AE804CB0PQ/19?accountid=12378>.

“A feira do livro da Ucrânia não cedeu às ameaças russas e foi realizada em um abrigo anti-bombas.’ *CE Noticias Financieras*, 11 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CENFP00020221012eiab000qh&cat=a&ep=ASE>.

“Em meio às circunstâncias adversas da guerra, a Ucrânia não desistiu do Lviv BookForum, a maior feira do livro do país, que se realiza todo outono desde 1994. Desta vez, foi realizada de 6 a 9 de outubro, mas em vez de ser realizada no Palácio das Artes, teve que ser realizada em um abrigo anti-bomba para garantir a segurança dos poucos participantes no local. O abrigo contra bombas da Universidade Católica da Ucrânia foi o cenário de algumas das atividades do Lviv BookForum, que este ano optou por um formato híbrido, e uniu forças com o Festival Britânico do Feno para transmiti-lo pelo mundo, com cerca de uma centena de participantes da Ucrânia, Grã-Bretanha, Estados Unidos, México, Síria, Portugal, França, Irã e Tanzânia, incluindo autores como Margaret Atwood, Elif Shafak, Kateryna Kalytko, Olena Stiazhkina e Lydia Cacho.”

“A ‘Library of the Future’ with Texts That Cannot Be Read until the next Century.” *CE NoticiasFinancieras*, 8 July 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE00020220708ei780085g&cat=a&ep=ASE>.

“A century from now there will be unpublished manuscripts by contemporary authors such as Margaret Atwood or Karl Ove Knausgard, of which today only the title is known and nothing else because, precisely, they are destined to live silently in the Library of the Future, an initiative based in Oslo that every year adds new voices to keep their texts under lock and key until the year 2114, when the first of these manuscripts will finally be edited and printed with paper from a forest with trees planted especially for this initiative. These are the books that no one can read. That no one alive today will be able to read, except for the most long-lived, extraordinary cases. They are the books of the future in a library of the future.”

“‘A Nice Marriage of Oddness’: Gareth Pugh Made His Name as Part of Britain’s Fashion Avant-Garde. Now, He Brings His Subversive Creativity to Costuming a New Show at the National Ballet.” *Toronto Star*, 19 Nov. 2022, p. L.12.

“A Writer Presented Her Book and There Were Only Two People, but She Immediately Received the Support of Stephen King and Margaret Atwood.” *CE Noticias Financieras*, English ed., 7 Dec. 2022. *ProQuest Central*, 2748465675.

ABC. “Margaret Atwood, Abdulrazak Gurnah o Yuval Noah Harari se juntan por Ucrania.” *ABC.es*, 6 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ABCES00020221006eia600oh5&cat=a&ep=ASE>.

“La guerra de Putin es un ataque a la democracia y la libertad, no solo en Ucrania sino en todo el mundo. Al unirme al programa del Lviv BookForum y Hay Festival, apoyo a los escritores y lectores ucranianos mientras comparten su trabajo. Que este

teatro de ideas y talento inspire más para alzar la voz y compartir sus dones,' ha declarado, la premio Booker, Margaret Atwood. Junto a ella estarán el premio Nobel de literatura, Abdulrazak Gurnah o el escritor e historiador israelí Yuval Noah Harari. Participarán junto a autores ucranianos en Lviv BookForum, que se ha asociado con el Hay Festival para transmitir los encuentros en 'streaming' en todo el mundo. Una asociación entre festivales que buscan proteger la libertad de expresión. Lviv BookForum es el festival del libro más importante de Ucrania. Se celebra en esta ciudad histórica al oeste del país, a 70 kilómetros de la frontera con Polonia, desde 1994. El programa se celebrará presencialmente y en línea del 6 al 9 de octubre."

Abrams, Amah-Rose. "A Fireproof Copy of 'The Handmaid's Tale' That Even Margaret Atwood Tried (and Failed) to Torch Sells for \$130,000 at Sotheby's." *Artnet*, 8 June 2022, <https://news.artnet.com/market/unburnable-atwood-sothebys-pen-2126829>. "Academy Prizes." *Bulletin of the American Academy of Arts and Sciences*, vol. 76, no. 1, 2022, pp. 53–55.

Adams, John. "Margaret Atwood on the Right to Abortion." *The John Adams Institute*, 11 May 2022, <https://www.john-adams.nl/margaret-atwood-on-the-right-to-abortion/>.

"The US supreme court draft ruling on abortion is an assault on fundamental individual freedoms, says Margaret Atwood. In this article for the Guardian, *The Handmaid's Tale* author reflects on the issues at stake in case Roe vs. Wade gets overturned by the court as expected. Atwood visited the John Adams twice, in 1994 and 2013."

"Against Censorship, a Unique, Fireproof Edition of 'The Handmaid's Tale' Is Finished Off." *CE NoticiasFinancieras*, 26 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220526ei5q004iu&cat=a&ep=ASE>.

"Margaret Atwood takes aim with a flamethrower at the unique fireproof edition of 'The Handmaid's Tale,' to be auctioned by Sotheby's. 'I never thought I would try to burn one of my own books and, moreover, that I would fail. *The Handmaid's Tale* has been banned many times and not only by the decision of certain governments but also by school counselors and librarians. Let's hope we don't reach a stage of wholesale book burnings, as in *Fahrenheit 451*. But if we do, let's hope that some books will prove impossible to burn, that they will travel underground, as the banned books did in the Soviet Union,' says Margaret Atwood. The Canadian writer appears in a video with a flamethrower in her hand pointing to a special edition of her famous book: it is a unique volume, made of fireproof materials, which will be auctioned on June 7 by Sotheby's in an auction for the benefit of the PEN America association as the slogan of a campaign against censorship in the United States."

Agência O Globo. "Mais de mil escritores condenam invasão da Ucrânia pela Rússia: Carta aberta conta com a participação de nomes como Margaret Atwood, Maria Ressa e Salman Rushdie." *O Globo*, 28 Feb. 2022. *ProQuest Central*, 2633979787.

---. “Margaret Atwood usa lança-chamas para promover ‘O conto da aia’ à prova de fogo: Iniciativa da autora de 82 anos e sua editora é um protesto contra banimento de livros em escolas e bibliotecas americanas.” *O Globo*, 25 May 2022. *ProQuest Central*, 2669127228.

Ali, Shirin. “Author Margaret Atwood Developed an Unburnable ‘Handmaid’s Tale’ Book — The Hill.” *Changing America*, 24 May 2022, <https://thehill.com/changing-america/enrichment/education/3500010-author-margaret-atwood-developed-an-unburnable-handmaids-tale-book/>.

Álvarez, Carol. “Adeu al McDonald’s a Rússia, ¿adeu a una era?” *El Periódico de Catalunya Online*, 12 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PERCAT0020220312ei3c00ogw&cat=a&ep=ASE>.

“La primavera de 1984, Margaret Atwood va començar a escriure la seva novella El conte de la serventa, que després d’una exitosa etapa en vendes i milions de lectors acumulats amb el pas dels anys es va convertir en un clàssic i va culminar en la famosa sèrie d’HBO. És una ficció sobre una societat ultraconservadora arrelada en un futur imaginat als EUA on la crisi i la contaminació ambiental posen en risc la fertilitat i sotmet les dones de manera brutal. Atwood, nascuda el 1939, explica que no va voler utilitzar elements inversemblants i extravagants en la seva història: es va limitar a beure de les pors i vivències amb les quals va créixer. Ho remarca en el pròleg d’un dels seus llibres quan apunta que la seva consciència es va formar en la Segona Guerra Mundial i li va fer veure que l’ordre establert pot esvair-se de la nit al dia. Els canvis poden ser ràpids com el llamp. En determinades circumstàncies, pot passar qualsevol cosa en qualsevol lloc.”

Alvarez, Jorge. “Los eternos candidatos del Nobel de Literatura: de Murakami a Margaret Atwood.” *El HuffPost*, 6 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=HUFFPOST20221006eia60005m&cat=a&ep=ASE>.

“Las librerías sacarán mañana a los escaparates la obra del nuevo Nobel de Literatura Medicina, Física, Química ... La Academia Sueca ha entregado ya tres de los seis Premios Nobel con los que cada año reconoce a personas o instituciones cuyas investigaciones o descubrimientos han sido trascendentes para la humanidad. Este jueves, con permiso del Premio Nobel de la Paz, es el momento de saber que autor o autora se sumará a los 117 nombres — solo 16 mujeres han sido reconocidas con el galardón — que hasta este año han recibido el Premio Nobel de Literatura. Una distinción que desde hace un año supone un ingreso de 964.000 euros en las cuentas bancarias de los ganadores.”

“Amazon.Com Inc. — What Margaret Atwood’s Tarot Cards and New Story with Amazon Reveal.” *Public Companies News and Documents via PUBT*, 22 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LCDVP00020220422ei4m00haa&cat=a&ep=ASE>.

Anderson, Hayley. "The Handmaid's Tale Season 5: All We Know so Far about Season 5." *Express (Online)*, 27 Jan. 2022. *ProQuest Central*, 2623199420.

"The Handmaid's Tale season 5 has been given the green light by Hulu, it has been confirmed. Here's everything you need to know about *The Handmaid's Tale* series 5 including the release date, cast, trailer and more. *The Handmaid's Tale* has scored a season five renewal from American streaming platform Hulu even before series four hits screens. Season five might be some way off for now but Express.co.uk has the lowdown on the dystopian drama based on Margaret Atwood's novels and what could come next."

Annear, Steve. "An Author Tweeted That Only Two People Showed up to Her Book Signing. Stephen King, Margaret Atwood, and Others Responded in Solidarity." *The Boston Globe*, 6 Dec. 2022. *ProQuest Central*, 2747061607.

Argentina, La Nación. "Contra la censura, rematan una edición única de 'El cuento de la criada' a prueba de fuego." *La Nación*, 24 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NACION0020220526ei500001c&cat=a&ep=ASE>.

"Margaret Atwood apunta con un lanzallamas a la edición única antifuego de 'El cuento de la criada,' que va a rematar Sotheby's 'Nunca pensé que intentaría quemar uno de mis propios libros y, además, que fallaría. El cuento de la criada ha sido prohibido muchas veces y no sólo por decisión de ciertos gobiernos sino, también, de consejeros escolares y bibliotecarios. Esperemos que no lleguemos a una etapa de quemar de libros al por mayor, como sucede en *Fahrenheit 451*. Pero si lo hacemos, esperemos que algunos libros resulten imposibles de quemar, que viajen bajo tierra, como lo hicieron los libros prohibidos en la Unión Soviética', dice Margaret Atwood."

"Arrestation chez Simon & Schuster: Un pirate de manuscrits arrêté à New York." *La Tribune de Genève Online*, 7 Jan. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=TRBGON0020220107ei170025w&cat=a&ep=ASE>.

"Le FBI a arrêté un employé de la maison d'édition de Stephen King, soupçonné d'avoir volé des centaines de manuscrits d'auteurs avant leur publication. L'inculpé avait notamment essayé de voler 'Les Testaments' de Margaret Atwood, célèbre auteure de 'La Servante écarlate'" (AFP).

Associated Press. "Margaret Atwood, Publisher to Auction Fireproof Copy of 'The Handmaid's Tale'; The Sale of the Specially Made Edition of Her Bestselling Novel about a Patriarchal Dystopia Will Benefit PEN America." *Tampa Bay Times*, May 2022. *NexisUni*.

"Atwood Book Heads to Television; The Scoop." *The Windsor Star*, 9 Mar. 2022. *Canadian Newsstream*, 2637478916.

"Atwood e Houellebecq protagonisti d'autunno." *L'Arena*, 7 Sept. 2022, p. 33.

"In uscita le opere inedite di due stelle della letteratura e i 'Diari' di Patricia Highsmith Emma Straub con 'Domani a quest'ora' (Neri Pozza) ribalta il cliché dei

- viaggi nel tempo ROMANZI Le novità dei più noti autori stranieri, che saranno ospiti ai festival settembrini di Mantova e Pordenone.”
- “Atwood Hosts PIBO Fundraiser; In Brief.” *The Windsor Star*, 1 Apr. 2022. *Canadian Newsstream*, 2646034304.
- Atwood, Margaret. “Rushdie Belichaamt Het Vrije Woord; Margaret Atwood ‘Alle Schrijvers Zijn Rushdie Dank Verschuldigd’; Literatuur Rushdie Is Een Martelaar van de Artistieke Vrijheid, Aldus Margaret Atwood.” *NRC*, Aug. 2022. *NexisUni*.
- “Atwood to Auction Burn-Proof Book.” *Toronto Star*, 25 May 2022, p. B.9.
- Austen, Ian. “Canada Letter: Atwood on National Myths and the Roots of Totalitarianism.” *New York Times (Online)*, New York Times Company, 25 Mar. 2022. *ProQuest Central*, 2643075150.
- “Author, Disappointed at ‘No Show’ Book Signing, Takes to Twitter.” *As It Happens*, Dec. 2022. *ProQuest*,
<https://www.proquest.com/cbcacomplete/docview/2747908878/citation/5118248DE63B40EBPQ/1>.
- “Author Margaret Atwood among Artists Coming to Area as Part of Wilkes Series.” *Standard — Speaker*, 27 Jan. 2022. *ProQuest Central*, 2623619352.
- “Authors Fest Boasts Largest Lineup Yet.” *Toronto Star*, 19 Aug. 2022, p. B.7. *Canadian Newsstream*, 2703836574.
- Averchuk, Rostyslav. “Autores de Ucrania y de fuera, en foro del libro amenazado por misiles rusos.” *El Espectador*, 9 Oct. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=ELESPT0020221009eia9000dx&cat=a&ep=ASE>.
- “Los escritores ucranianos, muchos de los cuales hablaron virtualmente desde la primera línea, se unieron a sus colegas, entre los que se encontraban el ganador del Premio Nobel de Literatura 2021, Abdulrazak Gurnah, la periodista mexicana Lidia Cacho, el abogado y escritor británico Philip Sands, así como Yuval Harari y Margaret Atwood, para una serie de debates sobre la actual guerra. EFE/ Rostyslav AverchukFoto: EFE — Rostyslav AverchukEl BookForum, que normalmente atraía a centenares de editoriales de la región, así como a decenas de miles de visitantes, se ha celebrado en el refugio antiaéreo de la Universidad Católica Ucraniana, con sólo un centenar de visitantes por razones de seguridad.”
- “Avortement aux États-Unis : deux romans sur l’Amérique puritaine qui avaient tout prévu.” *Marianne2.fr*, 1 July 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=MARNFR0020220701ei7100050&cat=a&ep=ASE>.
- “Publiés à presque un siècle d’écart, ‘La lettre écarlate’ de Nathaniel Hawthorne et ‘La servante écarlate’ de Margaret Atwood racontent la difficile condition des femmes dans une Amérique puritaine. Deux romans qui trouvent un écho particulier avec la décision de la Cour suprême d’annuler l’arrêt ‘Roe v. Wade,’ qui garantissait aux

femmes un droit fédéral à l'avortement. Il est des hasards de traduction qu'on aimerait croire dictés par une providence littéraire.”

Ballet News+. “Bringing Margaret Atwood’s MaddAddam Trilogy to the Stage.” *The National Ballet of Canada*, 27 Sept. 2022, <https://national.ballet.ca/Ballet-News-Plus/Archive/Bringing-MaddAddam-to-Stage>.

Bancroft, Colette. “Great Reads in 2023: Rushdie, Russo, Whitehead and More; The Jan. 6 Report, New Books from Margaret Atwood and James Lee Burke, plus a Bunch of Titles from Florida Authors Are on the Way.” *Tampa Bay Times*, Dec. 2022. NexisUni.

Baralon, Margaux. “Les États-Unis vont-ils finir comme dans la série *The Handmaid’s Tale*?” *Blick Online*, BLION, vol. 0, 5 July 2022, p. 18-26.

“La série dystopique ‘The Handmaid’s Tale’, adaptée d’un roman du même nom publié en 1985, est fréquemment invoquée alors que la Cour suprême des États-Unis est revenue sur le droit fédéral à l’avortement. Mais est-ce vraiment un parallèle pertinent? Margaux Baralon.”

Barbour, Charles. “Margaret Atwood’s Flamethrower of a Stunt and the Misguided Moral Certainty of Book Burning.” *The Conversation*, 31 May 2022, <http://theconversation.com/margaret-atwoods-flamethrower-of-a-stunt-and-the-misguided-moral-certainty-of-book-burning-184051>.

“Margaret Atwood’s new fireproof copy of *The Handmaid’s Tale* protests book banning — and burning. The Venn diagram of those who burn books and those who read them is typically two separate circles.”

Baronian, Renaud. “Saison 5 de ‘The Handmaid’s Tale’ sur OCS: une (violente) affaire de femmes.” *leParisien.fr*, 15 Sept. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PARIN00020220915ei9f000b5&cat=a&ep=ASE>.

“Saison 5 de ‘The Handmaid’s Tale’ sur OCS : une (violente) affaire de femmes À la faveur d’un retournement de situation, la nouvelle livraison de la série adaptée de la terrifiante dystopie de Margaret Atwood, lancée sur OCS ce jeudi, tourne à une guerre sans merci entre ses deux personnages féminins principaux.”

Baxter, Holly. “Anulación de Roe por la Corte Suprema es una ‘venganza por MeToo’: Margaret Atwood.” *Independent en Español*, 22 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INDPSP0020220522ei5m002mh&cat=a&ep=ASE>.

“Durante el Festival Literario de Santa Fe, la autora habló sobre la erosión de los derechos de las mujeres en Estados Unidos y la importancia de mantener la esperanza Margaret Atwood acusó duramente a los republicanos que intentan prohibir el aborto, este sábado durante el Festival Literario de Santa Fe.”

---. “Republicans Want to Ban Abortion as ‘Payback for MeToo,’ Says Margaret Atwood.” *The Independent (Online)*, May 2022. *ProQuest Central*, 2667619760.

- . "Supreme Court's Plans to Overturn Roe v Wade Are 'Payback for MeToo,' Says Margaret Atwood." *Independent Online*, 22 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020220521ei5l00567&cat=a&ep=ASE>.
- "Speaking at the Santa Fe Literary Festival, the author talked about the erosion of women's rights in America and the importance of staying hopeful Margaret Atwood delivered a searing indictment of Republicans working to ban abortion at the Santa Fe Literary Festival on Saturday."
- Bedigan, Mike. "Fireproof Copy of *The Handmaid's Tale* Sells at Auction for £103,000." *Press Association*, 7 June 2022. *ProQuest Central*, 2673686939.
- Beer, Barbara. "Katzengedichte von Christoph Ransmayr und Margaret Atwood." *Kurier Online*, 3 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=KURION0020221203eic3000mc&cat=a&ep=ASE>.
- "Atwood und Ransmayr greifen angesichts des Zustandes der Welt zum Äußersten: Naturbeschreibungen in Lyrikform. Wer hätte das gedacht: Der stille, zähe, messerscharfe Beobachter Christoph Ransmayr hat Humor und Trost parat, wenn es denn sein muss, und ja, beides kann die gebeutelte Welt gerade ganz gut brauchen."
- Beer, Jeff. "Why Margaret Atwood Is Taking a Flamethrower to 'A Handmaid's Tale.'" *Fastcompany.Com*, May 2022. *NexisUni*.
- "Bei mir kam nur ein Typ, der eigentlich Klebeband suchte." *Frankfurter Allgemeine Zeitung (online)*, Frankfurter Allgemeine Zeitung GmbH, 7 Dec. 2022. *ProQuest Central*, 2747580934.
- Bellamy, Caroline. "Margaret Atwood Discusses History and Future of Democracy at U of T Event." *The Varsity*, 2 Oct. 2022, <https://thevarsity.ca/2022/10/02/margaret-atwood-discusses-history-and-future-of-democracy-at-u-of-t-event/>.
- "How do young people move forward in turbulent and uncertain times?"
- Bensadoun, Emerald, and Beatrice Paez. "Great Reads: Canada's Life-or-Death Experiment, Revisiting Northwest Passage, Crumbling Bull Market: In This Issue, Canada Speeds toward Its Own Unique Life-or-Death Experiment; Historian Russell Potter Returns to the Arctic to Bear Witness to Its Transformation; End of a Bull-Market Era." *The Globe and Mail (Online)*, 12 Nov. 2022. *Canadian Newsstream*, 2735499736.
- Bergamo, Mônica. "Margaret Atwood Vai Escolher Leitura de Abril Do Clube de Livros Tag." *Folha de Sao Paulo, Brazil*, Mar. 2022. *NexisUni*.
- "Bienvenidas sean Cordelia y Elaine, otra vez." *El Periódico*, 11 Sept. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CATON00020220911ei9boo030&cat=a&ep=ASE>.
- "'Ojo de gato,' el clásico de la Margaret Atwood no distópica que vuelve, retraducido, disecciona la crueldad adolescente femenina como pocos Edgar Wright nació en un lugar llamado Poole, en Dorset, Reino Unido. Empezó a dirigir películas cuando tenía

14 años. A los 20 ya tenía una futura obra de culto en algún tipo de antena, un western que se reía de sí mismo titulado *A Fistful of Fingers*, algo así como Un puñado de dedos. Hizo lo mismo con el terror zombie y el policial en las brillantemente absurdas *Shaun of the Dead* y *Hot Fuzz*. Su estilo es inconfundible, plástico e hiperbólico. Elegantemente pulp. Él lo considera algo que llama *Homage-O-Meter*, es decir, un homenaje a un director que admira y expresa cada vez. Nada de eso importa en realidad. Lo que importa es lo que hizo en su última, efectiva y lynchiana de un Lynch slasher película, *Última noche en el Soho*: diseccionar la crueldad adolescente femenina.”

Binder, Zoe. “Margaret Atwood Talks History, ‘The Handmaid’s Tale,’ and Hope.”

University Wire, 27 Oct. 2022. *Education Database; ProQuest Central*, 2728896281.

Blair, Elizabeth. “A Fireproof Copy of ‘Handmaid’s Tale’ Auctioned for \$130,000 to Help Fight Book Bans.” *NPR*, 7 June 2022. *NPR*,

<https://www.npr.org/2022/06/07/1103400917/handmaids-tale-auction-fireproof-margaret-atwood>.

“The special copy of Margaret Atwood’s dystopian novel *The Handmaid’s Tale* was auctioned by Sotheby’s on Tuesday. Proceeds will help PEN America in its efforts to oppose book banning.”

Bob. “TIPPS & TERMINE.” *Der Tagesspiegel*, 14 Sept. 2022, p. 5.

“Margaret Atwood kommt.”

“Booker Prize: 13 autores concorrem ao prêmio mais importante da literatura em língua inglesa; Entre os ganhadores do prêmio no passado estão Margaret Atwood, Bernardine Evaristo, J. M. Coetzee, Ian McEwan, VS Naipaul e Nadine Gordimer.”

Extra Online, 26 July 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=EXTRO00020220726ei7q00d72&cat=a&ep=ASE>.

“O Booker Prize, um dos prêmios mais prestigiosos da literatura em língua inglesa, anunciou nesta terça-feira (26) os nomes dos 13 concorrentes da edição 2022. O júri é presidido pelo historiador Neil MacGregor e conta com a pesquisadora Shahidha Bari, a historiadora Helen Castor, o crítico M John Harrison e o romancista e poeta Alain Mabanckou. Flip 2022: Saidiya Hartman é a primeira autora confirmada.”

Brandon, Elissaveta M. “The Fascinating Story behind the Making of Margaret Atwood’s ‘Unburnable Book.’” *Fast Company*, 28 May 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=FSTCO00020220528ei5s0002t&cat=a&ep=ASE>.

“Books burn, but not this one. Since August 2021, over 1,500 books have been banned from U.S. school districts, most of them focused on people of color and LGBTQ individuals. To raise awareness of the growing number of book burnings and bans in this country, Penguin Random House has partnered with legendary author Margaret Atwood to create a single, fireproof edition of her dystopian novel (and often banned) *The Handmaid’s Tale*. ‘The Unburnable Book’ was sewn and bound by hand and

- made from a variety of fireproof materials that were put to the test with a torch, even left in a burning BBQ for half an hour. As stunts go, it's a pretty incendiary one.”
- Bresge, Adina. “Margaret Atwood Worries More about the Fate of the Living than Her Legacy.” *The Canadian Press*, 10 Mar. 2022. *Canadian Newsstream*, 2638298946. “TORONTO — Margaret Atwood doesn't believe there is a ‘wrong’ side of history, so she doesn't pay much mind to how it will remember her. ‘I don't care. I'm going to be dead,’ said Atwood, 82. ‘We might be surprised about that. Have an open mind. But it kind of doesn't matter. And I have no control over it.’”
- Brown, Aleisha. “10 Margaret Atwood Novels That Could Be The Next ‘The Handmaid’s Tale.’” *Collider*, 7 Nov. 2022, <https://collider.com/margaret-atwood-novels-that-could-be-the-next-handmaids-tale/>.
- “Margaret Atwood is a prolific author best known for her dystopic novel ‘The Handmaid’s Tale,’ but she has plenty of other works that deserve to shine.”
- Brown, David. “Why Rethink Gave Margaret Atwood a Flamethrower to Fight Book Bans.” *The Message*, 26 May 2022, <https://the-message.ca/2022/05/26/why-rethink-gave-margaret-atwood-a-flamethrower-to-fight-book-bans/>.
- Brown, Lee. “Margaret Atwood Accuses Supreme Court of Bringing ‘Handmaid’s Tale’ to Life.” *New York Post*, 13 May 2022, <https://nypost.com/2022/05/13/margaret-atwood-accuses-supreme-court-of-bringing-handmaids-tale-to-life/>.
- Browning, Matt. “The Handmaid’s Tale Newcomer Issues Stark Warning to June after Explosive Debut: ‘Look Out.’” *Express (Online)*, 21 Sept. 2022. *ProQuest Central*, 2716384240.
- “*The Handmaid’s Tale*’s Jason Butler Harner followed his long-awaited appearance as Commander MacKenzie with a strong warning to a fellow character. Commander MacKenzie finally showed his face on the third episode of the fifth season of *The Handmaid’s Tale* after teasing his appearance in the trailer for the latest instalment of the popular drama. The actor used his character’s debut to fire a warning on social media to his nemesis June.”
- Buckland, Eve. “Jim Carrey and *The Handmaid’s Tale* Author Margaret Atwood among 100 Canadians BANNED from Russia in Response to Sanctions against the Country by Canada.” *Mail Online*, 15 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONL0020221115eibfoo6c2&cat=a&ep=ASE>.
- “The Russian Foreign Ministry said *Liar Liar* star Carrey, 60, author and poet Atwood, 82 were among the well-known names on the banned list. The trio, along with another 97 Canadians were banned because of involvement in ‘formation of (Canada’s) aggressively anti-Russian course.’”
- Burke, Brendan. “Atwood Screening Signals Return of Lakefield Literary Festival.” *The Canadian Press*, 14 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CPR0000020221114eibe01exd&cat=a&ep=ASE>.

“Eager to turn the page on a three-year pause prompted by the pandemic, Lakefield Literary Festival organizers celebrated one of Canada’s most iconic authors as part of a fundraising event Sunday night — signalling the start of a new chapter for the long-running festival, which is set to return next summer. A special screening of White Pine Picture’s documentary ‘Margaret Atwood: A Word after a Word after a Word is Power’ was held at the Lakefield College School’s Bryan Jones Theatre, attracting dozens of literature lovers and supporters of the festival.”

---. “Lakefield Literary Festival Presenting Screening of Margaret Atwood Documentary.” *Thepeterboroughexaminer.Com*, 13 Oct. 2022, <https://www.thepeterboroughexaminer.com/entertainment/movies/2022/10/13/lakefield-literary-festival-presenting-screening-of-margaret-atwood-documentary.html>.

“Burn-Proof Tale Going up for Sale: The Scoop.” *Expositor*, 25 May 2022. *Canadian Newsstream*, 2669315854.

“By the Book: The Dinner Party.” *New York Times Book Review*, 25 Dec. 2022, pp. 10-11. *ProQuest One Literature*, 2757310085.

“The first time I read ‘The Handmaid’s Tale,’ I immediately thought, ‘I’d like to meet the person who wrote this.’ She’s a brilliant writer and I love her values” — Elton John.

Cadden, Mary. “‘Handmaid’s Tale’ Is a Post-Roe v. Wade Bestseller, Jenny Han’s YA Dominates Summer Sales.” *USA Today Online*, 30 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=USATONL020220630ei6u000e5&cat=a&ep=ASE>.

“It’s been nearly 40 years since Margaret Atwood published her seminal novel ‘The Handmaid’s Tale’ (Anchor, 336 pp.). But less than a week after the Supreme Court’s decision to overturn Roe v. Wade, eliminating the constitutional right to abortion, the novel is back on USA Today’s Best-Selling Books list at No. 128. The dystopian feminist novel centers on handmaid Offred, who lives in a totalitarian theocratic state known as the Republic of Gilead, where handmaids are forced to birth children for the ruling class. The novel makes frequent appearances on banned books lists.”

Cain, Sian. “‘Join the Club’: Stephen King, Margaret Atwood and More Reassure Debut Author after Lonely Book Launch.” *The Guardian*, 7 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=GRDN000020221207eic7000dx&cat=a&ep=ASE>.

“Chelsea Banning tweeted about being ‘upset’ when only two friends showed up to her signing. Then some of the world’s biggest authors — and Flavor Flav — stepped in. When debut author Chelsea Banning vented on Twitter about no one showing up at her book signing, she didn’t expect that some of the world’s most famous authors, including Stephen King, Margaret Atwood and Neil Gaiman, would respond with tales of their own nightmare public appearances.”

“Canadian Soprano Measha Brueggergosman-Lee Launches The Measha Series: A 4-Part Exploration of Jazz, Classical Song, Gospel and Dance Virtually Showcasing a Roster of Nova Scotia’s Hidden Musical Talents... and Margaret Atwood.” *PR Newswire*, 19 Jan. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=PRN0000020220119ei1j000ye&cat=a&ep=ASE>.

“HALIFAX, NS, Jan. 19, 2022 — Canadian Soprano Measha Brueggergosman-Lee will unveil the first chapter of her four-part virtual concert series (The Measha Series) on January 20(th) with a performance of her latest works from her album, Measha Jazz. Streaming from the Al Whittle Theatre (Wolfville, NS) at 7:30 PM (AST), Measha Jazz will highlight a repertoire of songs from the black songstresses of the mid-20th century, including Nina Simone, Carmen MacCrae, Dinah Washington, and Sarah Vaughan. Brueggergosman will infuse her signature versatility to songs like ‘Woke Up This Mornin,’ ‘Mi Romance,’ ‘Take Me to the Water,’ ‘You Can Have Him’ and ‘Strange Fruit.’”

Cappelle, Laura. “Camille Cottin on Killing Eve and Why Hollywood Agents Are Calling.” *Financial Times (FT.Com)*, 1 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020220401ei4100ouu&cat=a&ep=ASE>.

Capuano, Amanda. “Margaret Atwood Tece Distopia Romântica Em “O Coração É o Último a Morrer.”” *Veja, Brazil*, Abril Domingo 2022. *NexisUni*.

Carr, Mary Kate. “Margaret Atwood Auctioning an ‘Unburnable’ Copy of Handmaid’s Tale.” *The A.V. Club*, 25 May 2022, <https://www.avclub.com/margaret-atwood-handmaids-tale-unburnable-auction-censo-1848975057>.

“Atwood took a flamethrower to her novel to raise money for PEN America, an organization dedicated to fighting censorship in literature.”

Carter, Simone. “Jim Carrey, Margaret Atwood Among 100 Canadians Banned From Russia.” *Newsweek.Com*, Nov. 2022. *NexisUni*.

Castro, David Sánchez de. “Una escritora fracasa en la firma de su primer libro y recibe el apoyo de Stephen King, Margaret Atwood, Neil Gaiman...” *ABC.es*, 8 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ABCES00020221208eic800ok2&cat=a&ep=ASE>.

“Tener un hijo, plantar un árbol y escribir un libro. Estos tres objetivos son los que, dicen, hace una vida plena. Chelsea Banning, una joven escritora aficionada a la mitología artúrica y a la fantasía medieval, decidió ir a por lo último. Tras muchas horas al teclado, plasmó negro sobre blanco sus ideas en un libro, ‘De coronas y leyendas’, en el que cuenta qué hubiera pasado con la reina Ginebra y los dos hijos gemelos que tuvo con el rey Arturo, pero 20 años después de la muerte del legendario dueño de Excalibur. Con toda la ilusión del mundo fue a presentarlo a una librería... y se llevó el chasco de su vida: solo acudieron dos personas a la firma de ejemplares. ‘Estaba especialmene desanimada por eso, sobre todo porque 37 personas me respondieron que iban a ir. Estoy un poco molesta, sinderamente, y un poco avergonzada,’ se lamentaba en Twitter. No sabía que acababa de provocar una oleada de confesiones de lo más granado de la literatura mundial.”

Caton, Mary. "Atwood Fundraiser for Bird Observatory Set." *Windsor Star*, 29 Mar. 2022, <https://windsorstar.com/news/local-news/atwood-fundraiser-for-bird-observatory-set>.

"Atwood fundraiser for bird observatory set."

Cavendish, Camilla. "Camilla Cavendish's Fantasy Dinner: Elon Musk, Cicero and Ayaan Hirsi Ali." *Financial Times (FT.Com)*, 14 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020220514ei5e0005r&cat=a&ep=ASE>.

"A group of people 'unafraid to say interesting things' convene at Voltaire's château in Ferney: When it comes to dinner parties, I share the view of Marcus Tullius Cicero that 'cultivation to the mind is as necessary as food to the body.' My favourite evenings are those involving such sparky debate that the food and drink, however enjoyable, are primarily an aid to loquacity."

---. "Fantasy Dinner Party." *Financial Times*, 1st; USA ed., 14 May 2022, p. 39.

"Elon Musk famously hates to waste time on social events. But with a guest list including Ayaan Hirsi Ali and Cicero, this is a meal he won't want to miss When it comes to dinner parties, I share the view of Marcus Tullius Cicero that 'cultivation to the mind is as necessary as food to the body.'" My favourite evenings are those involving such sparky debate that the food and drink, however enjoyable, are primarily an aid to loquacity."

Celebretainment. "Jim Carrey and Margaret Atwood Latest to Be Banned from Russia." *Republican & Herald*, 15 Nov. 2022. *ProQuest Central*, 2736379433.

"Celebrities Empathize with New Author: Book Signing." *National Post*, National, 8 Dec. 2022, p. A3.

"Almost 40 people RSVP'd to Chelsea Banning's first official book signing for her debut fantasy novel, and she relayed her excitement with exclamation-filled tweets and memes of a cheering SpongeBob. That excitement was soon replaced with disappointment, however, as she explains in a tweet: 'Only 2 people came to my author signing yesterday, so I was pretty bummed about it,' Banning wrote the next day. 'Especially as 37 people responded 'going' to the event. Kind of upset, honestly, and a little embarrassed.'"

CE Noticias Financieras. "Author Presents Her First Book and No One Attends; Margaret Atwood and Stephen King Console Her." *CE Noticias Financieras*, English ed., 9 Dec. 2022. *ProQuest Central*, 2749143206.

---. "Authors from Ukraine and Abroad at Book Forum Threatened by Russian Missiles." *CE Noticias Financieras*, English ed., 9 Oct. 2022. *ProQuest Central*, 2723466222.

"The Ukrainian writers, many of whom spoke virtually from the front line, joined their colleagues, including 2021 Nobel Literature Prize winner Abdulrazak Gurnah, Mexican journalist Lidia Cacho, British lawyer and writer Philip Sands, as well as Yuval Harari and Margaret Atwood, for a series of discussions on the ongoing war. EFE/ Rostyslav AverchukPhoto: EFE — Rostyslav AverchukTheBookForum, which

normally attracted hundreds of publishers from the region, as well as tens of thousands of visitors, has been held in the Ukrainian Catholic University bomb shelter, with only a hundred visitors for security reasons. The Ukrainian writers, many of whom spoke virtually from the front line, joined their colleagues, including 2021 Nobel Prize for Literature winner Abdulrazak Gurnah, Mexican journalist Lidia Cacho, British lawyer and writer Philip Sands, as well as Yuval Harari and Margaret Atwood, for a series of discussions on the ongoing war.”

- . “Books by Maryse Condé, Godard and Margaret Atwood Win over the Country This Year.” *CE Noticias Financieras*, English ed., 14 Jan. 2022. *ProQuest Central*, 2619828029.
- . “Due to Worldwide Furor, ‘The Handmaid’s Tale’ to Have a Sixth and Final Season.” *CE Noticias Financieras*, English ed., 10 Sept. 2022. *ProQuest Central*, 2712699672.
- . “Dystopias in Dystopian Times: Series and Books after the Apocalypse.” *CE Noticias Financieras*, English ed., 12 Jan. 2022. *ProQuest Central*, 2619514766.
- . “FBI Arrests Accused of Stealing Margaret Atwood Manuscripts.” *CE Noticias Financieras*, English ed., 6 Jan. 2022. *ProQuest Central*, 2617747701.
- . “Fictions That Become Reality: When Literature Is Ahead of Its Time and Foretells the Future.” *CE Noticias Financieras*, English ed., 8 July 2022. *ProQuest Central*, 2687365973.
- . “From Margaret Atwood to Neil Young: Pregnancy Termination in American Culture.” *CE Noticias Financieras*, English ed., 28 June 2022. *ProQuest Central*, 2682194703.
- . “In the Face of a Ban on ‘The Handmaid’s Tale,’ Atwood Releases a Fire-Resistant Edition.” *CE Noticias Financieras*, English ed., 25 May 2022. *ProQuest Central*, 2670073725.
- . “Margaret Atwood Prepares Collection of Personal Short Stories as Her next Book.” *CE Noticias Financieras*, English ed., 28 July 2022. *ProQuest Central*, 2696490680.
- . “Margaret Atwood Will Choose April’s Tag Book Club Reading.” *CE Noticias Financieras*, English ed., 25 Mar. 2022. *ProQuest Central*, 2643374278.
- . “Margaret Atwood’s Fireproof ‘The Handmaid’s Tale’ Is Auctioned for \$130,000.” *CE Noticias Financieras*, English ed., 8 June 2022. *ProQuest Central*, 2674705421.
- . “Nobel Prize for Literature 2022: Questions and Bets on the Possible Winner.” *CE Noticias Financieras*, English ed., 5 Oct. 2022. *ProQuest Central*, 2722327270.
- . “Nobel Prize in Literature 2022: All the Candidates and Murakami the Author Who Crosses Over?” *CE Noticias Financieras*, English ed., 5 Oct. 2022. *ProQuest Central*, 2722283061.
- . “‘Ok, Doomer’: Why Fiction Is Resigned to Climate Collapse.” *CE Noticias Financieras*, English ed., 18 Nov. 2022. *ProQuest Central*, 2737881964.
- . “Stephen King and Margaret Atwood Backed a Writer Discouraged by the Impact of Her Work.” *CE Noticias Financieras*, English ed., 7 Dec. 2022. *ProQuest Central*, 2748480679.

- . "University of Porto Awards 'Honoris Causa' to Margaret Atwood." *CE Noticias Financieras*, English ed., 18 Apr. 2022. *ProQuest Central*, 2652542456.
- . "War in Ukraine: More than 1,000 Writers Sign Letter for Peace and against Putin." *CE Noticias Financieras*, English ed., 2 Mar. 2022. *ProQuest Central*, 2635507016.
- . "Who Are the Most Mentioned Authors for the Nobel Prize in Literature?" *CE Noticias Financieras*, English ed., 5 Oct. 2022. *ProQuest Central*, 2722299730.
- . "With Flamethrower: Why Is Margaret Atwood Trying to Burn 'The Handmaid's Tale?'" *CE Noticias Financieras*, English ed., 25 May 2022. *ProQuest Central*, 2670078902.

Chakrabarti, Paromita. "Explained: Message behind Margaret Atwood's 'Unburnable' The Handmaid's Tale." *Indian Express Online*, 25 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INEXON0020220526ei5p00ook&cat=a&ep=ASE>.

"In a short YouTube video released on May 24, Canadian literary giant Margaret Atwood, 82, plays out what is increasingly no longer a dystopian vision — she takes a flame-thrower and hurls it at her most well-known work, *The Handmaid's Tale* (1985). The book doesn't burn, but that's precisely the point. In a world where books are becoming an increasing casualty to right-wing intolerance, the video was both publicity and protest. A special single-copy 'unburnable' version of Atwood's masterpiece is up on auction at Sotheby's till June 7. It also registers a protest against a culture of censorship taking root around the world, and especially in the US.

Chong, Barry. "I Want People to Feel like They're Living inside Atwood's Novels': A Q&A with Maddaddam Choreographer, Wayne McGregor." *Toronto Life*, 14 Nov. 2022. *ProQuest Central*, 2736059108.

"Atwood's trilogy is prescient, set in a near future run by tyrannical corporations and blighted by climate change, ravaged further by a global virus that wipes out most of humanity. Not to mention the novels' non-human inhabitants, both the freakish animal hybrids spawned by genetic meddling, and the beautifully eerie humanoids known as the Children of Crake. Dance doesn't do concreteness very well, and Margaret's novels are very plot-oriented, so we're not at all trying to do a literal version of each of the novels."

"Christie's Press Release: First Editions, Second Thoughts — An Auction to Benefit English PEN." *PR Newswire*, 13 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PRN0000020220613ei6doo0kh&cat=a&ep=ASE>.

"LONDON, June 13, 2022 — Christie's announces First Editions, Second Thoughts: An Auction to Benefit English PEN, a landmark literary auction taking place online from 28 June - 12 July comprising First Edition books and works of art from contemporary artists and authors, each of which has been uniquely annotated, illustrated or added to by their creator. First Editions, Second Thoughts (FEST) will raise much needed funds to support English PEN's work to defend free expression

and campaign for writers who are at risk. The sale comprises over 80 annotated First Edition books by internationally renowned writers, including work by Margaret Atwood, Hilary Mantel, Salman Rushdie, John le Carré, Sebastian Faulks, Ben Okri, Ian McEwan, Bernardine Evaristo, and Philippe Sands. Art works from highly esteemed artists Anish Kapoor, Tracey Emin, Antony Gormley, Ai Weiwei and Edmund de Waal are included in the auction.”

“Cierta juventud ama la censura.” *Valencia Plaza*, 4 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=VALENPA020220404ei4400009&cat=a&ep=ASE>.

“China nos envió la peste del coronavirus y Estados Unidos hace lo propio con la censura y la corrección política. Prueba del declive del imperio yanqui es la ideología ‘woke,’ abanderada por minorías raciales y sexuales que han desatado otra caza de brujas contra el discrepante.”

Cipriano, Rita. “Margaret Atwood: a violência de um amor desigual.” *Observador*, 7 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=OBSEV00020220507ei570002u&cat=a&ep=ASE>.

“Em ‘Políticas de Poder,’ livro de poesia publicado originalmente em 1971, Margaret Atwood explora a desigualdade e violência das relações de poder através da história de um casamento onde tudo falhou.”

Clarín.com. “Con lanzallamas: ¿por qué Margaret Atwood intenta quemar ‘El cuento de la criada?’” *Clarín*, 25 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ELCLA00020220525ei5p001p7&cat=a&ep=ASE>.

“La novela de El cuento de la criada, de la canadiense Margaret Atwood, cuenta ahora con una ‘edición incombustible,’ a prueba de una eventual quema, que ha creado en edición limitada — de un solo ejemplar — la editorial Penguin Random House para sacarla a subasta en la casa Sotheby’s. La escritora se ha prestado a este juego y aparece en un video de la editorial equipada con un lanzallamas y tratando de quemar este libro incombustible, sin éxito, ‘porque las palabras poderosas no pueden destruirse’, dice la editorial en el video.”

---. “Debido al furor mundial, ‘El cuento de la criada’ tendrá una sexta y última temporada.” *Clarín*, 10 Sept. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ELCLA00020220910ei9a001gt&cat=a&ep=ASE>.

“Los realizadores de la exitosa serie El cuento de la criada confirmaron que harán una sexta y última temporada. La noticia se supo poco antes del estreno de su quinta temporada de *The Handmaid’s Tale* (su título original) en la plataforma Hulu/HBO Max. ‘Ha sido un verdadero honor contar la historia de la novela innovadora y el mundo escalofriantemente relevante de Margaret Atwood, y estamos encantados de

traer a los espectadores una sexta y última temporada de *The Handmaid's Tale*,' dijo el productor ejecutivo Miller en un comunicado."

Clark, Pilita. "Best New Books on the Environment." *Financial Times (FT.Com)*, 28 Nov. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020221128eibso0107&cat=a&ep=ASE>.

"From Greta Thunberg to predictions for a 'glocalised' planet and a guide to real-life climate action."

Clarke, Naomi. "List of 70 Books by Commonwealth Authors Announced to Mark Platinum Jubilee." *Press Association*, 17 Apr. 2022. *ProQuest Central*, 2651368904.

Clinton, Hillary. "We're Standing on the Precipice of Losing Our Democracy." *Financial Times*, 1st; Main ed., 18 June 2022, p. 3.

"She came close to beating Donald Trump to become America's first female president. So would she run again? Over crab cake in Washington, the former secretary of state talks to Edward Luce about negotiating with Vladimir Putin, the 'prophetic' Margaret Atwood and why the Democrats need to rein in the radical left if they are to win the next election."

Conrad, Bernadette. "Margaret Atwood traktiert ihr Buch mit einem Flammenwerfer." *Oltner Tagblatt*, 10 June 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=OLTNRT0020220609ei6a00oog&cat=a&ep=ASE>.

"Mit der Versteigerung der feuerfesten Ausgabe ihrer Dystopie 'Der Report der Magd' protestiert die Autorin gegen Abtreibungsverbote. Da steht sie, mit grauem Lockenschopf, 82 Jahre alt, und richtet einen Flammenwerfer auf ein Buch. Es handelt sich um ihren Roman 'The Handmaid's Tale,' auf Deutsch 'Der Report der Magd,' der seit seinem Erscheinen 1985 nicht nur nie veraltete, sondern seit den Trump-Jahren weltweit immer brisanter und erfolgreicher wird. Aber weshalb der Flammenwerfer? Dass Margaret Atwood, der weltberühmten grossen Dame der kanadischen und englischsprachigen Literatur, die spektakulären Ideen nicht ausgehen, verwundert weniger als die Idee selbst: Sind Flammen, die ein Buch attackieren, nicht eine zu alarmierende Symbolik, um sie für einen Spass zu nutzen?"

"Contra a censura, uma edição única e à prova de fogo do 'The Handmaid's Tale' está sendo terminada." *CE NoticiasFinancieras*, 26 May 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=CENFP00020220526ei5q002n9&cat=a&ep=ASE>.

"Margaret Atwood mira com um lança-chamas na edição única à prova de fogo do 'The Handmaid's Tale,' para ser leiloadada pela Sotheby's. 'Nunca pensei que tentaria queimar um de meus próprios livros e, além disso, que fracassaria. O Conto da Serva foi proibido muitas vezes, não apenas por certos governos, mas também por conselheiros escolares e bibliotecários. Esperemos não chegar a um estágio de queima de livros por atacado, como em *Fahrenheit 451*. Mas se o fizermos, esperemos que

alguns livros se revelem impossíveis de serem queimados, que viajem no subsolo, como fizeram os livros proibidos na União Soviética’, diz Margaret Atwood. A escritora canadense aparece em um vídeo com um lança-chamas na mão apontando para uma edição especial de seu famoso livro: é um volume único, feito de materiais à prova de fogo, que será leiloadado em 7 de junho pela Sotheby’s em um leilão beneficente para a associação PEN America como slogan de uma campanha contra a censura nos Estados Unidos.”

“Contra la censura, fabricaron un ejemplar ‘incombustible’ de ‘El cuento de la criada’ y lo van a subastar.” *Infobae*, 24 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020220524ei50001p8&cat=a&ep=ASE>.

“La novela de Margaret Atwood es una denuncia del autoritarismo de derecha y fue un símbolo en la lucha feminista. Esperan que el libro que resiste al fuego alcance los 100.000 dólares, que serán donados. Margaret Atwood, a prueba de fuego.”

Cooke, Charles C. W. “Margaret Atwood Profoundly Embarrasses Herself in the Atlantic.” *National Review*, 13 May 2022, <https://www.nationalreview.com/corner/margaret-atwood-profoundly-embarrasses-herself-in-the-atlantic/>.

Cornog, Martha. “Visual Retellings: A Good Story Deserves An Encore. Here Are A Range Of Graphic Novel Adaptations Drawn From Other Media.” *Library Journal*, vol. 147, no. 10, Oct. 2022, p. 44. *ProQuest One Literature*, 2718417714.

“How many times have we read or watched or listened, imagining the story playing out as a graphic novel? It is not a unique feeling. Classics Illustrated adaptations broke ground in 1941. Today, thousands of comics adapt books, short stories, epic poems, plays, musical productions, political documents, TV shows, essays — even podcasts. Some hold fast to their inspiration, while others alter setting and characters, such as a new spin on the classic story of Frankenstein or a surrealistic take on a Greek tragedy with a mostly animal cast.”

Coutinho, Isabel. “Margaret Atwood veio a Lisboa trazer as suas utopias práticas para a construção de um futuro melhor.” *Publico Online*, 24 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PUBLOO0020220424ei400012x&cat=a&ep=ASE>.

“Foram já muitas as vezes que perguntaram a Margaret Atwood, ‘a profeta das distopias,’ como a classifica a revista The New Yorker, por que é que ela não escreve utopias. Ela costuma responder que literariamente as utopias têm um grande problema: é difícil fazer com que sejam interessantes para os leitores.”

Crisolago, Mike. “After a COVID Delay, ‘MADDADDAM’ Ballet — Based on Margaret Atwood Trilogy — Set to Première.” *Everything Zoomer*. 23 Nov. 2022, <https://www.everythingzoomer.com/arts-entertainment/2022/11/23/after-a-covid-delay-maddaddam-based-on-the-margaret-atwood-trilogy-will-finally-premiere-for-the-national-ballet-of-canada/>.

Crispin, Jessa. "Why Did We Start Treating Margaret Atwood as a Prophet?" *The Telegraph Online*, 9 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=TELUK00020220309ei39002e5&cat=a&ep=ASE>.

"The TV success of *The Handmaid's Tale* turned the novelist into an all-purpose talking head. Her new book, *Burning Questions*, is the result. For decades, Margaret Atwood occupied a cosy place in the world of literature. She had a recognizable name, she wrote well written if not formally daring fiction about 'big issues' like feminism and technology and climate change, and every once in a while you'd see she had a new book out. 'Oh, that's nice,' you might think. 'Something to read in the bathtub.'"

Daily Mail Reporter. "Boost for Free Speech: 'Unburnable' Edition of Margaret Atwood's Classic Novel *The Handmaid's Tale* Fetches £103,000 at Auction ... with Proceeds Funding Mission to Combat Book Banning." *MailOnline*, June 2022. *NexisUni*.

Danilo. "Margaret Atwood dá Uma Aula de Fantasia Em Seus Poemas Tardios." *O Estado de S.Paulo*, Nov. 2022. *NexisUni*.

Dayton, Jennifer. "Reading Inside And Out: The Books Of The Season Offer A Wistful Tone As Readers Seek Titles That Help Them Engage With The World And Find Refuge From It." *Library Journal*, vol. 147, no. 8, Aug. 2022, p. 18. *Education Database; Library Science Database; ProQuest Central*, 2697288404.

"The fall book season reflects the times — war, climate change, disease, social upheaval — lending a decidedly wistful tinge to the offerings. The last few years have seen people looking inward in a deeper, more personal way, while they also look outward, striving to change the social landscape. To this end, readers can anticipate a new crop of great novels for curling up with and cookbooks to tempt them back into the warmth of the kitchen, but there are also books that make readers question notions of home and where they fit in the world. Conversations about race, past injustices, and a better future continue to be explored in this season's titles, pushing ever onward for better understanding and vital change. Reflecting the need for a different approach, but also the desire for the comfort of familiarity, retold stories take center stage, offering new insight to help readers look at themselves with fresh eyes and at the stories with a deeper understanding. Lastly, offering both solace and challenge, there are volumes of poetry and songs to sustain readers as they navigate the future."

"De condenar a Trump y Putin a elogiar por error a un nazi: bienvenidos al Twitter de Stephen King." *Infobae*, 19 Aug. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020220819ei8j0009z&cat=a&ep=ASE>.

"Tan prolífico como en su ficción, el autor utiliza con frecuencia sus redes sociales para opinar, como cualquier otro, sobre todo lo que lo interpela: Salman Rushdie, armas, aborto, inflación y la guerra rusa contra Ucrania. Pocos temas de actualidad se le escapan a Stephen King en su cuenta de Twitter. Tras los debates por el aborto en

Estados Unidos, referenció a la exitosa novela de Margaret Atwood para mostrar su postura.”

DeBaise, Colleen. “Margaret Atwood on Staying Optimistic as Roe Overturn Seems Imminent.” *The Story Exchange*, 21 June 2022,

<https://thestoryexchange.org/margaret-atwood-on-staying-optimistic-as-roe-overturn-seems-imminent/>.

“The Canadian author still sees a bright future, despite all those dystopian novels.”

Dee, Katherine. “Margaret Atwood and the Perils of Being Too Famous.” *Washington Examiner*, 10 Mar. 2022. *ProQuest Central*, 2637970275.

Deleuze, Sylvain. “Culture: comment le festival littéraire America fait vibrer Vincennes.” *Aujourd’hui en France*, 22 Sept. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=AUFRA00020220922ei9m010a&cat=a&ep=ASE>.

“Culture: comment le festival littéraire America fait vibrer Vincennes Durant trois jours, à partir de ce vendredi, la cité royale accueille la 10e édition de ce rendez-vous capable de réunir des dizaines d’écrivains, venus d’Amérique du Nord au sens large, de Richard Ford à Joyce Maynard cette année. Quelque 45000 visiteurs sont attendus.”

De Santis, Raffaella. “Margaret Atwood ‘Il nostro futuro secondo me.’” *La Repubblica*, 30 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=LAREP00020221230eicu0002b&cat=a&ep=ASE>.

“l’intervista Abbiamo chiesto alla grande scrittrice di immaginare come sarà il 2023 Ecco le sue risposte, mentre anche il prossimo Robinson si interroga sul nuovo anno.”

“‘Dissipatio H. G.’ di Guido Morselli, suicida subito dopo averlo completato, resta un capolavoro del genere, nel quale eccellono Stephen King e Margaret Atwood. Eppure non ci sono solo disastri: gli autori ‘solarpunk’ confidano in una specie di lieto fine.”

Corriere della Sera Magazines and Supplements, LETTURA, 29 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CORSUP0020220529ei5t00013&cat=a&ep=ASE>.

“Ammettiamolo, la Terra sta morendo e la colpa è nostra. Noi ne siamo la causa, il motore mobilissimo. La crisi climatica è un fatto ormai incontrovertibile, qualunque sia al riguardo il pensiero degli ultimi scettici. Inondazioni, ondate di calore, siccità, montagne che collassano, mari che si innalzano, interi sistemi agricoli messi in crisi, corsi d’acqua in secca, uccelli migratori costretti a sconvolgere le date di arrivi e partenze, fioriture in gennaio, letarghi anticipati, comunità distrutte, sconvolgimenti (si veda alla voce epidemie e di più) e quanti morti... Gli ultimi 5 anni (fonte: Wwf) sono stati i più caldi della storia; il decennio 2010—2019 è stato il più caldo da quando esistono registrazioni attendibili della temperatura. E andrà peggio, se la combustione di carbone, petrolio e gas continuerà a questi ritmi.”

- Djan, Edward. "Margaret Atwood and Jim Carrey's Twitter Exchange about Being Banned from Russia." *The Star (Toronto, Ontario) Online*, Nov. 2022. *NexisUni*.
- Dodson, Thomas. "Rethinking the Craft of Fiction Writing: Resources on Teaching and Learning Creative Writing." *Choice*, vol. 59, no. 6, Feb. 2022, pp. 753-756, 758-761. *ProQuest One Literature*, 2623456761.
- Donfrancesco, Gabriele Di. "Lettera della Pen International contro l'invasione russa: migliaia di scrittori (e Nobel) firmano." *La Repubblica.it*, 28 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=REPONL0020220228ei2s002hg&cat=a&ep=ASE>.
- "Tra i firmatari Margaret Atwood, Svetlana Alexievich, Olga Tokarczuk, Salman Rushdie, Orhan Pamuk, Paul Auster e Jonathan Franzen Più di mille scrittori da tutto il mondo, da Salman Rushdie a Margaret Atwood, hanno condannato l'invasione russa ed espresso solidarietà con il popolo ucraino in una lettera aperta della Pen International, l'associazione che dal 1921 riunisce le firme della letteratura globale, Nobel, Pulitzer e non. Il documento è online da domenica sera."
- Donnelly, Niamh. "The 50 Hottest Books Coming Out This Autumn." *Irish Independent*, 1st; National ed., 6 Aug. 2022, p. 18-21.
- "Get set for a bumper harvest, with novels from the biggest names in fiction, revealing memoirs from Irish stars and non-fiction that asks the big questions. A list of 50 books may seem lengthy, but it won't surprise book lovers that 50 wasn't nearly enough to cover all the riches coming our way this autumn. The final cut, comprising a much-anticipated Bono memoir, a new graphic novel from Booker-longlisted Nick Drnaso, fresh offerings from Ian McEwan, Elizabeth Strout and Colm Tóibín, and much more, is as varied as it is mouth-watering. So, in no particular order... Margaret Atwood..."
- "Douglas H. Pimlott Award Recipients: Margaret Atwood and Them Late Graeme Gibson." *Nature Canada*, 3 Mar. 2022, <https://naturecanada.ca/news/press-releases/douglas-h-pimlott-award-recipients-margaret-atwood-and-them-late-graeme-gibson/>.
- "Nature Canada's highest award honoured their outstanding legacy and impact for birds and nature."
- Douthat, Ross. "The Abortion Debate and the Physical Costs of Pregnancy." *New York Times*, vol. 172, no. 59568, Oct. 2022, pp. A20—A20.
- "This article focuses on ideological tilt on interpretation of pregnancy which rests on biological realities, and mentions the novel 'The Handmaid's Tale' by author Margaret Atwood. Topics discussed include physical requirement of female capacity to become pregnant, result of a process of maturation than a voluntary sexual act, and doubts concerning adolescent transgender interventions."
- Durocher, Sophie. "La Culture du Ressenti." *Journal de Québec*, 16 May 2022, p. 36.
- "Tes sentiments ne sont pas une excuse valable. Les émotions peuvent expliquer pourquoi certaines personnes surréagissent, mais ça n'est pas une justification." C'est

Margaret Atwood, l'auteure de *La servante écarlate*, qui a dit ça. Ça prend du culot pour dire des choses pareilles, en cette époque où il faut toujours tenir compte des sentiments et du 'ressenti' de tout un chacun."

Dutt, Aruna. "The Top 30 Canadian Books to Read in 2023: Renowned Authors Such as Margaret Atwood and Eleanor Catton Return with New Works, While Fresh Talent Shows Great Literary Promise." *The Globe and Mail (Online)*, The Globe and Mail, 29 Dec. 2022. *Canadian Newsstream*, 2758963304.

"'É um ato de esperança assumir que haverá um futuro'; Entrevista Margaret Atwood." *Expresso*, vol. 2583, 29 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=EXPRESO020220502ei5200019&cat=a&ep=ASE>.

"É um radar humano, uma grande senhora das letras, que não se deslumbra facilmente. E que, aos 82 anos, alerta para a (in)capacidade humana de ignorar as questões urgentes. 'Somos pensadores de curto prazo,' diz numa conversa exclusiva. Editors of Encyclopaedia Britannica. 'What Awards Did Margaret Atwood Win?' *Britannica*, 14 Nov. 2022, <https://www.britannica.com/question/What-awards-did-Margaret-Atwood-win>.

"What awards did Margaret Atwood win? Margaret Atwood won two Governor General's Literary Awards, for Poetry or Drama for *The Circle Game* (1966)."

"'El cuento de la criada' se subasta como libro incombustible." *DW Español*, 7 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DEUES00020220607ei67000b7&cat=a&ep=ASE>.

"Margaret Atwood y su editorial protestan contra la prohibición y destrucción de libros con una acción sin precedentes: se subasta un ejemplar incombustible de la novela 'El cuento de la criada.' Margaret Atwood sujeta un lanzallamas en sus manos. Apunta a un libro: es el suyo. La llama sale disparada del tubo, el libro permanece ileso. En este video, la editorial Random House promociona la edición ignífuga de uno de sus libros más famosos. 'A Handmaid's Tale,' en la versión española 'El cuento de la criada,' es una distopía en la tradición de 'Un mundo feliz,' de Aldous Huxley. Atwood lo escribió en 1985 y creó un mundo en el que los fanáticos religiosos toman el control en Estados Unidos en un golpe de Estado y establecen un nuevo estado fundamentalista llamado Gilead, en el que las mujeres ya no tienen ningún derecho. En 2017, la historia se emitió como serie en televisión, con Elisabeth Moss en el papel principal, y ganó varios premios."

"Ele disse ao Twitter que apenas duas pessoas tinham vindo ao lançamento de seu romance e autores famosos mostraram sua solidariedade." *CE NoticiasFinancieras*, 7 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CENFP00020221208eic7000ef&cat=a&ep=ASE>.

“As redes são cheias de surpresas. A escritora americana Chelsea Banning se tornou um nome doméstico depois de compartilhar em sua conta no Twitter, no domingo, que ela estava ‘envergonhada’ por apenas duas pessoas terem aparecido para o lançamento de seu primeiro romance, *Of Crowns and Legends* (lançado em agosto pela editora Temenos Productions). ‘Apenas duas pessoas vieram à minha assinatura ontem, por isso fiquei bastante chateado com isso. Especialmente porque 37 pessoas responderam que estavam vindo para o evento. Meio aborrecida, honesta e um pouco embaraçada,’ escreveu ela no domingo a partir de sua conta @chelseabwrites.”

El Meouchi, Chadia. “Margaret Atwood.” *Equality Now*,

<https://www.equalitynow.org/30-for-30/margaret-atwood/>. Accessed 2 May 2023.

“Chadia El Meouchi, Global Board Member, celebrates Margaret Atwood as part of Equality Now’s 30 for 30, featuring 30 women and changemakers who have played a key role in making equality reality as part of our 30th anniversary celebrations.”

El País. “Hay Festival y el mayor evento cultural de libro ucranio, Lviv BookForum, unidos para hablar sobre la guerra.” *Elpais.com*, 5 Oct. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=PAISCO0020221005eia5004oj&cat=a&ep=ASE>.

“El evento híbrido se celebra del 6 al 9 de octubre con Margaret Atwood, Yuval Noah Harari y destacadas figuras internacionales Un encuentro cultural para hablar sobre la guerra en todas sus formas. Sobre el arte en tiempos de conflicto, las mujeres en la guerra; sobre el amor y la pérdida, la idea de Europa, el imperialismo o la identidad. Por primera vez, el encuentro internacional Hay Festival se une con el mayor evento literario ucranio, el Lviv BookFroum, para hablar en torno al conflicto. El evento reunirá a escritores ucranianos y autores internacionales desde Lviv y de forma online y podrá seguirse en directo a través de la web del Hay Festival de forma gratuita desde el 6 al 9 de octubre.”

“Entretien Avec L’écrivaine Margaret Atwood.” *Le Téléjournal*, Oct. 2022. *ProQuest*,

<https://www.proquest.com/cbcacomplete/docview/2727959920/citation/5118248DE63B40EBPQ/3>.

Ermelino, Louisa. “Margaret Atwood’s New Stories.” *Publishers Weekly*, vol. 269, no. 52, Dec. 2022, p. 16. Library Science Database; ProQuest Central, 2748910811.

“The long-married couple Tig and Nell appear in seven stories; the impact of World War II is felt in ‘Two Scorched Men’ and ‘A Dusty Lunch’; and thoughtful and amusing themes dominate stories like ‘My Mother Is a Witch.’ In ‘Metempsychosis,’ the soul of a snail “shot through the air... and made its way through the iridescent rainbow clouds and the tinkling bells and theremin woo-woo sounds of that region, then straight into the body of a mid-level female customer service representative at one of the major banks. Once you have a certain number, you can see if it actually makes a book, and I saw that it did.”

Espinoza, Irene. “Autora presenta su primer libro y nadie asiste; Margaret Atwood y Stephen King la consuelan.” *Excelsior*, 9 Dec. 2022. *ProQuest Central*, 2749269788.

- “États-Unis. Margaret Atwood Défend Le Droit à l’avortement.” *Courrier International*, mai 2022. *NexisUni*.
- Faison, Sasha. “A Fiery Tale by Margaret Atwood as She Devises Flame-Proof Version of *The Handmaid’s Tale* in Protest against Cancel Culture and Book Bans.” *MailOnline*, May 2022. *NexisUni*.
- . “Margaret Atwood Devises Flame-Proof Version of *The Handmaid’s Tale*.” *Mail Online*, 25 May 2022, <https://www.dailymail.co.uk/news/article-10851629/Margaret-Atwood-devises-flame-proof-version-Handmaids-Tale-protest-against-cancel-culture.html>.
- “Author Margaret Atwood has taken a flamethrower to her most famous creation (pictured) — and nothing could give her greater satisfaction.”
- “FBI Prende Acusado de Roubar Manuscritos de Margaret Atwood.” *Folha de Sao Paulo, Brazil*, Jan. 2022. *NexisUni*.
- Feldman, Lucy. “Margaret Atwood Doesn’t Think We’re Doomed.” *Time.Com*, Sept. 2022, pp. 1—1. *Academic Search Complete*.
- Ferguson, Alexandra. “La autora de ‘The Handmaid’s Tale’ tiene un mensaje sobre Roe vs. Wade.” *CNN Spanish Wire*, 12 July 2022. *ProQuest Central*, 2688124420.
- Fernández, Laura. “El millor que li ha passat a la literatura apocalíptica d’aquest segle, segons George R. R. Martin.” *El Periódico*, 27 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PERCAT0020221127eibro0001&cat=a&ep=ASE>.
- “El 2014, una escriptora canadenca va publicar la seva quarta novella, *Station Eleven*, i es va convertir en un fenomen mundial d’altíssim calat literari. Sis anys després, a Espanya se la ignora com es va ignorar Margaret Atwood al seu moment. ¿Per què?”
- . “Lo mejor que le ha pasado a la literatura apocalíptica de este siglo, según George R. R. Martin.” *El Periódico*, 27 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CATON00020221127eibro00030&cat=a&ep=ASE>.
- “El año 2014, una escritora canadiense publicaba su cuarta novela, ‘*Station Eleven*,’ y se convertía en un fenómeno mundial de altísimo calado literario. Seis años después en España se la ignora como se ignoró a Margaret Atwood en su momento, ¿por qué?”
- “Festival Erwartet Margaret Atwood; Raymond Briggs Mit 88 Jahren Gestorben.” *Der Bund*, Aug. 2022. *NexisUni*.
- Fielding, James, and Jennifer Smith. “Exclusive: Pictured — the Simon & Schuster Employee Arrested for Stealing HUNDREDS of Manuscripts by Authors Including Margaret Atwood and Ethan Hawke Whose Ideas ‘He Planned to Use for His Own Books.’” *MailOnline*, Jan. 2022. *NexisUni*.
- “Findings from Shandong University Broaden Understanding of American Studies (Crossing Cultures and the Poetic Worlds of Forrest Gander, Thomas King, and Margaret Atwood).” *Politics, Law & Government Daily*, Sept. 2022. *NexisUni*.

- Findon, Mary-Kate. "Alex Jones's Lawyer Claims Infowars Founder Is 'Mad Prophet' like George Orwell or Margaret Atwood." *The Independent (United Kingdom)*, Oct. 2022. *NexisUni*.
- "Fireproof Edition of Margaret Atwood's 'The Handmaid's Tale' Offered at Auction as a Protest against Censorship." *Future News — Media Planner*, June 2022. *NexisUni*.
- "First Editions of Books by Margaret Atwood, Salman Rushdie and John Le Carré up for Auction." *CE NoticiasFinancieras*, 6 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220606ei66009c&cat=a&ep=ASE>.
- "First editions of books by authors such as Margaret Atwood, Ian McEwan and Salman Rushdie, as well as works by artists such as Anish Kapoor, Tracey Emin and Ai Weiwei will be auctioned online from June 28 to July 12 on Christie's website, with proceeds benefiting English PEN, the writers' organization for freedom of expression. The auction, titled 'First Editions, Second Thoughts,' includes a total of 80 literary and artistic pieces, all annotated, signed or illustrated by their creator, whether a contemporary artist or author. The proceeds will also go to the campaign in favor of endangered writers organized by the same PEN association, Christie's informed."
- Flockhart, Gary. "Margaret Atwood UK Tour: *The Handmaid's Tale* Author Margaret Atwood to Visit Edinburgh — Here's How to Get Tickets." *Edinburgh Evening News*, 8 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=EENS000020220308ei3800003&cat=a&ep=ASE>.
- "The legendary Margaret Atwood will visit Edinburgh later this month as part of her latest tour of the UK — and tickets are on sale now. The much-loved Canadian author is appearing at the Capital's Usher Hall in support of her new book, *Burning Questions: Essays and Occasional Pieces 2004-2021*."
- Flood, Alison. "Centenary Recording of Ulysses to Be Read by Eddie Izzard, Margaret Atwood and Others." *The Guardian (Online)*, Guardian News & Media Limited, 20 Jan. 2022. *ProQuest Central*, 2621421789.
- . "Margaret Atwood Joins Writers Calling for Urgent Action over Missing Rwandan Poet." *The Guardian*, 7 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=GRDN000020220207ei270028l&cat=a&ep=ASE>.
- "More than 100 authors from around the world have written to the Rwandan president about the case of Innocent Bahati, who disappeared a year ago today Margaret Atwood, Ben Okri and JM Coetzee have joined more than 100 writers from around the world in calling on the Rwandan president to intervene in the case of the poet Innocent Bahati, who disappeared one year ago today."
- . "Margaret Atwood Joins Writers Condemning Russian Invasion of Ukraine." *The Guardian (Online)*, Guardian News & Media Limited, 28 Feb. 2022. *ProQuest Central*, 2634281986.

FolhaPress. “Madonna compara Putin a Hitler, e Margaret Atwood condena invasão Ucrânia.” *Jornal de Brasília*, 28 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=JORBRAZ020220228ei2s00ojn&cat=a&ep=ASE>.

“Nos últimos dias, a cantora Madonna não poupou postagens em suas redes sociais para condenar a invasão russa na Ucrânia, com direito a uma montagem sobre fotos e vídeos da guerra e o compartilhamento de um quadro em que o presidente Vladimir Putin é retratado como o ditador alemão Adolf Hitler. Em sua conta no Instagram a rainha do pop acumula quase 18 milhões de seguidores, e nos últimos dias tem feito postagens chamando seus seguidores a ajudarem as vítimas do conflito. Preparou também um clipe de 30 segundo, já visto quase 14 milhões de vezes, em que une um remix do clipe de ‘Sorry,’ imagens da guerra e sobreposições de Putin a um desenho de Hitler e a palavra ‘mentiras.’”

“Fra terra e mare, dove è nascosto il segreto della vita.” *HuffPost Italia*, 10 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LHUFFIT020220510ei5a0003c&cat=a&ep=ASE>.

“La riva del mare è un luogo strano e bellissimo. Durante tutta la lunga storia del pianeta è stata un’area inquieta, dove le onde si frangevano pesanti contro la terra.’ È un passo tratto da *La vita che brilla sulla riva del mare* di Rachel Carson, madre dell’ecologia mondiale, antesignana dei movimenti che hanno a cuore le sorti del pianeta e autrice di una delle pietre miliari dell’ambientalismo, *Primavera silenziosa*. Il saggio sugli ecosistemi situati nel punto di incontro tra mare e terra indaga le relazioni vitali che caratterizzano l’ambiente costiero. Si tratta di un’opera fino ad oggi inedita in Italia, che sarà in libreria dal 28 aprile, tradotta e pubblicata da Aboca edizioni, arricchita dalla prefazione di Margaret Atwood, scrittrice e ambientalista canadese, e dalle illustrazioni originali di Bob Hines.”

Freddy. “Jim Carrey y 99 canadienses más fueron vetados por el gobierno ruso.” *Metro Ecuador*, 15 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=METEC00020221116eibf0003h&cat=a&ep=ASE>.

“La autora Margaret Atwood es otra de las victimas de la polémica decisión política. Este lunes 14 de noviembre se conoció por parte del Ministerio de Exteriores de Rusia el veto para cien ciudadanos canadiense, los cuales no podrán entrar a su territorio ‘en respuesta a la práctica del régimen del primer ministro Justin Trudeau de imponer sanciones contra los líderes, políticos y parlamentarios rusos, la comunidad empresarial, expertos y periodistas, personalidades de la cultura, así como cualquier persona que las autoridades rusófobas canadienses consideren objetable,’ así lo indicó su comunicado.”

Fricker, Karen. "The Ballet 'MaddAddam' Should Be like Margaret Atwood's Novels: Something You Can't Put down, Says Wayne McGregor." *The Toronto Star*, 18 Nov. 2022.

"Wayne McGregor's world premiere ballet 'MaddAddam' may be based on an acclaimed trilogy of novels by Margaret Atwood, but that doesn't mean it sets out to recreate their stories exactly. Rather, McGregor is trying to 'share something of the brilliance and dazzle of ... not being able to put those novels down,' he said. 'It's about having a physical experience like reading, but in another form.'"

---. "We Have to Trust the Process': 'MaddAddam,' Based on Margaret Atwood Trilogy, Came Together in Small Steps." *The Toronto Star*, 18 Nov. 2022, p. B6.

"Wayne McGregor's world premiere ballet 'MaddAddam' may be based on an acclaimed trilogy of novels by Margaret Atwood, but that doesn't mean it sets out to recreate their stories exactly. Rather, McGregor is trying to 'share something of the brilliance and dazzle of ... not being able to put those novels down,' he said. 'It's about having a physical experience like reading, but in another form.'"

Gantzer, Olivia. "The Handmaid's Tale Boss Admits It's 'Draining' Working on Elisabeth Moss Series." *Express (Online)*, 16 June 2022. *ProQuest Central*, 2677226854.

García, Concha. "Margaret Atwood responde a la censura de EE UU con una edición ignífuga de 'El cuento de la criada.'" *La Razón*, 26 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=RAZPER0020220526ei5q00ojl&cat=a&ep=ASE>.

"La autora ha difundido un vídeo en el que apunta con un lanzallamas a una edición de su icónica obra, que desde que se publicara en 1985 ha sido objeto de crítica y prohibición."

"Gareth Pugh Brings His Subversive Creativity to the National Ballet." *The Toronto Star (Online)*, 18 Nov. 2022. *Canadian Newsstream*, 2737799017.

Gatti, Tom, and Leo Robson. "Stories of Crisis and Solace for the Year Ahead: From Margaret Atwood to Francis Fukuyama — the New Statesmans Guide to What to Read in 2022." *New Statesman*, vol. 151, Jan. 2022, p. 34.

Gaulhofer, Karl. "Auf Buchtour? Sei froh, wenn da überhaupt jemand kommt!" *Die Presse*, no. 183, 14 Dec. 2022, p. 24. *ProQuest Central*, 2754075028.

Gee, Dana. "Margaret Atwood Adds Another Award to Her Long List of Honours." *The Vancouver Sun (Online)*, 23 May 2022. *Canadian Newsstream*, 2668456840.

"WriteGirl (<https://www.writegirl.org/>), an American girls writing and mentoring organization, has announced it will be honouring internationally acclaimed Canadian author Margaret Atwood (<http://margaretatwood.ca/>) at its annual WriteGirl Bold Ink Awards (<https://www.writegirl.org/bold-ink-awards>) on June 4. Founded by Vancouver native Keren Taylor (<https://www.writegirl.org/staff>), the L.A.-based organization's awards ceremony will also include a special message from WriteGirl alum Amanda Gorman, who performed her poetry at the Joe Biden/Kamala Harris Inauguration last year."

Gibson, Megan. "Margaret Atwood's Self-Fulfilling Prophecies." *New Statesman*, 30 Mar. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=NSTSo00020220330ei3u000oh&cat=a&ep=ASE>.

"A lot of people want to know what Margaret Atwood thinks. Now 82, the Canadian novelist, poet and prolific essayist, who has more than 50 books to her name, has for some time, as she herself observes, been treated as an 'icon,' having made the leap from literary star to a highly sought-after and versatile cultural commentator."

Gigena, Daniel. "Contó en Twitter que solo dos personas habían ido a la presentación de su novela y famosos autores se solidarizaron." *La Nación*, 7 Dec. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=NACIONo020221207eic7001a2&cat=a&ep=ASE>.

"Las redes te dan sorpresas. La escritora estadounidense de novelas juveniles Chelsea Banning se volvió archiconocida luego de que el domingo compartiera en su cuenta de Twitter que se sentía 'avergonzada' porque solo dos personas habían concurrido a la presentación de su primera novela, *Of Crowns and Legends* (lanzada en agosto por el sello Temenos Productions). 'Solo 2 personas vinieron a mi firma ayer, así que estaba bastante desanimada por eso. Especialmente porque 37 personas respondieron que vendrían al evento. Algo molesta, sinceramente, y un poco avergonzada,' escribió el domingo desde su cuenta @chelseabwrites. De inmediato, su tuit — que ya cosechó más de setenta mil favs y miles de retuits — comenzó a recibir respuestas afectuosas y alentadoras de lectores y escritores, algunos muy destacados, como Margaret Atwood, Stephen King y Neil Gaiman. En 280 caracteres, varios autores compartieron sus propias experiencias — algunas hilarantes — en presentaciones y firmas de libros propios."

Gillette, Sam. "Margaret Atwood Uses a Flamethrower on 'Unburnable' Edition of *The Handmaid's Tale* to Protest Book Banning." *People*, 24 May 2022.

<https://people.com/human-interest/margaret-atwood-unburnable-edition-handmaids-tale/>.

"The fireproof edition of *The Handmaid's Tale* will be on exhibition at Sotheby's New York from June 3 until the auction on June 7, with proceeds going to PEN America."

Glaister-Ryder, Riley. "Margaret Atwood Creates a Fireproof *Handmaid's Tale* Book, Immortalising the Story." *Hotpress*, 26 May 2022,

<https://www.hotpress.com/culture/margaret-atwood-creates-a-fireproof-handmaids-tale-book-immortalising-the-story-22908213>.

Gonzalez, Rocio. "Contó que solo dos personas fueron a la presentación de su libro y así reaccionaron famosos escritores." *El País*, 8 Dec. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=PAISU00020221208eic8000m9&cat=a&ep=ASE>.

"Contenido Exclusivo La nota a la que intentas acceder es exclusiva para suscriptores."

Goodfellow, Melanie. “‘The Handmaid’s Tale’ Cast & Writers Talk Season 5 As Episodes 1 & 2 Premiere In Toronto.” *Deadline*, 8 Sept. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DLINE00020220909ei9800031&cat=a&ep=ASE>.

“*The Handmaid’s Tale* cast and crew were out in force at the Toronto Film Festival on Thursday evening for the world premiere of the two first episodes of Season 5 ahead of their release on Hulu in the U.S. on September 14. In a Q&A after the screening, creator Bruce Miller announced that a sixth and final season had been greenlit.”

Gopalakrishnan, Manasi. “Stephen King and Margaret Atwood Console Debut Novelist — DW — 12/08/2022.” *DW*, 8 Dec. 2022, <https://www.dw.com/en/stephen-king-and-margaret-atwood-console-debut-novelist-on-sad-book-signing/a-64028011>.

“When Chelsea Banning tweeted that nobody turned up at her book signing event, the post went viral as literary stars shared their own humiliating tales.”

Goss, Brenna. “Poetry to Get You through the 2020s (and Your 20s).” *University Wire*, 21 Feb. 2022. *Education Database; ProQuest Central*, 2630709271.

“‘Gott als Marionette des Bösen — die Serie ‘The Handmaid’s Tale’ geht in die fünfte Runde; Serien.” *Kieler Nachrichten Online*, 10 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=KLECTON020221110eiba0005m&cat=a&ep=ASE>.

“Frauenhass im Namen des Glaubens — die Geschichte der amerikanischen Gottesdiktatur Gilead geht weiter. Heldin June kommt in der fünften Staffel von ‘The Handmaid’s Tale’ (ab 10. November bei Magenta TV) nur schwer mit der Freiheit zurecht. Und der Unrechtsstaat ruft in der freien Welt mit seiner Propaganda eine unvermeidliche Gruppe auf den Plan — Querdenker. Da lügen sich die gestrengen Herrenmenschen ihre Welt zurecht: dass sie ‘unter Seinem Auge’ die Idee eines Himmelreichs auf Erden verwirklicht hätten. Aber Gilead ist nur eine faschistische Diktatur auf früherem US-Boden, eine Art drittes Himmelreich der allergiftigsten Männlichkeit, in der Gottesnazis Frauen jedwede Bildung verbieten und Sklavinnen halten, die ihnen den Haushalt führen oder — anstelle ihrer (nur vorgeblich) unfruchtbaren Gattinnen — von ihnen geschwängert werden.”

Grady, Lora. “5 Things We Learned from Author Margaret Atwood and MaRS CEO Yung Wu at Collision.” *MaRS Discovery District*, 27 June 2022, <https://www.marsdd.com/news/5-things-we-learned-from-author-margaret-atwood-and-mars-ceo-yung-wu-at-collision/>.

“The two friends and collaborators spoke on the main stage as the massive tech conference returned to Toronto for the first time since 2019.”

Gray, Lucy Anna. “Margaret Atwood Fans Praise Author’s Comments on Roe v Wade.” *The Independent (United Kingdom)*, May 2022. *NexisUni*.

Greep, Monica. “Margaret Atwood Says *The Handmaid’s Tale* Wasn’t ‘written as a Feminist Novel’ and She Was Simply ‘Writing a Dystopian Novel from the Female Point of View.’” *Mail Online*, 28 Feb. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONLoo20220227ei2ro05pn&cat=a&ep=ASE>.

“The author says acclaimed novel took inspiration from George Orwell’s 1984.”

Grimes, Christopher. “Hollywood Talent Agency UTA Agrees to Buy UK’s Curtis Brown.” *Financial Times (FT.Com)*, 13 June 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOMooo20220613ei6doo461&cat=a&ep=ASE>.

“Deal will allow US group access to literary material spanning Margaret Atwood and Winston Churchill United Talent Agency has agreed to buy London-based Curtis Brown in a deal that would bring about 100 literary and talent agents under the Hollywood-based agency’s roof.”

Guardian reporters. “Authors on the Salman Rushdie Attack: ‘A Society Cannot Survive without Free Speech.’” *The Guardian*, 14 Aug. 2022, p. 5.

“Writers including Margaret Atwood, Ben Okri and Ian McEwan have spoken out after the attack in New York Authors around the world have emphasised the importance of freedom of speech after the attack on Salman Rushdie on stage at an event in New York on Friday.”

“Guerre En Ukraine: Salman Rushdie, Margaret Atwood et 1.000 Écrivains Condamnent Une ‘Guerre Insensée.’” *20 Minutes*, Mar. 2022. *NexisUni*.

Gugliersi, Antonella. “The Handmaid’s Tale Hid A Secret Author Cameo In Episode 1.” *ScreenRant*, 22 Dec. 2022, <https://screenrant.com/handmaids-tale-margaret-atwood-cameo-explained/>.

“Atwood sneakily appears in *The Handmaid’s Tale* S1.”

Gully, Eleanor. “Margaret Atwood Should Not Amplify Transphobic Rhetoric.”

University Wire, 25 Apr. 2022. *Education Database; ProQuest Central*, 2654428512.

Gupta, Alisha Haridasani. “Confronting Grief, With Margaret Atwood, in ‘The Nurse Antigone.’” *New York Times (Online)*, 16 Mar. 2022. *ProQuest Central*, 2639701799.

Hagwood, Alex. “‘The New York Times.’ Margaret Atwood Proponuje Swoją Wizję Utopii.” *Wysokieobcasy.Pl*, 28 Dec. 2022, <https://www.wysokieobcasy.pl/wysokie-obcasy/7,157211,29294341,the-new-york-times-margaret-atwood-proponuje-swoja-wizje.html>.

“Margaret Atwood jest jedną z czołowych światowych pisarek literatury dystopijnej, ale także głęboką optymistką i pragmatyczką. Krótco przed swoimi 83 urodzinami poprowadziła ośmiotygodniowy kurs o praktycznych utopiach.”

Hajela, Deepti. “Man Arrested in Thefts of Unpublished Books.” *The Globe and Mail*, Ontario, 7 Jan. 2022, p. A3.

“Margaret Atwood, Ethan Hawke among authors targeted by Italian who allegedly impersonated literary industry figures Authorities say they’ve solved a publishing industry whodunit with the arrest of a man accused of numerous literary heists in recent years, allegedly impersonating others in the industry to amass a veritable library of unpublished works.”

Hammond, Augustine. "A Rare Lamborghini — and Other Summer Auction Highlights." *Financial Times (FT.Com)*, 21 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020220621ei6loo3xp&cat=a&ep=ASE>.

"A Bob Dylan recording, a Francis Bacon and a first edition annotated by Margaret Atwood are all going under the hammer this season Supercars in the Swiss Alps." Harris, Elizabeth A., and Alexandra Alter. "A Fast-Growing Network of Conservative Groups Is Fueling a Surge in Book Bans." *New York Times*, Late Edition (East Coast), 12 Dec. 2022. *ProQuest Central*, 2753424136.

Hayward, Andrew. "Author Margaret Atwood Wants Students to Envision Future Utopias — And Mint Them as NFTs." *Decrypt*, 27 Apr. 2022, <https://decrypt.co/98745/margaret-atwood-future-utopias-nfts/>.
"Margaret Atwood will teach a utopia-themed online class on learning platform Disco that includes Tezos NFTs co-created with students."
"He Told on Twitter That Only Two People Had Gone to the Presentation of His Novel and Famous Authors Showed Solidarity." *CE NoticiasFinancieras*, 7 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020221208eic7000n1&cat=a&ep=ASE>.

"Networks give you surprises. American juvenile novelist Chelsea Banning became arch-notorious after she shared on her Twitter account Sunday that she was 'embarrassed' that only two people had turned out for the launch of her debut novel, *Of Crowns and Legends* (released in August by the Temenos Productions imprint). 'Only 2 people came to my signing yesterday, so I was pretty bummed about that. Especially since 37 people responded that they would come to the event. Kind of annoyed, honestly, and a little embarrassed,' she wrote on Sunday from her @chelseabwrites account. Immediately, her tweet — which has already garnered more than 70,000 favs and thousands of retweets — began to receive affectionate and encouraging responses from readers and writers, some of them very prominent, such as Margaret Atwood, Stephen King and Neil Gaiman. In 280 characters, several authors shared their own experiences-some hilarious-at presentations and signings of books of their own."

Herring, Francesca. "A Profile Of Margaret Atwood The Author And The Activist." *Freshered*, 22 Sept. 2022, <https://www.freshered.com/a-profile-of-margaret-atwood-the-author-and-the-activist/>.

"Margaret Atwood's book, *The Handmaid's Tale* has perhaps never been more relevant. It's a constant point of referral in politics."
"[Het Uur van de Wolf: Margaret Atwood — De Kracht v...]." *Nederlands Dagblad*, oktober woensdag 2022. *NexisUni*.

Hill, Faith. "Literature for a Post-Roe World." *The Atlantic*, 1 July 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ATLCOM0020220702ei7100006&cat=a&ep=ASE>.

"Dystopian novels, even when their plots seem fantastical, simulate a deeply human experience: the feeling of being at the mercy of your circumstances, your personal control slipping away. When the Supreme Court struck down *Roe v. Wade* on Friday, I itched to dive into some speculative fiction, to find my grief and anger reflected in a setting both horrifying and familiar."

Hill-Paul, Lucas. "The Handmaid's Tale Cancelled: Hulu's Elisabeth Moss Drama to End with Season 6." *Express (Online)*, 10 Sept. 2022. *ProQuest Central*, 2712354051.

Hoepfner, Fran. "Fuck Off, Margaret Atwood." *Gawker*, 12 July 2022, <https://www.gawker.com/culture/fuck-off-margaret-atwood>.

"Or at least stop smugly reminding us that you saw this all coming."

Hoffert, Barbara. "Book Preview 2022." *Library Journal*, vol. 147, no. 2, Feb. 2022, p. 14. *ProQuest One Literature*, 2622813485.

"In its third annual books preview, LJ presents 445 titles in fiction, nonfiction, and poetry, with the titles revealing strong parallels in how writers across genres are approaching our turbulent world."

Holt, Kris. "Margaret Atwood Protests Book Bans with 'unburnable' Copy of 'The Handmaid's Tale.'" *Engadget*, 25 May 2022, <https://www.engadget.com/margaret-atwood-the-handmaids-tale-unburnable-book-ban-protest-164821866.html>.

"Watch the author take a flamethrower to a fireproof edition of her dystopian magnum opus."

Howard, Brooke Leigh. "Oregon School's Ridiculous Battle Over 'Handmaid's Tale' Ends With Book Ban: The Graphic Novel Version of Margaret Atwood's Novel Became Embroiled in Controversy after One Parent Complained about Its Sexual Imagery." *The Daily Beast*, The Newsweek/Daily Beast Company LLC, 30 June 2022. *ProQuest Central*, 2682566602.

Hurley, Bevan. "Alex Jones' Lawyer Compares Him to *The Handmaid's Tale* Author Margaret Atwood." *The Independent (Online)*, Oct. 2022. *ProQuest Central*, 2722606581.

---. "Alex Jones' Lawyer Says He Is a 'Mad Prophet' like *The Handmaid's Tale* Author Margaret Atwood or George Orwell." *The Independent (United Kingdom)*, Oct. 2022. *NexisUni*.

"IB TOK Class: Growing List of Books Targeted in America's School Culture Wars." *FT.Com*, Dec. 2022. *ProQuest Central*, 2760462139.

iednewsdesk. "Penguin Random House: Margaret Atwood & PRH Fight Censorship With an 'Unburnable' Edition of *The Handmaid's Tale*." *India Education Diary*, 27 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=HTEDUD0020220527ei5r0003c&cat=a&ep=ASE>.

“India, May 27 — To raise awareness about the proliferating book banning and educational gag orders in American schools nationwide, and to raise money to support PEN America’s crucial work to counter this national crisis of censorship, Margaret Atwood and Penguin Random House have partnered to create The Unburnable Book, a fireproof edition of Atwood’s prescient-and often banned-novel *The Handmaid’s Tale*, featuring the iconic Handmaid imagery by designer Noma Bar. In a launch video announcing the project, Margaret Atwood herself can be seen ‘testing’ a prototype with a flamethrower. This single-copy special edition of *The Handmaid’s Tale* was produced by Rethink, an independent creative agency, and fabricated in Toronto by the graphic arts specialty and bookbinding atelier The Gas Company Inc. The Unburnable Book was manufactured by print-and-bindery master craftsman Jeremy Martin.”

“Illuminate Your World.” *Canada NewsWire*, 14 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CNW000020220614ei6e006sh&cat=a&ep=ASE>.

“Promotions Shine Light on Artists International Tour Brightens New Season.”

“Interliber u Cak Tri Paviljona Posvecen Ukrajincima i Srbima; Fraktura Istice Divovski Roman Luke Bekavca Urania Koji Ima Vise Od Dvije Tisuće Stranica, a Lumen Donosi Penelopeju Velike Margaret Atwood.” *Vecernji List*, Freitag, Oktober 2022. *NexisUni*.

“Interpreting Margaret Atwood: Students and Faculty Set Stories to Stage.” *US Fed News Service, Including US State News*, 9 Feb. 2022. *ProQuest Central*, 2628401326.

Irving, Dotti. “Inside the Booker Prize — Triumphs, Spats and Surprises.” *Financial Times (FT.Com)*, 13 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM000020221013eiad00ojx&cat=a&ep=ASE>.

“Ahead of next week’s 2022 Booker ceremony, a behind-the-scenes account of one of the world’s biggest awards for fiction. This coming Monday, at 9.45pm precisely, one writer’s life is going to change for ever. Five others are going to have to mask their disappointment in a room filled with 300 overexcited guests, as scores of journalists spread the news worldwide.”

“Italiano é Preso Em NY Acusado de Roubar Manuscritos de Livros; Uma Das Vítimas Do Golpe Seria a Canadense Margaret Atwood.” *ANSA Noticiário Em Português*, Jan. 2022. *NexisUni*.

Italie, Hillel. “Burn-Proof Edition of Margaret Atwood’s *The Handmaid’s Tale* up for Auction.” *CBC Books*, 25 May 2022, <https://www.cbc.ca/books/burn-proof-edition-of-margaret-atwood-s-the-handmaid-s-tale-up-for-auction-1.6464903>.

Jacob, Didier. “Margaret Atwood’: ‘Je suis une mauvaise féministe.’” *L’Obs*, vol. 3026, 6 Oct. 2022, pp. 96-99.

“La romancière culte de ‘la Servante écarlate’ évoque, à 82 ans, sa carrière dans un passionnant recueil d’articles et de conférences sur l’écologie, le féminisme, le trumpisme ... Extraits exclusifs D’où vient l’infinie curiosité de Margaret Atwood pour l’aventure humaine sous ses multiples et souvent regrettables manifestations? Ecrire des articles et des conférences est, pour elle, bien davantage qu’une activité secondaire. Et le fait est que, comme chroniqueuse, elle n’a pas son pareil. Drôle, érudite, pertinente toujours, impertinente parfois, elle n’est jamais tiède dans l’appréciation. Le sens de l’observation, le génie du détail vrai: c’est la marque du bon écrivain, et c’est le cœur de métier de Margaret Atwood.”

Jain, Tanya. “5 Much Awaited Book Releases in 2023.” *IANS English*, 27 Nov. 2022. *ProQuest Central*, 2740225375.

Jamieson, Teddy. “This Book Is Not for Burning.” *The Herald*, 25 May 2022, p. 13. *ProQuest Central*, 2668706034.

“Jetzt Helfen Nur Noch Katzensgedichte; Lyrik. Margaret Atwood Und Christoph Ransmayr Greifen Angesichts Des Zustandes Der Welt Zum Äußersten: Naturbeschreibungen in Lyrikform. Sie Berühren Kitschfrei Und Mit Witz.” *Kurier*, Sonntag. Dezember 2022. *NexisUni*.

“Jim Carrey and Margaret Atwood on Moscow’s ‘Blacklist.’” *Telegraph.Co.Uk*, 14 Nov. 2022. *ProQuest Central*, 2736061520.

“Jim Carrey e Margaret Atwood estão proibidos de entrar na Rússia.” *O Estado de Sao Paulo*, 16 Nov. 2022. *ProQuest Central*, 2737572660.

“Joana Carneiro Conducts the English National Opera Orchestra in [*The Handmaid’s Tale*].” *CE NoticiasFinancieras*, 30 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220330ei3u009n5&cat=a&ep=ASE>.

“Portuguese conductor Joana Carneiro will conduct the English National Opera orchestra, in an adaptation of Margaret Atwood’s [*The Handmaid’s Tale*] with the premiere scheduled for April 8, at the London Coliseum. According to information published on the English National Opera (ENO) website, this operatic piece composed by Danish Poul Ruders in 1998, with libretto written by Paul Bentley will be conducted by ‘contemporary music specialist Joana Carneiro’ and will be performed until April 14.”

Johnson, Ron. “Margaret Atwood Jumps into Censorship Debate with ‘Unburnable Book.’” *Streets Of Toronto*, 27 May 2022, <https://streetsoftoronto.com/margaret-atwood-jumps-into-censorship-debate-with-unburnable-book/>.

“Never one to shy away from politically charged issues, Toronto’s beloved author Margaret Atwood jumped into the censorship debate.”

Johnston, Harriet. “‘It’s a Culture War That’s Totally out of Control’: Margaret Atwood Calls Book Bans in School ‘woke Snowflakery’ While Art Spiegelman Brands Society ‘Orwellian’ amid Publishing’s Sensitivity Crisis.” *Mail Online*, 24 Mar. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONL0020220324ei300050t&cat=a&ep=ASE>.

“Margaret Atwood and Art Spiegelman are among authors speaking on book bans.

The Handmaid’s Tale author said it was ‘playing woke snowflakery back.’”

Kalinowski, Bob. “Famed Writer Atwood Draws Big Crowd at Free Kirby Center Event.”

The Times — Tribune, 26 Apr. 2022. *ProQuest Central*, 2715430583.

---. “World Famous Writer Draws Big Crowd at Free Event in W-B.” *Citizens’ Voice*, 26 Apr. 2022. *ProQuest Central*, 2655766604.

Kamath, Akshata. “FBI Catches Book Thief Filippo Bernardini His Story Is Better than a Crime Novel.” *DailyO*, 7 Jan. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=DAILYO0020220108ei1700006&cat=a&ep=ASE>.

“The FBI arrested an Italian scammer, Filippo Bernardini in New York over a years-long scam for impersonating prominent figures in the publishing industry online, in order to fraudulently obtain unpublished manuscripts of novels and other books.

What were the charges?”

Kaufman, Michael. “Marketing Gain or Writer’s Pain?” *Publishers Weekly*, vol. 269, no. 42, Oct. 2022, p. 14. *ProQuest One Literature*, 2722747415.

“For the rest of us, however, the insistence on comps is the outcome of the triumph of the marketing department over editorial. (Just to be clear: I love my marketing team. Perhaps it’s the result of the decline of physical stores and the triumph of online purchasing and e-books: no longer do readers hold a prospective purchase in their hands, decide if it feels good enough to spend time with, read the back cover and, if still intrigued, turn to the first page to see if they like the author’s style and whether this might just be the book for them.)”

Kilian, Julia. “Literaturfestival erwartet Margaret Atwood in Berlin.” *DPA International (German)*, 10 Aug. 2022. *ProQuest Central*, 2700194780.

Klingsick, Norma. “My Three Book Clubs: Stories of Survival, Romance and Atwood’s Dark Dystopia.” *St. Louis Post-Dispatch*, Final, 11 Dec. 2022, p. B9.

“I don’t really understand the passion my son has for video games, but that subject didn’t stop me from liking ‘Tomorrow and Tomorrow and Tomorrow,’ a book about two friends who form a lifelong connection through gaming. In two other books I read in November, Margaret Atwood fictionalizes a world in which genetic engineering goes terrifyingly wrong, and reporter Jonathan Franklin tells the true story of a man’s miraculous survival at sea.”

Knight, Lucy. “Greta Thunberg to Publish a ‘Go-to Source’ Book on the Climate Crisis.”

The Guardian, 4 Apr. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=GRDNO00020220331ei3v002e9&cat=a&ep=ASE>.

“The Climate Book will include contributions from scientist Katharine Hayhoe, economist Thomas Piketty and novelist Margaret Atwood Greta Thunberg is releasing

a new book this autumn, which aims to offer a “global overview of how the planet’s many crises connect.”

Koelewijn, Rinske. “Margaret Atwood Vindt de Waarheid Nooit Irrelevant.” *NRC.NL*, oktober 2022. *NexisUni*.

Kohler, Friedemann. “Jim Carrey, Margaret Atwood among 100 Canadians Sanctioned by Russia.” *DPA International (English)*, 14 Nov. 2022. *ProQuest Central*, 2735884688.

Kolesnicov, Patricia. “Cómo es el libro del que todos hablan por la anulación del derecho al aborto en Estados Unidos.” *Infobae*, 28 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020220628ei6soo09j&cat=a&ep=ASE>.

“‘El cuento de la criada,’ de Margaret Atwood volvió a aparecer en las redes. Su escenario es una teocracia cristiana en la que las mujeres fértiles son esclavas obligadas a concebir para los poderosos. Qué dijo su autora. En la serie. Elisabeth Moss como Defred en la versión televisiva de ‘El cuento de la criada.’”

“La escritora Margaret Atwood fue incluida en la lista negra de Rusia y se lo tomó con humor.” *Infobae*, 28 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020221228eics000bv&cat=a&ep=ASE>.

“Después de que fuera publicada la lista, Atwood y Jim Carrey mantuvieron una divertida conversación vía Twitter para ridiculizar esta sanción El Ministerio de Asuntos Exteriores de la Federación Rusa publicó una lista con un centenar de nombres pertenecientes a ciudadanos canadienses a los que se les aplicarían sanciones personales como acto de retaliación por la última ronda de sanciones que introdujo a Canadá a 32 personas relacionadas con el régimen de Vladímir Putin. Entre los canadienses de esta lista negra figuran funcionarios de Estado, analistas políticos, periodistas, miembros de organizaciones relacionadas con ucranianos en el extranjero e, incluso, figuras públicas, como la escritora Margaret Atwood y el actor Jim Carrey.”

“La feria del libro de Ucrania no cedió a las amenazas de Rusia y se llevó a cabo en un refugio antibombas.” *La Nación*, 11 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NACION0020221011eiab00167&cat=a&ep=ASE>.

“En medio de las circunstancias adversas por la guerra, Ucrania no renunció al Lviv BookForum, la feria del libro más grande del país que se ha desarrollado en cada otoño desde 1994. Esta vez fue del 6 al 9 octubre, pero, en lugar de tener como sede el Palacio de las Artes, debió realizarse en un refugio antibombas para garantizar la seguridad de los escasos participantes en modalidad presencial. El refugio antibombas de la Universidad Católica Ucraniana fue escenario de algunas de las actividades del Lviv BookForum que este año optó por un formato híbrido, y se unió en colaboración con el Hay Festival británico para transmitirlo en todo el mundo, con

alrededor de un centenar de participantes provenientes de Ucrania, Gran Bretaña, Estados Unidos, México, Siria, Portugal, Francia, Irán y Tanzania, entre los que destacan autores como Margaret Atwood, Elif Shafak, Kateryna Kalytko, Olena Stiazhkina y Lydia Cacho.”

“La mirada de Margaret Atwood sobre el fenómeno ‘Anne, la de Tejas Verdes.’” *CE NoticiasFinancieras*, 29 May 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=NFNRAS0020220529ei5t003so&cat=a&ep=ASE>.

“Margaret Atwood se pregunta por qué la novela de Montgomery se convirtió en un suceso mundial, más allá de la serie de Netflix Por Margaret Atwood Ana la de Tejas Verdes es uno de esos libros que casi te hace sentir culpable si te gusta, en vista de la gran cantidad de gente a la que también le gusta. Si es del agrado de tantas personas, piensas, no puede ser tan bueno, o no tan bueno para ti. Como tantas otras personas, leí la obra cuando era niña, y me sumergí en ella de tal manera que ni siquiera podría precisar con exactitud en qué momento. Se lo leí a mi hija cuando tenía ocho años, y ella lo volvería a leer por su cuenta un tiempo después, y se haría con todas las secuelas — en las que percibió, como todo el mundo, incluida la autora, que el nivel ya no era el mismo que en el original—. También vi la serie de televisión, que, pese a la reescritura y a las omisiones, contenía una historia central igual de potente y seductora.”

“La Russie Interdit l’entrée à 100 Canadiens, Dont Margaret Atwood et Jim Carrey.” *La Presse Canadienne*, Nov. 2022. *NexisUni*.

“‘La servante écarlate’: une saison 5 pour plonger encore davantage dans la noirceur.” *Nouvelobs.com*, 14 Sept. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=NOBCOM0020220914ei9eo0003&cat=a&ep=ASE>.

“Diffusée depuis 2017 sur Hulu (sur OCS chez nous), la cinquième saison de ‘La servante écarlate’ débarque sur les écrans ce 14 septembre. Son titre ? ‘Certains péchés ne se lavent jamais.’ Joyeux, donc. Pour les non avertis, à la base, il y a un roman. En 1985, Margaret Atwood publie ‘The Handmaid’s tale,’ traduisez, ‘Le conte de la servante.’ L’histoire se déroule dans un monde dystopique, Gilead, un pays qui ressemble vaguement aux Etats-Unis, mais totalitaire et dans lequel les femmes sont réparties en trois castes: les Epouses, qui gèrent le foyer, les Servantes, dont le rôle est de se reproduire avec les maîtres de maison, et les Marthas, qui entretiennent la maison. Nous suivons l’histoire de June Osborne, une servante, qui va entamer une rébellion contre ses maîtres et surtout contre le système oppressant de Gilead.”

“La timba del Nobel: cuando la literatura se disfraz de deporte.” *Infobae*, 3 Oct. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020221003eia3000a4&cat=a&ep=ASE>.

“Como todos los años, ya arrancaron las apuestas por quién se llevará el premio Nobel de Literatura 2022. ¿El perseguido Salman Rushdie? ¿La militante Margaret Atwood? ¿El controversial Michel Houellebecq? ¿La erudita y refinada Anne Carson? ¿El best seller Stephen King? ¿O tal vez sea este, por fin, el turno del ‘eterno nominado’ Haruki Murakami? Entre las más de cuarenta figuras que podrían ganar el premio Nobel de Literatura por las que se puede apostar están Anne Carson, Stephen King, Michele Houellebecq, Salman Rushdie y Margaret Atwood.”

Lahuerta, Marta. “7 miniseries para ver del tirón: maratón para un fin de semana ‘de tranqui.’” *El Español.com*, 19 Aug. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ESPACOMo20220819ei8joo03i&cat=a&ep=ASE>.

“Tengas las plataformas que tengas: Netflix, HBO, Disney+ o Apple, estas series son una inversión de tiempo segura para un planazo de fin de semana. Una serie siempre es un buen plan, sea por el motivo que sea. Quizás tu cari te ha dejado y no quieres ni puedes pensar; a lo mejor te has gastado ya todo el presupuesto de agosto y ahora toca replegar alas hasta que llegue la siguiente nómina y quedarte metido en casa tirando de restos de la nevera; o, simplemente, porque a veces apetece sentarse en el sofá y ver un capítulo tras otro de una buena serie, sin más.”

“Lakefield Literary Festival Turns a Page.” *Peterborough Examiner*, 16 Nov. 2022. *Canadian Newsstream*, 2736577091.

Lamendola, Molly. “Four Fiery Feminist Reads | The Fairfield Mirror.” *University Wire*, 2 Mar. 2022. *Education Database; ProQuest Central*, 2634858087.

Lamparth, Birgitta, and Volker Milch. “Staatstheater Macht Netflix Konkurrenz; Roman von Margaret Atwood Kommt in Wiesbaden Auf Die Bühne — Noch Vor Der Streaming-Serie / Was Bringt Die Neue Spielzeit Noch?” *Wiesbadener Kurier (Germany)*, Apr. 2022. *NexisUni*.

Lapointe, Mike. “Canadian Author Launches Book in Solidarity with Women of Afghanistan.” *The Hill Times*, no. 1952, 15 Aug. 2022, p. 2.

“Penguin Random House will host a ‘Day of Solidarity with Afghan Women’ at Ottawa City Hall on Aug 18, featuring the launch of Afghan-Canadian author Nahid Shahalimi’s new book, *We Are Still Here: Afghan Women on Courage, Freedom, and the Fight to Be Heard*. Award-winning Canadian author Margaret Atwood wrote the foreword. Shahalimi, a renowned artist and social entrepreneur, collected first-hand stories from 13 Afghan women who have worked across a variety of fields, from politics and the arts, to coding and journalism. The event, running from 2:30 p.m. to 5 p.m., will honor the ‘tireless efforts of the courageous women from Afghanistan who continue to struggle for their rights and aspirations in the face of increasing challenges and restrictions under the Taliban and to support their voices and vision for the future of Afghanistan,’ according to a press release from Penguin Random House Canada.”

Latham, Tori. "Try Burning This: A Fireproof Edition of Margaret Atwood's 'Handmaid's Tale' Is Heading to Auction." *Robb Report*, 24 May 2022, <https://robbreport.com/lifestyle/news/sothebys-fireproof-handmaids-tale-1234681464/>.

"The unburnable book is expected to hammer down for \$50,000 to \$100,000, all of which will be donated to PEN America."

Lattanzi, Antonella. "Questa protagonista non la conoscerete mai." *Corriere della Sera*, LETTURA, 2 Oct. 2022, p. 27.

"Viene tradotto per la prima volta in Italia il quarto romanzo di Margaret Atwood. L'autrice canadese lo ambientò nel 1976 e lo pubblicò nel 1979: al centro una delle magistrali figure femminili che giganteggiano nelle sue storie Pubblicato per la prima volta nel 1979 e ancora mai tradotto in Italia, La vita prima dell'uomo è il quarto romanzo di Margaret Atwood. Chi sia Atwood, per fortuna, non c'è più bisogno di ricordarlo. Scrittrice e poetessa ormai riconosciuta a livello mondiale — basti citare i suoi Il racconto dell'ancella, divenuto una serie tv di grande successo di cui di recente è stata lanciata la quinta stagione, e L'altra Grace, anch'esso una serie tv — Atwood ha raccontato sempre l'essere umano nelle sue contraddizioni e nei rapporti di potere tra uomo e donna, le dittature del pensiero o delle azioni, la vita con le sue difficoltà, gli sprazzi di luce, le domande. Qui, lo fa con un altro capolavoro."

Lau, Evelyn. "Margaret Atwood Fights Book Burning with Fireproof Copy of 'The Handmaid's Tale.'" *The National*, 25 May 2022, <https://www.thenationalnews.com/arts-culture/books/2022/05/25/margaret-atwood-fights-book-burning-with-fireproof-copy-of-the-handmaids-tale/>.

"A video released by Penguin Random House shows the writer using a flamethrower on a special edition of her bestseller."

Le Prioux, Céline. "La série, une nouvelle vie pour les livres." *AFP International Text Wire in French*, 23 Mar. 2022. *ProQuest Central*, 2641739804.

"SÉRIES *Game of Thrones*, *The Handmaid's Tale*, *Lupin*: les séries adaptées de livres se multiplient avec la montée en puissance des plateformes, offrant une seconde vie à des ouvrages parfois passés inaperçus jusqu'alors. L'adaptation de livres en séries, 'c'est une tendance très forte depuis quelques années,' constate Laurence Herszberg, directrice de Séries Mania, le plus grand festival de séries d'Europe, qui a pris fin le 25 mars à Lille. 'Le roman laisse beaucoup de place à l'imagination et la fiction télévisée investit cet espace: elle précise l'œuvre ou lui donne une autre dimension,' ajoute-t-elle."

Lederman, Marsha. "How a Protest against Book Burnings and Bans Led to a Fireproof Copy of Atwood's *The Handmaid's Tale*." *The Globe and Mail*, 26 May 2022. *Canadian Newsstream*, 2669277712.

---. "Margaret Atwood Shows No Sign of Stopping: At 82, the Author Has No Intention of Ending Her Prolific Writing Career as She Finishes a Story Collection before

Beginning a Memoir.” *The Globe and Mail*, 12 Mar. 2022. *Canadian Newsstream*, 2638207383.

Leglu, Dominique. “Sauveur de mondes.” *Sciences et Avenir*, 17 Nov. 2022, p. 7.

“Les collisions de lectures sont des agitatrices utiles à la chimie de l’esprit. À preuve, cette expérience personnelle récente. Dans un premier temps, nos neurones savouraient l’humour tout britannique du professeur de physique-chimie Tim James évoquant ‘l’élément le plus inutile du monde’ dans son passionnant ouvrage *Magique Atome* (éditions Dunod). Or, carbone, silicium. Précisons que ce livre joue sur des touches bien spéciales, celles qui composent le fameux tableau de Mendeleïev, ordonnancement génial des 118 éléments connus aujourd’hui, qui constituent tout l’Univers. On y trouve le carbone comme l’hydrogène ou l’argon, l’or comme l’argent ou le plomb, le silicium comme l’uranium ou les terres rares ... En 2019, notre magazine n’avait pas manqué de lui rendre hommage, lors de l’Année internationale du tableau périodique des éléments de l’Unesco, cent cinquante ans après son élaboration par le chimiste russe.”

Lepore, Stephen M. “Handmaid’s Tale Author Margaret Atwood Says Forcing Women to Give Birth to Babies They Don’t Want Is SLAVERY as She Slams the Supreme Court’s Plans to Strike down Roe v. Wade.” *Mail Online*, 9 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONL0020220509ei590oort&cat=a&ep=ASE>.

“Atwood, 82, has seen her seminal work *The Handmaid’s Tale* — and the recent TV adaptation — become oft-cited by liberals. Atwood said anti-abortion laws could force women to choose ‘illegal’ forms of abortion.”

Lewis, Isobel. “Debut Author Comforted by Margaret Atwood and Neil Gaiman after Two People Showed up to Her Book-Signing.” *Independent Online*, 6 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020221205eic500e75&cat=a&ep=ASE>.

“‘I have sat lonely at a signing table many times only to have someone approach... and ask me where the bathroom is,’ commented author Jodi Picoult Margaret Atwood, Neil Gaiman and Jodi Picoult have shared their own stories of disappointing book signings in response to a viral Twitter thread.”

---. “The Handmaid’s Tale: Social Media Users Compare Leaked Roe v Wade Decision to Margaret Atwood Novel.” *Independent Online*, 3 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020220503ei53003mn&cat=a&ep=ASE>.

“‘Tonight, Hulu is reclassifying “The Handmaid’s Tale” as a documentary,’ one tweet read Social media users are comparing leaked documents claiming that Roe v Wade will be overturned in the US to Margaret Atwood’s *The Handmaid’s Tale*.”

---. “The Handmaid’s Tale: Social Media Users Compare Leaked Roe v Wade Decision to Margaret Atwood Novel.” *The Independent (United Kingdom)*, May 2022. *NexisUni*.

L'Huillier Fenton, Nicole. "Award-Winning, Internationally Famous Author Margaret Atwood to Speak at UVM's George D. Aiken Lecture Series." *UVM Out Reach*, 16 Aug. 2022, <https://learn.uvm.edu/blog/blog-education/award-winning-internationally-famous-author-margaret-atwood-to-speak-at-the-university-of-vermonts-george-d-aiken-lecture-series>.

"Libri: Italiano Arrestato a Ny, Avrebbe Rubato Manoscritti; Secondo Procura Fra Le Sue Vittime Margaret Atwood e Ethan Hawke." *ANSA Notiziario Generale in Italiano*, Jan. 2022. *NexisUni*.

"Libros de la semana: Margaret Atwood, Daniel Saldaña París..." *Aristegui Noticias*, 11 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ARISNOTo20220211ei2b000b7&cat=a&ep=ASE>.

"Se suman a nuestras recomendaciones títulos de Graco Hernández Ramírez y de Esther Duflo. La imaginación y la capacidad para la ficción de Margaret Atwood, lucen en plena forma en *Maddadam*, la última entrega de su trilogía de anticipación. Cortesía de Daniel Saldaña París, llega *El baile y el incendio*, la poderosa novela con que el narrador mexicano se convirtió en finalista del premio Herralde. La segunda mitad de nuestras recomendaciones inician con *El acertijo de la vida*, título ganador del V Premio Internacional de Divulgación Científica Ruy Pérez Tamayo, de Graco Hernández Ramírez. Por último, tenemos las interesantes propuestas de la Nobel de Economía, Esther Duflo para combatir la pobreza."

"Literary Royalty Console New Author; Book Signing a Bust." *The Windsor Star*, 8 Dec. 2022. *Canadian Newsstream*, 2748056819.

"Livres, mas presa entre a distopia e a realidade." *O Globo*, 16 Sept. 2022, p. 1.

"Elisabeth moss, a June de 'The Handmaid's Tale,' diz que coincidência entre a ficção e a política traz relevância à série, mas não pode ser motivo de alegria Mergulho. A atriz na pele da personagem: 'Nossa série deu a muitas pessoas um lugar, um espaço e uma voz. Sobretudo, a quem não tem essa voz.'"

L'Obs. "22 livres de 2022 à ne surtout pas oublier." *Nouvelobs.com*, 28 Dec. 2022.

Factiva, <http://global.factiva.com/redir/default.aspx?P=sa&an=NOBCOMoo20221228eics00o8e&cat=a&ep=ASE>.

"Avant d'entamer la rentrée littéraire de janvier, arrêtons-nous quelques instants sur les livres qui ont marqué l'année 2022. De Giuliano da Empoli à Virginie Despentes en passant par Lola Lafon ou Emmanuel Carrère, découvrez notre sélection. 'Le Mage du Kremlin,' de Giuliano da Empoli (Gallimard)."

"L'Odissea si racconta da capo." *Corriere della Sera Magazines and Supplements*,

LETTURA, 23 Oct. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=CORSUPoo20221023eian00ooo&cat=a&ep=ASE>.

Lopes, Reinaldo José. “Margaret Atwood Satiriza Distopias Em ‘O Coração É o Último a Morrer.’” *Folha de Sao Paulo, Brazil*, Abril Terça-feira 2022. *NexisUni*.

“(Folhapress) — A imperatriz de todas as distopias está de volta. Quando o objetivo é criar narrativas que combinem avanço tecnológico e colapso social, Margaret Atwood, 82, reina quase absoluta. ‘O Coração É o Último a Morrer,’ romance da autora que está chegando agora ao Brasil, mostra que a imaginação dela continua ferina, apesar da repetição de alguns elementos de suas obras anteriores. Dos cenários pós-apocalípticos esboçados até hoje pela escritora canadense, o descrito no livro talvez seja o mais pé no chão, ainda que esteja longe de ser reconfortante. Em algum momento do século 21, uma recessão gigantesca se abate sobre os EUA — e talvez sobre o resto do mundo —, fazendo com que metade da população fique sem emprego na costa leste. Quem não tem dinheiro suficiente para fugir rumo à Califórnia e montar uma empresa de tecnologia por lá se vira como pode, ‘morando’ dentro de carros em estacionamentos, fazendo bicos, saqueando as lojas que sobraram — ou outros carros.

Lowman, Emma. “‘The Handmaid’s Tale’ Author Margaret Atwood to Visit Binghamton University.” *U-Wire*, 28 Apr. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=UWIR000020220429ei4s0005n&cat=a&ep=ASE>.

“SUNY at Binghamton; Binghamton, NY — news By Emma Lowman.”

---. “The Handmaid’s Tale Author Margaret Atwood to Visit Binghamton University.” *Pipe Dream: SUNY at Binghamton*, Apr. 2022. *NexisUni*.

Luce, Edward. “Hillary Clinton: ‘We Are Standing on the Precipice of Losing Our Democracy.’” *Financial Times (FT.Com)*, 17 June 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020220617ei6h005y1&cat=a&ep=ASE>.

“The former presidential candidate on negotiating with Putin, the ‘prophet’ Margaret Atwood — and why the Democrats need to rein in the radical left. Lunching with Hillary Clinton is no routine affair. When I arrive at Washington’s sleek Park Hyatt hotel, the somewhat jittery manager steers me to a discreet side door to await her arrival. After several minutes of awkward small talk, it turns out Clinton already came through the front entrance and has been seated for some minutes. They whisk me past her secret service detail to a semi-enclosed dining area of the Blue Duck Tavern, the hotel’s Michelin-starred, locally sourced restaurant. Clinton is chatting with Nick Merrill, her longtime aide, who stayed on with her after she stepped down as secretary of state in 2013.”

Lusa. “25 Abril: Memória da democracia evocada em programa especial do Teatro São Luiz.” *Visão Online*, 24 Mar. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=VISAOONL20220324ei300012y&cat=a&ep=ASE>.

“O Teatro São Luiz dedica duas semanas de abril ao tempo já vivido em democracia, com uma programação que inclui a estreia da dramaturga francesa Caroline Guiela Nguyen em Portugal e Alberto Manguel à conversa com Margaret Atwood ‘Mais um dia’ é o programa que o Teatro São Luiz vai organizar entre os dias 18 e 30 de abril, a assinalar o tempo em democracia, que é já superior àquele que o país viveu em ditadura, anunciou o teatro municipal, em comunicado.”

Lusa. “Margaret Atwood agradece ‘memória maravilhosa’ à Universidade do Porto pelo 100. Honoris Causa.” *Expresso online*, 22 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=EXPRESOO20220422ei4mo005l&cat=a&ep=ASE>.

“A escritora canadiana Margaret Atwood agradeceu hoje à Universidade do Porto (UP) a ‘memória maravilhosa’ de receber um doutoramento Honoris Causa da instituição, sendo a centésima pessoa agraciada com a distinção da academia portuense. ‘Muito obrigada à Universidade do Porto por este doutoramento,’ disse, em português, numa curta declaração de agradecimento, no Salão Nobre da Reitoria da Universidade do Porto.”

---. “S. Luiz: ‘Mais um dia’ comemora o 25 de Abril.” *Expresso online*, 18 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=EXPRESOO20220418ei4ioo02t&cat=a&ep=ASE>.

“Um programa especial arranca esta segunda-feira para assinalar o tempo já vivido em democracia em Portugal. Inclui espetáculos, uma exposição e conversas, com destaque para o debate entre o bibliófilo Alberto Manguel e a escritora canadiana Margaret Atwood Portugal ultrapassou, em 23 de março, em número de dias vividos em democracia, o tempo passado sob o jugo da ditadura e o Teatro S. Luiz, em Lisboa, não deixa a data passar impune. Inicia hoje uma programação específica para assinalar este período.”

“Lviv Book Forum: ‘Akt des Widerstands’ aus einem Land im Krieg.” *DW Deutsch*, 6 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DEUDEO0020221006eia60005m&cat=a&ep=ASE>.

“In diesem Jahr wird das größte ukrainische Literaturfestival erstmals weltweit übertragen. Mit dabei sind Stars wie Bestsellerautorin Margret Atwood oder Literaturnobelpreisträger Abdulrazak Gurnah. Dem Krieg zum Trotz findet vom 6. bis 9. Oktober in der westukrainischen Stadt Lwiw das ‘Lviv Book Forum’ statt. Es ist die 29. Ausgabe des größten Literaturfestivals der Ukraine. Das Besondere: Als Zeichen der internationalen Solidarität werden die Veranstaltungen in diesem Jahr in Kooperation mit dem britischen ‘Hay Festival’ im Internet für ein globales Publikum auf Englisch gezeigt. Das Literaturfestival in dem kleinen walisischen Städtchen Hay-on-Wye fand 1988 erstmals statt und gehört mittlerweile zu den renommiertesten Veranstaltungen der englischsprachigen Welt.”

“Lviv Book Forum Hosts International Stars.” *DW English*, 6 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DEUEN00020221006eia600o8g&cat=a&ep=ASE>.

“In the middle of a war, Ukraine’s largest literature festival welcomes some of the world’s most famous authors, including Margaret Atwood and Neil Gaiman. In spite of the ongoing war, the Lviv Book Forum will take place in the western Ukrainian city of Lviv from October 6 to 9. It is the 29th edition of Ukraine’s largest literary festival.”

“Lynne Ramsay to Adapt Margaret Atwood Story ‘Stone Mattress,’ Julianne Moore, Sandra Oh to Star.” *The Hollywood Reporter*, May 2022. *NexisUni*.

Macabasco, Lisa Wong, and Chloe Schama. “Lives Of Girls And Women.” *Vogue*, vol. 212, no. 1, Jan. 2022. *ProQuest One Literature*, 2617132295.

Maciulewicz, Katie. “The Complete List of Margaret Atwood Books.” *Hooked To Books*, 29 Aug. 2022, <https://www.hookedtobooks.com/the-complete-list-of-margaret-atwood-books/>.

“Stop streaming and start reading! Check out this post to learn more about the woman behind *The Handmaid’s Tale* and *Alias Grace*.”

“Madonna Compares Putin to Hitler, and Margaret Atwood Condemns Invasion of Ukraine.” *CE NoticiasFinancieras*, 28 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE00020220228ei2soo9vk&cat=a&ep=ASE>.

“In recent days, the singer Madonna has not spared no posts on their social networks to condemn the Russian invasion in Ukraine, entitled to a montage on photos and videos of the war and sharing a picture in which President Vladimir Putin is portrayed as the German dictator Adolf Hitler. On her Instagram account the Queen of Pop has almost 18 million followers, and in the last few days she has been making posts calling on her followers to help the victims of the conflict. She has also prepared a 30-second clip, already viewed almost 14 million times, in which she unites a remix of the ‘Sorry’ clip, images of the war and overlays Putin with a drawing of Hitler and the word ‘lies.’”

Maglio, Tony. “‘The Handmaid’s Tale’ Renewed for Sixth and Final Season.” *Indiewire*, 8 Sept. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=IWIRE00020220909ei9800002&cat=a&ep=ASE>.

“The handmaids are getting out of Gilead — but not for another year. Hulu has renewed ‘The Handmaid’s Tale’ for a sixth and final season; the news comes six days ahead of the streaming drama’s season 5 premiere. The series’ creator and showrunner Bruce Miller has been developing sequel series ‘The Testaments,’ which picks up well after the end of ‘The Handmaid’s Tale,’ for years at Hulu, though it has not yet been ordered to series.”

MailOnline Reporter. “Margaret Atwood Says Forcing Women to Give Birth to Babies They Don’t Want Is Slavery.” *MailOnline*, May 2022. *NexisUni*.

“Making Waves Margaret Atwood.” *USA Today*, May 2022. *NexisUni*.

“Mañana anuncian al Nobel de Literatura.” *El Nuevo Siglo*, 5 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=SIGELN0020221005eia5000e2&cat=a&ep=ASE>.

“Haruki Murakami, Salman Rushdie, Michel Houellebecq, Margaret Atwood y Stephen King son algunos de los nombres que desde hace unos días suenan para ganar el Premio Nobel de Literatura 2022. Será mañana cuando se conozca el veredicto de la Academia sueca. Según informó el sitio oficial del Comité Nobel, el proceso de selección comenzó con una lista de 220 candidatos de diferentes partes del mundo, que luego se redujo a 20 nombres y, posteriormente, se eligen cinco y de allí se define al futuro laureado.”

“Margaret Atwood...” *Cumhuriyet*, 20 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CUMHU00020220419ei4ko0igu&cat=a&ep=ASE>.

“Margaret Atwood okumanın çeşit yolu ve açılımı vardı. Yıllar önce Damızlık Kızın Öyküsü (Kırmızı Kedi Yayınevi, Doğan Kitap) ile kesişen yolumuz yıllar içerisinde çatallanıp yeni yollara evrildi. Bu noktada dünya değişimini sürdürüyor ve batan geminin malları olan kimliklerimiz ile oradan oraya savrulmaya devam ediyorduk, ediyoruz. Hâl böyleyken bundan çıkar sağlayan çevrelerin gücü, bir kez daha ‘kral çıplak’ noktasında virüslü ve cılızlaştırılmış sesimizle buluşuyordu, dahası 21. Yüzyılı hem totaliter hem de otoriter bir yüzyıl olarak anlatmaya çalışmak durumunda olduğumuzun işaretini veriyordu. Margaret Atwood okumanın çeşit yolu ve açılımı vardı. Yıllar önce Damızlık Kızın Öyküsü (Kırmızı Kedi Yayınevi, Doğan Kitap) ile kesişen yolumuz yıllar içerisinde çatallanıp yeni yollara evrildi. Bu noktada dünya değişimini sürdürüyor ve batan geminin malları olan kimliklerimiz ile oradan oraya savrulmaya devam ediyorduk, ediyoruz.”

“Margaret Atwood ‘La Nature Se Fiche de Nos Souhails.’” *Libération*, Oct. 2022. *NexisUni*.

“Margaret Atwood and Dua Lipa Announced for next Summer’s Hay Festival.” *The Brecon & Radnor Express*, 18 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=BRREX00020221219eici00003&cat=a&ep=ASE>.

“Hay Festival has this week announced 32 early-bird events for its 36th spring edition, taking place May 25-4 June 2023 in the world’s first booktown. Previewing a bold new programme full of fresh perspectives on a world in flux, events feature internationally acclaimed novelists with new work including Margaret Atwood on her short story collection *Old Babes in the Wood*; Eleanor Catton on *Birnam Wood*; former Hay Festival international fellow Fflur Dafydd with *The Library Suicides*; Caleb Azumah Nelson on *Small Worlds*; and Alexander McCall Smith celebrating 25 years of his No. 1 Ladies’ Detective Agency series; while Grammy award-winning

singer and songwriter Dua Lipa presents a live recording of her new podcast, At Your Service.”

“Margaret Atwood and Graeme Gibson Win Nature Canada Award.” *Quill and Quire*, 3 Mar. 2022, <https://quillandquire.com/omni/margaret-atwood-and-graeme-gibson-win-nature-canada-award/>.

“Atwood and Gibson were recognized for their commitment to birds.”

“Margaret Atwood and Penguin Random House Fight Censorship with The Unburnable Book.” *Rethink*, 25 May 2022, <https://rethinkideas.com/blog/2022/05/margaret-atwood-and-penguin-random-house-fight-censorship-with-an-unburnable-edition-of-the-handmaids-tale/>.

“Margaret Atwood and Penguin Random House Fight Censorship with ‘Unburnable’ Edition of The Handmaid’s Tale.” *LBBOnline*, 24 May 2022, <https://www.lbbonline.com/news/margaret-atwood-and-penguin-random-house-fight-censorship-with-unburnable-edition-of-the-handmaids-tale>.

“Margaret Atwood and Penguin Random House Partner to Create The Unburnable Book, a Fireproof Edition of *The Handmaid’s Tale*.” *M2 Best Books*, 25 May 2022. *ProQuest Central*, 2668866069.

“Margaret Atwood and Those Who Prepared Us for the End of the World.” *CE NoticiasFinancieras*, 13 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220513ei5d00a mw&cat=a&ep=ASE>.

“Margaret Atwood Books — Biography and List of Works — Author of *The Handmaid’s Tale*.” *Biblio*, 17 May 2022, <https://www.biblio.com/margaret-atwood/author/165>.

“Margaret Atwood, Chantal Kreviazuk, David Crombie and More Sign Petition against Highway 413.” *The Brampton Guardian*, 26 May 2022. *Canadian Newsstream*, 2670215156.

“Margaret Atwood, Cosa Intendiamo per Democrazia; Da Introduzione a ‘Questioni Scottanti’ in Uscita 3 Marzo.” *ANSA Notiziario Generale in Italiano*, Feb. 2022. *NexisUni*.

“Margaret Atwood: Défendre Rushdie, c’est Défendre La Liberté.” *Courrier International*, août 2022. *NexisUni*.

“Margaret Atwood Desafía a La Censura; Se Subasta Un Ejemplar de ‘El Cuento de La Criada’ Que No Se Puede Quemar.” *El Periodico de Aragon*, May 2022. *NexisUni*.

“Margaret Atwood Édite Un Livre Imbrûlable Pour Protester Contre La Censure.” *EuroNews — Version Française*, samedi juin 2022. *NexisUni*.

“Margaret Atwood, Gergiev Ha Dovuto Fare i Conti Con Autocrazia; In Diretta Facebook Il Libraio Con Murgia.” *ANSA Notiziario Generale in Italiano*, Mar. 2022. *NexisUni*.

“Margaret Atwood: ‘Je suis, paraît-il, une mauvaise féministe.’” *Nouvelobs.com*, 6 Oct. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NOBCOM0020221006eia600001&cat=a&ep=ASE>.

- “La romancière culte de ‘la Servante écarlate’ évoque, à 82 ans, sa carrière dans un passionnant recueil d’articles et de conférences sur l’écologie, le féminisme, le trumpisme à paraître le 13 octobre ... Extraits exclusifs. D’où vient l’infinie curiosité de Margaret Atwood pour l’aventure humaine sous ses multiples et souvent regrettables manifestation? Ecrire des articles et des conférences est, pour elle, bien davantage qu’une activité secondaire. Et le fait est que, comme chroniqueuse, elle n’a pas son pareil. Drôle, érudite, pertinente toujours, impertinente parfois, elle n’est jamais tiède dans l’appréciation. Le sens de l’observation, le génie du détail vrai: c’est la marque du bon écrivain, et c’est le cœur de métier de Margaret Atwood.”
- “Margaret Atwood Kommt Nach Berlin.” *Stuttgarter Nachrichten*, Aug. 2022. NexisUni.
- “Margaret Atwood Lança ‘O Conto Da Aia’ à Prova de Fogo Contra Censura.” *Folha de Sao Paulo, Brazil*, Maio Terça-feira 2022. NexisUni.
- “Margaret Atwood on Storytelling as a Tool of Tyrants.” *The Story*, 18 Apr. 2022, <https://thestory.au/articles/margaret-atwood-interview-storytelling-as-a-tool-of-tyrants/>.
- “Long before Putin convinced Russians he needed to liberate Ukraine of Nazis, author Margaret Atwood saw how the powerful used stories to oppress.”
- “Margaret Atwood: Preise Sollte Man Nicht Zu Ernst Nehmen.” *KNA Basisdienst*, Samstag. Oktober 2022. NexisUni.
- “Margaret Atwood Prepara Coleção de Contos Pessoais Como Seu Próximo Livro.” *Folha de Sao Paulo, Brazil*, July 2022. NexisUni.
- “Margaret Atwood responde a la prohibición de libros con una edición resistente al fuego de ‘El cuento de la criada.’” *ABC.es*, 26 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ABCES00020220526ei5q00oqw&cat=a&ep=ASE>.
- “La escritora Margaret Atwood (Ottawa, Canadá, 1939), eterna candidata al Nobel de Literatura, ha anunciado el ‘lanzamiento,’ en Estados Unidos, de una edición muy especial de una de sus novelas más aclamadas en los últimos años, ‘El cuento de la criada’, publicada en España por Salamandra. Se trata de una versión del libro resistente al fuego, tal y como la propia autora se encarga de demostrar en un curioso vídeo promocional en el que aparece portando un lanzallamas y apuntando a un ejemplar, que permanece inalterable a las llamas. Haga clic aquí.”
- “Margaret Atwood Responds to U.S. Censorship with a Fireproof Edition of ‘The Handmaid’s Tale.’” *CE NoticiasFinancieras*, 26 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE00020220526ei5q0043a&cat=a&ep=ASE>.
- “The story of Margaret Atwood’s ‘The Handmaid’s Tale’ is based on survival, resistance, and the struggle against oppression, sexism, racism, injustice and violence at all levels. It is a work that has gone around the world — also with the help of its adaptation into an HBO television series — and is considered one of the most acclaimed novels of recent times. As such, it is not just a book, or a chapter, but a

symbol of struggle, an icon of the quest for equality, and thus becomes an important part of any debate. And it has done so again, this time, under Atwood's orchestra: the author is shown in a promotional video clutching a flamethrower and pointing it at a copy of her work, which does not flinch, which does not burn. In the midst of a storm of political debate because the right wing considers some books unsuitable for school libraries, Atwood has responded by announcing a fireproof, 'unfireproof' edition of 'The Handmaid's Tale' that does not succumb to fire."

"Margaret Atwood Slams Potential Overturn Of Roe vs. Wade: Enforced Childbirth Is Slavery." *Deadline*, May 2022. *NexisUni*.

Margaret Atwood Supports PEN America. Directed by PEN America, 2022, https://www.youtube.com/watch?v=w8ISFDsdCco&ab_channel=PENAmerica.

"Margaret Atwood, sur le vif." *Le Monde*, 18 Nov. 2022, p. 6. *Canadian Newsstream*, 2737038431.

"Margaret Atwood Takes A Stand Against Censorship." *CTV National News — CTV Television*, 24 May 2022. *Canadian Newsstream*, 2668619867.

"Margaret Atwood Takes Part in Virtual Power Exploring Adapting Books for TV and Film." *AP Planner*, Apr. 2022. *NexisUni*.

"Margaret Atwood Thanks 'Wonderful Memory' to University of Porto for 100 Honoris Causa." *CE NoticiasFinancieras*, 22 Apr. 2022. *Factiva*, http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220422ei4moo_g1a&cat=a&ep=ASE.

"Canadian writer Margaret Atwood thanked the University of Porto (UP) today the 'wonderful memory' of receiving a doctorate Honoris Causa of the institution, being the hundredth person awarded the distinction of the academy of Porto. 'Thank you very much to the University of Porto for this doctorate,' she said, in Portuguese, in a short statement of thanks, in the Noble Hall of the Rectory of the University of Porto."

"Margaret Atwood to Open CJF Awards Gala." *Canada NewsWire*, 6 Apr. 2022. *Canadian Newsstream*, 2647138793.

"TORONTO, April 6, 2022 /CNW/ — The Canadian Journalism Foundation (CJF) is proud to announce today that Margaret Atwood will provide opening remarks at the 2022 CJF Awards ceremony. Author of more than 50 books of fiction, poetry, critical essays and graphic novels, Atwood has been published in more than 45 countries and translated into more than 30 languages."

"Margaret Atwood Trivia Questions and Answers." *Knopf Doubleday*, 7 Apr. 2022, <https://knopfdoubleday.com/reading-group-center/margaret-atwood-trivia-questions-and-answers/>.

"Margaret Atwood y los que nos prepararon para el fin del mundo." *Clarín*, 13 May 2022. *Factiva*, http://global.factiva.com/redir/default.aspx?P=sa&an=ELCLA00020220513ei5doo2_33&cat=a&ep=ASE.

“Una noche de invierno de 1805, en la ciudad de Amiens, un hombre se arrojó a las aguas del canal del Somme. Eran las dos de la mañana, y Jean-Baptiste Cousin de Grainville, de 54 años, se ahogó sin despertar a nadie. Muy joven, se había ordenado sacerdote. Luego, durante los años turbulentos de la revolución, aceptó formar parte de la constitución civil del clero, y se alejó de Roma para siempre. Con los jacobinos en el poder, estrenó su tragedia *El juicio de París* en el Teatro Francés. Los años sucesivos lo despojaron de su pensión, de su condición de clérigo “civil” y de sus esperanzas. A Grainville le tocó entonces un melancólico privilegio: fue el primero de todos en hablar del final de todo. Su novela inconclusa *El último hombre* cuenta el fin de la humanidad.”

“Margaret Atwood’s Loneliness.” *CE NoticiasFinancieras*, 29 Aug. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220829ei8t00544&cat=a&ep=ASE>.

“Marginalized, rejected, isolated, vulnerable, disoriented, sad, expelled, broken, punished, humiliated, discarded, prey to a destiny that you don’t understand, but that the world takes great pains to point out. So many words, so many emotions! Have you ever felt like this, lost, inert.”

Marinero, Ismael. “Distopías Íntimas en Tiempos Distópicos: Series y libros desafían la fatiga pandémica con nuevas vueltas de tuerca al género postapocalíptico.” *El Mundo*, Madrid, 9 Jan. 2022, p. 46.

“‘Si hay algo más aterrador que una novela distópica sobre el futuro, es una novela distópica sobre el futuro que se escribió en el pasado y que ya ha empezado a hacerse realidad.’ La frase de Gloria Steinem en el prólogo de *La parábola del sembrador* de Octavia E. Butler (*Capitán Swing*) es de lo más pertinente en este mundo post-covid en el que seguimos buscando darle un sentido y un final que quizá no existan. La capacidad profética de Dean R. Koontz, que anticipó la pandemia de manera en *Los ojos de la oscuridad* (1981), es sólo un ejemplo del poder de la ficción para plantear futuros tan verosímiles que acaban por ser reales. En su papel de augures, escritores y guionistas tienen la capacidad de iluminar, desafiar o deconstruir nuestro pandémico presente. Así lo demuestran series y libros como *Estación Once*, *Anna* o *MaddAddam*, el cierre de la trilogía homónima de Margaret Atwood.”

Márquez, Jesús Silva-Herzog. “Andar y Ver / Asuntos quemantes.” *Reforma.com*, 18 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=REFCOM0020220518ei5i00ops&cat=a&ep=ASE>.

“En la marcha de las mujeres que protestaron en Washington tras la toma de posesión de Donald Trump, se vio una pancarta que decía ‘Hagamos que Margaret Atwood sea ficción otra vez.’ La elección del patán que hacía gala de su misoginia puso *El cuento de la criada*, su novela más famosa, en el centro de atención. El libro, que pronto se convertiría en serie, muestra un totalitarismo patriarcal. Un estado que se apropia del cuerpo femenino. Era una respuesta a la derecha religiosa en Estados

Unidos que tenía la determinación de echar abajo los avances del movimiento feminista. ¿Qué pasaría, se preguntaba, si esos personajes conquistan el poder? Vivía entonces en Berlín y leía que en Rumania el dictador Ceausescu había decretado que a todas las mujeres de su reino le correspondía parir, por lo menos, cuatro hijos para ofrecer a la patria. En esa atmósfera escribió, con una máquina de escribir rentada, el Cuento de la criada.”

Marshall, Alex. “For This Opera Director, a Lot Is Riding on a ‘Handmaid’s Tale.’” *New York Times*, Late Edition (East Coast), 8 Apr. 2022. *ProQuest Central*, 2647959932.

Marshall, Colin. “Margaret Atwood Releases an Unburnable Edition of *The Handmaid’s Tale*, to Support Freedom of Expression.” *Open Culture*, 26 May 2022, <https://www.openculture.com/2022/05/margaret-atwood-releases-an-unburnable-edition-of-the-handmaids-tale-to-support-freedom-of-expression.html>.

“When first published in 1985, Margaret Atwood’s *The Handmaid’s Tale* drew acclaim for how it combined and made new the genre conventions of the dystopian, historical, and fantasy novel.”

Martin, Jennifer. “The 50 Most Banned Books in America.” *CBS News*, 10 Nov. 2022, <https://www.cbsnews.com/pictures/the-50-most-banned-books-in-america/>.

Martyniuk, Jackie Daly Portraits Steph. “Margaret Atwood’s Leap of Faith with Wayne McGregor.” *Financial Times (FT.Com)*, 4 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020221104eib4001up&cat=a&ep=ASE>.

“The legendary writer on teaming up with the choreographer to transform her *MaddAddam* into a ballet ‘We’ve been dancing.’ Margaret Atwood arrives at a Toronto studio and collapses into a chair beside Wayne McGregor. The pair have returned from a photoshoot to promote the world premiere of *MaddAddam*, a new ballet performed by The National Ballet of Canada and inspired by Atwood’s trilogy of books, which opens this month at the city’s Four Seasons Centre for the Performing Arts.”

Mastrantonio, Luca. “L’intervista; Lo sguardo di Margaret Atwood ‘Questo conflitto senza fine certa ha più rischi della Guerra fredda.’” *Corriere della Sera Online*, 20 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CORONL0020221120eibk001gt&cat=a&ep=ASE>.

“La scrittrice-icona: ‘L’ansia che viviamo oggi è molto più articolata di quella di allora.’”

Matt. “Margaret Atwood Biography.” *Indie Bounty*, 2 Jan. 2022, <https://indiebounty.com/margaret-atwood-biography/>.

Maupain, Pedro Poza. “La Biblioteca del Futuro: textos inéditos de Atwood o Knausgård que no se podrán leer hasta dentro de un siglo.” *Elmundo.es*, 30 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=MNDES00020220630ei6uo04xt&cat=a&ep=ASE>.

“La poesía de Margaret Atwood: un ‘cable de alto voltaje’ Este bosque será literatura.”
McKeever, Susan. “Third Suite of Dispatches Far from the Madding Gilead: Essays.”

Sunday Independent, 13 Mar. 2022, p. 22. *ProQuest Central*, 2638336380.

McKenzie, Sam. “Immerse Yourself in 10 Unique Books by Margaret Atwood.” *Oprah Daily*, 16 Nov. 2022,

<https://www.oprahdaily.com/entertainment/books/g41939304/margaret-atwood-books/>.

“*The Handmaid’s Tale* author’s repertoire spans decades, and often plays with retellings of mythology, fables, and classic literature like Shakespeare.”

McKinnon, Michael. “Students Pack U of T’s Hart House for Discussion on Democracy with Margaret Atwood.” *University of Toronto News*, 6 Oct. 2022,

<https://www.utoronto.ca/news/students-pack-u-t-s-hart-house-discussion-democracy-margaret-atwood>.

“Hundreds of University of Toronto students lined up early to watch renowned author Margaret Atwood, an alumna of Victoria College, discuss the future of democracy with Randy Boyagoda, a writer and professor of English — and left with unexpected homework.”

McLaughlin, Charlotte. “Dua Lipa and Margaret Atwood Announced as Part of Hay Festival 2023 Line-Up.” *The Independent (Online)*, 13 Dec. 2022. *ProQuest Central*, 2754253111.

McLaughlin, Charlotte. “Pop Superstar Dua Lipa to Join Booker Winner at Hay Festival.” *Western Mail*, 14 Dec. 2022, p. 3. *ProQuest Central*, 2753912823.

Mead, Rebecca. “Talk Therapy.” *The New Yorker*, vol. XCVIII, no. 38, 21 Nov. 2022. *ProQuest One Literature*, 2743824547.

Menden, Alexander. “Zur Lesung Dieser Autorin Kommt Fast Niemand ...; ... Aber Dann Schalten Sich Stephen King Und Margaret Atwood Ein. Und Es Gibt Ein Happy End.” *Süddeutsche Zeitung (Inkl. Regionalausgaben)*, Donnerstag. Dezember 2022. *NexisUni*.

Mendez, Luz. “Margaret Atwood, Autora de *Handmaid’s Tale*, Se Burla de Las Sanciones Rusas y La Prohibición de Viajar.” *Newstex Blogs Global Voices Online - Spanish*, Dec. 2022. *NexisUni*.

---. “Margaret Atwood, autora de ‘*Handmaid’s Tale*,’ se burla de las sanciones rusas y la prohibición de viajar.” *Global Voices Online - Spanish*, Newstex, 7 Dec. 2022. *ProQuest Central*, 2747149203.

Metamorphosis Foundation. “‘*Handmaid’s Tale*’ Author Margaret Atwood Shuns Russian Sanctions, Ridicules Travel Ban.” *Newstex Blogs Global Voices*, Nov. 2022. *NexisUni*.

---. “‘*Handmaid’s Tale*’ Author Margaret Atwood Shuns Russian Sanctions, Ridicules Travel Ban.” *Global Voices*, 21 Nov. 2022, <https://globalvoices.org/2022/11/21/handmaids-tale-author-margaret-atwood-shuns-russian-sanctions-ridicules-travel-ban/>.

- Miaomiao, Ma. "Pre-Handmaid's Tale." *Beijing Review*, vol. 65, no. 28, July 2022, pp. 24–24. *Academic Search Complete*.
- Michallon, Clémence. "Margaret Atwood Defends 'I Told You so' Mug Likening America to Handmaid's Tale." *The Independent*, 12 July 2022, <https://www.independent.co.uk/news/world/americas/margaret-atwood-handmaids-tale-roe-b2121690.html>.
- "'The Handmaid's Tale' imagines a future in which the US has become a fundamentalist, authoritarian, theocratic regime known as Gilead."
- "Mihilana Amin'ny Fanasazian'ny Rosiana Sy Maneso Ilay Fandrarna Azy Tsy Hivezivezy i Margaret Atwood, Mpanoratra Ny 'Handmaid's Tale.'" *Newstex Blogs Global Voices Online — Malagasy*, Dec. 2022. *NexisUni*.
- Milton, Josh. "'Gender Critical' Journalist Tries to Grill Margaret Atwood on Trans Rights. It Backfires, Badly." *Pink News*, 19 Feb. 2022, <https://www.thepinknews.com/2022/02/19/margaret-atwood-hadley-freeman-trans-gender-critical/>.
- Minucci, Emanuela. "Da Margaret Atwood a Salman Rushdie: 1000 scrittori (e parecchi premi Nobel) chiedono lo stop della guerra." *La Stampa Online*, 1 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=STAMPONo20220301ei3100o8g&cat=a&ep=ASE>.
- "Mentre il soprano russo Anna Netrebko scarica la Scala e scrive su Facebook: 'Non costringete gli artisti a schierarsi politicamente e a denunciare la propria Patria.'"
- "Misteri resolt: detenen el lladre de manuscrits inèdits." *Diari Ara*, 8 Jan. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=ARA0000020220108ei1800oe1&cat=a&ep=ASE>.
- "Durant almenys cinc anys, el sector editorial ha sigut víctima d'una estafa de phishing: escriptors, editors i agents de diversos països van ser enganyats per algú que suplantava la identitat de persones reals de la indústria per obtenir manuscrits d'obres abans que es publicuessin. No semblava haver-hi un motiu ni un objectiu econòmic. El correu electrònic era l'arma del lladre, que escrivia a les seves víctimes fent-se passar per altres professionals del sector gràcies a adreces de correu falses però que a primer cop d'ull semblaven autèntiques."
- Modak, Sebastian. "Timeless Tales, With New Twists." *New York Times Book Review*, 1 May 2022, p. 9. *ProQuest One Literature*, 2658089004.
- "If some of the big twists and dramatic reveals feel heavyhanded, or predictable in a 'Scooby-Doo' kind of way, they are worth it for the meditations on human knowledge and family - both the biological kind and the ones we choose for ourselves. *The Subversive Power of Literature in Troubled Times* (HarperAudio, 8 hours, 28 minutes), the author and narrator explores how books 'represent the unruly world, filled with contradictions and complications, a world that threatens the totalitarian

mindset by being beyond its control.’ Nafisi has a talent for combining the academic and the everyday, the theoretical and the personal, and thanks to her deliberate and confident voice, the lessons will stick with us, too. It doesn’t get more timeless than the ancient Hindu epic the ‘Ramayana,’ which gets a new interpretation in Kaikeyi (Redhook, 17 hours, 22 minutes), the debut novel by Vaishnavi Patel.”

Monaghan, Becca. “Margaret Atwood Defends ‘Smug’ ‘I Told You so’ Post about Roe v Wade.” *Indy100*, 13 July 2022, <https://www.indy100.com/news/margaret-atwood-debate-roe-v-wade>.

“Margaret Atwood, 82, has defended a cryptic social media post which showed her holding a mug reading ‘I told you so.’ The author is best known for her dystopian novel *The Handmaid’s Tale*, which later became the hit series. Published in 1985, it explores the future United States.”

Montjoy, Paul. “[OPINION] Paul Montjoy Forti: World Panorama or the Validity of Margaret Atwood.” *CE Latin America Migration*, 3 Aug. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CELAM00020220803ei8300oxg&cat=a&ep=ASE>.

“Although published in 1985, Margaret Atwood’s *The Handmaid’s Tale* warns us of the dangers of contemporary reality. At that time Atwood had gathered information about the dangerous practices of various religious sects. The novel, written from the perspective of a female narrator, not only exposes these practices, but also narrates the breakdown of the democratic system. From this novel, a film was made in 1990 directed by Volker Schlöndorff and a series was made through the streaming platform Hulu in 2017, which won the award for Best Drama Series at the Emmy Awards that same year. The premiere of that series was marked by Donald Trump’s rise to power in the United States, which made Atwood’s novel more relevant than ever.”

“Moore to Star in Atwood Story.” *Observer*, 19 May 2022. *Canadian Newsstream*, 2666781359.

Morrison, Jenny. “I Do Not Regret My Abortions It was My Right to Choose.” *Daily Record*, 1st; National ed., 2 July 2022, p. 12-13.

“Julie Graham, Why She Spoke Out on Terminations. Scots actor tells of her fury about Roe v Wade reversal and why it smacks of *Handmaid’s Tale* coming to life.”

Mufarech, Antonia. “Margaret Atwood Tried — and Failed — to Burn a Copy of ‘The Handmaid’s Tale.’ Here’s Why.” *Smithsonian Magazine*, 9 June 2022, <https://www.smithsonianmag.com/smart-news/margaret-atwood-tried-and-failed-to-burn-copy-handmaids-tale-unburnable-fireproof-180980223/>.

Mühlhoff, Birthe. “Margaret Atwoods Gedichte: ‘Innigst’; So viele Schwestern verloren.” *Süddeutsche Zeitung Online*, 30 Oct. 2022, p. 999.

“Nahbare Gedichte, beseelte Tiere, politische Signale: Jan Wagner übersetzt die neuesten Gedichte von Margaret Atwood. Ein kongeniales Paar. Die 1939 geborene Margaret Atwood ist einer der Sterne am Literaturhimmel, die in den vergangenen Jahren auch auf Fernsehbildschirmen hell aufleuchteten. Die 2017 zuerst

ausgestrahlte Serie ‘The Handmaid’s Tale’ mache sie dreißig Jahre nach dem Erscheinen ihres gleichnamigen Science-Fiction-Romans auch bei jungen Leuten zur Ikone. Zum Symbol wurden damit auch die Filmkostüme: rote Gewänder mit überdimensionierten weißen Hauben, in die ein evangelikales Regime junge Frauen zwingt, die, nachdem die Umwelt völlig zerstört ist, noch Kinder gebären können. Das soll dann auch ihr einziger Daseinszweck sein. Atwood selbst taucht tatsächlich für einen Cameo-Auftritt in der zweiten Staffel auf, um als Aufpasserin der jungen geknechteten Offred eine Ohrfeige zu verpassen.”

Mühlhoff, Birthe. “Schwestern verloren; Nahbare Gedichte, beseelte Tiere, politische Signale: Jan Wagner übersetzt die neuesten Gedichte von Margaret Atwood. Ein geniales Paar.” *Süddeutsche Zeitung*, 31 Oct. 2022, p. 10.

“Die 1939 geborene Margaret Atwood ist einer der Sterne am Literaturhimmel, die in den vergangenen Jahren auch auf Fernschirmschirmen hell aufleuchteten. Die 2017 zuerst ausgestrahlte Serie ‘The Handmaid’s Tale’ mache sie dreißig Jahre nach dem Erscheinen ihres gleichnamigen Science-Fiction-Romans auch bei jungen Leuten zur Ikone. Zum Symbol wurden damit auch die Filmkostüme: rote Gewänder mit überdimensionierten weißen Hauben, in die ein evangelikales Regime junge Frauen zwingt, die, nachdem die Umwelt völlig zerstört ist, noch Kinder gebären können. Das soll dann auch ihr einziger Daseinszweck sein. Atwood selbst taucht tatsächlich für einen Cameo-Auftritt in der zweiten Staffel auf, um als Aufpasserin der jungen geknechteten Offred eine Ohrfeige zu verpassen.”

Mühlhoff, Birthe. “So viele Schwestern verloren.” *Sonntagszeitung*, 6 Nov. 2022.

Factiva,

<http://global.factiva.com/redir/default.aspx?P=sa&an=SONNZ00020221106eib600021&cat=a&ep=ASE>.

“Margaret Atwoods Gedichte Die kanadische Schriftstellerin interessiert sich auch in ihren Gedichten für Feminismus, Umweltschutz und die düsteren Aussichten für beides. Die 1939 geborene Margaret Atwood ist einer der Sterne am Literaturhimmel, die in den vergangenen Jahren auch auf Fernschirmschirmen hell aufleuchteten. Die 2017 zuerst ausgestrahlte Fernsehserie ‘The Handmaid’s Tale’ machte sie 30 Jahre nach dem Erscheinen ihres gleichnamigen Science-Fiction-Romans auch bei jungen Leuten zur Ikone.”

Nación/GDA, La. “Escritora cuenta que solo 2 personas asistieron a presentación de su novela; Stephen King y otros autores se solidarizan.” *El Universal*, 7 Dec. 2022.

Factiva,

<http://global.factiva.com/redir/default.aspx?P=sa&an=UNVSAL0020221207eic7001p9&cat=a&ep=ASE>.

“Las redes te dan sorpresas. La escritora estadounidense de novelas juveniles Chelsea Banning se volvió viral luego de que el domingo compartiera en su cuenta de Twitter que se sentía ‘avergonzada’ porque solo dos personas habían concurrido a la presentación de su primera novela, *Of Crowns and Legends* (lanzada en agosto por el

sello Temenos Productions). ‘Solo 2 personas vinieron a mi firma ayer, así que estaba bastante desanimada por eso. Especialmente porque 37 personas respondieron que vendrían al evento. Algo molesta, sinceramente, y un poco avergonzada,’ escribió el domingo desde su cuenta @chelseabwrites.”

Narciso, María G. San. “De Margaret Atwood a Malala: los libros prohibidos en las escuelas de EEUU.” *La Nueva España*, 28 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LANU000020220328ei3s0006e&cat=a&ep=ASE>.

“Organizaciones de padres conservadores consiguen prohibir obras y manuales educativos con contenidos antirracistas o LGTBIQ con el argumento de que ‘dividen y polarizan’ y ‘degradan la nación’ Unos políticos teócratas se hacen con el poder. Su primera medida es suprimir la libertad de prensa y los derechos de las mujeres. A partir de entonces Defred, la protagonista, solo sirve para procrear en la República de Gilead. ‘El cuento de la criada,’ de la autora Margaret Atwood, es una obra distópica y con una fuerte crítica social. Ha sido un éxito en ventas y la inspiración para una serie de HBO. Su versión en novela gráfica, con viñetas de Renee Nault, es ahora uno de los 11 libros ha prohibido un distrito escolar de Texas en las bibliotecas públicas.”

Nardoizzi, Erica. “Famed Authors — Including Margaret Atwood and Stephen King — Share Their Early Career Failures in Response to a Debut Novelist Who Was Upset That Only Two People Turned up to Her Signing.” *MailOnline*, Dec. 2022. *NexisUni*.

“National Ballet Premieres ‘Maddaddam,’ a Ballet Based on Margaret Atwood’s Futuristic Trilogy.” *As It Happens*, Nov. 2022. *ProQuest*, <https://www.proquest.com/cbcacomplete/docview/2739830063/citation/5118248DE63B40EBPQ/2>.

National Post Staff. “Atwood, King Commiserate with Debut Author after Only Two People Attend Her Book Signing.” *Postmedia Breaking News*, 7 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=CWNS000020221207eic70025v&cat=a&ep=ASE>.

“Almost 40 people RSVP’d to Chelsea Banning’s first official book signing for her debut fantasy novel, and she relayed her excitement with exclamation-filled tweets and memes of a cheering SpongeBob. That excitement was soon replaced with disappointment, however, as she explains in a tweet ...”

Nawotka, Ed. “Publishing in Canada 2022: Indigo Books Celebrates 25 Years.” *Publishers Weekly*, vol. 269, no. 40, Sept. 2022, p. 23. *Library Science Database; ProQuest Central*, 2717356771.

“The collection includes CanLit classics such as Margaret Atwood’s *The Handmaid’s Tale*, Lawrence Hill’s *The Book of Negroes*, Thomas King’s *The Inconvenient Indian*, Alice Munro’s *Lives of Girls and Women*, and Michael Ondaatje’s *The English Patient*; national nonfiction favorites, such as Chris Hadfield’s *An Astronaut’s Guide to Life on Earth* and *Orr: My Story* by Bobby Orr; and a selection of contemporary hits such as Anthony Doerr’s *All the Light You Cannot See*, Rupi Kaur’s *Milk and*

Honey, and Tara Westover's *Educated*. 'With some hardcover books now priced as high as C\$50 due to inflation, we feel the C\$28 price point offers customers great value,' Husseini says. Early in the pandemic, Reisman lobbied the Canadian government to deem books an 'essential' good, saying at the time that 'reading is fundamental to the soul.'

Network staff. "These 51 Books Are Targets for Book Bans. Here's Why You Should Read Them Now." *USA Today (Online)*, 17 Sept. 2022. *ProQuest Central*, 2715072114.

"New Findings from Dunarea de Jos University of Galati in the Area of Literature Published (Displaced: Canadian Mindscapes in Margaret Atwood's *Alias Grace*)." *Politics & Government Week*, 2022, p. 144.

"New Titles to Watch out for in 2023." *The Times*, 1st; National ed., 31 Dec. 2022, p. 12-13.

"More Margaret Atwood, Salman Rushdie's return, Tom Hanks's foray into long fiction and a big royal memoir Susie Goldsbrough and Robbie Millen on what they're looking forward to in the coming year Fiction, January, *Sugar Street* by Jonathan Dee (Corsair). This pithy literary novel packs a punch. A man with no name escapes his old life with a wad of cash under his car seat and tries to make an anonymous new life in a down-at-heel city. But can you really disappear in a world of CCTV, where everything is online and we all leave an electronic trace?"

"Newly Published, From a Nixon Insider to Margaret Atwood." *New York Times (Online)*, New York Times Company, 3 Mar. 2022. *ProQuest Central*, 2635182561.

News Staff. "Why Is There a Video of Margaret Atwood Trying to Burn 'The Handmaid's Tale' with a Flamethrower?" *Government Technology*, 25 May 2022, <https://www.govtech.com/question-of-the-day/why-is-there-a-video-of-margaret-atwood-trying-to-burn-the-handmaids-tale-with-a-flamethrower>.

Niemeyer, Kenneth. "The FBI Arrested a Suspect in a Years-Long Book Publishing Phishing Scam That Targeted Authors like Margaret Atwood and Ethan Hawke." *Insider*, US edition, Insider, Inc., 6 Jan. 2022. *ProQuest Central*, 2616997066.

Nikolic, Isabella. "Simon & Schuster Employee Appears in Court in New York and Pleads Not Guilty to Stealing Manuscripts by Authors Including Margaret Atwood and Ethan Hawke as His Bail Set at \$300,000." *Mail Online*, 7 Jan. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONL0020220107ei17003s7&cat=a&ep=ASE>.

"Filippo Bernardini, 29, was arrested on Wednesday at JFK Airport in New York. He pleaded not guilty yesterday in Manhattan federal court to stealing manuscripts by authors including Margaret Atwood and Ethan Hawke."

"Novel about COVID-19 Edited by Margaret Atwood Published." *Future News — Media Planner*, Nov. 2022. *NexisUni*.

"November 13 Screening of Margaret Atwood Documentary to Benefit Lakefield Literary Festival." *KawarthaNOW.Com*, 13 Oct. 2022,

<https://kawarthanow.com/2022/10/13/november-13-screening-of-margaret-atwood-documentary-to-benefit-lakefield-literary-festival/>.

Nugent, Annabel. “Everything You Need to Know about the Santa Fe Literary Festival 2022.” *The Independent (Online)*, May 2022. *ProQuest Central*, 2665357369.

---. “How to Get Festival Tickets to See George RR Martin, Margaret Atwood and More.” *The Independent (Online)*, May 2022. *ProQuest Central*, 2661722808.

---. “Women’s Prize for Fiction Announces ‘Wonderfully Diverse’ Shortlist.” *The Independent (Online)*, Apr. 2022. *ProQuest Central*, 2656445755.

“O Conto Da Aia’ à Prova de Fogo de Margaret Atwood é Leiloado Por US\$ 130 Mil.” *Folha de Sao Paulo, Brazil*, June 2022. *NexisUni*.

“O conto da aia’ como livro à prova de fogo contra a censura.” *DW Português do Brasil*, 7 June 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=DEUPRT0020220607ei670008d&cat=a&ep=ASE>.

“Antes de virar série de TV, distopia pró-direitos femininos ‘A handmaid’s tale’, de Margaret Atwood, já vendera milhões de exemplares. Edição com materiais incombustíveis será leiloadada em nome da liberdade de expressão. Empunhando um lança-chamas, Margaret Atwood mira um livro, de sua própria autoria. A chama jorra do cano, o volume permanece intato. Com esse vídeo, a editora Random House faz publicidade para a edição limitada, à prova de fogo, de uma de suas publicações mais famosas.”

“O mundo e arte por Susan Sontag e Margaret Atwood.” *Jornal de Negócios*, 4 Dec. 2022. *ProQuest Central*, 2747049426.

“O olhar de Margaret Atwood sobre o fenômeno de “Ana do Frontão Verde.” *CE NoticiasFinancieras*, 29 May 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=CENFP00020220529ei5t003bp&cat=a&ep=ASE>.

“Margaret Atwood se pergunta porque o romance de Montgomery se tornou um sucesso mundial, além da série Netflix. Por Margaret Atwood *Anne of Green Gables* é um daqueles livros que quase o faz sentir-se culpado se você gosta, tendo em vista o grande número de pessoas que também gostam dele. Se tantas pessoas gostam, você pensa, não pode ser tão bom, ou não tão bom para você. Como tantas outras pessoas, eu li a peça quando era criança, e fiquei tão imersa nela que nem consegui saber exatamente quando. Eu o li para minha filha quando ela tinha oito anos, e ela o lia novamente por conta própria algum tempo depois, e recebia todas as sequelas — nas quais ela sentia, como todo mundo, inclusive o autor, que o nível não era mais o mesmo que no original. Vi também a série de TV, que, apesar das reescritas e omissões, continha uma história central igualmente poderosa e sedutora.”

Oliveira, Luísa. “Stephen King e Margaret Atwood alinham no #metoo dos escritores embaraçados.” *Visão Online*, 20 Dec. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=VISAOONL20221220eick0012y&cat=a&ep=ASE>.

“Depois de a estreante Chesea Banning revelar o seu desânimo por ter apenas duas pessoas numa sessão de autógrafos, vários escritores consagrados vieram contar outros episódios igualmente embaraçosos — no Twitter, claro. A história tem um final feliz Uma pilha de livros por vender. Um escritor sozinho. A caneta por usar. Duas únicas pessoas a pedir um autógrafo. Há lá cenário mais desolador para quem se estreia no mundo das letras?”

Our Correspondents. “Margaret Atwood On How She Came To Write *The Handmaid’s Tale*.” *Daily Independent (Nigeria)*, Sept. 2022. *NexisUni*.

Painel das Letras. “Livros de Maryse Condé, Godard e Margaret Atwood Ganham o País Este Ano.” *Folha de Sao Paulo, Brazil*, Jan. 2022. *NexisUni*.

Palm, Ed. “A Modest Proposal as We Increase the Birth Rate.” *Kitsap Sun*, 27 May 2022. *ProQuest Central*, 2670214555.

Papenfuss, Mary. “Margaret Atwood Once Thought ‘Handmaid’s Tale’ Was ‘Too Far-Fetched.’ No Longer.” *Yahoo! Sports*, 13 May 2022, https://sports.yahoo.com/margaret-atwood-once-thought-handmaids-001722605.html?guccounter=1&guce_referrer=aHRocHM6Ly93d3cuZ29vZ2xlLnNvbS8&guce_referrer_sig=AQAAAGjqSLx5bb0QOzFwxTmbBU4k1nLbUqucKooHxoxE2nJ7zPKm boZ-Oc9MKZ2Xxb1DPj 99Esa33-iYzY-82scIUtQxRwXM2Eocjn1LMVVLYYt9UIqs7Bk8ofUw2WCdrKxuXsl3kUG5Yz8oYCrSFqx7bUHF6ufmS4An2b3o16HMhv.

Parkin, Laura. “Dua Lipa Announced for next Summer’s Hay Festival alongside Author Margaret Atwood and The Proclaimers.” *MailOnline*, Dec. 2022. *NexisUni*.

Payot, Michelle. *New World Premiere from Margaret Atwood Coming to Toronto*. 28 Oct. 2022, <https://www.blogto.com/arts/2022/10/new-world-premiere-margaret-atwood-coming-toronto/>.

“Everyone knows Margaret Atwood as the famous author who created *The Handmaid’s Tale* which films its tv series right here in Toronto.”

Peiser, Jaclyn. “Censura: Margaret Atwood leiloeira A História de Uma Serva à prova de fogo.” *Publico Online*, 28 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PUBLOO0020220528ei5s00op1&cat=a&ep=ASE>.

“Num curto vídeo lançado na segunda-feira, o rosto de Margaret Atwood está iluminado apenas pelo fogo azul e roxo que emana de um lança-chamas que ela segura. O seu alvo é o seu próprio romance, o fenómeno cultural distópico A História de Uma Serva. Mas o livro parece não se incendiar quando o fogo atinge a capa. Pelo contrário, as chamas roçam os extremos das páginas sem que nada fique danificado. O livro é à prova de fogo.”

Pellegrino, Joe. “Margaret Atwood.” *Joe Pellegrino*, 18 Nov. 2022, <https://jpellegrino.com/teaching/atwood.html>.

- “PEN America Convenes Celebrated Authors Sept. 12 in NYC for ‘Words on Fire: Writing, Freedom, and the Future’ Symposium.” *Targeted News Service*, 30 Aug. 2022. *ProQuest Central*, 2707847347.
- “PEN America Finds Missouri Schools Banned Nearly 300 Books Since August, in Response to New Law Criminalizing ‘Explicit Sexual Material.’” *Targeted News Service*, 17 Nov. 2022. *ProQuest Central*, 2737238166.
- “PEN at 100.” *The Brian Lehrer Show*, Sept. 2022. *ProQuest Central*, 2728038043
- “As PEN America celebrates its 100th year, Suzanne Nossel, CEO of PEN America, the human rights and free expression organization, and Ayad Akhtar, president of PEN America, playwright and novelist and the author of *Homeland Elegies: A Novel* (Little, Brown and Company, 2020), talk about today’s gathering of renowned writers from around the world to talk about drawing on the organization’s history to fight threats to free expression going forward.”
- Pengelly, Martin. “Atwood Responds to Book Bans with ‘Unburnable’ Edition of *Handmaid’s Tale*.” *The Guardian*, 24 May 2022, p. 27.
- “Auction of fire-resistant edition comes ahead of an expected US supreme court ruling reversing the right to abortion Amid political firestorms over books deemed by rightwingers to be unsuitable for school libraries, the author Margaret Atwood has announced an ‘unburnable’ edition of her most famous novel, *The Handmaid’s Tale*.”
- Pequenino, Karla. “Margaret Atwood: ‘As gerações mais novas nasceram numa época em que estava tudo bem.’” *Publico Online*, 21 June 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=PUBLOO0020220627ei6loo0eo&cat=a&ep=ASE>.
- “Não é difícil que as gerações mais novas no Ocidente se sintam desesperadas porque nasceram numa era em que as coisas eram melhores. E em 2022, o mundo está a recuperar de uma pandemia, a guerra voltou à União Europeia, e a crise climática continua. A tese é da escritora e empresária canadiana Margaret Atwood, mais bem conhecida pelo romance distópico *A História de Uma Serva* (*The Handmaid’s Tale*), que foi uma das oradoras a abrir o palco da Collision, o evento irmão da Web Summit, em Toronto, no Canadá. Para Atwood, ‘as coisas já foram bem piores.’”
- Perry, Kevin. “Margaret Atwood, Don Winslow and John Grisham Bring Stories — and Politics — to Santa Fe Literary Festival.” *Independent Online*, 22 May 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020220522ei5mooloul&cat=a&ep=ASE>.
- “First full day of inaugural event featured both storytelling masterclasses and impassioned calls to political action Bestselling crime author Don Winslow kicked off the first full day of the Santa Fe Literary Festival by confirming that he intends to retire from novel writing. Taking to the event’s main stage early on Saturday morning, he said that he will from now on be focusing on political activism, specifically fighting Donald Trump and the former President’s associates.”

Petovel, Pablo. “Una joven escritora tuiteó su amargura por un fracaso editorial ... y pasó esto.” *Merca 2.0*, 7 Dec. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=MERCADOS20221207eic700oba&cat=a&ep=ASE>.

“La joven autora Chelsea Banning publicó un tuit con su amargura en el lanzamiento de un libro al que no fue nadie (bah, en realidad, sólo dos personas). El impacto de su posteo en Twitter fue viral luego de que, sorpresivamente, grandes de la literatura le contestaron: ‘No estás sola, bienvenida al club.’”

Phillips, Jamie. “JK Rowling Snubbed by Platinum Jubilee Reading List: Harry Potter and Tolkien’s *The Lord of the Rings* Are Both Missed off BBC List of Books from Queen’s 70 Year Reign.” *Mail Online*, 17 Apr. 2022. *Factiva*,
<http://global.factiva.com/redir/default.aspx?P=sa&an=DAMONLoo20220417ei4ho04xw&cat=a&ep=ASE>.

“*The Philosopher’s Stone* did not make the cut despite its huge global popularity. JRR Tolkien’s *The Lord of the Rings* series of books were also omitted from list.”

Pichersky, Nicolás. “*The Handmaid’s Tale*, a Masterpiece of TV and Literature, Was Based on the Appropriation of Minors during the Last Military Dictatorship.” *CE NoticiasFinancieras*, 24 Mar. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220325ei3000obe&cat=a&ep=ASE>.

“‘Reality surpasses fiction.’ From saying it so much, the phrase became a slogan. A catchphrase, a commonplace. However, just a few years ago, in 2018, when the series *The Handmaid’s Tale* won five Emmy statuettes and became a global success, the author of the original novel, Margaret Atwood, said the phrase again. Or rather, she expressed it more brutally: the Argentine reality and history since March 24, 1976 surpasses the most dystopian and horrific (science) fiction.”

Pimenta, Paulo, and Aline Flor. “Margaret Atwood, uma voz incisiva e inconfundivelmente pessoal,’ recebe honoris causa pela Universidade do Porto.” *Publico Online*, 22 Apr. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=PUBLOO0020220422ei4mo0oxf&cat=a&ep=ASE>.

“Foi de sorriso aberto que o escritor Alberto Manguel assumiu o púlpito para proferir o elogio à escritora canadiana Margaret Atwood, que esta sexta-feira recebeu o título de doutora honoris causa pela Universidade do Porto, numa cerimónia que teve lugar no salão nobre da reitoria da instituição. Numa viagem pelo percurso literário de Margaret Atwood — escritora com ‘uma voz incisiva, irónica, e inconfundivelmente pessoal’ —, Manguel começou por falar sobre como ‘a identidade da autora se entrelaça com a identidade do país.’ Uma identidade marcada pela sobrevivência das comunidades face a um território sempre hostil, como a própria Margaret Atwood caracterizou em *Survival: A Thematic Guide to Canadian Literature*, publicado em 1972 (sem tradução para português).”

Pinson, Jean-Marc. "L'art de la traduction expliqué aux lycéens." *Ouest France*, 23 Feb. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=OUESTFoo20220223ei2n00op1&cat=a&ep=ASE>.

"*La Servante écarlate* (*The Handmaid's Tale*), œuvre de Margaret Atwood, est un best-seller qui cartonne aussi sur petit écran. Sa traductrice est venue expliquer les subtilités de son métier. C'est un best-seller de Margaret Atwood. Et un phénomène de série télé portée par l'actrice Elisabeth Moss. Dans une dictature, la stérilité a frappé les femmes. Elles forment trois catégories : les 'épouses,' qui dominent la maison, les 'Marthas,' qui l'entretiennent, et les 'Servantes,' dont le rôle est la reproduction."

Pisani, Joseph. "This Version of 'The Handmaid's Tale' Can't Be Burned; A Fireproof Edition of Margaret Atwood's 1985 Dystopian Novel, up for Auction, Is a Symbol 'of the Battle We Are Waging.'" *Wall Street Journal (Online)*, 24 May 2022. *ProQuest Central*, 2668478160.

Poesy, Emma. "Stephen King, Jonathan Coe et Margaret Atwood soutiennent une romancière boudée en séance de dédicaces." *Le Figaro Premium*, 12 Dec. 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=FIGPRE0020221212eiccc0015p&cat=a&ep=ASE>.

"Les échanges entre Chelsea Banning et une poignée d'auteurs à succès sont devenus viraux, faisant exploser les ventes de son premier roman."

"Poetry Friday: Happy Birthday, Margaret Atwood!" *New York State Writers Institute*, 18 Nov. 2022, <https://www.nyswritersinstitute.org/post/poetry-friday-happy-birthday-margaret-atwood>.

"Pop Star Dua Lipa and Handmaid's Tale Author Margaret Atwood to Appear at Hay 2023." *South Wales Argus*, Dec. 2022. *NexisUni*.

Porterfield, Carlie. "Margaret Atwood Auctions Unburnable Edition Of The Handmaid's Tale To Protest Book Bans." *Forbes.Com*, May 2022. *NexisUni*.

"Portret Schrijfster Margaret Atwood." *Friesch Dagblad*, oktober woensdag 2022. *NexisUni*.

"Prue Leith." *The New York Times*, Late Edition-Final, 4 Dec. 2022, p. 10.

"What books are on your night stand?"

"Qué leer el fin de semana: Margaret Atwood, Camila Sosa Villada y Stephen King, tres autores con maestría literaria." *Infobae*, 1 July 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020220701ei71000cq&cat=a&ep=ASE>.

"Títulos que conmueven por distintas razones: la distopía que se vuelve cada vez más real, la belleza de la poesía, y la capacidad de un libro de dejarnos sin aliento. Grandes escritores para comprar con descuento. Literatura de calidad."

Raiken, Amber. "People Are Comparing *The Handmaid's Tale* to Real Life, Following Roe v Wade Ruling." *Independent Online*, 24 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020220624ei60005k4&cat=a&ep=ASE>.

"What a dark, depressing moment in history this is. I feel sick,' one person wrote on Twitter Following the overturning of Roe v Wade, people on social media have continued comparing real life today to Margaret Atwood's dystopian novel, *The Handmaid's Tale*."

---. "Ya iniciaron las comparaciones con 'The Handmaid's Tale' tras revocación de Roe vs. Wade." *Independent en Español*, 26 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INDPSP00020220626ei6q0043a&cat=a&ep=ASE>.

"Qué momento tan oscuro y deprimente en la historia es este. Me dan náuseas,' escribió una persona en Twitter Tras la anulación de Roe vs. Wade, la gente en las redes sociales ha seguido comparando la vida real actual con la novela distópica de Margaret Atwood, *The Handmaid's Tale*."

Ramírez, Noelia. "Ok, doomer': por qué la ficción se ha resignado frente al colapso climático." *EL PAÍS (America Edition)*, 18 Nov. 2022. *ProQuest Central*, 2737896348.

Razzell, Paul, and Lisa Pertoso. "Margaret Atwood's Cease-and-Desist Letter to the United States for Plagiarizing the Plot of *The Handmaid's Tale*." *Canada's National Observer*, 27 Sept. 2022,

<https://www.nationalobserver.com/2022/09/27/humour/margaret-atwood-cease-desist-letter-us-plagiarizing-handmaids-tale>.

"Is America using Margaret Atwood's *The Handmaid's Tale* as a template for its own dystopia?"

Redação. "Eles,' de Kay Dick, um romance resgatado ao olvido 40 anos depois." *O Sol*, 29 Aug. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=JOSOL00020220829ei8too05l&cat=a&ep=ASE>.

"Editado pela Relógio D'Água em fevereiro, 'Eles' é o grande romance da irreverente escritora, crítica literária e editora inglesa Kay Dick (1915-2001) dado à estampa originalmente em 1977. Margaret Atwood classificou-o mesmo como um livro 'assustadoramente presciente.' Nascida em Londres Kay Dick foi em criança morar para a Suíça com a sua mãe que a teve em solteira criando-a sempre sozinha. Em adulta, de regresso ao seu país natal, foi livreira na Foyles sendo a primeira mulher a dirigir uma editora inglesa, a P.S. King & Son com apenas 26 anos. Nesta editora contribuiu para a edição de George Orwell. À parte essa função, escreveu regularmente resenhas críticas para os jornais *The Times*, *The Spectator* e *Punch*."

Regalado, Michelle. "9 Nightmarish Things in 'The Handmaid's Tale' Inspired by History." *Insider*, US edition, 14 Sept. 2022. *ProQuest Central*, 2714137681.

- Reichwein, Marc. "Von FBI Gefasst; Der Literatur-Agent, Der Margaret Atwood & Co Bestahl." *WELT ONLINE (Deutsch)*, Jan. 2022. *NexisUni*.
- Reilly, Gabrielle Chloe. "The Handmaid's Tale." *The Inkwell*, 27 Sept. 2022, <https://digitalcommons.georgiasouthern.edu/inkwell/1382>.
- "Release Teesta, Sreekumar': Eminent Canadians, Including Margaret Atwood, Urge Indian President, CJ — Press Release Issued by Kashmir Media Service." *Pakistan Press International*, 23 July 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=PAPRIN0020220723ei7n0003j&cat=a&ep=ASE>.
- Ritzel, Rebecca. "National Ballet of Canada Announces Upcoming Season, Including Margaret Atwood Collaboration *MaddAddam*, *Romeo and Juliet*: The Company's 2022-2023 Season Will Be Its First Presided over by Hope Muir, Who Replaced Karen Kain as Artistic Director in January." *The Globe and Mail (Online)*, 3 May 2022. *Canadian Newsstream*, 2658844125.
 The National Ballet of Canada will return to the Four Seasons Centre with a full slate of performances next season — but not necessarily return to recognizable form. Artistic director Hope Muir, who assumed full leadership of the company in January, presided over her first season announcement on Tuesday, unveiling a varied slate of 11 works chosen by both her and her predecessor, Karen Kain. With a shortage of principal dancers, no firm touring plans and four choreographers making mainstage National Ballet debuts, the company's brand appears in flux."
- . "National Ballet Unveils 2022-23 Season: Lineup, Which Features Margaret Atwood's *MaddAddam*, *Romeo and Juliet*, Reflects a Company Whose Brand Is in Flux." *The Globe and Mail*, 4 May 2022. *Canadian Newsstream*, 2659008576.
- Robertson, Ian. "Literary, War Heroes Honoured with 2021 Stamps." *Canadian Stamp News*, vol. 46, no. 22, 15 Feb. 2022, p. 6. *ProQuest Central*, 2628816693.
 "Robertson talks about literary and war heroes honored with 2021 stamps. A commemorative featuring bestselling multitalented author Margaret Atwood continuously repeats a line from one of her poems. 'A word after a word after a word is power,' from *Spelling*, which she wrote in 1981, appears in red at the top, then continues in grey behind her photograph. Three Manitobans who won Victoria Crosses for gallantry during the First World War, Lionel Clarke, Robert Shankland and Frederick William Hall, are featured on a striking stamp issued in October with custom-mixed ink to mark the remembrance poppy's centennial.
- Robertson, Susan Krashinsky. "From Page to the Stage; How This Choreographer Is Capturing the Weird, Layered Richness of Margaret Atwood's *MaddAddam* Trilogy in a New Ballet." *Globe & Mail*, Nov. 2022, p. R9.
- Robinson, Breanna. "How Margaret Atwood's 'Handmaid's Tale' Predicted the Future." *Indy100.Com*, May 2022. *NexisUni*.
- Roper, Kerri-Ann. "Rushdie 'Has Long Defended Freedom of Artistic Expression' — Margaret Atwood." *Press Association National Newswire*, 15 Aug. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=PRESSA0020220815ei8f001b9&cat=a&ep=ASE>.

"Margaret Atwood has said Sir Salman Rushdie 'never missed an opportunity to speak out on behalf of the principles he had been embodying all his writing life' adding that 'freedom of expression was foremost among these.'" The Canadian writer and two-time Booker Prize-winner, 82, is among figures from the literary world who have condemned the attack on Sir Salman, 75, in which he was stabbed at a lecture in New York on Friday."

Rosenfield, Kat. "Is Margaret Atwood a Coward?" *UnHerd*, 2 Mar. 2022,

<https://unherd.com/2022/03/is-margaret-atwood-a-coward/>.

"She is artfully elusive in the gender debate."

Ruders, Poul. "Margaret Atwood Inspires." *Wise Music Classical*, Nov. 2022,

<https://www.wisemusicclassical.com/features/2022/11/margaret-atwood-inspires/>.

"Russia Adds Atwood, Jim Carrey to Growing List of Banned Canadians; Response to New Sanctions Issued by Canada's Joly." *Vancouver Sun*, Final, 15 Nov. 2022, p. NP2.

"Russia's Foreign Ministry announced Monday that 100 Canadians have been added to the list of people banned from entering the country in response to sanctions against Russia by Canada. A ministry statement said author Margaret Atwood, actor Jim Carrey and Amy Knight, a noted historian of the KGB, were on the banned list."

"Russia Bans Entry to 100 Canadians Including Jim Carrey." *AFP International Text Wire in English*, 14 Nov. 2022. *ProQuest Central*, 2735878059.

"Russia Lists Another 100 Canadians It's Banned; Atwood, Carrey." *National Post*, National, 15 Nov. 2022, p. A9.

"MOSCOW Russia's Foreign Ministry announced Monday that 100 Canadians have been added to the list of people banned from entering the country in response to sanctions against Russia by Canada. A ministry statement said author Margaret Atwood, actor Jim Carrey and Amy Knight, a noted historian of the KGB, were on the banned list."

"Russian Foreign Ministry Bans Jim Carrey and Margaret Atwood." *Banking and Stock Exchange, Finance, Economics (Russia)*, Nov. 2022. *NexisUni*.

"Russland Verbietet Margaret Atwood Und Jim Carrey Die Einreise." *AP Deutsch*, Nov. 2022. *NexisUni*.

Sachdeva, Maanya. "Book Thief" Who Targeted Margaret Atwood and Ethan Hawke Arrested." *The Independent (Online)*, Jan. 2022. *ProQuest Central*, 2617592640.

---. "Margaret Atwood Compares Forced Childbirth to 'Slavery' amid Roe vs Wade Row." *Independent Online*, 9 May 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INDOP00020220509ei590018k&cat=a&ep=ASE>.

"Author's comments arrive after many compared potential overturning of abortion law in the US to the themes in her novel, 'The Handmaid's Tale' Margaret Atwood has

compared forced childbirth to 'slavery' in a new essay published online on Saturday (7 May)."

Salzbrenner, Trace. "Want to Read a Banned Book? Here Are Books That Have Been Recently Challenged in the Wichita Area." *Wichita Beacon (Online)*, Beacon Media Inc., 14 Sept. 2022. *ProQuest Central*, 2714244239.

"Sam Adams Dies: Literary Agent To Margaret Atwood, Peter Bogdanovich, Stephen J. Cannell Was 94." *Deadline*, Jan. 2022. *NexisUni*.

Samantha. "Author of the Month: Margaret Atwood." *Hampshire Libraries*, 25 Aug. 2022, <https://hampshirelibraries.blog/2022/08/25/author-of-the-month-margaret-atwood/>.

"Margaret Atwood is our author of the month for September. Born in 1939, this well-loved Canadian novelist, poet and essayist has won two Booker prizes and been shortlisted for three more, making her..."

Sánchez-Vallejo Cobo, María Antonia. "La Biblioteca Pública de Nueva York Sale al Rescate de Los Libros Prohibidos En EE UU." *EL PAÍS (America Edition)*, 24 Apr. 2022. *ProQuest Central*, 2709194171.

Sanderson, David. "Book Signing No-Shows Are a Humiliating Rite of Passage." *TheTimes.Co.Uk*, 7 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=TIMEUK0020221207eic70003k&cat=a&ep=ASE>.

"A host of literary stars have been sharing their shame in solidarity with a debut author Margaret Atwood had just the one person turn up, and it was someone who mistook her for the shop assistant. Neil Gaiman did not attract anyone. Jonathan Coe thanked the one reader who turned up for his book signing only."

De Santis, Raffaella. "Margaret Atwood 'Il nostro futuro secondo me.'" *La Repubblica*, 30 Dec. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LAREP00020221230eicu0002b&cat=a&ep=ASE>.

"l'intervista Abbiamo chiesto alla grande scrittrice di immaginare come sarà il 2023 Ecco le sue risposte, mentre anche il prossimo Robinson si interroga sul nuovo anno."

Santos, Cláudia Marques. "Margaret Atwood. A incontornável questão feminina." *Observador*, 24 Apr. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=OBSEV00020220424ei400002w&cat=a&ep=ASE>.

"A autora de 'A História de uma Serva' e 'Os Testamentos' passou este sábado à tarde pelo São Luiz. Assistimos à conversa com o argentino Alberto Manguel, inserida no ciclo Mais um Dia."

Saviano, Roberto. "Leggermente Fuori Fuoco; Uniti contro i picconatori, solo così potremo difendere i diritti dei più deboli." *Corriere della Sera Online*, 27 May 2022. *Factiva*,

<http://global.factiva.com/redir/default.aspx?P=sa&an=CORONL0020220527ei5r0002x&cat=a&ep=ASE>.

“La foto che ho scelto questa settimana è volutamente estrema. È una scena della serie tv ‘The Handmaid’s Tale,’ tratta dall’omonimo romanzo distopico di Margaret Atwood. Al centro della serie c’è la fertilità, che porta a considerazioni sulla maternità e, in generale, sulla genitorialità, molto profonde.”

Saxberg, Lynn. “NAC to Resume Post-Lockdown Programming Feb. 14.” *The Ottawa Citizen (Online)*, 1 Feb. 2022. *Canadian Newsstream*, 2624489236.

“The National Arts Centre reopens for in-person performances Thursday, the same day that tickets go on sale for a new slate of events covering the rest of the 2021-22 season. Among the highlights of the newly announced program are several orchestral premières, starting with *Songs For Murdered Sisters*, a song cycle that features baritone Joshua Hopkins with the NAC Orchestra performing music composed by Jake Heggie based on original poetry by Margaret Atwood. Conducted by maestro Alexander Shelley, the piece premières Feb. 23.”

Scassellati, Erica. “‘The Handmaid’s Tale’: Margaret Atwood Explains Where the Marthas Got Their Name.” *Newstex Blogs: The Cheat Sheet*, Nov. 2022. *NexisUni*.

Schama, Simon. “Simon Schama: Art versus the Tyrants.” *Financial Times (FT.Com)*, 2 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=FTCOM00020221202eic2001ee&cat=a&ep=ASE>.

“From Václav Havel to Ai Weiwei, writers and artists have led the way in the fight for human rights I know a poem can’t stop a tank. But the reverse is also true. As I’m writing this, the streets of China and Iran have been alive with infuriated, chanting crowds, so tired of being institutionally deceived and robbed of any personal agency or independence of mind that they are prepared to risk arrest and imprisonment rather than be silenced by regimes demanding obedience to lies.”

Schaub, Michael. “Margaret Atwood Shares Response to ‘Roe’ Decision.” *Kirkus Reviews*, 13 July 2022, <https://www.kirkusreviews.com/news-and-features/articles/margaret-atwood-shares-response-to-roe-decision/>.

Schuessler, Jennifer. “At PEN America, a Complicated Centennial for Free Speech.” *New York Times (Online)*, New York Times Company, 13 Sept. 2022. *ProQuest Central*, 2713674056.

Schulman, Michael. “Dark Lady.” *The New Yorker*, vol. XCVIII, no. 11, 9 May 2022. *ProQuest Central*, 2668905607.

Scotto di Vetta, Rosanna. “Margaret Atwood l’autrice de ‘Il Racconto Dell’ancella’ Bannata Dalla Russia, Ma Lei La Prende Con Ironia.” *Newstex Blogs: Global Voices Online — Italian*, Nov. 2022. *NexisUni*.

---. “Margaret Atwood l’autrice de ‘Il racconto dell’ancella’ bannata dalla Russia, ma lei la prende con ironia.” *Global Voices Online — Italian*, Newstex, 30 Nov. 2022. *ProQuest Central*, 2741290072.

Scoyne, Courtneye. "McGregor, Atwood, Richter." *Dance Magazine*, vol. 96, no. 11, Nov. 2022, pp. 12–12.

"The article reports on the collaboration among Canadian author Margaret Atwood, composer Max Richter, and Wayne McGregor to create the ballet 'MaddAddam,' which is due to be launched by the National Ballet of Canada on November 23-30, 2022."

Scroll Staff. "Neil Gaiman, Margaret Atwood, Others Share Their Worst Book Signing Events to Comfort a New Author." *Scroll.In*, 7 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=SCROIN0020221207eic700002&cat=a&ep=ASE>.

"Book-signings are considered prestigious events for authors where fans are supposed to line up to collect autographed copies of their favourite writers' new books. Reality, however, can be different. On Sunday, Chelsea Banning, author of the fantasy novel *Of Crowns and Legends*, tweeted about how "embarrassed" she felt after only two people showed up at her first book signing event. As it turned out, the lukewarm response to Banning's book-signing event was not an exception, even among some of the world's best-known writers. Her tweet went viral within a few hours after she received replies from other writers, including celebrity authors like Neil Gaiman and Margaret Atwood, stating that they had had similar experiences."

S.E, Ana Clara Perez Cotten-Télam. "Libros que predijeron el futuro: lenguaje inclusivo, aborto, Putin y la invasión a Ucrania." *Infobae*, 11 July 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INFOB00020220711ei7b00064&cat=a&ep=ASE>.

"Aunque es habitual que la realidad tenga influencia sobre la ficción, también hay casos en los que esta se anticipa a los hechos históricos. ¿Casualidad o adivinación? Libros de Margaret Atwood, Ana Ojeda y Cristina Cerrada se anticiparon a acontecimientos históricos como la invasión rusa a Ucrania, la prohibición del lenguaje inclusivo y los debates por el aborto."

"Searing Prose Margaret Atwood, 82, [...]." *The Times (London)*, June 2022. *NexisUni*.

Sengupta, Trisha. "Stephen King to Margaret Atwood to Neil Gaiman: Authors Tweet to Support Write after Only Two People Show up to Her Book." *Hindustan Times*, Dec. 2022.

Senior, Jennifer. "Margaret Atwood on Envy and Friendship in Old Age." *The Atlantic*, 18 Feb. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=ATLCOM0020220219ei2i0009&cat=a&ep=ASE>.

"So this is something you don't experience every day as a writer: You post a thread about your new story on Twitter, a medium with which you have a love-hate relationship at best (essential to publicity, but also a forum for cruelty, an open pasture for a firing squad), and suddenly, the author of *The Handmaid's Tale* appears

in your timeline. She has read your story. She has some thoughts. Wait till you get Really old. It will all change again.”

“Sexism or a Matter of Taste? How Fiction Written by Women Is Rarely Read by Men.”

Malay Mail, 15 June 2022. *ProQuest Central*, 2676217650.

Shaffi, Sarah. “Judith Schalansky Is Ninth Author to Write Secret Work for Future Library.” *The Guardian*, 28 Sept. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=GRDN000020220928ei9s00106&cat=a&ep=ASE>.

“The German author’s contribution will remain unseen, alongside contributions from authors including Margaret Atwood and David Mitchell, until 2114 German writer Judith Schalansky has become the ninth author to be selected for the Future Library, which asks authors to create a work that will not be revealed to readers until 2114.”

---. “Margaret Atwood and Neil Gaiman among Authors Signed up for Ukrainian Book Festival.” *The Guardian (Online)*, Guardian News & Media Limited, 13 Sept. 2022. *ProQuest Central*, 2713851640.

---. “Margaret Atwood to Publish ‘Highly Personal’ Collection of Short Stories.” *The Guardian (Online)*, Guardian News & Media Limited, 27 July 2022. *ProQuest Central*, 2695187759.

Shaffi, Sarah, and Lucy Knight. “‘Something for Everybody’: Dua Lipa Joins Margaret Atwood on Hay Festival 2023 Lineup; Pop Star and Booker Prize Winner Will Both Appear at the Literary Festival in Wales next Year along with Rock Duo the Proclaimers and Poet Laureate Simon Armitage.” *The Guardian*, Dec. 2022.

Shariatmadari, Justine Jordan David, and Imogen Russell Williams. “Summer Reading: The 50 Hottest New Books for a Great Escape.” *The Guardian*, 25 June 2022, p. 62.

Sharp, Rachel. “Clinton ataca a Alito y advierte que muchos derechos están ‘en riesgo’ con fallo sobre Roe.” *Independent en Español*, 19 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INDPSP0020220619ei6j003pf&cat=a&ep=ASE>.

“‘El nivel de reglamentación insidiosa para oprimir aún más a las mujeres casi no tiene fin’ Hillary Clinton arremetió contra el juez de la Corte Suprema Samuel Alito y advirtió que muchos derechos están ‘en riesgo’ si se anula Roe vs. Wade.”

Sherwood, Harriet. “First Editions Annotated by Le Carré and Mantel to Be Auctioned.” *The Guardian*, 2 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=GRDN000020220602ei62001uu&cat=a&ep=ASE>.

“Other writers who have added handwritten thoughts for sale in support of English PEN include Ian McEwan and Margaret Atwood. An extraordinary insight into some of the literary masterpieces of recent decades has been provided by their authors in handwritten annotations in first editions of their works.”

Sieghart, Mary Ann. "Books by Women That Every Man Should Read: Chosen by Ian McEwan, Salman Rushdie, Richard Curtis and More." *The Guardian*, 28 May 2022, p. 62. *ProQuest Central*, 2670520712.

Sierra, Elena. "Guía de los lugares a los que no debemos ir." *El Correo Online*, 8 Aug. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=ELCORO0020220808ei8800050&cat=a&ep=ASE>.

"Hay libros que pueden servir como guía de viaje, y otros muchos pueden ser el detonante para buscar información sobre lugares lejanos que merecería la pena visitar. También los hay que hacen pensar en todo lo contrario: allí no, ese rumbo mal, lo mejor sería evitar ese camino, pobre de quien se vea en semejante entorno... Las lecturas de esta página son precisamente de esas, de las que ponen a las personas en lugares en los que no querrían verse. Y no todas son distopías. 'Sinsonte', Walter Tevis. Impedimenta Un robot triste rodeado de gente que no sabe leer."

Simon, Anne-Catherine. "Das Rätsel der gestohlenen Manuskripte." *Die Presse*, 19 Jan. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DIEP000020220118ei1j00023&cat=a&ep=ASE>.

"Verschwundene Bücher. Ein junger Mann hat sich Hunderte Manuskripte namhafter Autoren erschlichen, darunter jene von Ian McEwan und Margaret Atwood: Über Bücherdiebe, im Zug verlorene Werke und schusselige Verleger."

Simpson, Bruce F. "How Do We All Earn Russian Sanctions?" *The Ottawa Citizen*, 19 Nov. 2022. *Canadian Newsstream*, 2737810153.

Smith, David. "Missing Pages: The Podcast Reopening Jaw-Dropping Literary Scandals." *The Guardian (Online)*, Guardian News & Media Limited, 22 Aug. 2022. *ProQuest Central*, 2705197538.

Smith, Serena. "Margaret Atwood Has Had to Release a Fireproof Copy of The Handmaid's Tale." *Dazed*, 8 June 2022.

<https://www.dazeddigital.com/life-culture/article/56269/1/margaret-atwood-unburnable-copy-handmaids-tale-130-000>.

Smith, Tymon. "What Next for June After She's Got Her 'Revenge?'" *Sunday Times*, 18 Sept. 2022, p. 12. *ProQuest Central*, 2715651585.

Soares, Ana Daniela. "Zelensky também é nome de ave em vias de extinção segundo a escritora Margaret Atwood." *Diário de Notícias Online*, 25 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DIARNON020220625ei6poo02u&cat=a&ep=ASE>.

"Uma espécie em perigo, atacada por predadores invasores, defensor acérrimo do ninho e a trabalhar para a sobrevivência da espécie e para prevenir a extinção: as razões que levaram Margaret Atwood a decidir batizar uma das quatro pombas-de-Socorro que vivem no Zoomarine com o nome Zelensky, o apelido do presidente ucraniano."

Soave, Irene. "IL CASO: Arrestato a New York il ladro di bestseller: è un italiano."

Corriere della Sera Online, 7 Jan. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=CORONL0020220107ei1700030&cat=a&ep=ASE>.

"Dipendente di Simon & Schuster si procurava i manoscritti con email truffa. Tra i colpiti Atwood e Dan Brown. Tentativo fallito con Ferrante. Il giallo del movente e l'operazione dell'Fbi."

---. "La storia; Ladro che rubava grandi bestseller arrestato dall'Fbi: è un italiano."

Corriere della Sera, NAZIONALE, 7 Jan. 2022, p. 18.

"Si procurava i manoscritti con email truffa Tra i colpiti Atwood e Dan Brown Ha fallito con Ferrante. Il giallo del movente Cinque anni di indagini Filippo Bernardini, 29 anni, lavorava alla casa editrice Simon & Schuster. È stato fermato ieri a New York per furto di identità e frode telematica."

"Sopravvivere in natura, i consigli di Margaret Atwood." *HuffPost Italia*, 8 July 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=LHUFFIT020220708ei780005m&cat=a&ep=ASE>.

"C'è la storia di Joanne e quella di Selena, ci sono Molly e la macabra leggenda del fantasma della ragazza scomparsa al camping nei Consigli per sopravvivere in natura (Racconti edizioni, € 18,00, trad.it. Gaja Cenciarelli) di Margaret Atwood: acclamata scrittrice canadese, considerata — insieme a Ursula K. Le Guin — la madrina del genere distopico, e divenuta famosa in tutto il mondo per Il racconto dell'ancella, una delle serie di maggior successo degli ultimi anni, tra le poche autrici ad aver vinto due Booker Prize, con I Testamenti. Quelle dei Consigli si configurano come cautionary tales, racconti-fiaba che hanno il preciso scopo di 'mettere in guardia': chi?

Ovviamente l'uomo, da se stesso, oltre che dalla catastrofe climatica incombente; e ancora, quale è il ruolo delle donne nella società del futuro? Fino ad arrivare alla vera questione: stiamo facendo abbastanza per sopravvivere su un pianeta che abbiamo compromesso, in particolar modo nell'ultimo secolo?"

St Germain, Pat. "Choose Your Words Wisely; A Readable Feast Awaits, Writes Pat St. Germain. A Canadian Book May Be the Greatest Gift of All This Year." *Regina Leader Post*, 10 Dec. 2022, p. C2.

"At The Movies Close-ups On Canada's Cinematic History A Stunning Backdrop: Alberta in the Movies, 1917-1960 Mary Graham University of Calgary Press
Hollywood's biggest stars have spent a lot of quality time chewing the scenery around Banff and Jasper. Marilyn Monroe, John Barrymore, Lassie and, of course, Hoot Gibson are among the actors who appear in photographs, posed in natural locations along the Bow River, near Lake Louise and on Stoney Nakoda First Nation land west of Calgary."

Star Staff. "The Bestselling Books in Canada for the Week Ending July 27, 2022." *The Toronto Star*, 27 July 2022.

“In this week’s bestsellers lists: Something Old: Margaret Atwood’s 1985 dystopian novel ‘The Handmaid’s Tale’ enjoys comfortable sales year after year. But the U.S. Supreme Court’s overturning of Roe v Wade, ending the right of women to obtain abortion, and a new season of the Hulu series, ‘The Handmaid’s Tale,’ coming in September have likely prompted more people to pick up a copy of the original. This week it edged back onto the Canadian Fiction list at No. 10.

---. “The Bestselling Books in Canada for the Week Ending March 9, 2022.” *The Toronto Star*, 9 Mar. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=TOR0000020220309ei39001e2&cat=a&ep=ASE>.

“The bestseller lists are compiled by Toronto Star Newspapers Limited from information provided by BookNet Canada’s national sales tracking service, BNC SalesData. This week’s bestsellers offer proof that non-fiction books by Canadians are thriving as never before — certainly in my memory. On the Original Non-Fiction list, fully seven of the 10 books are by Canadians, including the debut of three new books. Two are by heavyweights: actor/director Sarah Polley, whose memoir ‘Run Towards the Danger’ joins the list at No. 2, and novelist Margaret Atwood, whose ‘Burning Questions,’ a collection of essays published since 2004, appears at No. 4. The third is by a deliberately less high-profile figure: Andrew Kirsch, whose ‘I Was Never Here: My True Canadian Spy Story of Coffees, Code Names, and Covert Operations in the Age of Terrorism’ enters the list at No. 9.”

Stefanelli, Elisabetta. “ANSA/ Libro del giorno: Atwood e i racconti per sopravvivere.” *ANSA — Entertainment News Service*, 20 July 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=ANSENT0020220720ei7k00ort&cat=a&ep=ASE>.

“Storie del reale per mondi migliori.”

“Stephen King and Margaret Atwood Console Debut Novelist on ‘Sad Book Signing.’” *DW English*, 8 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DEUEN00020221208eic800oeo&cat=a&ep=ASE>.

“When Chelsea Banning tweeted that nobody turned up at her book signing event, the post went viral as literary stars shared their own humiliating tales. It’s everybody’s nightmare: organizing a party that nobody comes to.”

“Stephen King und Margaret Atwood verhelfen Debüt-Autorin zu Erfolg.” *DW Deutsch*, 9 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DEUDE00020221209eic900ogr&cat=a&ep=ASE>.

“Chelsea Bannings Tweet von einer missglückten Autogrammstunde ging viral, als Literaturstars wie Stephen King und Margaret Atwood darauf mit eigenen Stories antworteten. Bannings gedrucktes Buch ist seither ausverkauft. Es ist ein Albtraum: Man schmeißt eine Party — und keiner kommt. So erging es der jungen US-

amerikanischen Autorin Chelsea Banning, als niemand zu ihrer Autogrammstunde erschien.”

Strause, Jackie. “‘The Handmaid’s Tale’ Sets Final Season as Bruce Miller Plots Next Chapter With ‘The Testaments’ at Hulu.” *Hollywood Reporter*, 8 Sept. 2022. *Factiva*. <http://global.factiva.com/redir/default.aspx?P=sa&an=HLYW000020220909ei9800006&cat=a&ep=ASE>.

“*The Handmaid’s Tale* is preparing to write its final chapter. The Emmy-winning Hulu adaptation of Margaret Atwood’s dystopian tale has been renewed for a sixth season — praise be! — but the sixth run will also be the final one for the Elisabeth Moss-starrer. The news of the series ending comes one week before the fifth season’s debut (on Sept. 14), with the premiere set to pick up after the epic cliffhanger that released in June of 2021.”

“Subastan Primeras Ediciones de Libros de Margaret Atwood y John Le Carré.” *Buenos Aires Negocios, Argentina*, June 2022. *NexisUni*.

Suliman, Adela, and María Luisa Paúl. “Margaret Atwood, Stephen King Rally around New Author after No-Shows at Signing. (Chelsea Banning).” *The Washington Post*, 7 Dec. 2022. *Open WorldCat*. <https://www.washingtonpost.com/lifestyle/2022/12/07/atwood-king-chelsea-banning-book-signing/>.

“Summer Friday: Voting Rights Crisis; Learning Heritage Languages; Considering Friendship.” *The Brian Lehrer Show*, July 2022. *ProQuest Central*, 2728039566.

“On this Summer Friday, we’ve put together some of our favorite recent interviews, including: [...] Jennifer Senior, staff writer at *The Atlantic*, kicks off and wraps up a discussion of how we make and keep friends as adults. The hour includes calls on parenting and friendship, advice for making friends in adulthood, and Margaret Atwood, author of short stories, essays and novels, including *The Handmaid’s Tale*, and her latest collection, *Burning Questions: Essays and Occasional Pieces, 2004 to 2021* (Doubleday, 2022), talks about her response to Jennifer Senior’s take on friendship in middle-age and how things change with friends as we get even older.”

“Superficialidade e distopia do mundo atual.” *O Globo*, 7 June 2022, p. 2.

“Realidade. Atwood usa personagens caricaturais e suas análises insuficientes dos fatos para retratar a atualidade divulgada.”

Targeted News Service. “Nature Canada: Douglas H. Pimlott Award Recipients — Margaret Atwood and the Late Graeme Gibson.” *Targeted News Service*, Mar. 2022. *NexisUni*.

“‘Temos conhecimento e tecnologia para reverter a mudança climática. Mas falta ação política,’ diz Margaret Atwood.” *Época Negócios*, 21 June 2022. *Factiva*. <http://global.factiva.com/redir/default.aspx?P=sa&an=NEGEP00020220622ei6l00003&cat=a&ep=ASE>.

“A autora canadense Margaret Atwood já escreveu sobre uma sociedade teocrática que suprime todos os direitos das mulheres - enredo do best-seller e da série ‘O Conto

de Aia' —, já imaginou um mundo pós-apocalíptico que é tomado por criaturas geneticamente modificadas ('Oryx e Crake') e, depois, mostrou esse mesmo mundo sendo atingido por um enorme desastre natural ('O Ano do Dilúvio'). Saiba mais."

"Terror e crime nos contos de Atwood." *Valor Econômico - Suplementos*, 1 Sept. 2022.

Factiva,

<http://global.factiva.com/redir/default.aspx?P=sa&an=VALTHO0020220903ei910000&cat=a&ep=ASE>.

"Nos contos de 'Colchão de pedra — Nove contos perversos,' coletânea que chega ao Brasil, Margaret Atwood coloca seu foco em gêneros literários que por muito tempo foram desvalorizados pela crítica. São histórias de terror, fantasia e crime que, em décadas recentes, vêm conquistando espaço como elementos constitutivos da cultura contemporânea. Ora articulando tradições, como as monstruosidades do gótico no terror 'Lusus Naturae,' ora manipulando as engrenagens de uma história de crime perfeito, como a que batiza o volume, em que detalha a vingança empreendida pela protagonista, Verna, a bordo de um cruzeiro no Ártico, Atwood mobiliza esses gêneros dos modos mais diversos, expondo uma ampla gama de recursos estilísticos."

"The Abortion Travel Agents: 'Some Women Know What They Need, Others Just Say: Help.'" *The Guardian*, 19 Feb. 2022, p. 29. *ProQuest Central*, 2631667040.

The Associated Press. "Margaret Atwood's Writings Both Funny, Frightening." *Red Deer Advocate*, Mar. 2022. *NexisUni*.

"The Big Jubilee Read Booklist Announced." *Education Journal*, no. 491, June 2022, pp. 8—8. *Academic Search Complete*.

"The article reports that titles from Bernardine Evaristo, Margaret Atwood, John le Carré, Marlon James, Seamus Heaney, Hilary Mantel and Andrea Levy part of the BBC and The Reading Agency's Big Jubilee Read. All 70 titles can be viewed through the decades on the Agency's Reading Groups for Everyone website. BBC Arts and The Reading Agency announced the titles for the Big Jubilee Read.

The Book That Tore Publishing Apart: 'Harm Has Been Done, and Now Everyone's Afraid.'

<https://www.proquest.com/pqilit/docview/2678007696/8D2C9C87AE804CB0PQ/7?accountid=12378>.

"'The Handmaid's Tale' als unbrennbares Buch versteigert." *DW Deutsch*, 7 June 2022.

Factiva.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DEUDE00020220607ei670002&cat=a&ep=ASE>.

"Margaret Atwood und ihr Verlag protestieren mit einer einzigartigen Aktion gegen Bücherverbannung und — vernichtung. Ein unbrennbares Exemplar des Romans 'The Handmaid's Tale' wurde nun versteigert. Margaret Atwood hält einen Flammenwerfer in der Hand. Sie zielt auf ein Buch — es ist ihr eigenes. Die Flamme schießt aus dem Rohr — das Buch bleibt unversehrt. In diesem Video bewirbt der Random-House-Verlag die feuerfeste Ausgabe eines seiner berühmtesten Bücher.

‘The Handmaid’s Tale’ — in der deutschen Übersetzung heißt es ‘Der Report der Magd.’ Der Roman ist eine Dystopie in der Tradition von Aldous Huxleys ‘Schöne neue Welt.’ Atwood hat sie 1985 verfasst und eine Welt erschaffen, in der religiöse Fanatiker durch einen Putsch die Vereinigten Staaten übernehmen und einen neuen gottesfürchtigen Staat namens Gilead errichten, in dem Frauen keinerlei Rechte mehr haben.”

“‘The Handmaid’s Tale’ and the Novel Version That Withstands Fire.” *CE NoticiasFinancieras*, 29 May 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020220529ei5t006os&cat=a&ep=ASE>.

The novel ‘The Handmaid’s Tale,’ by Canadian Margaret Atwood, now has an ‘incombustible edition’, proof against an eventual burning, which has been created in limited edition by the publisher Penguin Random House to be auctioned at Sotheby’s. The writer lent herself to this game and appears in a video of the publisher equipped with a flamethrower and trying to burn this incombustible book, without success, ‘because powerful words cannot be destroyed,’ says the publisher in the video. (<https://www.youtube.com/watch?v=zpsMsAMY4eM>).”

“‘The Handmaid’s Tale’ Producer Bruce Miller on Margaret Atwood’s Continued Involvement and the ‘Remarkable’ Elisabeth Moss [EXCLUSIVE VIDEO INTERVIEW].” *Gold Derby*, Feb. 2022. *NexisUni*.

“‘The Writing Is as Good as the Food’: Prue Leith’s Favorite Cookbooks; By the Book.” *International New York Times*, 3 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=INHT000020221202eic3000ou&cat=a&ep=ASE>.

“The Written Image.” *Poets & Writers*, vol. 50, no. 5, Oct. 2022, p. 20. *Literature Online*, 2705455430.

“The Year in Moments. *Financial Times*, 1st; USA ed., 3 Dec. 2022, p. 12.

Thompson, Jessie. “World Book Day: The Best Non-Fiction Books to Read in 2022, from Margaret Atwood to Matthew Perry.” *Evening Standard Online*, 28 Feb. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=NSONL00020220228ei2s002bj&cat=a&ep=ASE>.

“2022 is the year of the memoir — here’s our complete guide to the best new non-fiction arriving this year.”

Tomescheit, Wiebke. “USA; Junge Autorin erlebt Signierstunden-Desaster — Literaturstars wie Stephen King, Margaret Atwood & Co. trösten sie.” *Stern Online*, 7 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=STERONL020221207eic700oh5&cat=a&ep=ASE>.

“Chelsea Banning hatte stolz ihr erstes Buch veröffentlicht — doch zu einer Lesung kamen lediglich zwei Menschen. Dass sie deshalb den Kopf nicht hängen lassen sollte,

machten ihr bald darauf zahlreiche Star-Autor:innen auf Twitter klar. 15 Jahre lang hatte Chelsea Banning an ihrer Fantasy-Trilogie 'Of Crowns And Legends' getüftelt, neben ihrem eigentlichen Job als Bibliothekarin am ersten Band geschrieben. Viel Mühe, Liebe und Zeit waren in die Zeilen geflossen. Und dann hatte die 32-Jährige geschafft, woran viele frischgebackene Autor:innen scheitern: Sie hatte einen Verlag gefunden, der das Buch tatsächlich publizierte. Nun mussten es die Leute bloß noch kaufen."

Tonkin, Boyd. "David Damrosch Discusses 80 Books That Have "Responded to Times of Crisis and Deep Memories of Trauma." *The Spectator*, 8 Jan. 2022. *ProQuest Central*, 2617231509.

"Tori Amos Taps Margaret Atwood, Neil Gaiman for 'Little Earthquakes' Graphic Novel." *Rolling Stone*, Feb. 2022. *NexisUni*.

Torres, Armando González. "Noche esvástica: la distopía de Katherine Burdekin." *Milenio*, 19 Nov. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=MILENIO020221119eibj000jv&cat=a&ep=ASE>.

"La ciencia ficción y el relato de anticipación han sido géneros proclives a la lucha de género: antes de que muchas reivindicaciones feministas pudieran ser planteadas en el terreno de la política, eran esbozadas de manera ?afable? en el campo de la ficción. Un libro de aguda crítica política y marcado enfoque feminista, paradójicamente publicado bajo el pseudónimo masculino de Murray Constantine, apareció en 1937 y se debe a la autoría de Katherine Burdekin (1906-1963). Este libro (al que mucho deben clásicos como George Orwell y Margaret Atwood) es una cruel distopía que pone el acento tanto en la locura y la barbarie política, como en la dominación de género. Prácticamente borrada de la historia literaria, Burdekin fue una escritora que publicó una decena de novelas y que mantuvo un vigoroso alegato en favor de las libertades personales y la equidad de género."

Trimel, Suzanne. "Margaret Atwood Unveils Fireproof Copy of Bestseller *The Handmaid's Tale* To Be Auctioned by Sotheby's in Support of PEN America." *PEN America*, 23 May 2022. <https://pen.org/margaret-atwood-unveils-fireproof-copy-of-bestseller-the-handmaids-tale-to-be-auctioned-by-sothebys-in-support-of-pen-america/>.

"Nearly 1,000 supporters of PEN America's work to defend free expression rose from their chairs with cheers and applause at the organization's annual gala tonight after watching a video showing author Margaret Atwood taking a flamethrower to a copy of her bestseller, *The Handmaid's Tale*. Atwood was unable to set the book on fire, though, because it is a one-of-a-kind, fireproofed edition that she, her publisher, Penguin Random House, and the creative agency Rethink, worked together to develop for auction by Sotheby's. Proceeds from the auction will support PEN's work to oppose book bans and other restrictions on the freedom to write and read."

“TV Series: TIMVISION Exclusively Premieres Season 5 of ‘The Handmaid’s Tale’ in Italy.” *Contify Telecom News*, 13 Sept. 2022. *ProQuest Central*, 2713298548.

“Two Varieties of Atwood Postmark.” *Canadian Stamp News*, vol. 46, no. 24, 15 Mar. 2022, p. 5.

“Toronto, Ontario, Canada collector Derwin Mak has reported at least two varieties of the pictorial postmark used for the recent Margaret Atwood issue (‘Childhood collector Margaret Atwood honored on final stamp of 2021,’ CSN Vol. 46 #18). The Nov 25, 2021-dated Toronto postmark features the silhouette of a raven, symbolizing Atwood’s interest in birds, with a fountain pen held in its talons. Canada Post’s official first-day cover (OFDC) — sold at post offices and online — shows thick ink flowing from the pen; however, another cover Mak sent to be cancelled by the Crown corporation’s National Philatelic Centre (NPC) in Antigonish Nova Scotia Canada has a slightly different design: the ink flowing from the pen is thinner. Canada Post has since confirmed with CSN that ‘two cancels of differing weights were created for the OFDC. One was used at press to pre-cancel the official OFDCs, while the thinner line/less weight cancel was sent to the NPC.’”

“Ukraine Army Mocks Russia Over Comedian Jim Carrey, Margaret Atwood Sanctions.” *Newstex Blogs, International Business Times Australia*, Nov. 2022. *NexisUni*.

“Ukraine Book Fair Did Not Yield to Russia’s Threats and Was Held in a Bomb Shelter.” *CE NoticiasFinancieras*, 11 Oct. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=NFINCE0020221012eiab001f1&cat=a&ep=ASE>.

“In the midst of adverse circumstances due to the war, Ukraine did not give up the Lviv BookForum, the country’s largest book fair, which has been held every autumn since 1994. This time it was held from October 6 to 9, but instead of being held at the Palace of Arts, it had to be held in a bomb shelter to ensure the safety of the few on-site participants. The bomb shelter of the Ukrainian Catholic University was the setting for some of the activities of the Lviv BookForum, which this year opted for a hybrid format and joined forces with the British Hay Festival to broadcast it around the world, with around a hundred participants from Ukraine, Great Britain, the United States, Mexico, Syria, Portugal, France, Iran and Tanzania, including authors such as Margaret Atwood, Elif Shafak, Kateryna Kalytko, Olena Stiazhkina and Lydia Cacho.”

“Una “Biblioteca del Futuro” con textos que no podrán ser leídos hasta el próximo siglo.” *Télam*, 4 July 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=TELAMA0020220705ei7400ob7&cat=a&ep=ASE>.

“De acá a un siglo habrá manuscritos inéditos de autores contemporáneos como Margaret Atwood o Karl Ove Knausgard, de los que hoy solo se sabe el título y nada más porque, justamente, están destinados a vivir silenciosamente en la Biblioteca del Futuro, una iniciativa con sede en Oslo que cada año suma nuevas voces para guardar

bajo llaves sus textos hasta el año 2114, cuando por fin el primero de esos manuscritos será editado e impreso con papel procedente de un bosque con árboles plantados especialmente para esta iniciativa.”

“Una Escritora Presentó Su Libro y Solo Fueron Dos Personas, Pero Enseguida Recibió El Apoyo de Stephen King y Margaret Atwood.” *Infobae*, diciembre miércoles 2022. *NexisUni*.

“‘Unburnable’ Copy of Margaret Atwood’s ‘The Handmaid’s Tale’ Sells for \$130K at Auction.” *The Toronto Star (Online)*, Torstar Syndication Services, a Division of Toronto Star Newspapers Limited, 8 June 2022. *Canadian Newsstream*, 2674032242.

“University of Western Sydney — Opinion: Margaret Atwood’s Flamethrower of a Stunt and the Misguided Moral Certainty of Book Burning.” *Science, Education and Non-Profit Organizations News via PUBT*, 31 May 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=SENPO00020220531ei5v00ojh&cat=a&ep=ASE>.

Van Daele, Els. “Handmaid’s Tale’—Auteur Margaret Atwood Spot Met Russische Sancties, Maakt Reisverbod Belachelijk.” *Newstex Blogs Global Voices Online — Dutch*, Nov. 2022. *NexisUni*.

VanDenburgh, Barbara. “5 Books Not to Miss: Noah Hawley’s ‘Anthem,’ Jean Chen Ho’s ‘Fiona and Jane.’” *USA Today (Online)*, 1 Jan. 2022. *ProQuest Central*, 2615589082.

---. “Bob Odenkirk’s Memoir, Margaret Atwood’s ‘Burning Questions’ among 5 New Books Not to Miss.” *USA Today (Online)*, 26 Feb. 2022. *ProQuest Central*, 2633211508.

Vasconcelos, Helena. “Margaret Atwood: era uma vez. um mundo novo.” *Publico Online*, 17 Feb. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=PUBLOO00020220217ei2h00op2&cat=a&ep=ASE>.

“*MaddAddam*, publicado em 2013, fecha a trilogia de ‘ficção especulativa’ da canadiana Margaret Atwood, completando assim a saga que decidiu contar para, mais uma vez, desenhar, em tons sombrios, o cenário de um tempo pós-apocalíptico. No primeiro, Órix e Crex — O Último Homem (2003), e no segundo, O Ano do Dilúvio (2009), o planeta é varrido por catástrofes — seca, enchentes, extinção de espécies — que quase destroem a Humanidade. Aqui, neste *MaddAddam*, escreve um prefácio onde dá conta dos acontecimentos anteriores e retoma as personagens principais e as suas vicissitudes. Esta introdução é necessária, uma vez que é difícil recuperar o fio da trama e as características das personagens humanas e não humanas que povoam este universo em que, após uma pandemia global, tudo é novo e germina do nada.”

Velie, Elaine. “Margaret Atwood Protests Book Banning With Fireproof Copy of *The Handmaid’s Tale*.” *Hyperallergic*, 25 May 2022,
<http://hyperallergic.com/735674/margaret-atwood-protests-book-banning-with-fireproof-copy-of-the-handmaids-tale/>.

- “The fire-resistant copy will be auctioned to raise funds for PEN America.”
- “Velika Margaret Atwood Iz Ladica Je Izvukla Pjesme o Mraku Koji Preuzima Nas Svijet.” *Vecernji List*, Jan. 2022. *NexisUni*.
- Vicente. “De Margaret Atwood a Neil Young: La Interrupción Del Embarazo En La Cultura Norteamericana.” *EL PAÍS (America Edition)*, 28 June 2022. *ProQuest Central*, 2709372416.
- “Victory Dance: Margaret Atwood’s MaddAddam Prepares for Its Premiere. (The Big Picture).” *Toronto Life*, vol. 56, Nov. 2022, p. 31.
- “Viene tradotto per la prima volta in Italia il quarto romanzo di Margaret Atwood. L’autrice canadese lo ambientò nel 1976 e lo pubblicò nel 1979: al centro una delle magistrali figure femminili che giganteggiano nelle sue storie.” *Corriere della Sera Magazines and Supplements*, LETTURA, 2 Oct. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=CORSUP0020221002eia200oov&cat=a&ep=ASE>.
- “Pubblicato per la prima volta nel 1979 e ancora mai tradotto in Italia, La vita prima dell’uomo è il quarto romanzo di Margaret Atwood. Chi sia Atwood, per fortuna, non c’è più bisogno di ricordarlo. Scrittrice e poetessa ormai riconosciuta a livello mondiale — basti citare i suoi Il racconto dell’ancella, divenuto una serie tv di grande successo di cui di recente è stata lanciata la quinta stagione, e L’altra Grace, anch’esso una serie tv — Atwood ha raccontato sempre l’essere umano nelle sue contraddizioni e nei rapporti di potere tra uomo e donna, le dittature del pensiero o delle azioni, la vita con le sue difficoltà, gli sprazzi di luce, le domande. Qui, lo fa con un altro capolavoro.”
- von Hof, Elisa. “Autorin Margaret Atwood: ‘Glauben Sie mir, es ging der Welt schon schlechter.’” *Spiegel Plus*, vol. 0 2022, 28 Oct. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=SPIPLU0020221028eias0006b&cat=a&ep=ASE>.
- “Mit ihrem düsteren Roman ‘The Handmaid’s Tale’ über das Wesen von Diktaturen schuf Margaret Atwood einen Weltbestseller. Hier spricht sie über den Rechtsruck in den USA — und sagt, warum sie trotzdem optimistisch ist.”
- Wade, Prudence. “5 New Books to Read This Week.” *Press Association National Newswire*, 2 Mar. 2022. *Factiva*.
<http://global.factiva.com/redir/default.aspx?P=sa&an=PRESSA0020220302ei32002be&cat=a&ep=ASE>.
- “This week’s bookcase includes reviews of Moon Witch, Spider King by Marlon James and One Italian Summer by Rebecca Serle. Plus, the legendary Margaret Atwood is back with her third collection of essays...”
- “‘War Bears’: Margaret Atwood, Ken Steacy Graphic Novel To Get Animated Series Treatment From Wow! Unlimited Media.” *Deadline*, Mar. 2022. *NexisUni*.
- Wareham, Stephanie. “Russia Bans 100 Canadians — Including Jim Carrey and Margaret Atwood.” *Walesonline.Co.Uk*, Nov. 2022. *NexisUni*.

Washburn, Michael. "Margaret Atwood Gets a Stamp of Approval." *Book and Film Globe*, 7 Feb. 2022.

<https://bookandfilmglobe.com/creators/margaret-atwood-gets-a-stamp-of-approval/>.

"The queen of CanLit is in the national spotlight. At the end of November, Canada Post issued a stamp with an image of writer and poet Margaret Atwood."

Weiss, Geoff. "Neil Gaiman, Margaret Atwood, and Dozens of Other Famous Authors Shared Stories of Their Worst Book Signing Disasters to Comfort an up-and-Coming Author." *Insider*, US edition, Insider, Inc., 5 Dec. 2022. *ProQuest Central*, 2746677574.

Welle, Deutsche. "Margaret Atwood's Fireproof *The Handmaid's Tale* to Be Auctioned." *Hindustan Times*, 7 June 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=HNTM000020220607ei67002xz&cat=a&ep=ASE>.

"India, June 7 — Margaret Atwood holds a flamethrower in her hand and aims it at a book, which she has authored. The flame shoots out, but the book remains unharmed. Random House Publishing is using this video to promote the fireproof edition of one of its most famous books 'The Handmaid's Tale.' Atwood wrote her famous dystopian novel in 1985, creating a world in which religious fanatics take over the United States in a coup and establish a new God-fearing state called Gilead, in which women no longer have any rights."

Westenfeld, Adrienne. "The 50 Best Sci-Fi Books of All Time." *Esquire*, 21 Mar. 2022, <https://www.esquire.com/entertainment/books/g39358054/best-sci-fi-books/>.

"Plenty of imitators have tried to match the heights of our No.1, but none have come close."

"What's booking? Áine Toner has a round-up of new books for your to be read pile." *Belfast Telegraph*, 19 Mar. 2022, p. 22. *ProQuest Central*, 2640516085.

Wheeler, Brad. "NAC's Coming Season Includes Buffy Sainte-Marie, Atwood and More." *The Globe and Mail*, 17 May 2022. *Canadian Newsstream*, 2664979465.

---. "The National Arts Centre's Upcoming Season Includes Buffy Sainte-Marie, Bruce Liu and a Double Dose of Margaret Atwood: The NAC's Artistic Leadership Team Is in Transition Mode This Season, with French Theatre Artistic Director Mani Soleymanlou Introducing His Inaugural Season, While Jillian Keiley and Cathy Levy Offer Final Programming Slates That Conclude Their Tenures." *The Globe and Mail (Online)*, *The Globe and Mail*, 17 May 2022. *Canadian Newsstream*, 2664953210.

White, Hilary. "Sex, War and Other Classics: If You've an Interest in the Evolution of Ideas, the ClassicsNow Festival Puts the Past into Focus, Writes." *Sunday Independent*, 16 Jan. 2022, p. 15. *ProQuest Central*, 2619796562.

Wilford, Denette. "Margaret Atwood Defends 'smug' Post, Following Roe vs. Wade Decision." *The Sudbury Star (Online)*, Postmedia Network Inc., 13 July 2022. *Canadian Newsstream*, 2689379913.

“Wilkes University Hosts A Conversation with Margaret Atwood.” *Citizens’ Voice*, 26 Apr. 2022, *ProQuest Central*, 2655209739.

Williams, Ashley R. “Dozens of People Said They Would Go to Her Book Signing — They Didn’t. Thousands of Strangers Made Sure That Wasn’t the End of the Story.” *USA Today Online*, 9 Dec. 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=USATONL020221209eic9001h1&cat=a&ep=ASE>.

“An Ohio fantasy writer skyrocketed from obscurity overnight thanks to an unexpected outpouring of support from famous authors including Stephen King. It began with a tale of two tweets. “I have my first author signing at a local bookstore today!” author and librarian Chelsea Banning tweeted from her then-barely-used account the morning of Dec. 3, complete with a giddy SpongeBob SquarePants gif.”

Williams, Tom. “The Loop: Albanese’s International Quad Meeting, Injuries from a 12-Car Pile-up, and Margaret Atwood with a Flamethrower.” *Australian Broadcasting Corporation News*, 24 May 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=ABCNEW0020220524ei5000ojr&cat=a&ep=ASE>.

Winner, Michelle M. “33 Love Poems for Your Wedding Ceremony.” *Brides*, 13 May 2022, <https://www.brides.com/wedding-poems-4844289>.

“We’ve rounded up romantic poems to read at your wedding about love and looking to the future with your partner.” Includes ‘Variation on the Word Sleep,’ Margaret Atwood.

Winship, Lyndsey. “‘Don’t Worry, Just Watch’: How Do You Tell a Story through Dance?” *The Guardian*, Oct. 2022, p. NA.

“Even the best-known ballets can baffle newcomers, so what can choreographers do to avoid audiences getting lost? From Matthew Bourne’s fairytales to staging Margaret Atwood and *Peaky Blinders*, we find out.”

Wiseman, Andreas. “Julianne Moore & Sandra Oh Set For Lynne Ramsay’s ‘Stone Mattress’: Margaret Atwood Thriller Adaptation From Amazon, Studiocanal, John Leshner, JoAnne Sellar & Film4 — Cannes Market Hot Package.” *Deadline*, 18 May 2022. *Factiva*.

<http://global.factiva.com/redir/default.aspx?P=sa&an=DLINE00020220518ei5i0002v&cat=a&ep=ASE>.

“EXCLUSIVE: Oscar winner Julianne Moore (*Still Alice*) and *Killing Eve* star Sandra Oh are set to star in hot Cannes market package *Stone Mattress*, which Lynne Ramsay (*You Were Never Really Here*) will direct from the acclaimed New Yorker short story by *The Handmaid’s Tale* scribe Margaret Atwood. The blue-chip revenge thriller, set on a cruise ship in the Arctic, is aiming to shoot in September on location in Greenland and Iceland.”

- Wood, Jennifer M. "8 Fascinating Facts About Margaret Atwood's 'The Handmaid's Tale.'" *Mental Floss*, 12 Sept. 2022, <https://www.mentalfloss.com/posts/handmaids-tale-margaret-atwood-book-facts>.
- "World: Lviv Book Forum Hosts International Stars." *Asia News Monitor*, 7 Oct. 2022. *ProQuest Central*, 2721680753.
- "World: Stephen King and Margaret Atwood Console Debut Novelist." *Asia News Monitor*, 9 Dec. 2022. *ProQuest Central*, 2747920196.
- Wright, Andrew. "'We'll Always Have Paris': Margaret Atwood and Jim Carrey Respond to Russian Ban in Twitter Exchange." *Everything Zoomer*, 16 Nov. 2022. <https://www.everythingzoomer.com/arts-entertainment/2022/11/16/well-always-have-paris-margaret-atwood-and-jim-carrey-respond-to-russian-ban-in-twitter-exchange/>.
- "Writegirl To Honor Acclaimed Author Margaret Atwood And Outstanding Women Writers At Bold Ink Awards On June 4Th." *MENAFN – Press Releases (English)*, May 2022. *NexisUni*.
- "Writer Who Complained on Twitter about Empty Book Signing Receives Support from Famous Authors." *Euronews*, 7 Dec. 2022. *Factiva*. <http://global.factiva.com/redir/default.aspx?P=sa&an=EURONEN020221207eic700034&cat=a&ep=ASE>.
- "A new author has received an overwhelming swell of support after opening up about a lacklustre book signing event. Chelsea Banning appeared at a book signing in Ohio, US, for her debut novel 'Of Crowns and Legends,' but when the event began it was only attended by two people."
- "Writers Stand United in a Call for Peace." *The Guardian (Online)*, Guardian News & Media Limited, 27 Feb. 2022. *ProQuest Central*, 2633579740.
- Wroe, Nicholas. "Can You Outwit Margaret Atwood? The Bumper Books Quiz of 2022." *The Guardian (Online)*, Guardian News & Media Limited, 24 Dec. 2022. *ProQuest Central*, 2757875021.
- Yeo, Debra. "Wayne McGregor-Margaret Atwood Ballet 'MaddAddam' Will Finally Gets Its World Premiere in National Ballet of Canada's New Season." *The Star (Toronto, Ontario) Online*, May 2022. *NexisUni*.
- Zafar, Mishal Ali. "Margaret Atwood Gave 'The Handmaid's Tale' Showrunner Bruce Miller a List of Characters He Can't Kill." *Newstex Blogs: The Cheat Sheet*, Oct. 2022. *NexisUni*.
- Zaffino, Ilaria. "Christina Dalcher: 'Dalla parte delle donne cattive.'" *La Repubblica.it*, 7 Nov. 2022. *Factiva*. <http://global.factiva.com/redir/default.aspx?P=sa&an=REPONL0020221108eib7000v1&cat=a&ep=ASE>.
- "Dopo 'Vox' in cui toglieva loro la parola ora la scrittrice femminista torna con il romanzo 'La sorellanza' e ci racconta: 'Le mie eroine hanno gli stessi difetti degli uomini.'"

---. "Dalla parte delle donne cattive." *La Repubblica*, 8 Nov. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=LAREP00020221108eib8000ow&cat=a&ep=ASE>.

"l'intervista Dopo 'Vox' in cui toglieva loro la parola, la femminista Christina Dalcher torna con il romanzo 'La sorellanza' 'Le mie eroine hanno gli stessi difetti degli uomini.'"

---. "La risposta di Margaret Atwood alla censura: un libro che non si può bruciare." *La Repubblica.it*, 25 May 2022. *Factiva*. <http://global.factiva.com/redir/default.aspx?P=sa&an=REPONL0020220525ei5p0039d&cat=a&ep=ASE>.

"La scrittrice, insieme alla casa editrice Penguin Random House, ha realizzato una edizione ignifuga de 'Il racconto dell'ancella.' E un video (di grande d'effetto) che spiega bene le ragioni di questa operazione."

---. "Si un roman ne provoque pas, alors à quoi sert-il?" *Le Soir*, Bruxelles, 12 Nov. 2022, p. 54.

Zahner, Jana. "Unzerstörbare Worte: Literatur Margaret Atwood versteigert eine feuerfeste Ausgabe ihres Romans 'Der Report der Magd' — als Protest gegen Zensur und Abtreibungsverbote in den USA. Von Jana Zahner." *Südwest Presse*, vol. 131, 9 June 2022, p. 22.

"Es ist eine kuriose Szene: Eine Autorin, die seit Jahren als Kandidatin für den Literaturnobelpreis gehandelt wird, richtet einen Flammenwerfer auf ihr eigenes Buch — und scheint dabei auch noch Spaß zu haben. Doch Margaret Atwoods Roman 'The Handmaid's Tale.' (Der Report der Magd) brennt nicht. Mit dem Video macht der Verlag Penguin Random House auf die feuerfeste Ausgabe des Dystopie-Klassikers aufmerksam — ein Einzelstück. Am Dienstag wurde das ungewöhnliche Exemplar des 1985 erschienenen Romans bei einer Auktion in New York für rund 130 000 Dollar versteigert. Wer das mit Hitzeschutzfolie, Phenolharz, Nickeldraht und Edelstahl gebundene Buch erwarb, teilte Sotheby's nicht mit. Mit der Versteigerung des 'Unburnable Book' wollen das Auktionshaus, Penguin Random House und die Autorin gegen Zensur protestieren. Der Erlös (etwa 120 000 Euro) soll dem Autorenverband PEN America und dessen Einsatz für freie Meinungsäußerung zugutekommen."

Zetlin, Minda. "Here's Why Margaret Atwood, Author of 'The Handmaid's Tale,' Says She Is Optimistic About the Future." *Inc.*, 28 June 2022.

<https://www.inc.com/minda-zetlin/margaret-atwood-handmaids-tale-optimism-yung-wu-mars-collision-conference.html>.

"'It is not the worst of times yet. And we are still at a moment when we could turn it around.' Margaret Atwood is the author of *The Handmaid's Tale*, a novel set in a future version of the United States where divorce has been outlawed and divorced women (including the novel's narrator) are enslaved as 'handmaids'—forced to bear children for infertile wives. It's among the most famous dystopian novels ever written.

‘猜猜斯蒂芬·金和阿特伍德的签售会能有多惨 | 文化周报.’ 界面新闻 (简体), 10 Dec. 2022.

Factiva.

<http://global.factiva.com/redirect/default.aspx?P=sa&an=JMNWOSoo20221210eica00ob6&cat=a&ep=ASE>.

记者 | 叶青 编辑 | 黄月.

‘美国堕胎权合法化要终止了吗？阿特伍德等作家与活动家捍卫生殖自由.’ 界面新闻 (简,

14 May 2022. Factiva.

<http://global.factiva.com/redirect/default.aspx?P=sa&an=JMNWOSoo20220514ei5e00ob6&cat=a&ep=ASE>.

记者 | 实习记者 林柳逸 编辑 | 黄月 林子人.

‘美国推翻“罗诉韦德案”，堕胎合法是维护隐私还是追求平等？.’ 界面新闻 (简体), 25 June

2022. Factiva.

<http://global.factiva.com/redirect/default.aspx?P=sa&an=JMNWOSoo20220625ei6p0030&cat=a&ep=ASE>.

记者 | 实习记者 林柳逸 编辑 | 黄月 林子人.

‘美國墮胎權合法化要終止了嗎？阿特伍德等作家與活動家捍衛生殖自由.’ 界面新聞 (繁,

14 May 2022. Factiva.

<http://global.factiva.com/redirect/default.aspx?P=sa&an=JMNWDToo20220514ei5e00ogu&cat=a&ep=ASE>.

記者 | 實習記者 林柳逸 編輯 | 黃月 林子人.

Scholarly Works

Books and Articles⁵⁷

Abd AL-Tawab, Neesma. “The Conceptualization of Rape in Modern English Novels: Margaret Atwood’s *The Handmaid’s Tale*, and Naomi Alderman’s *The Power*,” *The Scientific Journal of the Faculty of Arts, Assiut University*, vol. 25, no. 84, Oct. 2022, pp. 1989–2018.

<https://doi.org/10.21608/aakj.2022.272704>.

Abd-ur-Rahman, Muhammad Moustafa Muhammed. “Narcissism and the Identity Crisis in the Contemporary Canadian Novel.” *Alwasl University Journal*, no. 65, 2022.

<https://doi.org/10.47798/awuj.2022.i65.09>.

مارغريت: «من لكل الرئيسة الأعمال بعض في المعاصر الكندي الأدب في الترجمية موضوع الدراسة تُناقش عناصر - الكنديّة الهويّة أزمة إطار في - أعمالهم جسدت وكيف؛ «أتود مارغريت» و «كرويتش روبرت» و «لورانس الطريقة تقصّي إلى الدراسة تُهدف كما. المعاصر الأدب من الكثير أبنية تشكيل في ساعدت التي «نركسوس» أسطورة من

⁵⁷ Karma’s note: There are a couple of nonacademic books here and some videos, since they don’t have their own sections.

المُعاصِر الكنديّ الأدب في والشخصيات والصور الرموز ومعالجة اختيار على «نركسوس» أسطورة بها تؤثر التي الترجيئية للشخصيات النفسية الأغوار سبر في، النفسي والتحليل، للنصوص التحليلي: المنهجين على الدراسة وتقوم التغيرات تفرزه لما كنتيجة الأعمال هذه في الترجيئية الشخصيات تأتي حيث الكندية؛ الرواية في ظاهرياً المفترضة تركز ثم ومن. التعالي وإشكالية، الهوية وتشكيل، الفردية آفاق: الشخصية مظاهر على سيكولوجية تأثيرات من الاجتماعية بأنه المعاصر الكنديّ الأدب تصنيف تبرر التي بالذات الحالي للإنشغال الخاصة السمات تحديد على أيضاً. - الدراسة المجتمع ضد الكفاح من لسلسلة نتيجة مثاليًا الهوية أو الذات مفهوم جعل الذي التحول مدى إدراك إلى بالإضافة نرجسي؛ أن حقيقة إلى وتخلص اللثام الدراسة تُميط، هنا ومن. أنفسهم الكنديين مع الحال هو كما الأخرى الأمم واضطهاد القمعي على التغلب للكنديين يمكن أنه بمعنى بالآخر؛ العلاقة خلال من إلا فقط لاتتأني الكنديّ المجتمع في 'الذات تحقيق' مشكلة الكلمات. الآخرين واقع وكذلك، أنفسهم حقيقة أدركوا ما إذا فقط هويتهم وإدراك، النفسي توازنهم واستعادة، النفسية مشاكلهم، لورانس مار غريت، الذات تحقيق، نركسوس أسطورة، الفردية، الهوية أزمة، الكنديّ الأدب، الترجيئية: المفتاحية، كرويتش روبرت، أتوود مار غريت.

This study discusses the theme of narcissism in modern Canadian literature in some major works of Margaret Lawrence, Margaret Atwood, and Robert Kroetsch. It analyzes how, in the context of the Canadian identity crisis, their works incorporated elements of the Narcissus myth that had helped shape the signifying structures of much contemporary literature. The study also aims at investigating how the myth of 'Narcissus' influences the selection and treatment of symbols, images, and characters in contemporary Canadian literature. The study adopts the text-analytic and psychoanalytic approaches in probing the psychological depths of the ostensibly supposed narcissistic characters in the Canadian novel. The Narcissistic characters in these works appear because of the psychological effects that social changes produce on the manifestations of personality: perspectives of individuality, identity formation and the questionability of transcendence. Hence, the study also focuses on identifying the features of the current preoccupation with the self that justify the classification of contemporary Canadian literature as narcissistic; in addition to recognizing the extent of the shift to which the concept of self or identity has been idealized because of a series of struggles against oppressive society and the oppression of other nations as the case with the Canadians themselves. Thus, the study also unveils the fact that the problem of 'self-realization' in the Canadian society does not come out only through the relationship with the other; that is, the Canadians can overcome their psychological problems, restore their psychological balance, and realize their identity, only if they realize the truth about themselves, as well as the reality of others.

Keywords Narcissism, Identity crisis, Narcissus Myth, Canadian literature, self-realization, Individuality, Margaret Lawrence, Margaret Atwood, Robert Kroetsch."

Adams, Carol J. "Veganism and Women's Writing." *The Edinburgh Companion to Vegan Literary Studies*, edited by Laura Wright and Emelia Quinn, Edinburgh University Press, 2022, pp. 41–61. *JSTOR*.

<https://www.jstor.org/stable/10.3366/j.ctv32vqmbn.6>.

"After Frankenstein's Creature describes its diet of acorn and berries, and its hope of retreating to South America with its companion, it remarks to Frankenstein, 'The picture I present to you is peaceful and human.' The Creature's idyllic pacifist and

vegetarian utopian vision intersects with the themes of a number of novels by twentieth-century women that in challenging patriarchal society hearken to a Golden Age of feminism, pacifism, and vegetarianism. The context against which these more recent novels must be read is World War I — for it was then that the peaceful, vegetarian life envisioned by the Creature.”

Adams, Mary E. “20 Years Ago in These Pages.” *World Literature Today*, vol. 96, no. 4, Aug. 2022, pp. 4–4. *Academic Search Complete*.

The author discusses cultural conditions supporting women oppression shown in the novel “The Handmaid’s Tale” by Margaret Atwood and mentions failure of imagining government ruled by religion.

Ağır, Barış. “Ecocatastrophe in Margaret Atwood’s *Oryx and Crake*.” *SÖYLEM Filoloji Dergisi*, vol. 7, no. 1, 2022, pp. 110–21. *Dimensions*.

<https://doi.org/10.29110/soylemdergi.1051596>.

“This study explores ecocatastrophe in Canadian author Margaret Atwood’s novel *Oryx and Crake* through the lens of environmental apocalypticism. By exploring the characters and motifs in the dystopian world of the novel, relevant contemporary themes such as the implications of genetic engineering, unbridled human avarice and consumerism, population growth and the relationship between human beings and the planet that we inhabit are explored. Through the theme of environmental apocalypse, the novel teaches us that only by acknowledging the interior value and integrity of nature and by trying to establish an equal relationship with nature can humans develop harmoniously, together with nature.”

Ağın, Başak. “Tracing Ecophobia through Bios/Zoë Dichotomy in Margaret Atwood’s *Surfacing*.” *Neohelicon*, vol. 49, no. 1, June 2022, pp. 371–83. *EBSCOhost*.

<https://doi.org/10.1007/s11059-021-00611-z>.

“This article analyzes Margaret Atwood’s *Surfacing* (1972) in light of Simon Estok’s ecophobia hypothesis. Based on Estok’s compelling argument that ecophobia inherently relates to other types of discriminatory and violent acts arising from xenophobia, homophobia, misogyny, sexism, racism, and speciesism, the article traces the links between ecophobia and centuries-old bios/zoë dichotomy in Atwood’s novel with a specific focus on the haunting memories of the unnamed protagonist/narrator. The primary argument of the article is that the protagonist in Atwood’s *Surfacing* experiences an in-between state, in her quest beyond gender and geography, and thus experiences various sentiments evoked by ecophobia, such as self-victimization, madness, and disgust. The article claims that during her search for her missing father, the narrator in *Surfacing* journeys from the status of bios to the independent ‘wilderness’ zone of zoë, finally resolving to unite back with the so-called civilized order of bios, which explains the underlying ecophobic tendencies that are uniquely human. Using postcolonial and ecofeminist theoretical background to support Estok’s arguments in this array, the author claims that understanding ecophobia requires more than equating it with other forms of discrimination but

necessitates facing the failure of heteropatriarchal, anthropocentric human culture that embeds the primal dichotomy of bios/zoë.”

Akram Yahya Al-Sammarraie, Amani, et al. “Eco-Awareness as an Antithesis of Apocalyptic Eco-Phobia in Margaret Atwood’s (The Year of the Flood).” *Dirasat Human and Social Sciences*, vol. 49, no. 4, 2022, pp. 469—79. *Dimensions*. <https://doi.org/10.35516/hum.v49i4.2101>.

“This paper argues that eco-awareness is presented in Margaret Atwood’s *The Year of the Flood* as a remedy for apocalyptic eco-phobia. The study focuses on apocalypse and eco-phobia as a motivation for the characters’ eco-awareness. Accordingly, the novel depicts several scenes of natural apocalypse as a result of the decline of the environment. There is an obvious relationship between apocalyptic eco-phobia and eco-awareness because they are environmental elements. Therefore, the study examines Atwood’s perception of apocalypse that threatens the ideal nature; she offers alternatives to avoid it via elevating the characters’ eco-awareness.

Consequently, eco-awareness exemplifies the ideal natural state needed by the characters because imminent apocalypse endangers its safety and significance to their lives. Here, the study scrutinizes eco-awareness as a remedy for possible destructive environmental disaster. Hence, it applies Scott Slovic’s concept of eco-awareness as a remedy for apocalyptic eco-phobia to unravel Atwood’s obsession with contemporary negative exploitation of nature. By interpreting the contradiction between eco-awareness and apocalyptic eco-phobia, it tries to contend that environmental perfection would exacerbate the characters’ eco-awareness. The novel encourages readers to deduce the vitality of eco-awareness and its capacity to promote the characters’ need for ideal environment. This finding accentuates the characters engagement with nature since it exalts their eco-awareness as a therapeutic antithesis to apocalyptic eco-phobia; whereby they become convened to cease exploiting nature in negative way. Thus, the study explores how Atwood’s descriptive portrayal of natural apocalypse prompts the characters’ eco-phobic feelings; and how it could be mitigated by dint of their eco-awareness.”

Akyildiz, Ekim, and Yeşim Tükel Kanra. “Turkish Translations of the Neologisms in *The Handmaid’s Tale* by Margaret Atwood. *MARGARET ATWOOD’UN DAMIZLIK KIZIN ÖYKÜSÜ BAŞLIKLİ ESERİNDEKİ NEOLOJİZMLERİN TÜRKÇE ÇEVİRİLERİ ÜZERİNE BİR ARAŞTIRMA*., vol. 24, no. 4, Oct. 2022, pp. 1449—69. *Academic Search Complete*,

<https://dergipark.org.tr/tr/pub/deusosbil/issue/73751/1109395>.

“Bu çalışma Margaret Atwood’un Damızlık Kızın Öyküsü başlıklı eserindeki neolojizmleri ve neolojizmlerin Türkçeye çevirisinde kullanılan çeviri tekniklerini incelemektedir. Neolojizm terimi yeni sözcükler ya da yeni anlamlı sözcükler olarak açıklanabilir. Bu makalede bütüncedeki neolojizmler tespit edilmiş ve sonrasında Peter Newmark’ın neolojizm türlerine göre sınıflandırılmıştır. Ardından neolojizmlerin Türkçeye çevirilerinde kullanılan teknikler Lucía Molina and Amparo

Hurtado Albir'in çeviri teknikleri derlemesindeki tekniklere göre incelenmiştir. Eldeki neolojizmlerde kullanılan tekniklerin belirlenmesiyle sınıflandırmalara uymayan veriler açığa çıkartılmıştır. Dışarıda kalan bu veriler Newmark'ın çalışmasında bulunmayan neolojizm kategorilerini belirlenmesine olanak sağlamıştır. Buna ek olarak, bazı çeviri tekniklerinin Molina ve Albir'in çeviri teknikleri derlemesinde yer almadığı belirlenmiştir. Bu açıdan bakıldığında çalışmamız seçtiğimiz neolojizm sınıflandırması ve çeviri tekniklerini uygulamadaki halini incelemektedir. Aynı zamanda eldeki makale neolojizm çevirilerinde en sık kullanılan çeviri tekniklerini ortaya koymaktadır. Son olarak çalışmamızdan elde ettiğimiz sonuçlar neolojizm çevirisi araştırmaları alanındaki diğer çalışmaların sonuçları ile karşılaştırılmıştır. This study investigates the neologisms in Margaret Atwood's *The Handmaid's Tale* and the translation techniques used when rendering them into Turkish. The term neologism can be explained by new words or words with new senses. In this article, the neologisms found in the corpus are identified and later categorized according to Peter Newmark's neologism types. Thus, the utilized technique or techniques are described using a compilation we came up with combining a variety of translation techniques that are mainly taken from Lucía Molina and Amparo Hurtado Albir's work. The neologism-specific translation techniques were determined and then, the data that do not fit into the categories were revealed. These non-conforming examples enabled us to detect categories that are not present in Newmark's neologism classification. In addition to that, we detected some translation techniques which could be included in neologism translation technique compilations. From this perspective, our study tests the preferred models of neologism categorization and translation techniques in practice, and the most frequently used techniques in neologism translations were determined. Finally, the data we obtained here were compared with the results of other studies in the neologism translation literature to make our findings more concrete."

Al-Afifi, Azeemah Saad. "Acculturation in Margaret Atwood's *The Handmaid's Tale*." *مجلة* والتربويه والاجتماعية الإنسانية والبحوث للدراسات النيل وادی مجلة, vol. 36, no. 36, 2022, pp. 161–76. *Dimensions*, <https://doi.org/10.21608/jwadi.2022.268200>.

"In this study, *The Handmaid's Tale* by Margaret Atwood's cultural criticism is examined via the lens of acculturation theory. This research has a cross-sectional design and is theoretical. People from different backgrounds who come together experience cultural and psychological changes. Most of these groups have formed a variety of cultural, linguistic, and religious organizations since first coming together. When people are exposed to different cultures, both their own change and pollution.and those they visit, acculturation takes place. Due to issues with immigration, business, and other political issues, people migrate outside of their home nations to acclimate to new cultures, values, languages, and behaviours. Refugees, immigrants, and asylum seekers are highlighted as a result. According to the find[ing]s, women are reduced to serving as child-bearing 'vessels' to save the

nation. This tale of a woman under oppression takes place in a world of dictatorship, constant watchfulness, and political manipulation. In both texts, writers depict a dystopia because a sizable section of the population is now infertile due to climate.” Alderink, L. J. “The Goddess Myth in Contemporary Literature and Popular Culture: A Feminist Critique.” *Choice*, vol. 60, no. 4, Dec. 2022, p. 371. *ProQuest One Literature*, 2739803035.

Alegria-Hernández, José V. “It’s All About the Body: Zombification and the Male Gaze in *Oryx and Crake* and *Brown Girl in the Ring*.” *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 11, Oct. 2022, pp. 133–47. DOI.org (Crossref), <https://doi.org/10.14201/candb.v11i133-147>.

“This article seeks to analyse the commodification of women of colour in two dystopian Canadian novels: *Brown Girl in the Ring* (1998), by Nalo Hopkinson, and *Oryx and Crake* (2003), by Margaret Atwood. I argue that the women in these stories are subjected to similar patriarchal strategies of control. Namely, I suggest they are zombified through the male gaze, or in other words, they are regarded as ambulatory bodies by their societies. This draws attention to the Canadian government’s neoliberal policies that often belie neocolonial undertones in their usage of the bodies of women of colour. In addition to this, I will focus on the characters’ ability to resist this totalising and zombifying gaze through different means. Here I posit that Hopkinson presents a world that emphasises commonality among women and, therefore, her characters are more successful in dismantling patriarchal structures. In opposition to this, I argue that Atwood’s novel isolates Oryx which makes her unable to achieve structural change, and therefore she chooses to become an elusive figure as a form of protest.”

Alverson, Brigid. “Drawing Criticism: Graphic Novels Are A Favorite Target For Complaints.” *School Library Journal*, vol. 68, no. 1, Jan. 2022, p. 14. *Education Database; Library Science Database; ProQuest Central*, 2614805372.

“Whether in officially filed challenges or during speeches at school board meetings, across the country, parents and organizations have brought objections to Jerry Craft’s *New Kid*, Jarrett Krosoczka’s *Hey, Kiddo*, Cathy Johnson’s *The Breakaways*, and the graphic adaptation of Margaret Atwood’s *The Handmaid’s Tale*. The statute also requires books be reviewed as a whole and that in order for the images to be deemed obscene, they must be designed for the sole purpose of sexual stimulation. “The manager reviewed the books and determined that [they] would have been adult content ... so the manager made a decision to move the books to the adult graphic novel collection.”

American Library Association. *Read These Banned Books: A Journal and 52-Week Reading Challenge from the American Library Association*. Sourcebooks, 2022.

“Expand your reading list and stand against literary censorship with this one-year reading challenge and book journal! Featuring 52 modern and classic books that have been challenged or banned, from *The Hunger Games* to *Maus*, this book log includes

ALA's insights into each title as well as writing prompts for further reflection. A perfect holiday stocking stuffer, birthday present, or gift for bibliophiles, librarians, teachers and educators, activists, and rebel readers of all genres! Includes: 52 banned, censored, or challenged book recommendations and the reasons they were banned; room to reflect on each book and how you can relate to it as you complete the challenge; pages for your personal reading log, perfect for sharing on social media or with friends; an appendix highlighting the 100 Most Banned and Challenged Books from 2010-2019 and information about how YOU can help fight book banning."—Amazon.com.

Anjana, J., and G. Sreeja. "Nature as a Heuristic Presence: An Ecofeminist Reading of Margaret Atwood's *Surfacing*." *Shanlax International Journal of English*, vol. 10, no. 2, 2022, pp. 34–37. *Dimensions*, <https://doi.org/10.34293/english.v10i2.4310>.

"Margaret Atwood is an acclaimed Canadian writer who always deals with women related issues in her writings. This paper attempts to make an ecofeministic reading of her brilliantly crafted novel *Surfacing*. There is an invisible and intangible parallel between the marginalization of women and the exploitation of nature under the stipulations of the anthropocentric world. The novel vividly portrays how the protagonist identifies herself with the Canadian wilderness and thereby draws sustenance from it."

Aquino, Aldana Micaela Pereira, and Ariel Martín Rodríguez Arispe. "Pepe Le Pew: The Debate on Twitter about Its Supposed Cancellation." *Punto Cero*, no. Volume 27, Issue 44, Jan. 2022. *paperity.org*, <https://doi.org/10.35319/puntocero.202244195>.

Armatage, Kay. "Planet in Focus: Environmental Film Festivals." *Screening Nature*, edited by Anat Pick and Guinevere Narraway, Berghahn Books, 2022, pp. 257–74. *JSTOR*, <https://doi.org/10.2307/j.ctt9qczx4.20>.

"On opening night, 13 October 2010, Planet in Focus (Toronto) kicked off its eleventh environmental film and video festival with an unprecedented splash. The opening film, *In the Wake of the Flood* (2010) was accompanied by its director, documentary stalwart Ron Mann, as well as its subject, Margaret Atwood — a Canadian literary star of international magnitude. Atwood and her husband Graeme Gibson, known for their long dedication to the environment and particularly the protection of birds, were there in person to receive the festival's 2010 Eco Hero award. After tumultuous applause for the film, The Echo Choir performed songs."

Atasoy, Emrah, and Thomas Horan. "Prayer Had Broken Out: Pandemics, Capitalism, and Religious Extremism in Recent Apocalyptic Fiction." *Studies in the Novel*, vol. 54, no. 2, Summer 2022, pp. 235–54, <https://doi.org/10.1353/sdn.2022.0018>.

Literature Online. ProQuest One Literature, 2812765460.

"Recent apocalyptic fiction suggests that epidemics can catalyze religious fanaticism, highlighting disturbing parallels between capitalism and fundamentalism. In Margaret Atwood's *Oryx and Crake* (2003), a disaffected corporate scientist develops a pandemic that seeds a religious revival and causes blame to fall on a misrepresented

sect of religious environmentalists. In Emily St. John Mandel's *Station Eleven* (2014), a flu that decimates the global population is interpreted as a purifying act of God. In Ling Ma's *Severance* (2018), following a deadly disease that originates in China, a former corporate product coordinator based in New York City who mass-markets Bibles falls into the clutches of a religious cult led by an ex-IT specialist and investor. Our analysis examines how religion has been subsumed within corporate capitalism as well as the broad appeal unscientific reactions to the coronavirus could ultimately have, particularly as there are more virus-related economic problems."

Atayurt-Fenge, Zeynep Z. "Body Politics and Embodied Subjectivity in Margaret Atwood's 'The Man from Mars.'" *English Studies*, vol. 103, no. 8, Dec. 2022, pp. 1228–46. EBSCOhost, <https://doi.org/10.1080/0013838X.2022.2106703>.

"Published in Margaret Atwood's first short story collection *Dancing Girls* in 1977, 'The Man from Mars' offers a fictional representation of body politics through Atwood's young protagonist, Christine, whose experience of her embodiment becomes a discursive agent through which various forms of displacement are foregrounded. Through a critical exploration of Christine's experience of her body in the private and public realms, this essay aims to offer a reading of the story in the context of the embodied self and subjectivity while examining how the acculturation of bodily consciousness and idealised body images are conducive to feelings of personal insecurity as well as social intolerance towards difference. By exploring Atwood's construction of her fat heroine in the light of body and embodiment theories and in dialogue with Atwood's other literary works, this essay thus seeks to look into the ways in which 'The Man from Mars' casts a critical eye on body politics situating it side by side with identity politics through the art of the modern short story."

---. *This Is a Photograph of Me by Margaret Atwood: The Poem: Guide*. 2022.

<https://edu.digitaltheatreplus.com/content/guides/this-is-a-photograph-of-me-by-margaret-atwood-the-poem>.

"This resource offers a print version of the poem to use for the analysis and exploration of Margaret Atwood's 'This Is a Photograph of Me.'"

Atwood, Margaret, and C. Jon Delogu. "Channeling Orwell, Banking on an Antiprediction: *The Handmaid's Tale* (1985)." *Fascism, Vulnerability, and the Escape from Freedom*, Punctum Books, 2022, pp. 211–56. JSTOR, <https://www.jstor.org/stable/j.ctv31svrnt.9>.

"Above are the first words of one of the most famous songs, 'La Bohème,' by one of France's most famous singer-songwriters, Charles Aznavour (1924–2018). The lyrics, written by Jacques Plante and set to music by Aznavour, start in on the work that poets and storytellers have done since forever: carrying over from a there then to a here now so that we can 'all talk here now and in the future about how what happened there then affects us here.' In this way, poets and storytellers have something in common with the task of the translator."

Ayuningtyas, Hendarti Azizah, and Rahmawan Jatmiko. "The Heroine's Journey towards Wholeness as Seen in Margaret Atwood's *Surfacing*." *Lexicon*, vol. 9, no. 2, Oct. 2022, p. 107. DOI.org (Crossref), <https://doi.org/10.22146/lexicon.v9i2.72944>.

"This study discusses the psychological journey of the female heroine in Margaret Atwood's *Surfacing*. This paper applies the psychological approach since it is believed to be the most suitable approach to analyze the process of the heroine's journey towards wholeness. It aims at analyzing the process of individuation which occurred in the main plot of the novel as well as the characteristics of the process on the heroine's personal quest. The portrayal of the individuation process is identified through the theory of individuation proposed by Charles Gustav Jung which discusses the process of the individual's development towards a psychological completeness. In order to support the analysis, library research was conducted alongside the novel itself as well as the supporting articles from any reliable websites. The result shows that the heroine's journey can be translated as Jungian's theory of individuation as there are six characteristics of the process of individuation found within the story. Furthermore, there are five stages occurred in the heroine's journey, namely the recognition of the persona, the assimilation with the shadow, the confrontation with the animus, and lastly the appearance of the Self that leads the heroine towards psychological wholeness."

Banaś, Maria. "Jednostki — Postawy — Struktura Społeczna (Na Przykładzie Wybranych Bohaterów Dystopijnych Powieści Margaret Atwood)." *Górnośląskie Studia Socjologiczne Seria Nowa*, vol. 13, 2022, pp. 1—21. *Dimensions*, https://doi.org/10.31261/gss_sn.2022.13.05.

"This article presents a sociological analysis of the literary dystopias of Canadian novelist Margaret Atwood: the *MaddAddam* trilogy and *The Handmaid's Tale* and its 2020 sequel *The Testaments*. Maria Anna Banaś regards as key issues and contexts those that clearly and unambiguously build Atwood's image of the social world, and which Banaś reads through the prism of the sociology of literature. The basic question is: What is the structure of the social world in Atwood's works? Banaś seeks answers by referring, among other ideas, to Robert K. Merton's types of adaptation of individuals to the changing social structure."

Barry, Elizabeth. "A Glut of Slippers: The Chronotope of Older Age in the Contemporary North American Short Story." *Contemporary Narratives of Ageing, Illness, Care*, edited by Katsura Sako and Sarah Falcus, Routledge, 2022, pp. 144—62. *MLA International Bibliography with Full Text, EBSCOhost*, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,url,uid&db=mlf&AN=202227209671&site=ehost-live&scope=site>.

Bauer, Liza B. "Reading to Stretch the Imagination: Exploring Representations of 'Livestock' in Literary Thought Experiments." *Multispecies Futures: New Approaches*

to *Teaching Human-Animal Studies*, edited by Andreas Hübner et al., 2022, pp. 95–113. *Open WorldCat*,

<http://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/docId/68914>.

“Liza B. Bauer looks at science fiction or speculative fiction writing - the literary genre par excellence for exploring alternative models of human-nonhuman coexistence. In her article ‘Reading to Stretch the Imagination: Exploring Representations of “Livestock” in Literary Thought Experiments,’ she dissects processes of reciprocal negotiation between human and nonhuman beings in texts such as Sue Burke’s ‘Semiosis’ and Margaret Atwood’s ‘Oryx and Crake’ and ‘The Year of the Flood.’ Following Brian McHale’s and Donna Haraway’s credo that highly unlikely worlds encourage readers to critically reflect on current realities, Bauer addresses the following questions: What if chickens, cows, or pigs had the chance to exist for their own ends? What would happen if they could communicate in human language? Or if they were of superior intelligence? Would they subdue humankind, domesticate their co-inhabitants, or coexist harmoniously? By enacting these scenarios in literary storyworlds, SF proves to be particularly fertile ground, yielding insights into the current and future challenges of coexistence. As Bauer convincingly outlines, immersing ourselves in (science) fictional worlds to practice multispecies living does not seem too far removed from reality. The redistribution of animal agency shows that the passivity to which most livestock animals are condemned is not irrevocable. The well-being of both human and nonhuman animals will depend on whether it is possible to theoretically and practically broaden students’ understanding of these entanglements. Since alternatives to animal commodification are thinkable in experimental SF storyworlds, they could constitute, Bauer argues, a significant step toward abolishing animal exploitation.”

Baysal, Kübra. “Dystopias of Tyranny and Misogyny: *The Handmaid’s Tale* and *The Carhullan Army*.” *Anaphora: Journal of Language, Literary, and Cultural Studies*, vol. 5, no. 2, Dec. 2022, pp. 214–22. DOI.org (Crossref),

<https://doi.org/10.30996/anaphora.v5i2.7657>.

“Displaying the probable future and the doom of humanity and the Earth, Margaret Atwood’s *The Handmaid’s Tale* (1985) and Sarah Hall’s *The Carhullan Army* (2007) are two dystopian novels that present the terrible state of women along with the degradation of the society and the nonhuman environment. Atwood’s the Republic of Gilead and Hall’s the Authority enforce an extremely oppressive, exploitative, and misogynist order on women, which corrupts the natural flow of daily life and destroys the human and nonhuman spheres. Depicting the resistance of women against tyranny through female protagonists, these novels picture dystopian worlds of chaos and destruction ruled by anthropocentric and patriarchal dictate. With this perspective, this article aims to discuss the problem of patriarchal oppression on women in dystopian societies as portrayed in *The Handmaid’s Tale* and *The Carhullan Army* from the perspectives of the feminist and ecofeminist theories.”

Begoña Ortega Villaro. "La ítica inalcanzable: el imposible regreso de los héroes griegos." *1616*, vol. 12, 2022, pp. 19–48. <https://doi.org/10.14201/16162022121948>. *ProQuest One Literature*, 2775102740.

"Los antiguos griegos, obligados durante toda su historia a partir y a regresar, fabularon sobre la dificultad o imposibilidad del retorno. Muchos de estos relatos se encontraban recogidos en el poema épico perdido *Nóstoi* (Los regresos), donde se relataba la vuelta al hogar de los héroes que combatieron en Troya. Sin duda, es el regreso de Odiseo/Ulises el que ha proyectado una sombra más fructífera en la literatura posterior, pero no es el único. Como figuras complementarias a la de Ulises, se presenta a Diomedes, el compañero de Ulises, y a Medea. En el trabajo se analizan las distintas formas de alejamiento y de regreso que representan estos personajes y su recepción en muchos relatos posteriores, de los que se ofrece una panorámica significativa. Alternate abstract: The ancient Greeks, forced in their history to leave and go back, fabled about the difficulty or impossibility of returning. Many of those stories were collected in the lost epic poem *Nóstoi* (Returns), that told of the homecoming of the heroes who had fought in Troy. Undoubtedly, it is the return of Odysseus/Ulysses that has cast a more fruitful shadow in later literature, but it is not the only one. Together with Ulysses, his companion Diomedes and Medea are also featured. This essay analyzes the different ways of leaving and returning that these characters represent and their reception in many subsequent narratives, of which a significant overview is offered."

Benczik, Vera. "The (Post)Apocalypse in Hungary: American Science Fiction and Social Analysis." *Contemporary American Fiction in the European Classroom*, edited by Laurence W. Mazzeno and Sue Norton, Springer International Publishing, 2022, pp. 135–48. DOI.org (Crossref), https://doi.org/10.1007/978-3-030-94166-6_9.

"In this chapter Vera Benczik explains how she approaches (post)apocalyptic American science fiction with Hungarian university students who might find this literature traumatizing if not taught with pre-determined sensitivity and carefully planned trajectories of discussion. If handled well, though, (post)apocalyptic work can open for students new avenues of analysis to other forms of popular culture, even as they consider the social implications of plausibly disturbing narratives. Benczik focuses on the various uses for these narratives in the classroom setting, showcasing the analytical potential of (post)apocalyptic fiction through select texts, including Margaret Atwood's *MaddAddam* trilogy, Robert Matheson's *I Am Legend* and its cinematic afterlife, *The Road* by Cormac McCarthy, *Station Eleven* by Emily St. John Mandel, and various short stories. Using these texts, Benczik explores with students questions of genre and mode and key critical terms like the Anthropocene, alterity, posthumanism, ecocriticism, and trauma literature. She also discusses ways (post)apocalyptic texts can be used to discuss questions of ethnicity, gender, and power relations, and comments on the ethical questions involved in teaching the (post)apocalypse during a global pandemic."

Besson, Françoise, et al. "To Collapse or Not to Collapse? A Joint Interview." *Caliban*, vol. 60, July 2020. <http://journals.openedition.org/caliban/7819>.

"At the moment when all countries on the planet are questioning themselves about the post-COVID-19 world, when we are actually experiencing what many authors of Science Fiction and Fantasy novels or films have shown in their works, we might ask ourselves a few questions about the changes that must occur in our world if we are to avoid the dynamics of collapse. From Mary Shelley's *The Last Man* (1826) to Margaret Atwood's *Oryx and Crake* (2003), translated into French as *Le dernier homme*, a title."

Bezdoode, Zakarya, and Sarisa Rahimi. "Food, Eating, and Narrativization of Identity in Margaret Atwood's *Lady Oracle*." *Anafora*, vol. 9, no. 1, 2022, pp. 63–79. *Web of Science Nextgen*, <https://doi.org/10.29162/ANAFORA.v9i1.4>.

"The present paper seeks to explore the significance of eating in the process of identity formation in Margaret Atwood's *Lady Oracle* and its effects upon Joan, the female protagonist of the novel. Based on the findings of Susie Orbach (1946), Joan appears to have developed an ambivalent relationship with food from a very early age. Once she decides to lose weight and turn into what the society has always demanded her to look like, she develops an identity crisis which is reflected in her literary production. There are several barriers in the process of Joan's identity formation that reveal themselves later in her narratives as an author. The focus of this study is to shed light on this problematic process of being a female author coping with nutritional insecurities."

Bezdoode, Zakarya, and Negar Monfared Saeed. "The Levinasian Responsible Subject's Breaching the Face's Command: An Inversion of the Master-Slave Relationship in Margaret Atwood's *MaddAddam* Trilogy." *Critical Literary Studies*, vol. 4, no. 1, Mar. 2022, pp. 55-77. <https://doi.org/10.34785/Jo14.2022.400>.

"In accordance with Emmanuel Levinas's ethics, the interconnection between the subject and its Other is equated with the master-slave relationship, which is not by any means absolute. This article aims at illustrating an oscillating state of master-and-slave relation with regard to Levinas's ethics in Margaret Atwood's *MaddAddam* trilogy. The Face of the Other becomes a 'poor master' who needs help and yet gives a serious order to the subject, one that he should obey. Subsequently, the Other deprives the subject of his/her wealth, thus overcoming its own poverty; therefore, the Other as a 'poor master' and the subject as a 'wealthy subject' constitute an ethical relationship. Founding the argument on the above-mentioned Levinasian principles, this paper approaches the altruistic intentions of Atwood's post-apocalyptic characters, and inspects how the post-apocalyptic world of her *MaddAddam* trilogy is ultimately orientated towards, if not also predicting, a return to now bygone humanistic, ethical and communal society."

Bhowmik, Sayan Aich. "Pandemic and the End of the World in Margaret Atwood's *Oryx and Crake*." *Literary Representations of Pandemics, Epidemics and Pestilence*,

edited by Nishi Pulugurtha, 1st ed., Routledge India, 2022, pp. 160—65. *DOI.org* (Crossref), <https://doi.org/10.4324/9781003294436-19>.

“Gonzalo in *The Tempest* talks of setting up a utopian regime, where there will be no ‘traffic,’ ‘magistrate’ or even ‘occupation,’ where men would be free from political and ideological repression. Human society, however, in its endeavour to create such a state, invariably ends up suppressing and marginalizing one of its factions. What we then realize is that there is a very fine dividing line between an idealized and utopian space and that space degenerating into a claustrophobic dystopian vision for the silenced and sub-alterned, revealing chinks in the dominant discursive framework. Dystopic spaces are sometimes characterized as anti-utopian, but this clear-cut binary is problematized. Surveillance, political and social, as well as erasure of subaltern history and culture, which leads to an ethnic cleansing all come together to create dissonant voices in the model commonwealth. Class revolts, armed rebellions later, the society is but a rotten carcass of its conceptual dream. It is from this aspect that I would like to analyse Margaret Atwood’s *Oryx and Crake* which presents a post-apocalyptic world after a pandemic has wiped out the entire civilization leaving, literally and metaphorically, ‘the last man standing.’ The novel presents a vision of a world, driven by a desire for betterment, even at the cost of independence and choice. The class divides, the carnivorous consumer culture typical of US mainstream society, are scathingly attacked and Man pays the ultimate price of trying to play God. The apocalyptic vision too is significant. The virus that has caused the plague was actually meant to create a more intelligent species constituting the best in humanity. My analysis would also bring in the US foreign policy in Afghanistan and its repercussion culminating in 9/11, and try to explore how in order to create a dominant capitalist world order of free trade and freer thought, the monster has hunted down Big Brother Frankenstein. The world of *Oryx and Crake*, before the man-made pandemic set in, is one which promotes a commercialization of life, commodification of women and rampant pornography and widening the chasm between the rich and the poor. This chapter analyses Margaret Atwood’s *Oryx and Crake* which presents a post-apocalyptic world after a pandemic has wiped out the entire civilization leaving, literally and metaphorically, ‘the last man standing.’ She prefers the term ‘Speculative Fiction’ and does so with the firm belief that the latter is on a higher pedestal than Science Fiction, since science fiction seeks only to entertain. Whereas speculative fiction attempts to make the reader take a cognitive and objective view on the world around them by comparing it to the fictional setting as presented in the novel/short story. The chapter examines how Atwood’s post-apocalyptic vision in the culmination of trends in politics, and military invasion whose seeds have been sown in the twentieth and the twenty-first centuries.”

Birkin, Laura. “The Protester’s Tale — The Handmaid Costume as Feminist Dystopian Protest Rhetoric.” *Femspec*, vol. 22, no. 1, 2022, pp. 25-35, 99. *ProQuest Central*, 2667860739.

“After the release of the first season of Hulu’s adaptation of *The Handmaid’s Tale* in April 2017, feminist activists in the US and abroad swiftly adopted handmaid costumes to protest various policies and politicians. In this essay, I argue that the handmaid protest costume has functioned as a form of what I term ‘feminist dystopian protest rhetoric’ by drawing on images of an iconic feminist dystopian future to advocate for a better world today. The handmaid protest costume embodies the complex interplay between utopia and dystopia that has been unfolding in recent years, utilizing a now iconic feminist dystopian image to condemn oppression and injustice, reflect a belief that contemporary wrongs can be overcome and foreground oppositional voices and subjectivities even under the most oppressive systems, all without the formulation of a unitary utopian agenda. I discuss key elements of the costume’s success, including its spreadability, iconicity, coherent visual identity and impact, before outlining its connection to defamiliarization, a common feature of dystopian works. Lastly, I consider some of the issues that users of the handmaid protest costume may have to grapple with if the handmaid costume is to continue to be used as a form of protest.”

Bloom, Harold. *Margaret Atwood*. New Edition, 2022. *Open WorldCat*, <https://online.infobase.com/Auth/Index?aid=257618&itemid=WE54&sourceId=103758>.

“The Canadian novelist and poet is among the most acclaimed writers today. Atwood’s best-known novel, *The Handmaid’s Tale*, depicts one woman’s struggle to survive in a futuristic society in which women have become property.”

---, editor. *Twentieth Century American Literature: Margaret Atwood*. Facts on File, Inc.; Chelsea House, 2022. *Open WorldCat*, <https://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781685661281>.

“The landmark Chelsea House Library of Literary Criticism, first published in the 1980s, is one of the most impressive collections of literary criticism ever produced.”

Boller, Alessandra. “In Need of New Narratives: Feminist Utopian Fiction Challenging the Anthropocene.” *The Postworld In-between Utopia and Dystopia: Intersectional, Feminist, and Non-Binary Approaches in 21st-Century Speculative Literature and Culture*, edited by Katarzyna Ostalska and Tomasz Fisiak, 2022, pp. 17–32. *Literature Online*, 2783810764; 2022:622587.

Borges, Jaynne Silva de Sousa, and Naiara Sales Araújo. “A Tecnologia em o Conto da Aia (1985): A Visão Futurística do Hoje e do Amanhã.” *Linguagem, Discurso e Cultura — Volume 3*, 1st ed., Pontes Editores, 2022, pp. 287–304. <https://doi.org/10.29327/5140999.1-14>.

Bosco, Emily, and Anthony Bosco. *The Boy Behind the Curtain Student Book: Year 12 Standard English Module B: Close Study of Literature*. Into English, 2022.

“This student book is a study of the prescribed essays of Tim Winton from his collection *The Boy Behind the Curtain*, along with a variety of other poems, prose

fiction, and non-fiction texts. It has been designed to fulfil the requirements of the NSW Stage 6 English Year 12 Common Module: Texts and Human Experiences. By engaging in close reading of: ‘Havoc: A Life in Accidents’; ‘Betsy’; ‘Twice on Sundays’; ‘The Wait and the Flow’; ‘In the Shadow of the Hospital’; ‘The Demon Shark’; ‘Barefoot in the Temple of Art’; alongside the following texts: Susan B. Anthony’s ‘On Women’s Right to Vote’; Geraldine Brooks’ ‘A Home in Fiction’; Margaret Atwood’s ‘Spotty-Handed Villainesses’; Luka Lesson’s ‘May Your Pen Grace the Page’; and Helen Garner’s ‘Dear Mrs Dunkley’, students will develop their knowledge of how texts provide insight into the emotions, behaviour, and motivations that form the core of human experiences.” — Back cover.

Bradley, Nicholas. “Poetry.” *University of Toronto Quarterly*, vol. 91, no. 3, 2022, pp. 190—221.

Bray, Suzanne. “‘Where Does My Hope Come From?’: P. D. James’s *The Children of Men* (1992) as a Christian Dystopia in the Context of the Late 20th Century Demographic Crisis.” *Sillages Critiques*, vol. 32, Dec. 2022.

<http://journals.openedition.org/sillagescritiques/13028>.

“While British dystopian works from the 1930s to the mid-1980s were primarily concerned with the fear of totalitarian regimes and/or nuclear war, by the last years of the twentieth century, the end of the Cold War meant that these worries were no longer so prevalent. One result was the appearance of several ‘demodystopias’ or fictions concerned with the demographic crisis which was causing increasing concern in the developed world at the time. Although P. D. James’s *The Children of Men* (1992) has been compared with other demodystopias like *The Handmaid’s Tale* (1986) and Zoe Fairburns’ *Benefits* (1979) and described as a feminist work, it is far more of a Christian fable and contains echoes of Christian writers from Dostoevsky to T.S. Eliot. It also takes seriously the concerns of her contemporaries about declining birth-rates, an ageing population and an increasing dependency ratio. James joins in the discussion on these issues, but also asks what can give people hope and a reason to live in this ageing world. Her conclusion is that hope, and a meaningful life, are like happiness, things which are not found by specifically seeking for them, but are by-products of a life based on faith and love.

Les dystopies britanniques des années 1930 jusqu’au milieu des années 1980 se préoccupent principalement des régimes totalitaires et/ou de la crainte d’une guerre nucléaire, mais avec la fin de la guerre froide, pendant les dernières années du vingtième siècle on s’inquiète moins de ces questions. À la place, des ‘démodystopies’ commencent à paraître, des récits dans lesquels importent plus les questions démographiques qui dérangent le monde occidental. Même si on a comparé *The Children of Men* (1992) de P. D. James aux démodystopies telles que *Benefits* (1979) de Zoe Fairbairns ou *The Handmaid’s Tale* (1985) de Margaret Atwood, en le classant parmi les romans féministes, le roman ressemble plus à un conte chrétien et évoque

de nombreux auteurs chrétiens, de Dostoïevski à T. S. Eliot. James prend au sérieux les inquiétudes ...”

Bridges, Venetia. “Trojan Trash?: The Seege or Batayle of Troye and the Learning of ‘Popular’ Romance.” *Cultural Translations in Medieval Romance*, edited by Victoria Flood and Megan G. Leitch, Boydell & Brewer, 2022, pp. 153—72. *JSTOR*, <https://doi.org/10.2307/j.ctv24tr913.13>.

“It may seem a contradiction in terms to think seriously about the ‘learning’ of romance, especially so-called ‘popular romance.’ Despite the genre’s increasingly acknowledged fluidity and open-endedness, and notwithstanding our greater understanding of the social, cultural, and material contexts for its production and dissemination, romance is still implicitly characterised as ‘not learned,’ positioned on the opposite end of the intellectual spectrum from the kind of religious and classically derived texts that numerically dominate surviving medieval literature. ‘Popular’ romance or ‘pulp fictions,’ the lowest of this ‘low’ genre, is surely beyond the cerebral pale: seen by some modern critics as ‘degenerate.’”

Brink, André. *The Novel: Language and Narrative from Cervantes to Calvino*. Macmillan, 2022.

“The Postmodernist novel has become famous for the extremes of its narcissistic involvement with language. In this challenging and wide-ranging new study, André Brink argues that this self-consciousness has been a characteristic of the novel since its earliest stirrings. More specifically, every novel appears both to construct, and to be constructed by, its own notion of language, elaborated through all the strategies of narrative. Taking as his starting point ‘the propensity for story’ embedded in language, he offers stimulating new readings of novels from Cervantes to Calvino, demonstrating that in many respects the old familiar texts may be more startlingly modern, and the Postmodernist texts more firmly rooted in convention, than we tend to think.”— Provided by publisher. Contents include: Margaret Atwood: *Surfacing* Taking the Gap.

Brooke Ulmer, Jasmine. “Narratives for Survival: Possibilities for a Rescue Effort.” *Different Voices: Gender and Posthumanism*, edited by Paola Partenza et al., Vandenhoeck & Ruprecht, 2022, pp. 29—41. *MLA International Bibliography with Full Text*, *EBSCOhost*, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,url,uid&db=mlf&AN=202227233815&site=ehost-live&scope=site>.

Brooks, Victoria. *Mistress Ethics: On the Virtues of Sexual Kindness*. Bloomsbury Academic, 2022. *DOI.org* (Crossref), <https://doi.org/10.5040/9781350195769>.

Brown, Andy. *The Tree Climbing Cure: Finding Wellbeing in Trees in European and North American Literature and Art*. Bloomsbury Academic, 2022. *DOI.org* (Crossref), <https://doi.org/10.5040/9781350327320>.

“Our relationship with trees is a lengthy, complex one. Since we first walked the earth we have, at various times, worshiped them, felled them and even talked to them. For many of us, though, our first memories of interacting with trees will be of climbing them. Exploring how tree climbers have been represented in literature and art in Europe and North America over the ages, *The Tree Climbing Cure* unpacks the curative value of tree climbing, examining when and why tree climbers climb, and what tree climbing can do for (and say about) the climber’s mental health and wellbeing. Bringing together research into poetry, novels, and paintings with the science of wellbeing and mental health and engaging with myth, folklore, psychology and storytelling, *Tree Climber* also examines the close relationship between tree climbing and imagination, and questions some longstanding, problematic gendered injunctions about women climbing trees. Discussing, among others, the literary works of Margaret Atwood; Charlotte Bronte; Geoffrey Chaucer; Angela Carter; Kiran Desai; and J.R.R. Tolkien, as well as work by artists such as Peter Doig; Paula Rego; and Goya, this book stands out as an almost encyclopedic examination of cultural representations of this quirky and ultimately restorative pastime”— Provided by publisher.

Buchweitz e Silva, Janaina. “Feminism and Dystopia in *The Handmaid’s Tale*, by Margaret Atwood.” *Humanidades & Inovacao*, vol. 9, no. 1, Jan. 2022, pp. 68—78. “The article aims to reflect on contemporary literature and theoretical contributions, dealing with issues such as literature and feminism, postmodernism, dystopia and historiographical metafiction. For this purpose, a theoretical framework will be used on these themes, starting from authors such as Hutcheon (1991), Campello (2003), Haraway (2004) and Figueiredo (2013). In the novel *The Handmaid’s Tale*, Canadian writer Margaret Atwood provides the representation of different subjects that make up the female category, where the idea of stability is replaced by the idea of multiplicity of identities and singularities, thus composing a heterogeneous collective in which the discourse challenges the notion of center, and in which the dystopian discourse reinforces the difficulties that women are subjected to in contemporary society.”

Bührer, Werner. “Neue Literatur Zu Verschwörungstheorien.” *Neue Politische Literatur*, Sept. 2022. *paperity.org*, <https://doi.org/10.1007/s42520-022-00455-6>.
 Bulleid, Joshua. “Veganism, Utopia, and Science Fiction.” *The Edinburgh Companion to Vegan Literary Studies*, edited by Laura Wright and Emelia Quinn, Edinburgh University Press, 2022, pp. 77—92. *JSTOR*, <https://www.jstor.org/stable/10.3366/j.ctv32vqmbn.8>.

“Science fiction requires readers to consider the possibility of alternative realities and worldviews. And, as ecocritical scholar Joshua Schuster recognizes, ‘being a vegan means living in a partially alternate world that has a science fiction feel because it involves continual cognitive estrangement from social norms’ (219). To embrace veganism, Schuster argues, is to ‘call for another world where one stands with

animals while disrupting the current order of power, sovereignty, and authority that is built on the exploitations of animals and Earth's others' (211). Here, Schuster hits upon the core mechanics of science fiction, as influentially described by Darko Suvin." Cabana, Anna. "L'utopie N'est Pas Une Destination, Mais Une Direction À Suivre." *Lire*, no. 508, June 2022, pp. 6–11. *ProQuest One Literature*, 2671715790.

"Certes, nos compatriotes férus de science-fiction ont pu apprécier les prouesses de ce surdoué des lettres britanniques quand, voilà dix ans, son livre *Cartographie des nuages* (ou *Cloud Atlas*, en V.O.) fut adapté au cinéma par Andy et Lana Wachowski — il a du reste coécrit avec cette dernière le scénario du dernier *Matrix*.

Contrairement aux quatre artistes qu'il a rassemblés, et dont la narration révèle les tourments en même temps que le talent, on en sait peu sur lui jusqu'au milieu du roman, jusqu'à cette soirée où il rencontre l'immensissime Francis Bacon, et où le contrôleur en chef se laisse entraîner de casinos en hauts lieux de la nuit: il engloutit du champagne au 'goût de lumière d'étoiles liquide,' boit 'une galaxie,' avale des rasades de château Latour, du bloody mary puis un cachet blanc qui 'aiguise les sens comme du speed et lui procure le scintillement du Mandrax.' Mais, en faisant vibrer l'ouïe et l'âme, oui l'âme, il produit de meilleurs effets que les plus fortes d'entre les drogues."

Cadoche, Elisabeth, and Anne de Montarlot. *El síndrome de la impostora: ¿Por qué las mujeres siguen sin creer en ellas mismas?* Translated by María Eugenia Santa Coloma, Península, 2022.

"¿Por qué en el colegio las chicas creen que no han estudiado lo suficiente y en cambio los chicos piensan que 'el examen era muy difícil'? ¿Por qué en la actualidad, aunque las estadísticas continúen mostrando que ellas sacan mejores notas, sigue faltándoles confianza (cosa que además influirá profundamente en su desarrollo profesional)? ¿Por qué la mayoría de mujeres sienten que son un fraude en su trabajo y que sus éxitos son solo fruto de la buena suerte? Esto es lo que se conoce como el síndrome de la impostora: una falta de autoestima que te lleva a dudar constantemente de tu potencial. Este libro ahonda en las causas psicológicas de este fenómeno, explica cómo incluso algunas grandes líderes y creadoras de la talla de Michelle Obama, Angela Merkel o Margaret Atwood lo han sufrido y da herramientas para aprender a creer en una misma y ganar la seguridad necesaria para tener una carrera profesional y personal exitosa."

Calamita, Francesca. "Affidamento and (Pop)-Feminism: Advocating for Women's Rights in *The Handmaid's Tale* and *Luna Nera*." *Romance Studies*, vol. 40, no. 3/4, Aug. 2022, pp. 146–61.

"*The Handmaid's Tale* ([1985] 2017), a must-read feminist dystopian novel by Canadian author Margaret Atwood, and *Luna Nera* [Black Moon] (2019), a recent historical-fantasy novel by Italian writer Tiziana Triana, present narratives that encourage their readers to question traditional models of femininity. Set in different times, yet in settings that are in many ways similar, both narratives describe societies

where women are perceived as individuals to be controlled and at the same time where sisterhood helps them to succeed. Following the rise of right-wing governments and ideologies on both sides of the Atlantic and the backlash of the patriarchy against women's hard-won rights and freedoms, Atwood's twentieth-century masterpiece has regained visibility thanks to its on-screen adaptation as a TV series. Similarly, Triana's *Luna Nera* has also recently been adapted as a Netflix original TV series directed by Francesca Comencini, Paola Randi and Susanna Nicchiarelli, thus revealing the neglected history of witches in seventeenth-century central Italy to global viewers. Through some fictional examples as a starting point for the discussion, this article will reflect on the following questions: at a time when women's rights, particularly reproductive rights, are under threat, what can novels and TV series inspired by them tell us about contemporary gender concerns? How can symbolic motherhood and sisterhood help women in these challenging scenarios to escape patriarchal control? And how, in turn, might their actions influence the audience? Building on feminist discourses on the practice of affidamento [entrustment], I will discuss a series of sociocultural issues relevant to contemporary women, with particular attention to reproductive rights, represented in the novels and their TV series adaptation in the context of the current political debates on both sides of the Atlantic and beyond."

Calvo de Mora Mármol, Sara. "Silence and Resistance in Margaret Atwood's *Alias Grace*." *[Inter]Sections*, vol. 10, no. 24, 2022, pp. 46–66. *Dimensions*, <https://doi.org/10.31178/inter.10.24.3>.

"Silence is a concept both praised and criticised when put into practice. The latest trends in society encourage individuals to be their true selves; simultaneously, some are reproached for presenting too much of themselves to the world. In this sense, discretion is arguably closely linked to a performative silence used as a rhetorical tool for self-protection. The question is whether silence and performativity are opposite or complementary terms. The main purpose of this article is to analyse this binary logic from an intersectional perspective. More specifically, to ascertain whether resistance to society's limitations can be performed through silence or necessarily through performative actions. The case study is Margaret Atwood's novel *Alias Grace* (1996) set in mid-nineteenth century, puritan Canada. Atwood's postmodern fictionalization of Grace Marks makes her a conflicted character with a duality that terrorises society. She is, in Hegelian terms, both the Master and the Slave. Grace's discretion later becomes performative, in the sense that it alters reality and brings something new into existence: her social resistance. This article has led to the conclusion that Grace makes a calculated use of her silence in an attempt to balance the lack of control that she seems to have over the press's representation of her identity."

Camlot, Jason, and J. A. Weingarten, eds. *Unpacking the Personal Library: The Public and Private Life of Books*. Wilfrid Laurier U P, 2022. *Project MUSE*, https://muse.jhu.edu/pub/219/edited_volume/book/101796.

“What does it mean, philosophically, culturally, and historically, to own books and collect them? What is a library? What is political, cultural and institutional significance of the library as an object of research and study? Incorporating research into the history of the book, reading, authorship and publishing, the chapters in this collection explore libraries from ancient times to the present, the libraries of well-known authors and public figures, as well as a range of public collections. Includes chapters on personal libraries of: Virginia Woolf, Al Purdy, Sheila Watson, William Lyon Mackenzie King / chapter on the Great Library of Alexandria / chapter on the small press bookstore as library and archive. *Unpacking the Personal Library: The Public and Private Life of Books* is an edited collection of essays that ponders the cultural meaning and significance of private book collections in relation to public libraries. Contributors explore libraries at particular moments in their history across a wide range of cases, and includes Alberto Manguel’s account of the Library of Alexandria as well as chapters on library collecting in the middle ages, the libraries of prime ministers and foreign embassies, protest libraries and the slow transformation of university libraries, and the stories of the personal libraries of Virginia Woolf, Robert Duncan, Sheila Watson, Al Purdy and others. The book shows how the history of the library is really a history of collection, consolidation, migration, dispersal, and integration, where each story negotiates private and public spaces. *Unpacking the Personal Library* builds on and interrogates theories and approaches from library and archive studies, the history of the book, reading, authorship and publishing. Collectively, the chapters articulate a critical poetics of the personal library within its extended social, aesthetic and cultural contexts.”

Campos, Miguel Ángel González, et al. “Futuros Pandémicos En La Ficción Distópica En Lengua Inglesa.” *Arco de Sombras*, edited by Asunción Rallo Gruss, 1st ed., Dykinson, S.L., 2022, pp. 393–404. *JSTOR*, <https://doi.org/10.2307/jj.1866789.31>. “El género de la ciencia ficción futurista, como señala James Gunn, no es un medio predictivo sino especulativo que se afana en crear escenarios plausibles extrapolados de las circunstancias presentes (2017: 16). De esta manera, aunque a veces puedan hacerlo, las historias futuristas raramente buscan pronosticar o profetizar el devenir de los tiempos, sino que más bien reflejan los miedos, inquietudes y anhelos del presente en el que se generan. Por este motivo, todo futuro es siempre un futuro contemporáneo (Wilson 2000: 13), dado que está profundamente impregnado de las circunstancias en las que se origina, que, como no puede.”

Caoduro, Elena. “Sartorial Interventions: When Fashion and Film Collide.” *ReFocus: The Films of Mary Harron*, edited by Kyle Barrett, Edinburgh University Press, 2022, pp. 140–56. *JSTOR*, <https://www.jstor.org/stable/10.3366/j.ctv287s9xg.14>. “Clothes are never simple embellishments of the body: garments might be basic facts of social life, worn to protect from weather or for modesty, but they also reveal and reflect the ways in which individuals inhabit their bodies and negotiate group relationships and cultural conventions. As Roland Barthes suggested, clothing carries

out a signifying function, they were invented to be noticed: 'Clothing concerns all of the human person, all of the body, all of the relationship of Man to body as well as the relationships of the body to society.' According to Joanne Entwistle the role of fashion in human...."

Capo, Beth Widmaier, and Laura Lazzari, editors. *The Palgrave Handbook of Reproductive Justice and Literature*. Palgrave Macmillan, 2022.

Chapter 29. Lauren Wright, "Mayday: Rethinking Reproductive Justice Protests Utilizing Margaret Atwood's *The Handmaid's Tale*."

Carmina, Claudia. "Di nuovo schiave. Donne e distopia (2007-2022)." *Narrativa*, vol. 44, Dec. 2022. <http://journals.openedition.org/narrativa/2012>.

"Il saggio analizza le peculiarità e le costanti della narrativa distopica scritta da donne in Italia lungo un arco di tempo che va dal 2007 al 2022. Riallacciandosi a una tradizione mainstream che in ambito anglosassone ha prodotto libri di successo come *The Handmaid's Tale* di Margaret Atwood, le distopie italiane degli ultimi anni mettono in scena un futuro in cui a dominare è una società marcatamente patriarcale che esercita un controllo violento sul corpo e sull'identità femminili. Il cupo futuro raccontato da Laura Pugno, Nicoletta Vallorani, Maria Rosa Cutrufelli, Laura Pariani e altre scrittrici italiane nasce dall'amplificazione di stereotipi sessuali radicati nel presente e vuole esorcizzare la paura, sempre attuale, del ritorno a un passato di sottomissione. Cet article propose une analyse des particularités et des récurrences de la fiction dystopique écrite par des femmes en Italie sur une période allant de 2007 à 2022. Revenant à une tradition mainstream qui, dans le contexte anglo-saxon, a produit des bestsellers tels que *The Handmaid's Tale* de Margaret Atwood, ces dystopies mettent en scène un avenir dans lequel domine une société nettement patriarcale qui exerce un contrôle violent sur le corps et l'identité féminins. L'avenir sombre raconté par Laura Pugno, Nicoletta Vallorani, Maria Rosa Cutrufelli, Laura Pariani et d'autres écrivaines italiennes naît de l'amplification des stéréotypes sexuels ancrés dans le présent et il veut exorciser la peur de revenir à un passé de soumission."

Carney, Jo Eldridge. *Women Talk Back to Shakespeare: Contemporary Adaptations and Appropriations*. Routledge, 2022.

"This study explores more recent adaptations published in the last decade whereby women — either authors or their characters — talk back to Shakespeare in a variety of new ways. 'Talking back to Shakespeare,' a term common in intertextual discourse, is not a new phenomenon, particularly in literature. For centuries, women writers—novelists, playwrights, and poets—have responded to Shakespeare with inventive and often transgressive retellings of his work. Thus far, feminist scholarship has examined creative responses to Shakespeare by women writers through the late twentieth century. This book brings together the 'then' of Shakespeare with the 'now' of contemporary literature by examining how many of his plays have cultural currency in the present day. Adoption and surrogate childrearing; gender fluidity; global

pandemics; imprisonment and criminal justice; the intersection of misogyny and racism — these are all pressing social and political concerns, but they are also issues that are central to Shakespeare's plays and the early modern period. By approaching material with a fresh interdisciplinary perspective, *Women Talk Back to Shakespeare* is an excellent tool for both scholars and students concerned with adaptation, women and gender, and intertextuality of Shakespeare's plays" — Provided by publisher.

Casibual, Joseph Padios. "From Herland to Gilead: Framing Post-Feminine Fertility in Dystopian and Utopian Fiction." *Jurnal Bahasa Dan Sastra*, vol. 10, no. 2, 2022, pp. 123–32. <https://doi.org/10.24036/jbs.v10i2.116564>.

"There is something structurally amiss in a culture that only values women for their capacity to bear a child which is reflected in misrepresentations in literature that confined women to stereotypes that creates an endless room for debate as to what future is in store for women particularly in post-humanist literature. This paper addresses how female fertility is framed in the texts of Margaret Atwood- *The Handmaid's Tale* and *The Testaments* (dystopian) and Charlotte Perkins Gilman- *Herland* and *With Her in Ourland* (utopian). Using transitivity analysis, it aims to examine representation and roles attached to feminine fertility, to discourse fertility in utopian and dystopian texts, and evaluate the politics of the female body in relation to fertility and reproduction. Clearly, Atwood's dystopian fiction critically examined the oppressive and utilitarian view towards the female body which contrasted with Gilman's utopic body autonomy. It is revealed that a sense of feminine liberty is associated with utopian fiction contrary to body bondage depicted in dystopian texts which have deeply elaborated a politicized view towards the future of the post-female body and women in general."

Castle, Nora. "In Vitro Meat and Science Fiction: Contemporary Narratives of Cultured Flesh." *Extrapolation*, vol. 63, no. 2, July 2022, pp. 149–79. DOI.org (Crossref), <https://doi.org/10.3828/extr.2022.11>.

"This article argues that the in vitro (i.e., lab-grown) meat boom can be better understood by framing it within sf studies, both historically and especially through to the contemporary moment. Not only does in vitro meat (IVM) have a long history of representation in sf, it is also framed in the public and corporate spheres through the use of sf tropes. The article offers close readings of IVM in Margaret Atwood's *Oryx and Crake* (2003), Elizabeth Dougherty's *The Blind Pig* (2010), and director Brandon Cronenberg's *Antiviral* (2012), arguing that reading IVM in contemporary sf is a particularly effective method of thinking through its material effects."

Castorino, Pauler. "As escolhas lexicais dos conjuntos de vestuários nas obras O conto da aia e Os testamentos, de Margaret Atwood." *Revista Diálogos*, vol. 10, no. 2, Oct. 2022.

<https://periodicoscientificos.ufmt.br/ojs/index.php/revdia/article/view/13793>.

"Investigaremos, neste estudo, as escolhas lexicais e os efeitos de sentidos causados por elas nos nomes dos vestuários das principais castas citadas nos livros O conto da

aia e Os testamentos, de Atwood (2006; 2019). Para isso, lançamos mão de uma metodologia quanti-qualitativa que consistiu na seleção dos contextos de aparição das vestimentas citadas nos romances; no cotejo das lexias em dicionários gerais e especializados; e, na discussão dos resultados. Tais dados registram que as seleções lexicais relacionadas às vestimentas classificam os personagens em classe sociais e emitem efeitos de sentido que dialogam com acontecimentos da humanidade e acontecimentos bíblicos.”

Cerrato, Daniele. “‘Tra Penelope E Medea’: Una Lezione Di Italiano L2 Con Due Testi Di Patrizia Monaco Ed Adriana Assini.” *Italiano e Inglés Con Las Escritoras: Didáctica, Lengua y Traducciones*, edited by Daniele Cerrato, 1st, 44707th ed., Dykinson, S.L., 2022. pp. 45–60. JSTOR, <https://doi.org/10.2307/j.ctv2sojcmf.6>.

“Negli ultimi decenni la critica letteraria femminista si è dedicata e ha sviluppato principalmente tre differenti linee di indagine e ricerca che si possono catalogare secondo tre livelli. Si tratta di tre linee complementari che possono costituire differenti fasi della metodologia applicata dalla critica femminista. Il primo livello che riguarda un ambito bibliografico, filologico ed editoriale ha cercato innanzitutto di recuperare e raccogliere autrici e testi che la storia letteraria ha dimenticato o silenziato. Il secondo livello si è concentrato maggiormente su questioni teoriche e si è occupato delle strategie che nel corso degli anni la critica letteraria ha utilizzato.”

Cheema, Gurroop. “Utopian Analysis of Margaret Atwood’s ‘The Handmaid’s Tale.’” *Management & Humanities*, vol. 5, no. 2, June 2022, pp. 51–59. <https://pure.jgu.edu.in/id/eprint/3540/>.

“The terms ‘Utopia’ and Dystopia’ are essentially deemed contradictory to each other. However, on a close reading, both these terms are not entirely antithetical to each other, so much so that they are even complementary to each other. In fact, both the terms are so intrinsically linked that without existence and understanding of the term ‘Utopia’, the term ‘dystopia’ will be rendered meaningless, and the same is true vice-versa. The paper aims to explore the seemingly close relationship between the two concepts with reference to Margaret Atwood’s novel, ‘The Handmaid’s Tale.’ Atwood herself has coined the term ‘utopia’ and designated the genre to her novels as well. ‘The Handmaid’s Tale’ is one such novel that combines both the aspects of a utopian as well as a dystopian society. The novel elucidates various experiences wherein the readers can detect a utopian element within the dystopia that the novel essentially illustrates. The paper also explores the structure of a dystopian novel and how rebellion is an essential part of it. Rebellion is what bridges the distance between a dystopian and a utopian society as resistance to the dystopian society pave the way for a utopian society. Rebels, like the protagonist of the novel, are thus the carriers of utopia in dystopian societies. Language is another key element and a subjective tool that helps escape a dystopian society. The paper also tackles the various critiques that this relationship between utopia and dystopia is constantly subject to. Lastly, the

paper explores past and future utopias in the novel and how these are a sense of hope for the present dystopia.”

Chihi, Soraya. “Foretelling the Novel Coronavirus in Margaret Atwood’s *Oryx and Crake*: An Ecocritical Analysis.” *Al Mandumah*, 2022.

<https://search.mandumah.com/Record/1289557>.

ظهور ،العالم أنحاء جميع في الحياة مجالات جميع على أثرت التي 2020 العالمية الصحية الأزمة ،19 كوفيد ألهمت
الكاتبة .عالمية وبائية بأزمة تنبأت التي السابقة العلمي الخيال أعمال تفسير تجاه جديدة نظر وجهات

Chilton, Myles. “Authenticity and Atwood’s ‘Scientific Turn.’” *Humanities* (2076-0787), vol. 11, no. 6, Dec. 2022, p. 134. *EBSCOhost*, <https://doi.org/10.3390/h11060134>.

“Margaret Atwood’s science/speculative dystopian MaddAddam trilogy — *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013) — opens up questions about how genre-mixing indexes and probes interrelated notions of authenticity. This focus is prompted by the simple question of why Atwood, having established worldwide renown for realist novels of socio-historical authenticity, switched to blending realism with science/speculative fiction. Through analyzing how the trilogy departs from realism, while never truly embracing SF, the paper argues that while the realist novel may offer the strongest representations of authentic psychological states, larger questions of epistemic authority and the state of our world demand a literature that authenticates knowledge. The MaddAddam trilogy challenges the notion that realism’s social, existential and moral concerns are more authentic when supported with a scientific explanatory logic. Authenticity is thus found in a negotiation between Truth and whether to trust in the locations (social and geographical, literary and literal) of knowledge.”

---. “Nation, Genre, and the Poetics of Nowhere: Atwood’s Utopian Fictions.” *Abstract Book of the XXIII Congress of the ICLA*, vol. 22, Nov. 2022.

<https://openjournals.ge/index.php/icla/article/view/5318>.

“Margaret Atwood’s novelistic focus has shifted from a realism set in recognizably Canadian places (*Surfacing*, *The Robber Bride*) to speculative dystopian fictions set in a near — future of postnational upheaval (the *Maddaddam* trilogy, *The Handmaid’s Tale*, *The Testaments*). The *Maddaddam* trilogy depicts the world order of competing nation states crumbling into a unified global order organized by a giant corporation that wipes out the human race, replacing it with genetically programmed humanoids. Its success is facilitated by nation — states consuming themselves to death; if a sense of Canada remains, it lurks as an absent presence as a nation — state dependent on resource extraction and consumption, thus complicit in a political — economic order that leads to mass extinction. Echoing her spatio — topical shift, Atwood’s literary fame has grown from national to global dimensions, aligning her with other intersections of literary celebrity, world literature, and science/speculative fiction in the works of Kazuo Ishiguro, Philip K. Dick, and William Gibson, and in SF/fantasy film, manga and anime such as *Akira*, *Dragon Slayer*, *Fullmetal Alchemist* and *Evangelion*. Atwood’s near — future dystopias thus join a global literary

rumination on global warming, genetic manipulation, and neoliberal capitalism. But they also provoke questions about dystopian science fiction as an index of national obsolescence, as well as literary fame and accessibility. Does scientific speculation rather than the social realism of the nation redeem literary fiction? Do Atwood et al. register a neoliberal suspicion of art, while at the same time critiquing neoliberalism? Atwood's style has always been elliptical; her tone ironic, even sarcastic; and while her prose could never be called lyrical or 'beautiful' it is immensely readable and accessible. Thus in her form and content she joins a globalized literature of big ideas pitched towards an Anglo — influenced progressive readership."

Choi, Keumhee. "Margaret Atwood's *MaddAddam* Trilogy and Posthuman Focusing on Deleuzian Deboundarization." *The British and American Language and Literature Association of Korea*, vol. 144, Mar. 2022, pp. 77–93. DOI.org (Crossref), <https://doi.org/10.21297/ballak.2022.144.77>.

Ciobanu, Estella. "Ut Pictura Poesis: Ekphrasis, Genre Painting and Still Life in Virginia Woolf, Margaret Atwood and Alice Thompson." *American, British and Canadian Studies: The Journal of Lucian Blaga Univ. of Sibiu*, vol. 38, no. 1, 2022, pp. 33–53. *Literature Online*, 2806449866.

"This article examines descriptions of persons, objects or scenes in three novels, Virginia Woolf's *To the Lighthouse*, Margaret Atwood's *The Handmaid's Tale* and Alice Thompson's *The Book Collector*, which either straightforwardly or obliquely evoke various painting genres. I argue that although ekphrasis typically names nowadays "the verbal representation of visual representation" (James Heffernan), certain descriptions beg for a revision of the modern category of ekphrasis. My present corpus includes both ekphrases 'proper' and descriptions which evoke, without referring to, portraits, still lifes or genre paintings. I call the latter category readerly reverse ekphrasis, to emphasise the reader's co-operation with the author — during the reading process — to determine, beyond the painterly affinities of the description, its structural makeup as ekphrasis."

Ciocârlie, Alexandra. "Feminine Rewritings of the Odyssey (1): Margaret Atwood, *The Penelopiad*." *Revista Transilvania*, vol. 2022, no. 9, 2022, pp. 42–47. <https://doi.org/10.51391/trva.2022.09.05>.

"Margaret Atwood in *The Penelopiad*, a modern rewriting of the mythical story, imagines Odysseus' tale from the perspective of Penelope. In afterlife, the shadow of the heroine is recalling her life focusing on the relationship with her illustrious husband. Dissatisfied with the Homeric version of the events, she is claiming the right to speak in order to reject her presentation from the epic poem and also the gossip about her infidelity. Her narrative reconstitution reveals the ins and outs of the legends and brings into light a more complex appearance of a woman which is famous only as an exemplary wife."

Ciocârlie, Alexandra. "Rescrieri Feminine Ale Odiseei (1): Margaret Atwood, *Penelopiada* / Feminine Rewritings of *The Odyssey* (1): Margaret Atwood, *The*

Penelopiad.” *Revista Transilvania*, no. 9, Sept. 2022, pp. 42–47. *Academic Search Complete*.

“Margaret Atwood in *The Penelopiad*, a modern rewriting of the mythical story, imagines Odysseus’ tale from the perspective of Penelope. In afterlife, the shadow of the heroine is recalling her life focusing on the relationship with her illustrious husband. Dissatisfied with the Homeric version of the events, she is claiming the right to speak in order to reject her presentation from the epic poem and also the gossip about her infidelity. Her narrative reconstitution reveals the ins and outs of the legends and brings into light a more complex appearance of a woman which is famous only as an exemplary wife.”

Cole, Ray, ed. *A Reader’s Guide to Postcolonial Writers: Chinua Achebe, Nadine Gordimer, Salman Rushdie, Arundhati Roy, Jean Rhys, Doris Lessing, J.M. Coetzee, Carl Mueller, Margaret Atwood, Isabel Allende, and More*. BiblioLife, Project Webster, 2022.⁵⁸

Colin, Fabrice. “Le combat continue.” *Lire*, no. 513, Nov. 2022, p. 69. *ProQuest One Literature*, 2733514188.

Colm Hogan, Patrick. *American Literature and American Identity: A Cognitive Cultural Study from the Civil War to the Twenty-First Century*. 1st ed., Routledge, 2021, <https://doi.org/10.4324/9781003211983>.

“In recent years, cognitive and affective science[s] have become increasingly important for interpretation and explanation in the social sciences and humanities. However, little of this work has addressed American literature, and virtually none has treated national identity formation in influential works since the Civil War. In this book, Hogan develops his earlier cognitive and affective analyses of national identity, further exploring the ways in which such identity is integrated with cross-culturally recurring patterns in story structure. Hogan examines how authors imagined American identity — understood as universal, democratic egalitarianism — in the face of the nation’s clear and often brutal inequalities of race, sex, and sexuality, exploring the complex and often ambivalent treatment of American identity in works by Charlotte Perkins Gilman, Eugene O’Neill, Lillian Hellman, Djuna Barnes, Amiri Baraka, Margaret Atwood, N. Scott Momaday, Spike Lee, Leslie Marmon Silko, Tony Kushner, and Heidi Schreck.”

Cook, Diane, et al. *Die neue Wildnis*. Gekürzte Lesung, Der Audio Verlag, 2022.

---. *Die neue Wildnis Lesung mit Birte Schnöink und Leslie Malton (1 mp3-CD)*. CD, Der Audio Verlag, 2022.

Copati, Guilherme. “The Turn of the ‘Bad Feminist’: Probing Monstrosity in the Shared Universe of *The Handmaid’s Tale*.” *Abusões*, vol. 8, no. 1 [17], 2022 2022, pp. 269–315. *MLA International Bibliography with Full Text*, EBSCOhost, <https://doi.org/10.12957/abusoes.2022.62240>.

⁵⁸ Karma’s Note: This book claims to be a compendium of open-source information, including *Wikipedia*.

“This essay aims at tentatively probing the figure of the ‘bad feminist’ in the shared universe of *The Handmaid’s Tale*, composed as it is by Hulu’s adaptation of Margaret Atwood’s homonymous 1985 novel and the Canadian author’s 2019 sequel, *The Testaments*. After briefly examining the figure of the “bad feminist” in the context of the fourth wave of feminism, we offer notes on how the characters of June Osborne in Hulu’s series and Aunt Lydia in *The Testaments* may have been rendered monstrous bad feminists for their rejection of norms of solidarity, a constitutive and dominant tenet of fourth-wave feminism, seeing how the monster could be described as the embodiment of the anti-norm which renders normative social configurations visible and stable.”

Copenhaver, John. “Femmes Fatales, Queer Rage, and Me.” *The Gay & Lesbian Review Worldwide*, vol. 29, no. 1, Feb. 2022, pp. 30–31. *ProQuest Central*, 2633010922.

“Because she represents a woman trying to establish agency for herself, she is bound to be shut down. In my reading, these women used their wit and beauty, their understanding of human psychology, to exert an agency that society didn’t allow. [...] recently, queer people have had little to no representation in popular media, so it’s no wonder that, as a gay man who has his eyes peeled for even a dash of queerness in mainstream culture, I might detect something compelling just under the surface of this character. Whether it’s Sula from Toni Morrison’s *Sula*, Grace Marks from Margaret Atwood’s *Alias Grace*, Carol Aird from Patricia Highsmith’s *Price of Salt*, or Lillian Barber from Sarah Waters’ *Paying Guests*, these women buck the patriarchal order and sometimes draw blood, but they always strive to be self-sufficient and true to themselves — and their stories end in an affirmation, not a punishment.”

Costello, Eamon. “Rewild My Heart: With Pedagogies of Love, Kindness and the Sun and Moon.” *Postdigital Science and Education*, July 2022. *paperity.org*, <https://doi.org/10.1007/s42438-022-00318-z>.

Cowdy, Cheryl. *Canadian Suburban: Reimagining Space and Place in Postwar English Canadian Fiction*. McGill-Queen’s University Press, 2022. *Open WorldCat*, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=3259217>.

“Though a large proportion of Canadians live in suburban communities, the Canadian cultural imaginary is filled with other landscapes. The wilderness, the prairie, cityscapes, and small towns are the settings by which we define our nation, rather than the strip mall, the single-family home, and the developing subdivision, which for many are ubiquitous features of everyday life. *Canadian Suburban* considers the cultures of suburbia as they are articulated in English Canadian fiction published from the 1960s to the present. Cheryl Cowdy begins her excursion through novels set between 1945 and 1970, the heyday of modern suburban development, with works by canonical authors such as Margaret Laurence, Richard B. Wright, Margaret Atwood, and Barbara Gowdy. Her investigation then turns to the meaning of the suburbs within fiction set after the 1970s, when a more corporate model of suburbanization

prevailed, and ends with an investigation of how writers from immigrant and racialized communities are radically transforming the suburban imaginary. Cowdy argues there is no one authentic suburban imaginary but multiple, at times contradictory, representations that disrupt prevalent assumptions about suburban homogeneity. *Canadian Suburban* provides a foundation for understanding the literary history of suburbia and a refreshing reassessment of the role of space and place in Canadian culture and identity.”

Crossley, Robert. *Epic Ambitions in Modern Times: From Paradise Lost to the New Millennium*, 2022. *Open WorldCat*, <https://www.jstor.org/stable/j.ctv2vdbzsf.16>. Chapter: “Chapter Twelve Translating and Recentering Old Epics.” [Contemporary Translations of Ancient Epics and Fictional Adaptations by Margaret Atwood, Ursula Le Guin, Madeline Miller, Maria Dahvana Headley]. “Ever since John Dryden rendered the *Aeneid* into English and Alexander Pope performed the same task for the *Iliad* and the *Odyssey*, translation has been a high-prestige outlet for the epic imagination. My facility with Homeric Greek is a happy but now distant memory. Like most other readers I depend now on translators, and some recent versions of Homer make a point of accommodating ancient language and conventions to contemporary usage. Book 23 of the *Iliad* narrates the funeral games staged by the Greeks to memorialize Patroclus. In a poem as grim as the *Iliad*, the athletic contests offer one.”

Da Silva Corsi, Solange, et al. “O Conto Da Aia, de Margaret Atwood, e Sua Representatividade Nos Dias Atuais: As Inter-Relações Históricas, Sociais e Culturais de Um Romance Distópico.” *Revista Léguas & Meia*, vol. 13, no. 1, Jan. 2022, pp. 130–53. DOI.org. (Crossref), <https://doi.org/10.13102/lm.v13i1.7717>.

“O presente estudo visa analisar, sob uma perspectiva histórica, social e cultural, o romance literário *O Conto da Aia*, da escritora canadense Margaret Atwood, publicado em 1985, mas que ecoa grande representatividade nos dias atuais. Assim, o objetivo do artigo é investigar a forma como essa respeitável autora expressa em sua obra a perda da identidade e representatividade feminina, em um regime totalitário fundamentalista cristão, que derrubou o governo dos Estados Unidos, na década de 1980, modificando completamente toda a estrutura política, econômica e social desse país. A pesquisa pretende averiguar, então, a relevância dessa produção literária de Atwood, como forma de denúncia e combate à discriminação de gênero, que faz calar a voz e a atitude das mulheres. Trata-se, portanto, de uma pesquisa bibliográfica, em que os relatos feitos pela escritora, em sua obra, bem como na série televisiva, de mesmo nome, são analisados sob a luz da teoria dos escritos de Candido (1972), Llosa (2009), Foucault (1988, 2003, 2013), Beauvoir (1970), entre outros estudiosos. Os resultados obtidos da análise, apontam para a eficácia da literatura distópica, ao apresentar cenários imaginários que estabelecem inter-relações com a realidade atual, trazendo uma visão mais reflexiva sobre o papel da mulher na sociedade

contemporânea. Palavras-chave: Literatura. História. Anulação da mulher. O Conto da Aia. Margaret Atwood.”

Damrosch, David. *Around the World in 80 Books*. Pelican, an imprint of Penguin Books, 2022.

“A transporting and illuminating voyage around the globe, through classic and modern literary works that are in conversation with one another and with the world around them Inspired by Jules Verne’s hero Phileas Fogg, David Damrosch, chair of Harvard’s Department of Comparative Literature and founder of Harvard’s Institute for World Literature, set out to counter a pandemic’s restrictions on travel by exploring eighty exceptional books from around the globe. Following a literary itinerary from London to Venice, Tehran and points beyond, and via authors from Woolf and Dante to Nobel prize winners Orhan Pamuk, Wole Soyinka, Mo Yan and Olga Tokarczuk, he explores how these works have shaped our idea of the world, and the ways the world bleeds into literature. To chart the expansive landscape of world literature today, Damrosch explores how writers live in two very different worlds: the world of their personal experience, and the world of books that have enabled great writers to give shape and meaning to their lives. In his literary cartography, Damrosch includes compelling contemporary works as well as perennial classics, hard-bitten crime fiction as well as haunting works of fantasy, and the formative tales that introduce us as children to the world we’re entering. Taken together, these eighty titles offer us fresh perspective on perennial problems, from the social consequences of epidemics to the rising inequality that Thomas More designed Utopia to combat and the patriarchal structures within and against which many of these books’ heroines have to struggle, from the work of Murasaki Shikibu a millennium ago to that of Margaret Atwood today. *Around the World in 80 Books* is a global invitation to look beyond ourselves and our surroundings, and to see our world and its literature in new ways.”

Davidson, Joe P. L. “Extinctiopolitics: Existential Risk Studies, the Extinctiopolitical Unconscious, and the Billionaires’ Exodus From Earth.” *New Formations: A Journal of Culture/Theory/Politics*, vol. 107, no. 107, 2022, pp. 48–65.

“One of the most prominent intellectual attempts to grapple with human extinction in recent decades is existential risk studies. For its proponents, like Nick Bostrom and Toby Ord, there is a one-in-six chance that humanity will go extinct in the next century, whether from an asteroid hit, nuclear Armageddon or misaligned artificial intelligence. The field has powerful supporters, with Silicon Valley billionaires like Elon Musk and Jaan Tallinn donating large sums to institutions researching existential risk. In this article, I consider the ideological function of the imaginaries of catastrophe proposed by existential risk studies. To this end, the article begins by examining the distinctive mode of politics, termed extinctiopolitics, elaborated by Bostrom and Ord. Via a critical comparison with the concept of biopolitics, I suggest that extinctiopolitics aims to optimise the future life of humanity through the

prediction and prevention of risks that threaten its annihilation. Borrowing the Freudian notion of screen memory, I then argue that extinctiopolitics both acknowledges and represses the ecocidal tendencies of contemporary capitalism. The image of the collective death of the species evokes a range of disastrous events in the present, especially the climate crisis, but in such a way that their social conditions are obscured. By way of conclusion, I briefly reflect on how science fiction texts use the image of human extinction to unpick the ideological manoeuvres of extinctiopolitics and restage the real contradictions of capitalism.”

Davis, Charlotte Nicole, and Frauke Meier. *Die Unzählbare Roman*. 1. Auflage, Blanvalet, 2022. *Open WorldCat*,
http://deposit.dnb.de/cgi-bin/dokserv?id=966a513c22b94b6f9bbae4fd3a08addo&prov=M&dok_var=1&dok_ext=htm.

---. *Wild Flower — Die Gesetzlose Roman*. Blanvalet, 2022. *Open WorldCat*,
http://deposit.dnb.de/cgi-bin/dokserv?id=5959eae1bb234618804foe2d5a21efd6&prov=M&dok_var=1&dok_ext=htm.

Davis, Kenneth C. *Great Short Books: A Year of Reading — Briefly*. First Scribner hardcover edition, Scribner, 2022.

“An entertaining guide to some of the best short novels of all time looks at works from the eighteenth century to the present day, spanning multiple genres, cultures, and countries.”

Däwes, Birgit. “Molecular Mimicry, Realism, and the Collective Memory of Pandemics: Narrative Strategies of COVID-19 Fiction.” *Diegesis: Interdisziplinäres E-Journal Für Erzählforschung/Interdisciplinary E-Journal for Narrative Research*, vol. 11, no. 1, 2022 2022, pp. 1–24. *MLA International Bibliography with Full Text*.
 “From Michael Crichton’s *The Andromeda Strain* (1969) to Jim Shepard’s *Phase Six* (2021), contemporary pandemic fiction relies largely on narrative strategies of continuity and the familiar, including authenticity or ‘reality effects’ (Roland Barthes), reliable narrators, focalizers with backgrounds in medicine or science, and a structural pattern of what Priscilla Wald has termed the ‘outbreak narrative.’ This paper reads conventional narrative patterns of pandemic fiction figuratively as a form of ‘molecular mimicry,’ akin to the biomedical strategy by which viruses override immune systems and gain access to the interior of cells. Like Trojan horses, I argue, frameworks of narrative reliability and authority tend to be more successful in wheeling in specific normative representations, which stabilize given hierarchies. By contrast, *The Decameron Project* (2020), a ‘collective narrative’ of twenty-nine short stories written in response to the COVID-19 situation in 2020, exhibits a significant increase in narrative and cognitive uncertainty. My analysis of stories by David Mitchell, Liz Moore, Margaret Atwood, Charles Yu, and others traces various functions of unstable narration through multilayered realities, unreliability, intertextuality, and self-reflexiveness, ultimately uncovering what may be a literary analogy to mRNA vaccines. *The Decameron Project*, I argue, not only diagnoses a

growing unease with discourses of tacit objectivity, but it marks an important contribution to the emerging cultural memory of the COVID-19 pandemic.”

De Rogatis, Tiziana. “The Handmaid’s Liberation: Bewitched Worlds, Underground Stories, Dystopian Narratives in Elsa Morante, Elena Ferrante and Margaret Atwood.” *Romance Studies*, vol. 40, no. 3–4, Oct. 2022, pp. 162–79. DOI.org (Crossref), <https://doi.org/10.1080/02639904.2022.2133448>.

“This paper will examine three novels by three different women writers: *Lies and Sorcery* (1948) by Elsa Morante; *The Neapolitan Quartet* (2011–2014) by Elena Ferrante; and Margaret Atwood’s *The Handmaid’s Tale* (published in 1985, but revived on a global scale in 2017 thanks to the homonymous TV series). The aim of this paper is to demonstrate that these novels share four common aspects: the metanarrative frame, the polyphony, the traumatic realism and the allegorical form of time. In each case, writing and history are defined through the identification of physical/symbolic places that enable and/or stimulate forms of resistance and survival in the three protagonists and narrating voices. The physical architecture of these spaces shares another constant element: they are all subverted spaces that have been freed by the practice of survival of the three protagonists. The subversion precisely resides in their being initially featured as cloistered, painful, realistically and/or metaphorically sunken spaces. The underground realism coincides with the assumption of perspective from below. Within this hallucinated realism arises a given temporal quality, each time characterized in a different manner: bewitched in *Lies and Sorcery*; historical and generational in Ferrante’s quadrilogy; dystopian in *The Handmaid’s Tale*.”

De Sá, Melissa. “Conhecimento Narrativo Como Alternativa Em Distopias Do Século XXI Escritas Por Mulheres.” *Revista X*, vol. 17, no. 4, Dec. 2022, p. 1144. DOI.org (Crossref), <https://doi.org/10.5380/rvx.v17i4.87003>.

“Em romances como *The Telling*, de Ursula K. Le Guin, *Midnight Robber*, de Nalo Hopkinson, e *The Year of the Flood*, de Margaret Atwood, o conhecimento narrativo, ou seja, aquele sistematizado a partir de histórias populares, cria espaços democráticos que permitem que uma noção não-excludente de humanidade se desenvolva. O conhecimento narrativo se apresenta como contraponto à visão restritiva totalizadora do pensamento científico capitalista e permite que as protagonistas destas obras afirmem a si mesmas, suas culturas e suas comunidades de maneira que uma nova forma de viver seja possível. Longe de serem tratados contra a ciência, essas narrativas distópicas resgatam a importância do diálogo entre as diversas formas de conhecimento para que a humanidade englobe, de fato, todos os humanos e não apenas grupos específicos. A partir das considerações de Jean-François Lyotard, Ailton Krenak e Sandra Harding, este trabalho discute como esses romances questionam a natureza do conhecimento e propõem formas mais plurais de se encarar o mundo. Nessas distopias de violência e miséria, o conhecimento

narrativo é aquele que abre espaço para o horizonte utópico e para a esperança de um futuro menos desigual.”

DeFalco, Amelia. *Imagining Care: Responsibility, Dependency, and Canadian Literature*. University of Toronto Press, 2022.

“*Imagining Care* brings literature and philosophy into dialogue by examining representations of caregiving in contemporary Canadian literature alongside the ethics of care philosophy. Through close readings of fiction and memoirs by Margaret Atwood, Alice Munro, Michael Ignatieff, Ian Brown, and David Chariandy, Amelia DeFalco argues that these narratives expose the tangled particularities of relations of care, dependency, and responsibility, as well as issues of marginalization on the basis of gender, race, and class. DeFalco complicates the myth of Canada as an unwaveringly caring nation that is characterized by equality and compassion. Caregiving is unpredictable: one person’s altruism can be another’s narcissism; one’s compassion, another’s condescension or even cruelty. In a country that conceives of itself as a caring society, these texts depict in stark terms the ethical dilemmas that arise from our attempts to respond to the needs of others.”

Degen, John. “Frankfurt Book Fair 2022: Canada’s Literature-Building Project.”

Publishers Weekly (Online), Oct. 2022, pp. 37–37. *Academic Search Complete*.

Delicea Jasmine, J. “The Serfdom of Women Portrayed by Margaret Atwoodian *The Handmaid’s Tale*.” *Shanlax International Journal of English*, vol. 10, no. S1-Jan, Jan. 2022, pp. 34–35. DOI.org (Crossref), <https://doi.org/10.34293/english.v10iS1-Jan2022.4725>.

“The aim of this paper *The Handmaid’s Tale* is to scrutinize issues. As there is plenty of traditional feminist critique of male power structures in Atwood’s works, *The Handmaid’s Tale* argues the power structure of Gilead also analyses the feminine roles that support and allow the suppression of other women. Placing the novel in the contexts of Atwood’s career, feminism, and dystopian literature, provides a fuller understanding of how the novel functions as an expression of the divergence of women. Margaret Atwood focuses on the problems such as gender equality and the dangers of a hierarchical-structured system for women’s oppression. Her focal point is to mention the subservience of women in a male-dominated society and women’s enslavement in a consumer society in which women’s body is handled as object, an instrument and also as adorable item. Margaret Atwood is one of the foremost vivid writers in current Canadian literature. She has vigorously contributed to Canadian politics and its cause. Her works are mostly associated with social and political issues. She contemplates the relation between men and ladies and human basic rights. The topic of gender is the author’s major concern. She depicts the ladies in her novels that always search for their identity which is lost within the male-controlled societies. Oppression of ladies is another theme for her novels and it may be seen evidently in her writings. She encounters the lower position of girls in society. Atwood’s images of gender, the mistreatment and coercion of ladies, predominantly women’s bodies. She

signifies the misery of her female characters limited in their feminine roles in her novels. Moreover, femininity is the main fear for examining *The Handmaid's Tale*. In Gilead society, women are depressed about their freedom and ordered to serve the state in numerous ways and functions.”

Demos, T. J. “The Great Transition: The Arts and Radical System Change.”

Accumulation, edited by Nick Axel et al., University of Minnesota Press, 2022, pp. 37–52. *JSTOR*, <https://www.jstor.org/stable/10.5749/j.ctv293p4pt.6>.

“‘The Great Transition: The Arts and Radical System Change’ was originally written in 2017, during the rise of and institutional legitimization of Trumpism. Writing now in the year after that administration was thankfully kicked out of office, we’re still dealing with Trumpism’s staying power and the further entrenchment of its ethnonationalist, white supremacist insurgency, coupled with antidemocratic minority rule and continued corporate plutocracy. Extractivism remains a driving force and central paradigm of global capitalism, extending from primary forms of resource mining and fossil fuel drilling to financial, logistical, and cybernetic modes of data mining, surveillance, and mass debt production.”

Deshaye, Joel. *The American Western in Canadian Literature*, University of Calgary Press, 2022. *JSTOR*, <https://doi.org/10.2307/j.ctv2nwq978.9>.

“Whereas the previous chapter illustrated, through the character of Smokey Carmain, a few premonitions of a historical period that Jean-François Lyotard describes as ‘the postmodern condition’ in the 1979 book of that name, the books we turn to in this chapter tend to illustrate a more postmodern *intention* that we can infer from stylistic experimentation. In other words, I discern two facets of postmodernism: first, the almost unavoidable situation of living in a world where media and communications have dramatically changed how we think, what we know, and what we make; second, our creative responses to that situation, including literary.”

Devanny, Laura-Jane. “‘Speculative Slipstream’: The Impact of Literary

Interventions within Contemporary Science Fiction.” *Humanities*, vol. 11, no. 5, Sept. 2022, p. 116. *DOI.org (Crossref)*, <https://doi.org/10.3390/h11050116>.

“Margaret Atwood and Jeanette Winterson are two canonical writers participating in a ‘literary slipstream’ through their ventures into science fiction, creating crossover texts that confuse the boundaries between the literary and the popular. This interface is exemplified through the awards received by these writers, which help to bring literary credibility and integrity to the genre. Atwood’s first speculative novel, *The Handmaid’s Tale* (1985), went on to win the Arthur C. Clarke Award and was nominated for a Nebula award and the Booker Prize, whilst her *MaddAddam* trilogy (2003–2015) was followed by the Arthur C. Clarke Award for Imagination in Service to Society in 2015. Winterson was awarded an OBE for her services to literature in the same year that she published *The Stone Gods* (2006), whilst her most recent novel *Frankisstein* (2019) was longlisted for the Booker Prize. This article explores the extent to which distinctions between the popular and the literary are reliant upon

notions of inferiority and superiority, and the problematics of a desire to frame genre fiction according to perceived notions of literary value.”

Di Carlo, Michela. “Thoughts on *The Handmaid’s Tale*.” *Écologie & Politique*, vol. 65, p. 79.

“Women’s reproductive capacity faces several threats. The reference within feminist movements to *The Handmaid’s Tale* (Margaret Atwood) points to the real risk that, with declining fertility and the reconsideration of abortion in the United States, a religious, authoritarian and violent regime could be established. But progress in the artificialization of human reproduction is also a means of exploiting women, more insidious, and unconnected with religion and tradition. Feminist thinking must therefore reflect more critically on what science and technology do to women’s bodies.”

Di Leo, Jeffrey R., and Christian Moraru, editors. *The Bloomsbury Handbook of World Theory*. Bloomsbury Academic, 2022. DOI.org (Crossref), <https://doi.org/10.5040/9781501361975>.

DiMarco, Danette. “Margaret Atwood’s Bird Narratives.” *Avian Aesthetics in Literature and Culture: Birds and Humans in the Popular Imagination*, edited by Danette DiMarco and Timothy Ruppert, Lexington Books, 2022.

“*Avian Aesthetics in Literature and Culture* challenges species centrism through essays that bridge various environment-focused perspectives and methodologies.”

Đorić, Aleksandra. “Nadzor i Disciplina u Romanu Sluškinjina Priča Margaret Atwood / Surveillance and Discipline in *The Handmaid’s Tale* by Margaret Atwood.” *Genero*, no. 26, Jan. 2022, pp. 101–26. EBSCOhost, <https://doi.org/10.18485/genero.2022.26.1.5>.

“This essay analyses the social practices in the fictive republic of Gilead in Margaret Atwood’s novel *The Handmaid’s Tale*. I introduce the sociopolitical context in which this novel is written, as well as real-life events that inspired the established theocracy in Gilead. The focal points of this essay are the mechanisms and strategies by which the Gileadeans, mainly women, are controlled. I analyse the social factors that further sustain the limited political power of women, mainly the gynocentric misogyny, as well as methods of establishing and maintaining discipline. I use Michel Foucault’s *Discipline and Punish: The Birth of the Prison* to analyse superior vs inferior social dynamics. Through further study of the methods of establishing dominance, it is clear that the control of appearance, language, space, and time is crucial to instrumentalising female bodies to serve the patriarchy and support Christian fundamentalism. The sisterhoods play different roles in perpetuating this establishment, but every sisterhood is limited in its social functions. One of the main topics of this essay is how women who belong to a certain sisterhood are forced to oblige by their expected social functions, thereby serving the government and sacrificing not only their political rights but the fundamental right to a dignified life for every woman individually.”

Drinkall, Jacqueline. "Capitalist Telepathics, Psychic Debt and the Search for Collective Intelligence." *TOPIA: Canadian Journal of Cultural Studies*, vol. 45, no. 1, 2022, pp. 133–64.

"The current state of capitalist digital telepathics, or what I will call telepathy 3.0, presents a serious threat to the prospects of human freedom (Žižek 2020). Notably, the capitalist race to develop telepathics by Mark Zuckerberg's Facebook/Meta, Elon Musk's Neuralink and others represents an intensification of surveillance capitalism (Zuboff 2019: 206). Through an examination of tech-sector marketing literature and industry critics this article examines contemporary development of Brain Computer Interfaces (BCIs), Neural Interfaces (NIs) and intensified social networks, revealing the expansion of surveillance capitalism and its shift into neurocapitalist telepathics. Is there an alternative to the corporate dystopia promised by telepathy 3.0? This article argues for a more soulful and speculative form of telepathics in fields including art, philosophy, design, architecture, engineering, cybernetics and even psychology. This tradition of prophetic art and human compassion must be nurtured in the face of massive corporate-led investments in predictive technologies."

Duarte, Sofia. "Estàs rebutjant la teua feminitat!': La mujer comestible de Margaret Atwood i la relació femenina amb el menjar; 'You are rejecting your femininity!': Margaret Atwood's *The Edible Woman* and the female relationship to food; '¡Estás rechazando tu feminidad!': La mujer comestible de Margaret Atwood y la relación femenina con la comida." *Quaderns de Filologia*, vol. 27, Dec. 2022.

<https://ojs.uv.es/index.php/qdfed/article/view/25745>.

"L'autora canadenca Margaret Atwood ha utilitzat nombroses vegades als seus personatges femenins i la seua relació amb el menjar per a condemnar el que les dones pateixen. No obstant això, va anar en la seua primera novel·la, *La mujer comestible* (1969), en la qual va portar aquesta idea al límit i va utilitzar el trastorn alimentari que pateix el seu protagonista, començant amb l'anorèxia i acabant amb una mena de canibalisme en ser incapaç d'ingerir menjar, per a denunciar la pressió social que pateixen les dones. En aquest article argumente que el rebuig que sent la protagonista cap al menjar, especialment aquella que prové d'éssers vius, es pot estudiar com una denúncia des de la perspectiva dels estudis animals i el concepte del referent absent proposat per Carol J. Adams (1990).

The Canadian author Margaret Atwood has often employed her female characters and their relationship with food as a means through which to condemn what women suffer. Nonetheless, it was in her first novel *The Edible Woman* (1969) in which she took this idea to the extreme and used the eating disorder that the protagonist suffers, beginning with anorexia and ending with a type of cannibalism as she is incapable of consuming food, to denounce the social pressure and loss of identity that women endure. In this article I argue that the rejection the protagonist feels towards food,

especially that which derives from living animals, can be studied from the perspective of animal studies and Carol J. Adams concept of the absent referent (1990).”

Edoro-Glines, Ainehi. “Unruly Archives: Literary Form and the Social Media Imaginary.” *ELH*, vol. 89, no. 2, Summer 2022, pp. 523–46.
<https://doi.org/10.1353/elh.2022.0019>. *Literature Online; ProQuest One Literature*, 2813530985.

“Within literary studies, social media is treated as a fringe extension of a history of reading centered on print culture and dominated by the form of the novel. This has led to the assumption that the impact of social media has not been significant enough to warrant a formal and aesthetic study. Working specifically with Facebook and ‘Dear Ijeawele,’ Chimamanda Adichie’s feminist manifesto posted on Facebook in 2016, this article challenges that notion by arguing that the social media platform—its design features, affective architecture, epistemological concerns, and ideological investments—constitutes a new discursive context for literary form.”

El-Wahsh, Manar. “A Cognitive Analysis of Persona in Atwood’s ‘You Fit into Me’: The Reader’s Shift from Love to Disgust.” *Textual Turnings An International Peer-Reviewed Journal in English Studies*, vol. 4, no. 1, 2022, pp. 48–59. *Dimensions*, <https://doi.org/10.21608/ttaip.2022.277147>.

“Poetry evokes a myriad of feelings as readers embark on their journey within a text. This is evident in the immersion of readers when they engage with the text. This is aided by deixis, which constructs parameters of person, time, and space within a speech act and relates it to the context in which it is uttered. In Deictic Shift Theory (DST) terms, invested readers project or shift themselves into a fictional world. Thus, readers experience the plot as if they are companions to fictitious characters.

Cognitively, readers shift into the story world and within it, they make sense of the narrative. They also experience containment (In Image schema’s terms). This makes DST useful to examine the viewpoint(s) used to tell a narrative. *You Fit into Me* is a quatrain that requires heavy work from readers in terms of deictic shifts. Margaret Atwood subjects her readers to shock waves; in four lines she depicts four stages in a relationship between a female narrator and her male addressee, starting with lovemaking and ending with impalement. This study aims to explore the persona’s feelings and by extension the readers’, as they shift their deictic center to be cognitively immersed in the persona’s hostile origo. As per DST, this study argues that readers’ shift and therefore immersion and involvement in this short poem are increased due to the dense emotional content of the poem.”

Eméri Mokfa Matitz Celuppi, Fernanda. “Margaret Atwood’s *Aia’s Tales* / *Os Contos de Aia de Margareth Atwood*.” *Gender Studies*, vol. 2, no. 6, 2021.
<https://www.periodicojs.com.br/index.php/gei/article/view/596>.

“Margareth Atwood’s *Tales of Aia* [*The Handmaid’s Tale*] (1985) is a futuristic feminist critique that uses satire to present the ‘danger’ that radical feminism can pose by providing elements for patriarchal extremism to appropriate the feminist

struggle, as it did with the Gileadan society. The essence of inequality is the misanthropic misogynist notion in the case of women — that some are intrinsically more worthy than others and therefore rightly belong above them because of the group of which they are (or are perceived to be) a member. The substance of each inequality, hence the domain in which it operates as a hierarchy, is different for each, but it is the hierarchy that makes it an inequality. The gender hierarchy is the transnational social system of masculinity over femininity that makes men over women based on the lie of male superiority. Inherently, equality is relational and comparative. The critique of the patriarchal system and the feminist movement established by the author is a necessity to avoid dystopian societies such as the Republic of Gilead. Finally, the adopted strategy of silencing the other is also discussed, within the perspective of David Le Breton (1997).

Os contos de Aia de Margareth Atwood (1985) é uma crítica feminista futurista que usa da sátira para apresentar o ‘perigo’ que o feminismo radical pode causar ao fornecer elementos para o extremismo do patriarcado se apropriar da luta feminista, como aconteceu com a sociedade gileadana. A essência da desigualdade é a noção misantrópica misógina no caso das mulheres — de que algumas são intrinsecamente mais dignas do que outras, portanto, justamente pertencem acima de eles, por causa do grupo do qual eles são (ou são percebidos como) um membro. A substância de cada desigualdade, daí o domínio em que opera como hierarquia, é distinta para cada um, mas é a hierarquia que a torna uma desigualdade. A hierarquia de gênero é o sistema social transnacional da masculinidade sobre a feminilidade que torna os homens sobre as mulheres baseados na mentira da ...”

Engstrom, Erika, et al. “‘Under His Eye’: Religious Appropriation and American Civil Religion in Hulu’s *The Handmaid’s Tale*.” *Journal of Media and Religion*, vol. 21, no. 2, Apr. 2022. pp. 55–68. DOI.org (Crossref), <https://doi.org/10.1080/15348423.2022.2059301>.

“This study explores how the Hulu streaming series *The Handmaid’s Tale* (2017-) extends Margaret Atwood’s novel by depicting the aftermath of the transformation of the United States by the fake theocracy of Gilead through visual cues that evoke American civil religion, a performative system of symbols and rituals that reifies national values and unites a pluralistic society. A textual analysis of the episode ‘Household,’ set in Gilead’s capital of a reimaged Washington, D.C., found four main themes regarding the onscreen depiction of Gileadean theocracy and its surface victory over the United States and its accompanying symbols of American civil religion: (a) religion used as a façade, (b) desecration of sacred sites in American civil religion, (c) silencing, and (d) surveillance. This study adds a unique contribution to the study of American civil religion through its examination of visual images in a fictional televisual text.”

Ernur, Ayşegül. “‘No More Yielding but a Dream’: Politics of Fiction as Trompe-l’oeil in The Tempest and Hag-Seed.’ *British and American Studies*, vol. 28, 2022, pp. 9–19. <https://doi.org/10.35923/BAS.28.01>. *Literature Online*, 2718689841.

“The two Prospero(s) of this pair of literary texts authorize the history, (re)stage the tempest, play chess with the characters: by mirroring, repeating and eventually decentering, the play and the rewriting’s cyclical mechanism undermine their cores in terms of the legitimacy of power. By taking the main characters of both literary texts as prominent ruler figures, the present study aims to explore the ways in which they alter the perception of reality through a consistent mirror effect, with references to the uncanny ‘politics’ and Belsey’s appropriation of trompe-l’oeil to literary studies.”

Eyrek, Aysun. “Kadın Hareketinde Direniş Temsili Olarak ‘Damızlık Kızın Öyküsü.’” *Etkileşim*, vol. 5, no. 10, Oct. 2022, pp. 122–42. *DOI.org (Crossref)*, <https://doi.org/10.32739/etkilesim.2022.5.10.172>.

“Bu çalışmanın amacı, Margaret Atwood’un romanından uyarlanan Damızlık Kızın Öyküsü televizyon dizisi karakterlerinin kadın hareketinde nasıl toplumsal direnişin temsiline dönüştüğünü ve neyi sembolize ettiğini açıklamaktır. Romanda, totaliter rejimin uygulandığı Gilead hükümetinde, doğurganlığa sahip kadınlar, damızlık kız olarak üst düzey ailelere hizmet etmeleri için verilmektedir. Damızlık kızlar, kırmızı pelerin, çevrelerini görmelerini engelleyen kanatlı beyaz şapka takmak zorundadır. Bu çalışmada, ABD, Arjantin ve Türkiye kadın hareketinde, aktivistlerin protestolar sırasında dizi kostümlerini giydiklerini gösteren haber fotoğrafları Roland Barthes’in göstergebilimsel çözümlemesine dayandırılarak analiz edilmiştir. Araştırma sonucunda, her üç ülkede de dizi kostümünün kadın hakları konusunda bir sembole dönüştüğü, bu sembolün baskıcı ve kadın haklarını kısıtlayan politikalara karşı kadınların “güçlü ve direnişçi” olduklarını sembolize ettiği tespit edilmiştir.”

Ferreira, Ana Paula, et al. “Women and Capitalism: a dialogue between the books ‘Caliban and the Witch’: ‘Women, the Body and Primitive Accumulation’ and ‘The Handmaid’s Tale’ / A mulher e o sistema capitalista: um diálogo das obras Calibã e a Bruxa e O Conto da Aia.’ *Espaço Feminino*, vol. 34, no. 2, 16 Mar. 2022. <https://seer.ufu.br/index.php/neguem/article/view/65098>.

“This article creates a dialogue between two works, one theoretical, by Silvia Federici (2017), and the other literary, by Margaret Atwood (2017), showing the paths that capitalism defines for women, between extermination and control of their bodies. For this comparison, there is a brief history of capitalism and its problematization in relation to gender.

O presente artigo faz um diálogo entre duas obras, uma teórica, de Silvia Federici (2017), e outra literária, de Margaret Atwood (2017), mostrando os caminhos que o capitalismo define para a mulher, entre o extermínio e o controle de corpos. Para esse comparativo, há um breve histórico do capitalismo e sua problematização em relação a gênero.”

Ferres, John. "From Survival to Affirmation: New Perspectives in Canadian Literary Criticism." *Scholars, Missionaries, and Counter-Imperialists*, 2022, pp. 1–12. *Dimensions*, <https://doi.org/10.4324/9781003216513-1>.

"The reasons for the lack of impact of Canadian literature in this country are basically twofold: the overshadowing of the Canadian publishing industry and the American population; and, up until recently, the expunging by Canadian writers of distinctively Canadian qualities in order to appeal to a much larger international audience.

Margaret Atwood, whose *Survival* is relentlessly negative for the most part, admits that the picture of Canadian literature varies according to the eye of the beholder.

Howard O'Hagan's affirmation stems from an almost Christian courage-to-be, rather than the stoic, death-defying courage found in Canada's best-known poem, 'In Flanders' Fields' or in the long series of martyrdoms, massacres and hopeless mismatches that punctuate her history."

Fetherston, Rachel. "Margaret Atwood's *MaddAddam* and Finding a Postpandemic Kinship in the COVID-19 Era." *Extrapolation*, vol. 63, no. 1, Apr. 2022, pp. 35–54. *DOI.org (Crossref)*, <https://doi.org/10.3828/extr.2022.5>.

"The COVID-19 pandemic has revealed much about intrahuman relations, exposing a 'politics of pandemic othering' through its exacerbation of pre-existing social and political tensions while unsettling previously accepted understandings of sickness, care, and communal obligation. Just as significantly, the pandemic has also underlined the complex connections that exist between humans and nonhumans — both in the context of human-virus relations, and in the broader context of anthropogenic devastation of the natural world. This paper presents an analysis of Margaret Atwood's *MaddAddam* (2013), as read alongside the events of the COVID-19 pandemic, as an "ecosickness" narrative that considers the impact of a human-induced viral apocalypse on human-nonhuman relations. In particular, the novel explores the possibility of developing more positive, meaningful relationships with more-than-human others in the wake of a viral pandemic. Utilizing Donna Haraway's thoughts on 'kin-making' and Heather Houser's work on 'ecosickness fiction,' I argue that the interconnectedness depicted between humans and nonhumans in *MaddAddam* represents the potential to develop what I term a 'postpandemic kinship' in the COVID-19 era. I explore how the narrative of *MaddAddam* is generally positioned to explore this idea of human-nonhuman kinship and then discuss this further in relation to three key motifs that appear throughout the text: the nonhuman animal, refugia, and stories and storytellers."

Floyd, Kevin, et al, eds. *Totality Inside Out: Rethinking Crisis and Conflict under Capital*. Fordham University Press, 2022. *Project MUSE*, https://muse.jhu.edu/pub/93/edited_volume/book/94768.

"However divergent their analyses may be in other ways, some prominent anti-capitalist critics have remained critical of contemporary debates over reparative justice for groups historically oppressed and marginalized on the basis of race,

gender, sexual identity, sexual preference, and/or ability, arguing that the most these struggles can hope to produce is a more diversity-friendly capital. Meanwhile, scholars of gender and sexuality as well as race and ethnic studies maintain that, by elevating the socioeconomic above other logics of domination, anti-capitalist thought fails to acknowledge specific forms and experiences of subjugation. The thinkers and activists who appear in *Totality Inside Out* reject this divisive logic altogether.

Instead, they aim for a more expansive analysis of our contemporary moment to uncover connected sites of political struggle over racial and economic justice, materialist feminist and queer critique, climate change, and aesthetic value. The re-imagined account of capitalist totality that appears in this volume illuminates the material interlinkages between discrepant social phenomena, forms of oppression, and group histories, offering multiple entry points for readers who are interested in exploring how capitalism shapes integral relations within the social whole.

Contributors: Brent Ryan Bellamy, Sarah Brouillette, Sarika Chandra, Chris Chen, Joshua Clover, Tim Kreiner, Arthur Scarritt, Zoe Sutherland, Marina Vishmidt.”

Fludernik, Monika, and Frank L. Schäfer, editors. *Erzählen Und Recht: Narrative and Law*. Ergon Verlag, in der Nomos Verlagsgesellschaft, 2022.

“This volume presents major lines of analysis in Law and Literature/Law and Humanities research for both legal and literary scholars. The special emphasis in the volume is on narrative and narration in the law and the law in narrative, a focus due to the context of the series based in the graduate school Factual and Fictional Narration (GRK 1767) in Freiburg, funded by the German Research Foundation. The essays illustrate how narratives impact on legal thinking and legal procedures, especially trials; conversely, they show how literary narratives depict legal matters and how novelistic narratives are imbricated in the law.”

Fois, Eleonora, and Francesca Virdis Daniela. “‘Water Is Our Element.’ Metaphors of the Sea and Water in Margaret Atwood’s *The Penelopiad*.” *Ticentre*, vol. 17, no. 1, 2022. <https://hdl.handle.net/11584/351639>.

“The sea was omnipresent in many parts of ancient Western life, and Greek mythology is rich in tales of female gods or mortals assisting — or hindering — humans in their struggle with the sea. Atwood’s *The Penelopiad* (2005) is one of the most recent rewrites of Greek mythology to depart from a male-oriented perspective, as it tells the story of Homer’s epic from the perspective of Penelope. This article will analyse the literary representations of sea and water, as well as the relationship between women and the sea, through a stylistic analysis of sea- and water-related conceptual metaphors in *The Penelopiad* and its Italian translation by Margherita Crepax (2018). Atwood shares some of the contradictory view of classic symbolism, in which the sea is both a maternal symbol of creation and the boundary between life and death. However, she also redefines the traditional perspective through the use of anthropomorphism, which transforms water into a postfeminist metaphor that,

rather than being empowering, critically highlights women's current situation in society."

Folie, Sandra. *Chick Lit, Die Neue Frauenliteratur / Beyond Ethnic Chick Lit*. Verlag, 2022. JSTOR, <https://www.jstor.org/stable/j.ctv371c6no.8>.

"Da *chick lit* als anglo-amerikanisches Phänomen bzw. Subgenre der *women's fiction* gilt, dessen Geburtsstunde zumeist mit der Publikation von *Bridget Jones's Diary* (1996) und *Sex and the City* (1996) festgemacht wird, liegt es nahe, sich zunächst ihre Entstehung und Entwicklung in diesen Sprach – und Kulturräumen anzusehen. Dieses Kapitel bietet daher einen aktualisierten Forschungsstand zur anglo-amerikanischen *chick lit*, in dem Benennungspraktiken, die Entwicklungsgeschichte und insbesondere auch neuere Tendenzen geschlechtsmarkierter Literaturbezeichnungen analysiert werden. Gemäß der implizit vergleichenden Strategie der Re-Vision wird *chick lit* einer Metaanalyse¹ unterzogen. Ein besonderer Fokus liegt dabei zunächst auf der Begriffsgeschichte und auf damit einhergehenden Konnotationen wie Infantilisierung."

Fríða Ísberg. *Die Markierung Roman*, translated by Tina Flecken, 1. Auflage, Hoffmann und Campe, 2022.

Fuller, Michael. *Science and Religion in Western Literature: Critical and Theological Studies*. 1st ed., Routledge, 2022. <https://doi.org/10.4324/9781003213987>.

"This book explores ways in which Western literature has engaged with themes found within the field of science and religion, both historically and in the present day. It focuses on works of the imagination as important locations at which human arguments, hopes and fears may be played out. The chapters examine a variety of instances where scientific and religious ideas are engaged by novelists, poets and dramatists, casting new light upon those ideas and suggesting constructive ways in which science and religion may interact. The contributors cover a rich variety of authors, including Mary Shelley, Aldous Huxley, R. S. Thomas, Philip Pullman and Margaret Atwood. Together they form a fascinating set of reflections on some of the significant issues encountered within the discourse of science and religion, indicating ways in which the insights of creative artists can make a valuable and important contribution to that discourse."

Gammelgaard, Lasse R. *Madness and Literature What Fiction Can Do for the Understanding of Mental Illness*. University of Exeter Press, 2022. Open WorldCat, <https://public.ebookcentral.proquest.com/choice/PublicFullRecord.aspx?p=7152726>

¹

Chapter 7: Pronominal Shifts and the Confusion of Self with Not-Self discusses Margaret Atwood's *Surfacing*.

Gardner, Eleanore. "Navigating the Antiheroine's Internalised Misogyny: Transformative Female Friendship in *Cat's Eye* and *The Robber Bride*." *IAFOR*

Journal of Literature & Librarianship, vol. 11, no. 1, Oct. 2022, pp. 69–83,
<https://doi.org/10.22492/ijl.11.1.05>.

“This paper focuses on Margaret Atwood’s novels, *Cat’s Eye* and *The Robber Bride*, as well as her short story ‘I Dream of Zenia with the Bright Red Teeth’ in order to examine her complex construction of the elusive antiheroine, a figure who ultimately challenges the archetypal femme fatale, despite initially masquerading as the femme, villain, and antagonist of the text. The conclusions of *Cat’s Eye* and *The Robber Bride* situate forgiveness as significantly important in the Gothic antiheroine’s redemption and suggest that there is power in ambiguity, for both Cordelia and Zenia remain unknowable in their motives and perceptions. Yet while the protagonists’ reconciliation with the dark Gothic double results in the relinquishment of internalised misogyny and subsequent realignment with the self, the very notion of forgiveness implies a (somewhat misplaced) wrongdoing. I argue that by framing Cordelia’s and Zenia’s acts as needing an explanation or absolution, their behaviour becomes unnatural, abject, and deviant, as opposed to being overtly read as consequences of a patriarchal system. The transgressions of Cordelia and Zenia in *Cat’s Eye* and *The Robber Bride* thus border the line between villainy and antiheroism in ambiguous ways, reinforcing the Gothic antiheroine’s liminal existence between denunciation and adherence to patriarchal norms.

Gavhane, Vijay Santram. *Green and Female Studies in Waterland, Surfacing and White Noise*. Vanya Publications, 2022.

Gebauer, Carolin. “Dreading the Future: Exploring the Ethical Dimension of Dystopian Fiction.” *Diegesis*, vol. 9, no. 1, 2020. <https://nbn-resolving.org/urn:nbn:de:hbz:468-20200618-090700-4>.

“Given that today’s world is preoccupied with climate change, it comes as no surprise that recent speculative narratives predominantly focus on the future of planet Earth. Yet such Anthropocene novels do not make up the entirety of contemporary speculative narratives. This essay first explores how the genre draws on current societal, political, economic, and ecological trends to create dystopian scenarios, and then goes on to investigate the ethical dimension of these models for the world. In the first step it takes John Lanchester’s *The Wall* (2019), Margaret Atwood’s *The Handmaid’s Tale* (1986), and Joanne Ramos’s *The Farm* (2019) as examples and shows how speculative narratives stage ideologies and negotiate human values on the level of both narrative content and narrative transmission. The second step, an investigation into the interplay of the ethics of the telling and the ethics of the told, then serves to illustrate the degree to which the aesthetic form of a narrative can determine the ethical implications of reading speculative fiction in the age of the Anthropocene.”

---. “Imagining Posthuman Environments in the Anthropocene: The Function of Space in Post-Apocalyptic Climate Change Fiction.” *Narrating Nonhuman Spaces: Form,*

Story, and Experience beyond Anthropocentrism., edited by Marco Caracciolo et al., 2022, pp. 104–24. *Literature Online*, 2783810696.

Gelashvili, Manana. “Retelling of Shakespeare’s ‘The Tempest’ in Margaret Atwood’s ‘The Hag-Seed’” / შექსპირის „ქარიშხლის“ ინტერპრეტაცია მარგარეტ ეტვუდის რომანში „კუდიანის ნაშიერი.“ *Language and Culture*, Mar. 2022.

<https://doi.org/10.52340/lac.2022.769>.

“*Hag-Seed* (2016) is a postmodern interpretation of Shakespeare’s last play ‘The Tempest’ by a famous contemporary Canadian writer Margaret Atwood. Prospero, the protagonist of Shakespeare’s ‘The Tempest’ is represented by a 21st century theatre director Felix Philips, who twelve years after being removed from the theatre by his trusted colleague, gets a job teaching Literacy in the Fletcher County Correctional Institution and directs Shakespeare’s ‘The Tempest’ which is performed by the prisoners. Thus, Atwood’s novel is a story about a man who directs a play about a man (Prospero) who in his turn is the director of everything what happens in ‘The Tempest’ Atwood’s novel is a multilayered text which has Shakespeare’s play as an intertext. The article focuses on the analysis of the interpretation that Shakespeare’s text gains in Atwood’s novel (characters, plot structure, etc.). Particular attention is paid to the analysis of the novel’s form, namely what specific transformation the poetics of the text undergoes due to its transfer from one genre to another. The paper also studies the function of the hyper-textuality, and the play in a play device. The analysis reveals that the novel treats arts as the best means of creating the illusory and hyperreality and simulacra which is generally characteristic to postmodern poetics. One of the characteristics of the novel is dialogism and heteroglossia which is achieved not only by the fact that the text is in constant dialogue with Shakespeare’s ‘The Tempest’, but also by introducing multiple voices offering equally important, interesting and in most cases contradictory interpretations which create a variety of ending choices.

ცნობილი თანამედროვე კანადელი მწერლის მარგარეტ ეტვუდის ნაწარმოები „კუდიანის ნაშიერი“ [Hag-seed, 2016] მრავალშრიანი ნაწარმოებია, რომელიც შექსპირის ბოლო პიესის „ქარიშხალი“ პოსტმოდერნისტულ ინტერპრეტაციას წარმოადგენს. დიდი ტექსტების დეკონსტრუქცია და საშენ მასალად გამოყენება პოსტმოდერნიზმის ესთეტიკის განუყოფელი ნაწილია. სწორედ ამ ესთეტიკითაა ...”

Genç, Gonca. “Margaret Atwood’Un Damızlık Kızın Öyküsü Romanında Ataerkil Yapı / Patriarchal Culture in Margaret Atwood’s *The Handmaid’s Tale*.” *Toplum ve Kültür Araştırmaları Dergisi*, no. 9, 2022, pp. 101–17. *Dimensions*, <https://doi.org/10.48131/jscs.1094475>.

“Back in the old days, the hunting and gathering period shaped the division of labor between men and women, the former being hunters, and the latter gatherers. While men were engaged in battue, i.e. herd hunting, women mostly hunted small animals

and gathered plants to share tasks in society. Considering that battue often ended in failure, this period was indeed a time when mostly women covered their family's food supply. Since women took on the task of care as well as gathering, they essentially had the most critical tasks of society during this period. As a natural consequence of this situation, society had a matriarchal structure. With the transition to a sedentary life and the subsequent domestication of animals, men took over most of the farming and livestock work on themselves. Thus, the means of production came under the rule of men. This led women to take care of their family and home, and restricted women's space. Therefore, society underwent a transformation from a matriarchal to a patriarchal structure. On the other hand, women started to take their place in production again with the effect of the Industrial Revolution. They endeavored to rebuild their identity in the patriarchal order, to create a change in the social structure and thinking of society, as well as to make room for themselves in working life. Yet, from the 18th century onwards, the patriarchal social structure has maintained its dominance. In this social order, women's struggle for social, economic and legal rights has been continuing without interruption. In her dystopian novel, *The Handmaid's Tale*, Margaret Atwood addresses women's issues, gender and cultural dogmas in patriarchal social structure. The novel investigates the place of women in society in the Republic of Gilead, as well as the patriarchal structure in a critical manner. In this context, this study is designed to explore the type of role that patriarchy casts for women in Atwood's work, *The Handmaid's Tale*, and to elaborate on how women are pressured by cultural patterns in this patriarchal structure.

Avacı toplayıcı dönem erkek ile kadın arasında iş bölümünün avcı ve toplayıcı olarak gerçekleştiği bir dönemdir. Sürek avına çıkan erkeklere karşın küçük hayvanları avlayan ve yenebilecek bitkileri toplayan kadınlar toplumda bir iş bölümü gerçekleştirmişlerdir. Avcılığın çoğunlukla başarısızlıkla sonuçlandığı düşünüldüğünde bu dönem aslında ailenin gıda temininin çoklukla kadın tarafından karşılandığı bir dönemdir. Kadın toplayıcılığın yanı sıra bakım görevini de üstlendiğinden toplumun aslında en kritik görevleri bu dönemde onlardadır. Bu durumun doğal sonucu olarak da toplum anaerkil bir yapıda sürmüştür. İnsanların yerleşik hayata geçmesi ve sonrasında da hayvanların ehlileştirilmesi ile birlikte erkekler tarla ve hayvancılık işlerinin büyük bir kısmını kendi üzerine almış dolayısıyla üretim araçları erkeklerin egemenliğine girmiştir. Bu durum kadının aile ve evle ilgilenmesine neden olmuş kadının alanını kısıtlamış ve toplum anaerkil yapıdan ataerkil yapıya bir dönüşüme uğramıştır. Sanayi Devrimi ile birlikte yeniden üretime katılmaya başlayan kadınlar ataerkil düzen içerisinde kimliklerini yeniden inşa etmeye ve toplumun sosyal yapısında ve düşüncesinde değişiklik yaratmaya aynı zamanda da kendilerine iş hayatında yer açmaya çalışmışlardır. 18. Yüzyıldan günümüze kadar hakimiyetini devam ettiren ataerkil yapı içerisinde kadınların toplumsal, sosyal, ekonomik ve yasal haklarını kazanma mücadeleleri de kesintisiz olarak devam etmektedir. Margaret Atwood, *The Handmaid's Tale* adlı distopik

romanında ataerkil yapı içerisinde kadını, toplumsal cinsiyeti ve kültürel dogmaları ele almaktadır. Roman, Gilead Cumhuriyeti'nde kadının toplumdaki yerini, ataerkil yapıyı ele almakta ve bunun eleştirisini yapmaktadır. Bu çalışmada Atwood's *The Handmaid's Tale* adlı eserinde ataerkil yapının kadına nasıl bir rol biçtiği ve bu ataerkil yapıda kadının nasıl kültürel kalıplar içerisine sıkıştırıldığı detaylı olarak incelenecektir."

Gerrits, Jeroen. "From Episodic Novel to Serial TV: *The Handmaid's Tale*, Adaptation and Politics." *Open Philosophy*, vol. 5, no. 1, 2022. <https://doi.org/10.1515/opphil-2020-0180>.

"This article analyzes the changes in *The Handmaid's Tale*'s moral and political outlook as it tracks different forms of complexity in the novel, the film, and the TV series. While the sense of female empowerment increases with each adaptation of this tale of forced sexual servitude in fictional theocratic state of Gilead, the essay argues that Hulu's TV series (created by Bruce Miller, 2017-) develops an intriguing interaction between the interiority of Margaret Atwood's 1985 novel and the exteriority emphasized in Volker Schlöndorff's 1990 film. In so doing, the TV series Escher-twists across related binaries between activity/passivity and personal/political actions as well. By expanding, displacing, and creatively intersecting storylines which the novel cut short, the series weaves an intricate perspectival web that invites the viewer to participate in its mind games."

Gerson, Carole. "Past and Present." *Canadian Literature*, no. 250, 2022, pp. 191–93. *Literature Online; ProQuest One Literature*, 2781733593.

Gibson, Megan. "Self-Fulfilling Prophecies." *New Statesman*, vol. 151, no. 5661, 1 Apr. 2022, pp. 44–45. *Political Science Database; ProQuest Central; Social Science Database*, 2654399305.

"(In the introduction to the 2019 reissue of the book, Atwood writes with characteristic wryness that she was often asked by 'admiring hedge fund managers' how she knew what was to come.) The title of her new book, *Burning Questions*, seems to contain a winking allusion to her reputed oracular powers. In an expansive essay on Trumpism and its threat to democracy and human rights, for example, Atwood weaves together Hamlet, the rise of wheat production — and subsequent bone deficiencies in women — in the early Bronze Age, the exclusion of women from political activity during the French Revolution, and the demonising of targeted groups, such as the Tutsis in Rwanda. Doris Lessing; Ray Bradbury; the conservationist Rachel Carson, author of the landmark environmental book *Silent Spring* (1962); the speculative novelist Ursula K Le Guin; Charles Dickens; Stephen King; Lucy Maud Montgomery, author of the children's classic *Anne of Green Gables*; the Polish journalist, novelist and poet Ryszard Kapuściński; and the novelist Graeme Gibson, Atwood's partner of 46 years, who died in 2019."

Giffoni Lescura Alexandre de Oliveira, Sarah. “O conto da aia: um pouco sobre o universo distópico de Atwood.” *Garrafa*, vol. 20, no. 57, Jan./Jul. 2022.

<https://revistas.ufrj.br/index.php/garrafa/article/view/55765>.

“Publicado em 1985, O Conto da Aia, de Margaret Atwood é uma obra que conserva seu interesse, como se verifica pela sua adaptação para série em 2017. Sua estrutura abriga temáticas sensíveis à literatura contemporânea, tais como as questões relativas ao papel da mulher e ao autoritarismo. Formalmente, o romance apropria-se de uma linguagem bastante coloquial, afastando-se do tom elevado que o senso comum atribui à literatura. Nesse sentido, tanto pelo tema, quanto pela forma, a obra incorpora muitas ideias estéticas da arte pós-moderna. O universo distópico, a problemática do poder e da tecnologia, a exploração do corpo, veiculados numa forma linguística bem próxima da fala cotidiana criam um mundo ficcional muito assustador e, por vezes, muito próximo da realidade empírica. Considerando que a obra apresenta um universo sombrio, baseado em fatos da história mundial, o presente trabalho propõe-se a fazer considerações sobre os gêneros distopia e ficção especulativa, com os quais o romance está associado.”

Giovannelli, Laura. “Blackbeard and the Post-Anthropocene Humanoids: Tracing the Post/Transhuman in Margaret Atwood’s *MaddAddam* Trilogy.” *Between: Journal of the Italian Association for the Theory and Comparative History of Literature*, vol. 12, no. 24, 2022 2022, pp. 291—312. *MLA International Bibliography with Full Text*, EBSCOhost, <https://doi.org/10.13125/2039-6597/5127>.

“This paper aims to investigate the meanings and phenomenologies of the simulacrum as a materialisation of a hybrid, liminal and nomadic ontology and as the result of biotechnological experiments that have redesigned the animal/human along post-anthropocentric lines. The analysis takes its cue from the post-apocalyptic setting of Atwood’s *MaddAddam* trilogy, with a final focus on the last book in the series. After the world population has been decimated by a pandemic unleashed by Crake, the creatures he has generated via transgenic technology emerge as the ‘fittest’ inheritors of the Earth. Toby, one of the few human survivors, is involved in training them in the Post-Anthropocene era. Attention will be paid to the Crakers’ identity as humanoids hovering between an anthropological and a zoomorphic dimension. If capable of establishing bioegalitarian relationships with the ecosystem, such pseudo-primates also show uncanny features that progressively come to the fore through their leader Blackbeard.”

Goodman, Robin Truth. *Gender Commodity: Marketing Feminist Identities and the Promise of Security*. Bloomsbury Academic, 2022. *MLA International Bibliography with Full Text*, EBSCOhost, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,url,uid&db=mlf&AN=202225445638&site=ehost-live&scope=site>.

Görmez, Ayça Berna. “Freedom and Security Dilemma in Margaret Atwood’s *The Heart Goes Last* / Margaret Atwood / un Kalp Gidince Romanında Özgürlük ve Güvenlik

İkilemi.” *Yönetim Ve Ekonomi*, vol. 29, no. 2, June 2022, pp. 221-236.

<https://dergipark.org.tr/tr/pub/yonveek/issue/70530/1059939>.

“*The Heart Goes Last* is a dystopic novel set in the United States of America. The book portrays a society in which the whole system is broken, from banking to manufacturing; unemployment, homelessness, and violence have accelerated in such a way that they constitute norms rather than the exception. The story is about a young couple, Charmaine and Stan, who lost their homes and jobs and live in their cars. Their lives are now organized around their bare lives, and they are at the point where they exchange their freedom for security. Dystopias reflect the fear of the era in which they are written, and the society portrayed in the novel is a late capitalist society. Late capitalist societies are characterized by uncertainty, insecurity, and vulnerability. Late capitalist societies exploit the fears and anxieties derived from uncertainty and insecurity, and *The Heart Goes Last* projects this exploitation, resulting in the loss of freedom. The first part of the study gives the relationship between dystopia and social theory. In the second part, the context of the novel is given. The third part analyzes the late capitalist societies through liquid modernity thesis. Finally, the renunciation of freedom for the sake of security and stability is analyzed. An emphasis on the contradiction between freedom and security and the co-occurrence of freedom and domination will be given. It is argued that the social structure that exploits fear triggers the need for security, which results in the loss of freedom.

Kalp Gidince, Amerika Birleşik Devletleri’nde geçen distopik bir romandır ve bankacılıktan üretime her sektörün çöktüğü bir toplum anlatılır. Kitapta, işsizlik, evsizlik ve şiddet istisnadan ziyade normu oluşturmaktadır. Hikaye evlerini ve işlerini kaybeden ve arabalarında yaşayan genç bir çift üzerinden anlatılır. Bu çift, artık sadece hayatta kalmaya çalışmakta ve güvenlik uğruna özgürlüklerinden ...”

Gorzhaya, Alesya A. “Colouratives in the English-Language Literary Text: Correlation of Direct and Indirect Meanings.” *Current Issues in Philology and Pedagogical Linguistics*, no. 4, 2022, pp. 35—52. *Dimensions*, <https://doi.org/10.29025/2079-6021-2022-4-35-52>.

“The article is devoted to the study of the correlation of direct and indirect meanings of colouratives that are used in the English-language literary text based on the material of women’s prose, in particular, the novel ‘The Handmaid’s Tale’ (1985) by M. Atwood. As part of the analysis of theoretical and methodological material, it has been revealed that colouratives in a literary text contribute to the fact that the author of a literary text can implicitly convey to the reader a much larger amount of information: such words can evoke certain associations in the recipient, allow the author to attract his attention, create a visual, pictorial artistic reality that differs in one or another set of colours. During the analysis of the selected contexts (more than 500 fragments) with colouratives (516 units) from the literary work — a dystopian novel by Canadian writer Margaret Atwood ‘The Handmaid’s Tale,’ a number of features have been identified. In the analyzed literary work, various colours have been

used — ten frequently occurring and five less common ones. As part of the work with empirical material, the frequently occurring colouratives that do not have a transfer of meaning and less frequently used secondary colouratives with a transfer of meaning (metaphor and metonymy) have been identified. Some of the colour designations have had only a direct meaning. The colouratives white, red and black are very frequently used (almost a third of them has a semantic transfer). The colouratives blue (half of them has a transfer of semantics), pink (the fourth part is metaphorical or metonymic), green and gray (half of them with a transfer of semantics) and brown (one fifth has a semantic transfer) are quite often used. Besides, the author highlights the colouratives gold(en) (with a predominance of metaphors and metonymies) and silver (half of them with a transfer of semantics), which often denote not only the colour, but also the material from which this or that object is made. The least represented are the colouratives purple, yellow, orange, peach and ivory, which are completely or almost completely not characterized by any semantic transfers. In terms of structure, one-component colouratives prevail in relation to most colours and in both groups of colouratives, however, two-component structures are also quite frequent in case of direct nomination. The indirect meaning assumes various syntactic and morphological-syntactic models of the formation of colouratives (word composition, word composition + suffixation), including figurative comparisons with the elements as and like. As a result of the study of direct and figurative meanings of colouratives in M. Atwood's novel 'The Handmaid's Tale' we come to the conclusion about the diversity of colouratives in terms of semantic transfers (metaphor, metonymy, metaphonymy), structure and derivational models (from simple, single-component colouratives to complex multicomponent formations)."

Gottlieb, Evan. "Almost the Same as Being Innocent': Celebrated Murderesses and National Narratives in Walter Scott's *The Heart of Mid-Lothian* and Margaret Atwood's *Alias Grace*." *Scottish Literature and Postcolonial Literature: Comparative Texts and Critical Perspectives*, edited by Michael Gardiner et al., Edinburgh University Press, 2011, pp. 30–42. <https://doi.org/10.1515/9780748637751>.

Gregersdotter, Katarina. "The Doctor and the Murderess: A Discussion of Knowledge and Ignorance in Margaret Atwood's *Alias Grace*." *NJES Nordic Journal of English Studies*, vol. 21, no. 2, 2022, pp. 73–89.

"Grace Marks was a convicted double murderer in nineteenth-century Canada. Her case was well known at the time thanks to its sensationally violent and sexual details. The novel *Alias Grace* (1997) by Margaret Atwood engages in a discussion about the relationship between fact and fiction, scientific objectivity and power. This article analyses the relationship between Atwood's fictional Grace Marks and Dr Simon Jordan, an American doctor who visits her in prison hoping to find out the truth about Grace and the murders. Both Grace and Dr Jordan are formed by the existing norms of the time period, norms which govern how men and women of their

particular class should act. However, what makes their meetings noteworthy is that Grace Marks possesses knowledge of the norms and expectations and can therefore use them to her advantage, whereas Dr Jordan does not, despite being an educated and professional man. In the end, this leads to Grace's ability to tell her own story, and Dr Jordan's failure as a man of science."

Guest, Charlotte. "Feminist Literary Revisionism and the #MeToo Movement." *TEXT*, vol. 26, no. 1, Apr. 2022, <https://doi.org/10.52086/001c.34624>.

"In the years since the #MeToo movement began, there has been a resurgence of feminist retellings of ancient myth. Novels such as Pat Barker's *The Silence of the Girls* (2018), Madeline Miller's *Circe* (2018), Natalie Haynes's *A Thousand Ships* (2019) and Jennifer Saint's *Ariadne* (2021) form a cohort of books regularly appearing on bestseller charts and award shortlists. This paper traces the rising popularity of contemporary feminist revisions of classical myth and explores the ways in which such works utilise myth to depict modern concerns. Revisionary mythmaking is defined against other retellings of traditional literature, such as biblical narratives and fairytales, locating the appeal of classical myth in the "origin-figure" of Penelope, Queen of Ithaca and wife to Odysseus. Identifying Barbara Clayton's *A Penelopean Poetics* (2004) and Margaret Atwood's *The Penelopiad* (2005) as two works — one theoretical, one creative — that expound the methodology of feminist revisionism, this paper demonstrates how the feminist revisionist mode presents writers with a rich and rewarding vehicle for engaging with the #MeToo conversation, particularly when mining the material of classical myth. This paper also argues for examining novels over short stories and poetry collections because of the form's connections to and emergence from the epic."

Gündüz, E. İ. "The Testaments: The Difference within the Gileadean World." *NALANS: Journal of Narrative and Language Studies*, vol. 10, no. 20, 2022, pp. 257–69. <https://doi.org/10.59045/nls.2023.2>.

"Margaret Atwood's recent dystopian novel *The Testaments* (2019) revisits *The Handmaid's Tale* by depicting Gilead's nightmarish world of the patriarchal order, which is established especially against women's potency. The sequel reminds the contemporary readers of Offred and her miseries who told the categorised women of Gilead functioning as the Wives, Handmaids, and Marthas. This time, with three different female figures, Baby Nicole, Agnes, and Aunt Lydia, as protagonists/narrators, who take place on the edges of the Gileadean order, Atwood transforms the events of *The Handmaid's Tale*, told by Offred. The novel encircles Offred's tale by shedding light on the subsequent events told by the second-generation women (Agnes and Nicole) and comprises the prequel parts that Aunt Lydia provides. In this way, to 'destabilise [the] unitary vision of the subject and open it up to the multiple and complex reconfigurations of diversity and multiple belongings, so as to [emphasise] ... the internal fractures within each subject-position, or the "difference within"' with this followup text. With the streaming narratives of the three women who set forth

the intersected phases to destroy the totalitarian regime and reached ‘identities of their own,’ the sequel maintains the intriguing magic of the Gileadean tales. This article aims to trace the outlooks of different female narrators who procure a dimension of ‘gynesis’ through which the re-exhibited Gilead comes to its end via women who have taken part in the period of dissolution.”

Hachmann, Gundela. “Vocality in Contemporary Realism.” *Wiener Digitale Revue*, no. 3, Apr. 2022. <https://journals.univie.ac.at/index.php/wdr/article/view/7219>.

“In placing contemporary approaches to Realism within the context of the philosophy of Jacques Rancière, this essay responds to a critique of Realist writings and offers an understanding that goes beyond Realism as it originated in the 19th century. Citing examples by the Turkish Nobel Laureate Orhan Pamuk and the Canadian writer Margaret Atwood, the essay argues that these two writers offer complementary perspectives on how realistic modes of representation can contribute to a viable contemporary aesthetics of Realist literature. It points to a need to overcome the primacy of the visual and thus highlights vocality as an additional component in a contemporary theory of realism. It argues that this impulse to represent other voices, to imitate other ways of speaking (and thereby thinking), and to make heard precisely that which cannot be seen, is critical to Realist literature in the 21st century and goes beyond the well-established ethical commitment to addressing historical injustices.

Stimmlichkeit im zeitgenössischen Realismus: Indem hier aktuelle

Herangehensweisen an den Realismus in den Kontext der Theorie Jacques Rancières gestellt werden, antwortet dieser Beitrag auf eine Realismuskritik und bietet ein Verständnis an, das über den Realismusbegriff des 19. Jahrhundert hinausgeht. Texte des türkischen Nobelpreisträgers Orhan Pamuk und der kanadischen Schriftstellerin Margaret Atwood dienen als Beispiele, um zu argumentieren, dass diese beiden Schriftsteller komplementäre Perspektiven darauf anbieten, wie realistische Darstellungsverfahren zu einer tragfähigen, aktuellen Ästhetik des literarischen Realismus beitragen können. Hier wird umrissen, wie das Primat des Visuellen überwunden werden sollte, und die Vokalität als eine zusätzliche Komponente in einer gegenwärtigen Realismustheorie betont. Das Argument lautet, dass der Impuls, andere Stimmen zu repräsentieren, andere Sprechweisen (und damit auch andere Denkweisen) nachzuahmen, und gerade auch das hörbar zu machen, was nicht gesehen werden kann, elementar für einen Realismus des 21. Jahrhundert ist und auch deutlich über das etablierte ethische Unterfangen hinausgeht, historische Ungerechtigkeiten zur Sprache zu bringen.”

Hajdu, Peter. “Toxic Environments in *the Handmaid’s Tale*, Its Sequels, and Other Feminist Dystopias.” *Kritika Kultura*, no. 38, Feb. 2022, pp. 303–24.

“Margaret Atwood’s 1985 novel, *The Handmaid’s Tale*, was much more concerned with sexist oppression than environmental issues. The late 2010s experienced a boom in feminist dystopian novels, including a sequel by Atwood herself, and the television series adaptation of the novel is also part of this trend. This development evolves in a

much more environmentally conscious context, which necessarily influences the interpretation both of the 1985 novel and the sequels. This article offers readings of recent feminist dystopias from the viewpoint of current environmental crises, especially the pollution crisis and climate change. The basic problem the religious fundamentalist regime of Gilead tries to deal with is widespread infertility, and nowadays (unlike in 1985) most readers/watchers must suppose that it is probably caused by environmental pollution. With this hypothesis, however, we can interpret *The Handmaid's Tale* in the context of material agency as an allegory of the human activity, which transforms the ecosystem in such a way that it eventually endangers the survival of the human race. The Gilead regime tries to legitimize its solution, the collectivization of the fertile female body, by falsely blaming women. Most of the recent feminist dystopias take as their point of departure a situation in which the number of fertile women is seriously diminished due to causes that may or may not be related to climate change. What makes many of them fail as warnings is a tendency to represent local dystopic realities that seem to have developed as a reaction to local rather than global environmental challenges.”

Halls, Katie. “Comics in Canada.” *Literary Cultures: The Land of Hope and Toil*, vol. 5, no. 1, 2022. <https://journals.ntu.ac.uk/index.php/litc/article/view/382>.

“This journal article adds to the main discussion of the journal, which is to highlight the different ways culture is represented in Canadian Literature, but mainly to answer the questions: What is Canadian Literature, and what does Canadian Literature entail? This journal article specifically will explore the development and the values of comic books and graphic novels in Canada. It will draw upon the vast history of comics in Canadian Literature, specifically looking at when and how graphic novels started gaining popularity. It will also zoom in on the drawbacks and negatives that comics have faced in literature, such as the law that was introduced in 1948 which banned all comic books which depicted crime and violence. In the world of literature, comics have become more prevalent and are becoming more popular in recent years. Well-known Canadian authors like Margaret Atwood have included the use of graphic novels in their body of work, which is a testament to the advancement of comic books in Canadian Literature. This article will draw upon scholarly articles such as, ‘Comics and Canadian Literature’ by Brenna Clarke Gray, as well as articles like, ‘Editorial Cartooning’ by The Herb Block Foundation, and ‘The Story Behind Canada’s first ever Comic Book’ by Justin Chandler.”

Hammill, Faye. *Canadian Literature*. Edinburgh U P, 2007, <https://doi.org/10.1515/9780748629527>.

Hargraves, Hunter. *Uncomfortable Television*. Duke U P, 2022. *Project MUSE*, <https://muse.jhu.edu/pub/4/monograph/book/109787>.

“From *The Wire* to *Intervention* to *Girls*, postmillennial American television has dazzled audiences with novelistic seriality and cinematic aesthetics. Yet this television is also more perverse: it bombards audiences with misogynistic and racialized

violence, graphic sex, substance abuse, unlikeable protagonists, and the extraordinary exploitation of ordinary people. In *Uncomfortable Television*, Hunter Hargraves examines how television makes its audiences find pleasure through feeling disturbed. He shows that this turn to discomfort realigns collective definitions of family and pleasure with the values of neoliberal culture. In viscerally violent dramas, cringeworthy ironic comedies, and trashy reality programs alike, televisual unease trains audiences to survive under late capitalism, which demands that individuals accept a certain amount of discomfort, dread, and irritation into their everyday lives. By highlighting how discomfort has been central to the reorganization and legitimization of television as an art form, Hargraves demonstrates television's role in assimilating viewers into worlds marked by precarity, perversity, and crisis."

Hart, Jonathan Locke. "Crossing Cultures and the Poetic Worlds of Forrest Gander, Thomas King, and Margaret Atwood." *Canadian Review of American Studies*, vol. 52, no. 3, 2022, pp. 329–47.

"Forrest Gander is a major American poet who crosses poetic, cultural, and linguistic bounds. This review article discusses the poetry and poetics of Gander in the context of two other poets, Thomas King and Margaret Atwood, providing a close reading of Gander's *Be With* (2018), King's *77 Fragments of a Familiar Ruin* (2019), and Atwood's *Dearly* (2020). King, an Indigenous writer and scholar born and educated in the United States, and Atwood, some of whose ancestors lived in the American colonies and who had been a student at Radcliffe/Harvard, also have American experience. Poets may be rooted in the local and national, but they are also part of a comparative or world poetics. These poems express their beauty, understanding, and wisdom in a world too often devoid of poetry. Nature underwrites culture, and the natural world pervades these three collections, which also address human feeling, especially grief and loss."

---. "The Culture of Poetics and the Poetics of Culture of Marshall McLuhan — Toronto and Canada, Text and Context." *University of Toronto Quarterly*, vol. 91, no. 4, 2022, pp. 74–99.

"This article discusses Marshall McLuhan's idea of Canada and his work on poetry, poetics, humanities, and related subjects. McLuhan's sense of poetry, poetics, technology, culture, and nature depends in part upon his view of Canada. He sees the connections between the United States and Canada while also admitting some distinctions. Britain, France, Canada, and the United States are interrelated in the forging of boundaries and identities. The article assumes that McLuhan's contribution to the long-time debate on Canadian identity is thoughtful, poetic, far-reaching, and deserving of detailed attention. The figure of the artist is important for McLuhan, who says that the electric age should be the opposite of surface and requires more thought and work. Discussing poetry, McLuhan examines Ezra Pound, who wrote notes to T.S. Eliot's *The Waste Land*. McLuhan provides notes or glosses to his own work in his poetic vision in *The Gutenberg Galaxy*, and his culture of poetics

and poetics of culture were of Toronto, the University of Toronto, Canada, North America, and beyond. For McLuhan, the electric age gives Canada — a borderline case — advantages and provides new ways of thinking.”

Hawkins, John Kendall. “The End of Science Fiction?: An Interview with Robert Crossley.” *Foundation*, vol. 51, no. 141, 2022, pp. 100–05. *Literature Online*, 2662040561.

Robert Crossley: The scope of the book is brash and I claim no special authority on the subjects of its various chapters — other than the authority of a lifetime of responding to works of literary, visual, cinematic, and musical works of art. Succeeding chapters suggest that epic ambitions went underground after Milton and then emerged in other places: in Gibbon’s approach to history in *The Decline and Fall of the Roman Empire*; in poetic autobiography in Wordsworth’s *Prelude*; in opera in Wagner’s *Ring*; in cinema in Abel Gance’s silent *Napoleon*; in the sixty panels of Jacob Lawrence’s Migration series that chronicle the movement of African Americans from the south to the north and west; in Tolkien’s imaginary worlds in *Lord of the Rings* and *The Silmarillion*; in Frederick Turner’s relocation of the epic to the future in his trilogy *The New World*, *Genesis*, and *Apocalypse*; in theatre in Tony Kushner’s *Angels in America*; and in radical, twenty-first century translations of the ancient epics and in their novelizations by Margaret Atwood, Ursula Le Guin, Madeline Miller and Maria Dhavana Headley; each of them rewrites the originals in the voices of characters who were on the margins. Anthony Doerr’s new novel *Cloud Cuckoo Land* (to my mind a brilliant melding of historical Action, science Action and psychological novel) does some wonderful and ultimately disillusioning things with the subject of libraries and electronic encyclopedias — perhaps something of a corrective to Asimov’s ‘romantic’ futurism. Noam Chomsky said, not too long ago, that the three main issues humans face immediately are climate change, nuclear war, and the apparent end of democracy.”

Hawthorn, Jeremy. *Studying the Novel: 8th Edition*. Bloomsbury Academic, 2022.

<https://doi.org/10.5040/9781350171114>.

Heller, Arno. *Wilderness Innere Landschaften in amerikanischer Literatur*. Konstanz University Press, 2022. *Open WorldCat*.

<https://public.ebookcentral.proquest.com/choice/PublicFullRecord.aspx?p=7024060>.

Chapter 4. Die Wildnis der Frauen Ökofeminismus Margaret Atwood *Surfacing* (1972) Linda Hogan *Solar Storms* (1995).

Hinojosa, L. W. *Postmodern, Marxist, and Christian Historical Novels: Hope and the Burdens of History*, Taylor and Francis, 2022. *Scopus*,

<https://doi.org/10.4324/9781003244578>.

“*Postmodern, Marxist, and Christian Historical Novels: Hope and the Burdens of History* argues historical novels can help readers receive the burdens of history — meaning both the burdens of the past, present, and future and the burden of living in

time — and develop a more robust conception of and concrete practice of hope. Since the 1960s, historical novels have been a dominant literary genre, but they have been influenced primarily not by Christian but by postmodern and marxist thinkers and writers. This book provides a theological and literary analysis of all three types of historical novels — postmodern, marxist, and Christian — and outlines what each school of thought can learn from each other regarding historical understanding and hope. Using Jürgen Moltmann's theology of hope and Frank Kermode's literary criticism as a theoretical basis, the book offers readings of novels by Julian Barnes, A.S. Byatt, Kazuo Ishiguro, Margaret Atwood, Michael Ondaatje, Ian McEwan, and Ursula Le Guin, among others, and ends with an extended analysis of Marilynne Robinson's Gilead series."

Hogan, Patrick Colm. "Louise Nuttall. *Mind Style and Cognitive Grammar: Language and Worldview in Speculative Fiction*." *Seminar: A Journal of Germanic Studies*, vol. 58, no. 1, 2022. <https://doi.org/10.3138/seminar.58.1.rev002>.

"*Mind Style and Cognitive Grammar* 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."

Holte, James Craig. *Climate Change in Popular Culture: A Warming World in the American Imagination*. Greenwood, 2022. *Open WorldCat*, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=3306672>.

"'Climate change in popular culture: a warming world in the American imagination' is the first study that includes analyses of both fiction and popular nonfiction works devoted to climate change. In addition, the book examines a number of classic works from the perspective of the growing field of climate change literature and includes a brief history of climate change science as well basic scientific definitions, all intended for general readers. The text provides an introduction to the science, politics, and economics of climate change. It also includes both historical overviews and potential probable futures projected by leading climate scientists and environmental writers. In addition, the text looks at how such creative writers and directors as Margaret

Atwood, John Steinbeck, Paulo Bacigalupi, Kim Stanley Robinson, T. C. Boyle, Michael Crichton, and Octavia Butler, among others, have used the disasters caused by climate change in their work.”

Horner, Kim. “Whose Right to Choose? Control of Women’s Reproductive Rights in The Gate to Women’s Country and A Door Into Ocean.” *Femspec*, vol. 22, no. 2, 2022, pp. 66-94. *ProQuest Central*, 2739475828.

“A number of speculative fiction novels written by women have envisioned the worst outcomes for women’s rights to make decisions about their bodies, particularly regarding reproduction. *The Handmaid’s Tale*, which portrays a patriarchal society that forces handmaids to conceive and carry babies for the elite commanders and their wives, is one of the best-known examples. This paper explores how the leaders in two other classic 1980s novels, Sheri S. Tepper’s *The Gate to Women’s Country* and Joan Slonczewski’s *A Door Into Ocean*. *Into Ocean*, enforce social control through medicine. In *The Gate to Women’s Country*, a small group of women rulers, The Council, secretly manipulates reproduction in an effort to breed out violence. In contrast, *A Door Into Ocean* features an egalitarian society that shares the power to make decisions, including the ability to have children. Both novels, written in the decade after the 1973 U.S. Supreme Court ruling that granted women the right to legal abortions, feature all-women societies in which men play little or no role in reproduction. This, however, does not result in women having greater autonomy over if and when they will have children. In addition, the all-women societies in both novels face outside threats to their way of life from patriarchal societies, perhaps reflecting fear during the Reagan era as antifeminists worked to erode women’s hard-fought gains of the 1970s. *The Gate to Women’s Country* expresses the fragility of reproductive rights and address the limitations of women’s autonomy over their bodies in political systems that place those decisions in the hands of a few, even if those in control are women. *A Door Into Ocean* presents an alternative vision for inclusive methods of distributing power, although the Sharers’ communal way of life can come at the expense of individual rights.”

Huemer, Wolfgang, et al. “The Trade between Fiction and Reality: Smuggling across Imagination and the World.” *Le Forme Dello Pseudos*, edited by Venanzio Raspa, Quodlibet, 2022, pp. 191–214. *JSTOR*, <https://doi.org/10.2307/j.ctv36onqq2.12>.

“We are used to thinking about the distinction between fiction and reality as one that is rigorous and has sharp boundaries. After all, we have been trained to distinguish fact from fiction from early childhood onwards. Back then, we have learnt that we may believe that witches fly on broomsticks and that dragons spit fire — but also that we may do so only in our imagination. We have gotten used to the idea that our imagination is free and unlimited, at least as long as we make sure that the contents of our imaginings do not ‘spill over’ and contaminate.”

Hufter, Arnaud. "L'absence et Le Désir: Anne Hébert, Margaret Atwood, et l'héritage Du Fantastique." *Les Cahiers Anne Hébert*, no. 17, 2022.

<https://doi.org/10.7202/1079388ar>.

Hunt, Eileen M. "Mary Shelley's *The Last Man*: Existentialism and IR Meet the Post-Apocalyptic Pandemic Novel." *Review of International Studies*, June 2022, pp. 1–2,

<https://doi.org/10.1017/S0260210522000250>.

"Mary Shelley mined the ideas of international thought to help develop three new subgenres of modern political science fiction ('poliscifi'): post-apocalyptic, existential, and dystopian. Her two great works of poliscifi, *Frankenstein* (1818), and *The Last Man* (1826) — confront the social problems that arise from humanity's technological and cultural interventions in the wider environment. This article recovers *The Last Man* not only as the first modern post-apocalyptic pandemic novel, but also as an important source for the existentialist tradition, dystopian literature, and their intersections with what I call 'Literary IR.' Comparing *The Last Man* with its probable sources and influences — from Thucydides and Vattel to Orwell and Camus — reveals Shelley's ethical and political concerns with the overlapping problems of interpersonal and international conflict. *The Last Man* dramatises how interpersonal conflict, if left unchecked, can spiral into the wider sociopolitical injustices of violence, war, and other human-made disasters such as species extinction, pandemics, and more metaphorical 'existential' plagues like loneliness and despair. Despite these dark themes and legacies, Shelley's authorship of the great plague novel of the nineteenth century also inspired a truly hopeful post-apocalyptic existential response to crisis and conflict in feminist poliscifi by Margaret Atwood, Octavia Butler, and Emily St. John Mandel."

Ingman, Heather. "Margaret Atwood (1939-)." *Mothers and Daughters in the*

Twentieth Century. Edinburgh U P 2022. <https://doi.org/10.1515/9781474469456-044>.

Iyengar, Sujata. *Shakespeare and Adaptation Theory*. The Arden Shakespeare, 2022,

<https://doi.org/10.5040/9781350073616>.

Izdebska, Agnieszka. "Ślady Ekspedycji Franklina w Kulturze — Zmienne Losy

Opowieści o Eksploracji (Arktycznej) Przestrzeni." *Białostockie Studia*

Literaturoznawcze, no. 20, 2022, pp. 61–74. *Dimensions*,

<https://doi.org/10.15290/bsl.2022.20.04>.

"The paper examines the changing cultural perceptions of one of the most famous and mysterious geographic expeditions of the 19th century, John Franklin's search for the Northwest Passage. Analyzed herein in closer detail are two novels: *The Discovery of Slowness* by Sten Nadolny and *Wanting* by Richard Flanagan, as well as three texts by Margaret Atwood: the short story 'The Age of Lead' from the collection *Wilderness Tips*, her Oxford lecture 'Concerning Franklin and his Gallant Crew,' published in the volume *Strange Things, The [Malevolent] North in Canadian Literature*, and the foreword to the reissue of O. Beatie and J. Geiger's book *Frozen in Time: The Fate of*

the Franklin Expedition. All of these tales of Franklin's expedition reflect the vicissitudes of human fantasies about exploring unknown and menacing spaces — not just the mythical frozen North. They are also narratives about our relationship with Nature and all the fears and hopes associated with that relationship.”

Jacobs, Naomi. “The Posthuman.” *The Palgrave Handbook of Utopian and Dystopian Literatures*, edited by Peter Marks et al., Springer International Publishing, 2022, pp. 711–21, https://doi.org/10.1007/978-3-030-88654-7_56.

“In contemporary discourse, ‘the posthuman’ describes a being or state of being resulting from the convergence of human and machine. The term may refer to a particular sort of being, whether a genetically engineered or technically enhanced form of human being, a human — machine hybrid, or an artificial intelligence or virtual being. It may also refer to new forms of subjectivity, relationality, or politics, accompanying the dismantling of humanist ideology. This chapter will focus on representations of human enhancement and transgenic evolution in a range of utopian and dystopian texts, with special attention to speculative fictions of Marge Piercy, Octavia Butler, and Margaret Atwood.”

Janjatović, Violeta. “Alternativa Šekspirovoj ‘Buri’” Gde Je Kaliban u Romanu Đavolji Nakot Margaret Atvud?” *Jesik, Književnost, Alternative / Language, Literature, Alternatives*, edited by Vesna Lopičić, Filozofski fakultet u Nišu, 2022, pp. 375–86, <https://doi.org/10.46630/jkal.2022.26>.

“The end of the 20th and the beginning of the 21st century saw the publication of many studies, interpretations, and adaptations of Shakespeare's play ‘The Tempest.’ One of the most significant recently published adaptations is the novel *Hag-Seed: The Tempest Retold*, by the Canadian author Margaret Atwood, created as a part of the Hogarth Press project and in celebration of the 400th birthday anniversary of William Shakespeare. The ‘Hag-Seed,’ or the ‘devil's seed,’ an insult that Prospero directs to Caliban alluding to his origin, and at the same time the title of Atwood's novel, unequivocally indicates to readers that the topic of this alternative Shakespeare's ‘Tempest’ might be Caliban. However, while most of the characters in Shakespeare's play are easily recognizable in this adaptation set in the contemporary Canadian society, the character of Caliban is disembodied, fully reconstructed, and it indirectly reaches readers through the voices and characters of the Fletcher Correctional Center inmates. Analyzing *Hag-Seed: The Tempest Retold* from the perspective of postcolonial literary criticism, this paper concludes that Atwood's exclusion of Caliban from the world of its adaptation cruelly depicts his dehumanization and the status of the ‘other’ in Shakespeare's play. The inmates easily identify with Caliban, his predicament, his subordinate position and attempt to oppose it. Demonized and marginalized by the society in which they live, they are also distant and unwanted ‘other’ in the world of this modern ‘Tempest.’ Relying in the analysis on a newer theory of adaptation according to which it is a creative process whose basic premise is to preserve the story from the original literary work, but also

to create a new reading, and to suit the adaptation to an alternative purpose, function or environment, this paper examines the concept of the 'other' and analyzes its transformation in the new environment."

Jayal, V. Maanini, and B. Sivakami. "A Reading of Margaret Atwood's *The Handmaid's Tale* Based on Jasodhara Bagchi's Interrogating Motherhood: An Indian Radical Feminist Perspective." *Theory and Practice in Language Studies*, vol. 12, no. 4, Apr. 2022, pp. 736–43. <https://doi.org/10.17507/tpls.1204.14>. *Literature Online*, 2652912046.

"According to Jasodhara Bagchi (2017), 'It is as a mother that a woman gains some agency.' Contrary to popular belief, the womb is not an 'inert receptacle'; it can allow or prevent sperm invasion, but only when the woman can decide the same. The extreme onslaught of patriarchy and totalitarian supremacy in the Society of Gilead has resulted in the manipulation of motherhood. By proposing an alternate reality in which women's lives are controlled solely by procreation and gender roles imposed strictly and violently, Margaret Atwood's *The Handmaid's Tale* (1985) investigates the nature of human existence, particularly for women, in a culture bereft of free will. The novel pertains to both historical and present social challenges, particularly those affecting women. Though there are several research studies on the novel's western feminist perspectives focused on women's identity, status, role, oppression, womanhood, and surrogacy, there is a lack of studies focusing on the Indian perspective of the novel. The present article focuses on the problems of motherhood, its connection with Indian society by analysing the major feminist concerns and the contemporary issues based on the novel. The study explicitly aims to analyse motherhood based on the feminist perspective of Bagchi's *Interrogating Motherhood* and bring together radical feminist theorising in the broad sense of conceptualising social reality from an Indian perspective. The novel reinforces marriage and motherhood's social and biological ideals and its role in depriving female agency. From the Indian radical feminist perspective, the novel reveals women's complicity in upholding male dominance."

Jenkins, Tammie. "Narrative Streams of Consciousness: (Re)Telling Perceptive Experiences in Virginia Woolf's *Orlando*: A Biography and Margaret Atwood's *The Penelopiad*." *Critical Insights: Virginia Woolf*, edited by Laura M. Nicosia and James F. Nicosia, Salem Press, a division of EBSCO Publishing : Grey House Publishing, 2022, pp. 140–52. *Open WorldCat*, <https://online.salempress.com/doi/book/10.3331/ciwoolf>.

"After one hundred years of modernism and with the centennial anniversaries of Woolf's *Jacob's Room* (1922) and *Mrs. Dalloway* (1925), Virginia Woolf is more popular and vital than ever. The current social and political climate fosters a new appreciation for Woolf's writings, in particular her critiques of social marginalization, gender identities, queerness, and sexual cultures. This volume offers these valuable

and necessary conversations in language that is accessible and yet scholarly.” — publisher’s website.

Jeon, Soyoung. “Post-Human Utopia in Margaret Atwood’s *MaddAddam* Trilogy.” *The Journal of East-West Comparative Literature*, vol. 59, Mar. 2022, pp. 439–61, <https://doi.org/10.29324/jewcl.2022.3.59.439>.

Jiménez Esclusa, Héctor Augusto. “Características de La Modernidad Tardía En El Cuento de La Criada.” *Letras (Lima)*, vol. 93, no. 137, 2022. <https://doi.org/10.30920/letras.93.137.14>.

“Este artículo propone un estudio de El cuento de la criada (Margaret Atwood, 1985) dentro de la modernidad tardía mediante el examen de tres características: la teocracia, el patriarcado y el diálogo interno. Para cumplir el objetivo del artículo se contrastará la novela con las dos características que Zygmunt Bauman le achaca a esta modernidad tardía en la que si bien se ha producido un cambio con respecto a la primera modernidad no hay ruptura sino una continuación. La primera característica consiste en la pérdida del telos de la comunidad política. La otra característica que Bauman le adhiere a la modernidad tardía es un cambio en la perspectiva política en el que se renuncia a que sea la sociedad en su conjunto la que intente un cambio social y se privilegia la autoafirmación del individuo. Este trabajo se justifica porque una buena parte de los trabajos anteriores, que también estudian esta novela, son previos a la aparición del autodenominado Estado islámico y al empuje de movimientos populistas en Occidente; y, además, también son anteriores al movimiento Me Too. Esta obra permite adecuar las categorías de análisis a un momento histórico diferente al que signó varias de las novelas del canon distópico.”

Jiménez-Esclusa, Héctor. “Late Modern Characteristics in ‘The Handmaid’s Tale’ / Características de la modernidad tardía en El cuento de la criada.” *Letras*, vol. 93, no. 137, June 2022. <https://revistasinvestigacion.unmsm.edu.pe/index.php/revistaLetras/article/view/20859>.

“This article proposes a study of *The Handmaid’s Tale* (Margaret Atwood, 1985) within late modernity by examining three characteristics: theocracy, patriarchy, and internal dialogue. To fulfill the objective of the article, the novel will be contrasted with the two characteristics that Zygmunt Bauman attributes to late modernity in which, although there has been a change with respect to the first modernity, there is no break but a continuation. The first characteristic consists in the loss of the telos of the political community. The other characteristic that Bauman adheres to late modernity is a change in the political perspective in which it is renounced that society as a whole attempts social change and the self-assertion of the individual is privileged. This work is justified because a good part of the previous works that also study this novel are prior to the appearance of the self-denominated Islamic State and the push of populist movements in the West; and they also predate the Me Too movement. This novel allows us to adapt the categories of analysis to a different

historical moment from the one that signed several of the novels of the dystopian canon.

Este artículo propone un estudio de *El cuento de la criada* (Margaret Atwood, 1985) dentro de la modernidad tardía mediante el examen de tres características: la teocracia, el patriarcado y el diálogo interno. Para cumplir el objetivo del artículo se contrastará la novela con las dos características que Zygmunt Bauman le achaca a esta modernidad tardía en la que si bien se ha producido un cambio con respecto a la primera modernidad no hay ruptura sino una continuación. La primera característica consiste en la pérdida del telos de la comunidad política. La otra característica que Bauman le adhiere a la modernidad tardía es un cambio en la perspectiva política en el que se renuncia a que sea la sociedad en su conjunto la que intente un cambio social y se privilegia la autoafirmación del individuo. Este trabajo se justifica porque una buena ...”

Johnson, Alex. *Rooms of Their Own: Where Great Writers Write*. Frances Lincoln, 2022.

“The perennial question asked of all authors is How do you write? What do they require of their room or desk? Do they have favourite pens, paper or typewriters? And have they found the perfect daily routine to channel their creativity? Crossing centuries, continents and genres, Alex Johnson has pooled 50 of the best writers and transports you to the heart of their writing rooms, from attics and studies to billiard rooms and bathtubs. Discover the ins and outs of how each great writer penned their famous texts, and the routines and habits they perfected. Meet authors who rely on silence and seclusion and others who need people, music and whisky. Meet those who travel half-way across the world to a luxury writing retreat, and others who just need an empty shed at the bottom of the garden. Some are particular about pencils, inks, paper and typewriters, and others will scribble on anything, including the furniture. But whether they write in the library or in cars, under trees, private islands, hotel rooms or towers, each of these stories confirms that there is no best way to write. From James Baldwin, writing in the small hours of the morning in his Paris apartment, to DH Lawrence writing at the foot of a towering Ponderosa pine tree, to the Bronte sisters managing in a crowded co-working space, this book takes us into the lives of some of history’s greatest ever writers, with each writing space illustrated in evocative watercolour. In looking at the working lives of our favourite authors, bibliophiles will be transported to other worlds, aspiring writers will find inspiration and literature fans will gain deeper insight into their most-loved authors.”

Joo, Keewha. “The Five Arts of Living on the Pandemic Planet: Haraway’s Compostism in Margaret Atwood’s *MaddAddam*.” *The Korean Society for Teaching English Literature*, vol. 26, no. 1, Apr. 2022, pp. 307–22, <https://doi.org/10.19068/jtel.2022.26.1.12>.

- . "Pandemic and Futurism in Margaret Atwood's *MaddAddam*." *The Journal of East-West Comparative Literature*, vol. 59, Mar. 2022, pp. 463–87, <https://doi.org/10.29324/jewcl.2022.3.59.463>.
- . "The Symbiotic Ethos and Form of Life of Women at the End of the World: Margaret Atwood's *MaddAddam* Trilogy." *The Journal of East-West Comparative Literature*, vol. 62, Dec. 2022, pp. 315–39, <https://doi.org/10.29324/jewcl.2022.12.62.315>.
- Joyce, Justin A. "Brothers or Fools." *James Baldwin Review*, vol. 8, 2022, pp. 1–20.
 "Justin A. Joyce introduces the eighth volume of James Baldwin Review with a discussion of the US Supreme Court, the misdirected uproar over Critical Race Theory, a survey of canonical dystopian novels, and the symbolism of masking during COVID-19."
- Judge, Shelby. "Blaming Helen in Twenty-First Century Myth Writing: A Response to Lena Linne." *Connotations : A Journal for Critical Debate*, vol. 31, 2022, pp. 126–32, <https://doi.org/10.25623/conn031-judge-1>. *Literature Online*, 2777084678.
 "The literary vogue for women writers adapting Greek myth with overtly feminist aims within the past two decades is evidenced by texts such as Margaret Atwood's *The Penelopiad* (2005) and Ursula K. Le Guin's *Lavinia* (2007), up to the proliferation of more recent novels including Madeline Miller's *The Song of Achilles* (2011) and *Circe* (2018), as well as Pat Barker's *The Silence of the Girls* (2018) and its recent sequel *The Women of Troy* (2021). Though Linne's focus is on Homeric adaptation, she does specify that Euripides's *Trojan Women* is a crucial source for Haynes, and Helen's defence of her actions and more equitable allotment of blame in *A Thousand Ships* is drawn from the Euripidean drama. [...]in Euripidean drama alone, we find multiple, contradictory iterations of Helen. Hughes credits this sex-based discreditation to the increasingly Christianised world from the second century AD onward, where 'Helen has become just another nail in the coffin of womankind' as the Church used Helen as part of their systematic 'demonising [of] women and their sexual power' (144)."
- Kadhim, Nibras Jawad. "A Dystopian Future: Social Oppression and Religious Extremism in Margaret Atwood's *The Handmaid's Tale*." *Journal of the College of Education for Women*, vol. 33, no. 2, June 2022, pp. 25-42. <https://doi.org/10.36231/coedw.v33i2.1586>.
 "Many literary research papers have dealt with the work of Margaret Atwood's *The Handmaid's Tale* (1985) as a feminist work. However, nearly few studies combine social oppression with religious extremism. To bridge this gap, the present study aims at exploring the use of totalitarian theocracy of terror to oppress its citizens in the name of religion. In other words, it explicates the way religion is used to brutally suppress and exploit people in general and vulnerable women in particular. To meet this objective, the study adopted the qualitative descriptive method to describe how religion is used as a contradictory controlling means in Gilead discourse. It also adopted the Foucault theory in analyzing the data of the study, illustrating the means of terror in the novel, and identifying the features of the Gileadean regime. The study

has concluded that the plight of women does not happen in a vacuum. It is a result and a reflection of people's past and present times. It is the extremist religious discourse that almost always contributes to violence and oppression. Finally, the Republic of Gilead highlights a common point between the dark and modern ages where the female citizens lived under the oppressive patriarchal government."

Kalićanin, Milena. "Storytelling as an Act of Subversion: Call for Action in Hulu's TV Series *The Handmaid's Tale*." *CM: Communication and Media*, vol. 17, no. 51, Jan. 2022, pp. 55–68. DOI.org (Crossref), <https://doi.org/10.5937/cm17-37190>.

"The article focuses on the comparative analysis of Margaret Atwood's 1985 novel and Bruce Miller's (2017) TV adaptation of *The Handmaid's Tale*. Special attention in the paper is given to the construction of the main character's identity in the respective media, most particularly the fact that in the Hulu series (2017-2022) the main character is depicted as a modern feminist activist constantly offering resistance to repressive ideology, unlike in the novel in which her new identity completely erases memories of prior existence and is compliant with inhuman treatment in Gilead. Just like Atwood, Miller applies the strategy of the interior monologue and intensifies its impact by using voice-over narration and italic subtitles that turn the audience into a secret confidante and willing ally in the main character's struggle against repressive heteronormative and misogynist rules. This thought-provoking platform of expression is purposefully used by Miller in order to emphasize the importance of storytelling as a subversive act of resistance. With the help of Atwood herself, who has been collaborating with the series cast, producers, and director in screenwriting, this TV adaptation draws attention to contemporary issues of political conflicts, sexual slavery, war, toxic pollution, poverty, LGBTQ, women's rights, as well as the need to address these issues and ultimately influence a long-craved social reform. The theoretical framework of the research relies on the concepts of transmedial narratology as elaborated by Thon (2015, 2016), Ryan (2014), Rajewski (2005), Gobyin (2019) and others."

Kang, Sujin. "Panopticon in the Post-Truth Era Represented in Margaret Atwood's *The Heart Goes Last*." *Journal of American Studies*, vol. 54, no. 2, Sept. 2022, pp. 5–22, <https://doi.org/10.22505/jas.2022.54.2.01>.

Kashyap, Priyambada. "Tracing Childhood Trauma, Bullying and Abuse in Margaret Atwood's 'Cat's Eye': Could Elaine Risley Be Helped by Inner Child Work?" *International Journal of English Literature and Social Sciences*, vol. 7, no. 4, 2022, pp. 159–63, <https://doi.org/10.22161/ijels.74.24>.

"*Cat's Eye* by Margaret Atwood is a story about female friendships, childhood bullying, and the way our past almost always follows us into our present. The paper aimed to explore protagonist Elaine Risley's unresolved childhood trauma and abuse, and whether certain counselling techniques could have helped, with a focus on inner child work. The paper thus attempted to draw parallels between Elaine's life and the possibility of inner child work in therapy. It also tried to address the problems that

might arise during the process, the foremost of it being lack of initiative. The paper serves as a possibility of understanding real world individuals and their early childhood trauma through the hypothetical presence of a fictional character, Elaine Risley, in the therapy room.”

Kaup, Monika. *New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory*. Edinburgh U P, 2021, <https://doi.org/10.1515/9781474483117>.

“Presents post-apocalyptic fiction as a unique source of new realist ontologies; Shows how new realism reshapes humanistic inquiry in the age of climate change; Contributes to the rehabilitation and reframing of realism after postmodernism; Introduces a new contextual and ecological realism that reconnects the human cultural world with non-humans and the environment. What is the singular reality of humanistic objects of study? By pairing post-apocalyptic novels by Margaret Atwood, José Saramago, Octavia Butler and Cormac McCarthy with new realist theories, Monika Kaup shows that, just as new realist theory can illuminate post-apocalyptic literature, post-apocalyptic literature also embeds new theories of the real. Kaup showcases a context-based concept of the real, arguing that new realisms of complex and embedded wholes, actor-networks and ecologies, rather than old realisms of isolated parts and things, represent the most promising escape from the impasses of constructivism and positivism. To achieve this, Kaup brings together contemporary theories that formulate context-based realisms: Bruno Latour’s actor-network theory, Chilean neurophenomenologists Humberto Maturana and Francisco Varela’s theories of autopoiesis and enactivism, German philosopher Markus Gabriel’s new ontology of fields of sense, French philosopher Jean-Luc Marion’s phenomenology of givenness, American philosopher Alphonso Lingis’s phenomenology of passionate identification.”

Keck, Michaela. “Women’s Complicity, Resistance, and Moral Agency: Margaret Atwood’s *The Handmaid’s Tale* and *The Testaments*.” *Gender Forum*, no. 82, 2022, p. 12. *ProQuest Central*, 2764532837.

“This article explores women’s complicity in and resistance against Gilead’s totalitarian patriarchy in *The Handmaid’s Tale* (1985) and *The Testaments* (2019). It approaches complicity from a broader theoretical perspective, according to which individuals cannot escape being complicit with the political system in which they live since they are inextricably implicated in a web of social interactions and structural relations. Furthermore, it understands complicity as also always shaped by an individual’s active role in upholding the given sociopolitical structures, a form of complicity that is not only tied to one’s selfunderstanding but also to the social roles and scripts available in society. Specifically, the article parses the variegated positions of power and/or powerlessness that grant and/or deny Atwood’s female protagonists different privileges and powers, which make possible varying degrees and kinds of complicity in and resistance against patriarchal oppression. Rather than evaluating the female characters’ guilt in normative, i.e. legal and moral terms, the focus lies on

the women's entanglements in Gilead's dehumanization of and violence against women. I argue that the acts of complicity and resistance of Atwood's protagonists are not only contingent on their specific situatedness but also ambiguous, contradictory, and, at times, strategic. Because Atwood's women characters repeatedly raise the question of moral responsibility, in the end, I also attend to the question of whether the novels provide us with a viable direction regarding questions of moral agency in the context of women's violation and subjugation by the state of Gilead."

Kenyeres, János. "Metamorphosis and Hybridity in Margaret Atwood's *Angel Catbird*." *Central European Journal of Canadian Studies/Revue d'études Canadiennes En Europe Centrale*, vol. 16, no. 1, 2022, pp. 69–78. *Literature Online*, 2726345020.

"This article examines the major themes of Margaret Atwood's comic book series *Angel Catbird*. It looks into the specificities of the genre, the role of text and visual design, and explores the notions of metamorphosis, hybridity, environmentalism and animal protection to place the work in its literary and cultural context. Although it is an animal story, where the vast majority of the characters are capable of shapeshifting, the comic series also has a social message, which the article seeks to explore.

Cet article examine les thèmes majeurs de la série de bandes dessinées *Angel Catbird* de Margaret Atwood. Il se penche sur les spécificités du genre, le rôle du texte et de la conception visuelle, et explore les notions de métamorphose, d'hybridité, d'environnementalisme et de protection des animaux pour replacer l'oeuvre dans son contexte littéraire et culturel. Bien qu'il s'agisse d'une histoire d'animaux, où la grande majorité des personnages sont capables de se métamorphoser, la série de bandes dessinées porte également un message social, que l'article cherche à explorer."

Kidder, William. "The Aesthetic Achievement and Cognitive Value of Empathy for Rough Heroes." *Journal of Value Inquiry*, vol. 56, no. 2, June 2022, pp. 159–77. <https://doi.org/10.1007/s10790-020-09769-8>. *ProQuest One Literature*, 2660203486.

Kim, Miryung. "Sexual Politics and the Relevance of a Dystopian Narrative: Margaret Atwood's *The Handmaid's Tale*." *The Journal of Humanities and Social Sciences* 21, vol. 13, no. 2, Apr. 2022, pp. 1327–42, <https://doi.org/10.22143/HSS21.13.2.94>.

Koç, İbrahim, and Erdinç Parlak. "Religion as a Form of Civic Resistance in 'The Year of The Flood / Tufan Zamanı'nda Bir Sivil Direniş Biçimi Olarak Din." *Süleyman Demirel Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi*, sy. 55, 2022, ss. 155-66. <https://dergipark.org.tr/tr/pub/sufesosbil/issue/69783/1061055>.

"This article focuses on the teachings and actions of God's Gardeners, an anarchist, religious and environmental organization, most widely described in *The Year of the Flood*, the second book of Atwood's *MaddAddam* trilogy. This novel, on the one hand, focuses on the environmental and climate crisis, on the other hand, describes the living conditions of the low socioeconomic classes from different perspectives. In this future fiction, capitalist institutions took over the administrative power with the help

of modern science and suspended the democratic administration. Religious minorities of different faiths and origins, whose number and supporters increased rapidly, came out with the claim of filling the gap emerged after the disappearance of democratic institutions in civil society. It is seen that the Gardeners movement has gained strength by finding positive confirmation from the middle and lower classes, and especially from the oppressed women of any class. It is claimed that the Gardeners, as represented in the trilogy, were supported by various segments of society, and turned into a form of civic resistance in time.

Bu makalenin odağında, Kanadalı romancı Margaret Atwood'un en geniş haliyle *MaddAddam* üçlemesinin ikinci kitabı Tufan Zamanı'nda ele aldığı anarşist, dini ve çevreci bir örgüt olan God's Gardeners'ın öğretileri ve eylemleri yer almaktadır. Bu roman, bir yandan çevre ve iklim krizine odaklanırken, diğer yandan düşük sosyoekonomik sınıfların yaşam koşullarını farklı perspektiflerden anlatmaktadır. Bu gelecek kurgusunda kapitalist kurumlar, modern bilimin yardımıyla yönetim gücünü ele geçirmiş ve demokratik yönetimi askıya almıştır. Sivil toplumdaki demokratik kurumların ortadan kalkmasıyla ortaya çıkan boşluğu doldurma iddiasıyla sayıları ve destekçileri hızla artan farklı inanç ve kökenlerden dini azınlıklar ortaya çıkmıştır. God's Gardeners hareketinin orta ve alt sınıflardan ve özellikle her sınıftan ezilen kadınların desteğini alarak güç kazandığı görülmektedir. Bu çalışmada üçlemeye temsil edilen haliyle Gardeners hareketinin toplumun çeşitli kesimleri tarafından desteklendiği ve zamanla bir sivil direniş biçimine dönüştüğü ileri sürülüyor."

Köroğlu, Neslihan. "The Rest Is 'Not' Silence: Rereading Margaret Atwood's *The Penelopiad* as a Counterwriting Practice." *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, no. 28, June 2022, pp. 580–89, <https://doi.org/10.29000/rumelide.1133945>.

"The ideological construction of the Western literary canon sparked heated arguments, particularly after the 1980s, in the context of 'opening up the canon' issue. Since then, contemporary women writers have questioned the monolithic perspective of the literary tradition which has systematically ignored the experiences of women, minorities, and those from lower classes. As a reactionary yet strategic move, contemporary women writers have produced 'counterwritings' through rewriting canonical texts in order to undermine the patriarchal conventions of the literary pantheon and transform it into a polyphonic narrative entity through which the voices of the silenced, exploited and marginalized are heard. In *Rewriting: Postmodern Narrative and Cultural Critique in the Age of Cloning* (2001), Christian Moraru defines 'counterwriting' as a revisionary and critical rewriting practice that 'work[s] on — and, again, obsessively work[s] through — other bodies of writings' because mythic stories 'explain us,' they are 'founding-texts' (2001, p. 8). This article explores Canadian writer Margaret Atwood's (1939-) novella *The Penelopiad* (2005) as a contemporary revisionary myth-making practice in the light of Christian Moraru's 'counterwriting' concept. The article will provide a theoretical background

to discuss ‘counterwritings.’ It then deals with Atwood’s motivation for producing a ‘counterwriting,’ as well as how she relies on the source text while being unconstrained by its restrictions using postmodern narrative strategies. The article also sheds light on how a founding myth of the Western literary tradition has been used as a reference point in a counterwriting to question the authority of its source text, Homer’s *The Odyssey*.

Batı Edebiyatı Kanonu’nun ideolojik temeller üzerine inşa edilmesi, özellikle 1980’li yıllardan sonra ‘kanonun açılması’ konusu bağlamında hararetli tartışmalara yol açmıştır. O zamandan beri, çağdaş kadın yazarlar kadınların, azınlıkların ve görece daha düşük sosyal sınıflara mensup kişilerin deneyimlerinin sistematik olarak görmezden geldiği edebi geleneğin tek sesli bakış açısını sorgulamışlardır. Tepkisel ve aynı zamanda stratejik bir hamle olarak, edebiyat panteonunun ataerkil geleneklerini temelden sarsmak ve edebi geleneği susturulan, sömürülen ve ötekileştirilen karakterlerinin seslerinin duyulduğu çok yönlü bir anlatıya dönüştürmek amacıyla kanonik metinleri yeniden yazarak ‘karşı-yazınlar’ üretmişlerdir. *Christian Moraru Rewriting: Postmodern Narrative and Cultural Critique in the Age of Cloning* (2001) [Yeniden Yazım: Klonlama Çağında Postmodern Anlatı ve Kültürel Eleştiri] adlı çalışmasında ‘karşı-yazını’ ‘diğer yazınlar üzerinde, sürekli, saplantılı bir biçimde çalışan’ yeniden yorumlayıcı ve eleştirel bir yeniden yazım pratiği olarak tanımlar, çünkü mitsel hikâyeler ‘bizi tanımlar,’ onlar bizim ‘bağlayıcı metinlerimizdir’ (2001, s. 8). Bu makale Kanadalı yazar Margaret Atwood’un (1939-) *The Penelopiad* (2005) adlı kısa romanını Christian Moraru’nun ‘karşı-yazın’ kavramı bağlamında çağdaş bir gözden geçirme pratiği olarak ele almaktadır. Makale, ‘karşı-yazın’ kavramını tartışmak üzere bir teorik arka plan sunacaktır. Ardından, Atwood’un ‘karşı-yazın’ üretme nedenlerinin yanı sıra, yazarın postmodern anlatı stratejileri kullanarak kaynak metne nasıl dayandığı ancak kaynak metnin sınırlılıklarından nasıl bağı kalmadığı tartışılacaktır. Ayrıca, bu makale Batı edebi geleneğinin kurucu metni olarak sayılan Homer’in *Odyssey* destanının edebi otoritesini sorgulamanın karşı-yazında nasıl bir referans noktası olarak kullanıldığına ışık tutmaktadır.”

Koutsoumpogera, Aspasia. “Gender in Translation: *The Handmaid’s Tale* in Greek.”

Multilingual Routes in Translation, 2022, pp. 217–26. *Dimensions*,

https://doi.org/10.1007/978-981-19-0440-0_14.

“The study explores the representation of women in two Greek translation versions (1990, 2018) of Margaret Atwood’s novel *The Handmaid’s Tale*. Drawing upon feminist theories of language and translation, and feminist practices in translation, the study critically examines how female identities are shaped in the Greek versions, to elucidate translator decision-making. The data show that the 1990 translator seems to have the tendency to neutralize female power, by raising religious connotations in shaping them, whereas the 2018 translator enforces the representation of powerful female identities, through items which highlight their power. Respondents confirmed

the findings of the study through a questionnaire asking them to identify the powerful female representation, thus verifying that the second translation takes a more feminist translation approach, critically adjusting the representation of female identities. The significance of the study lies in that it shows the potential of discourse and translation to reshape identities and perpetuate or resist intended ideologies.”

Kovacs, Alexandra. “Staging Inherited Stories.” *Canadian Literature*, no. 250, 2022, pp. 159–62. *Literature Online*, 2781734780.

Kowal, Ewa. “Capitalism and Patriarchy in Margaret Atwood’s ‘Sex Comedy’ ‘The Heart Goes Last.’” *Sex in the States: Media, Literature, and Discourse*, edited by Lewandowski Tadeusz and Kuźnicki Sławomir. Wydawnictwo Uniwersytetu Opolskiego, 2022, pp. 130-154. <https://ruj.uj.edu.pl/xmlui/handle/item/291225>.

“In *The Heart Goes Last*, her 2015 dystopian novel set in the US in the near future, Margaret Atwood addresses the topic of the post-2008-financial-crisis Great Recession, imagining what a complete collapse of the capitalist economic system could look like somewhere in America. Most critics appear to regret that ‘this potentially insightful novel about unbridled capitalism’ ‘deflates into a flaccid sex comedy’ and really is ‘a silly mess.’ In my paper, I demonstrate that this dismissal of the novel’s central issues of sex and gender as trivial and unrelated to economy is misguided. Turning her attention to marriage and sex Atwood never does abandon the important and timely subject of post-crisis (and always crisis-genic) capitalism. On the contrary, the ‘rich satire’s’ sexual excesses of the rich serve as a hyperbole for the obscene consumption and perverse power of the real ‘1%.’ Furthermore, Atwood highlights the importance of traditional gender roles in maintaining the system’s security through a stable heteronormative family unit generating consumers predictable in their consumption from the cradle to the grave. Finally, by speaking about both capitalism and marriage as prison and by putting a suburban housewife side by side with neuroengineered sex slaves and sex robots, Atwood offers a critique of not only American late capitalism, but also the much larger and much older system that contains it: patriarchy.”

Krausz, Katinka. “‘Fixed Indissolubly’: Problematic Images of Femininity in Margaret Atwood’s *The Edible Woman*.” *Central European Journal of Canadian Studies/Revue d’études Canadiennes En Europe Centrale*, vol. 16, no. 1, 2022, pp. 43–54. *Literature Online*, 2726345018.

“This article analyzes Margaret Atwood’s *The Edible Woman*, focusing on the way photographs are used in the narrative to draw attention to conflicts. In the novel, Atwood effectively utilizes the associative connection between photography and hunting — a connection which has long been established in the discourse and terminology of photography. Marian’s relationship to her own portrait and her reluctance to be photographed highlights the problematic nature of commercial photographs and the way their depiction of women maintains and promotes the myth of femininity. The situation in which Peter attempts to take Marian’s picture reflects

the circumstances of traditional photography and its gender relations, inasmuch as the photographer is male and his subject is female. This paper provides a close reading of key passages in the novel, using the rarely discussed history of pornographic photography and its effects on the rhetoric of commercial photographs, based on the works of Annette Kuhn and Abigail Solomon-Godeau.

L'article examine *La femme comestible*, le roman de Margaret Atwood, en mettant l'accent sur la manière dont les photographes sont utilisées pour attirer l'attention sur les conflits. Dans cet ouvrage, la photographie et la chasse sont explicitement liées. Cette association n'est pas l'invention d'Atwood, elle existe depuis longtemps dans la terminologie et le discours de photographie, pourtant l'auteur l'a effectivement utilisée. La relation de Marian avec son propre portrait et sa répugnance à être photographiée montrent la nature problématique des photographes commerciales et la façon dont ce type des représentations maintient et promeut le mythe de la féminité. La situation dans laquelle Peter tente de prendre la photo de Marian reflète les spécificités de la photographie traditionnelle et la relation de genre dans ce contexte, dans la mesure où le photographe est un homme et son sujet est une femme. Cet article propose une lecture attentive sur le roman, en utilisant l'approche de Annette Kuhn et ..."

Kucukalic, Lejla. "Biological Fictions." *The Encyclopedia of Contemporary American Fiction 1980–2020*, 2022, pp. 1–10. *Dimensions*, <https://doi.org/10.1002/9781119431732.ecafo231>.

"Biological fictions include a corpus of novels, stories, and manifestos that reflect a growing engagement of American writers with genetic science. In the 1980s and 1990s, American writers (and their critics) focused on the cybernetic aesthetic, portraying life in virtual, digital, and networked worlds. Since the 1990s and especially in the twenty-first century, a paradigmatic shift occurred in language and themes to accurately represent life in the Age of Biology (1953–present). Writers of biofictions capture the age in which human beings have discovered not only the rules and regulations of genetic language but also how to manipulate biomolecules within that language. The resulting 'biofictions' (not to be confused with biographical fictions) are formally hybrid literary fictions that exemplify a growing dialogue between biology, technology, and society. The literary works that portray processes and changes ushered in by genetics, and present new genetic organisms and their lives, include Charles Stross's 'Rogue Farm' (2003), Michael Crichton's 'Next' (2006), Ted Kosmatka's 'N-Words' (2008), Paul Bacigalupi's 'The Windup Girl' (2009), Richard Powers's 'Orfeo' (2013), Margaret Atwood's 'MaddAddam' Trilogy (2014), Edward Ashton's 'Three Days in April' (2015) and 'The End of Ordinary' (2017), and biopunk anthologies such as 'Growing Dread: Biopunk Visions' (2011), edited by Caroline Dombrowski, and 'Bio-Punk: Stories from the Far Side of Research' (2013), edited by Ra Page. Biofictions (bi-fi) are also the new genetic 'narratives,' as beings

that arise from bio-imagination and from manipulation of genetic language; this co-evolution unfolds as an artistic and scientific practice.”

Kuester, Martin. *More or Less Educational Literary Godgames in Anglophone Literature from Chaucer to Atwood*. WVT Wissenschaftlicher Verlag Trier, 2022. *Open WorldCat*,
<https://d-nb.info/1275859925/04>.

Kumawat, Vijayraj. “You’ll Understand When You’re Older’: Tracing the Mythical in Épistémès in Margaret Atwood’s Select Fictions.” *International Journal of Social Sciences Arts & Humanities*, vol. 9, no. 4, 2022, pp. 82-90.
<https://dx.doi.org/10.13140/rg.2.2.25886.20807>.

Labudova, Katarina. *Food in Margaret Atwood’s Speculative Fiction*. Springer Nature Switzerland, 2022, <https://doi.org/10.1007/978-3-031-19168-8>.

“Examines six popular novels by Margaret Atwood through the lens of food. Explores environmental, ecological, and cultural issues in Atwood’s recent writing. Uncovers Atwood’s use of genres, including apocalyptic, dystopian, and science fiction.”

Lacroix, Jean-Michel, et al. “*The Handmaid’s Tale*,” *roman protéen: table ronde avec l’auteur*. Presses universitaires de Rouen et du Havre, 2022. *Open WorldCat*,
<https://books.openedition.org/purh/16690>.

“Ce volume contient l’intervention de Margaret Atwood, Genesis of *The Handmaid’s Tale* and Rôle of The Historical Notes et la Table Ronde avec l’auteur, lors du Colloque de Rouen du 16 novembre 1998. Il rassemble également sept textes inédits du Colloque de Paris III du 14 novembre 1998 et du Colloque de Rouen du 16 novembre 1998. Il s’organise autour de la multiplicité des aspects de *The Handmaid’s Tale* et des possibilités d’approches. Vision de l’auteur, histoire des idées, psychanalyse, théorie littéraire s’y succèdent et soulignent la richesse de ce roman multiforme.”

Langford, Faith. “Constructing Multidimensional Utopias: Spaces of Reform in Margaret Atwood’s ‘Hag-Seed.’” Mississippi Undergraduate Honors Conference, Oral Presentation, 2022.
<https://athenacommons.muw.edu/muhc/2022/track29amconcurrentsession1/1>.

Latimer, Heather. “Roe and Our Dystopic Imagination.” *Feminist Studies*, vol. 48, no. 3, 2022, pp. 835-838. *Political Science Database; ProQuest Central; Social Science Database; Sociology Database*, 2815642773.

“In response, the evangelical government bans abortion, invokes the Patriot Act to expand surveillance powers, and seizes ‘entire library and medical databases in order to protect national security’ and to determine ‘who is pregnant.’ They then set up a tip line, ‘the ups line, Unborn Protection Society,’ which gives rewards to neighbors, family members, and friends who turn in pregnant people, a move that is frighteningly prescient of Texas’s 2021 law, Senate Bill 8 (SB8).’ In other words, dystopia is a genre that not only reflects on our existing ‘social conditions,’ but also acts as a ‘form of critical opposition to them.’ It can therefore help us to ‘develop a

critical perspective that can point us toward action and change.’ Finally, the genre’s value may lie in its ability to not only warn us of what is to come if we don’t act, but also to connect the future to the past. In drawing attention to how current abortion politics are intertwined with this history, the dystopian genre therefore has the potential to reveal that reproductive politics, which are often thought to focus on an individual’s rights or choices, are always part of longer, racist systems regulating kinship. The genre therefore reveals that all politics are reproductive, as Laura Briggs has argued, by demonstrating that reproductive politics are about more than contraception and abortion (although these aspects are extremely important), and are often as much about encouraging the reproduction of certain ideologies, community groupings, and ways of living, as they are about stopping others. Having a dystopic imagination, in this case, is essential for understanding reproduction’s role in contemporary crises of the nation-state, as well as for seeing abortion regulation as part of larger attempts to control identities, populations, and futures.”

Lecheheb, Ikram. “Between the Urge to Know and the Need to Deny: Trauma and Embodied Memories in Margaret Atwood’s *Cat’s Eye* (1988).” *Journal of Language and Cultural Education*, vol. 9, no. 3, Dec. 2021, pp. 74–89, <https://doi.org/10.2478/jolace-2021-0020>.

“The study intends to explore and analyze the role of corporeality in expressing earlier repressed traumatic events as manifested in Margaret Atwood’s *Cat’s Eye* (1988). It shows that the protagonist, Elaine Risley, is imprisoned within the prison of her traumatic past memories that still live involuntarily in her present, shaping her language and behavior. It equally reveals that the connection between the protagonist’s body and her conscious self is damaged due to overwhelming effects of her trauma; triggering her body to unconsciously project those traumatic memories. The study specifically examines how Atwood’s protagonist’s trauma returns through the cracks of her consciousness in a form of auditory and verbal hallucinations and dissociation from herself. In order to probe the connection between soma and trauma in Atwood’s novel, the study leans on a distillation of psychological theorizations; particularly Sigmund Freud’s emphasis on the somatic expression of trauma. Through a textual analysis of Atwood’s novel, the study highlights that trauma is responsible for the protagonist’s anxiety, fear and loss of language, seeking to examine how Atwood’s protagonist strives to heal from her earlier traumatic memories through different mediums including art.”

Lee, Young-Hyun. “Corporeality, Genetic Technology, and Climate Change in the *Year of the Flood*.” *Kritika Kultura*, vol. 2022, no. 38, Feb. 2022, pp. 290–302.

“In her novel *The Year of the Flood*, Margaret Atwood vividly illustrates the unmistakable impact of climate change on people’s lives these days. Genetic manipulation has become one of the technologies that people have grown dependent on to solve environmental problems in this age of climate change, where severe droughts, rising sea levels, melting glaciers, and the like are being reported more

frequently than ever. But genetic engineering has profound consequences for human corporealities, as both COVID-19 and *The Year of the Flood* show. In the novel, Atwood presents a world where humanity finds it hardly possible to survive without genetic fiddling. We find ourselves in a similar situation in real life, especially during the current COVID-19 pandemic where genetic alteration technology is essential: studies have shown that vaccination using genetic engineering is the best way to halt the spread of the virus, but no one can give a definite answer to its long-term effects on bodies. Atwood illustrates through the Paradise Project episode in the novel that such a genetic experiment can make the ecological future more uncertain and unstable in the age of climate crisis. Though a few monopolistic multinational GMO companies touted genetic engineering technologies as a benevolent solution, it has become evident that they are only doing so for their own profit, as exemplified by the Vitamin pill episode in the novel. In the real world and in *The Year of the Flood*, climate change and multinational capitalism exert a bad influence on biodiversity. With human and nonhuman animal bodies being mistreated more than ever as materials for the gene industry, Atwood shows how badly women are exploited in an age of genetic engineering. As we depend too much on genetic technologies, we tend to overlook the small but influential agencies within human and nonhuman assemblages, which result in dismissing the entanglement between human and nonhuman beings. It is becoming more and more difficult to imagine how we can function without genetic alteration, especially during the COVID-19 pandemic.”

Lemos, Márcia. “Vestir Identidades: Uma Leitura de ‘The Handmaid’s Tale,’ de Margaret Atwood.” *eTopia*, vol. 12, Oct. 2022.

<https://ojs.letras.up.pt/index.php/eto/article/view/12337>.

Lewandowski, Tadeusz, and Sławomir Kuźnicki, editors. *Sex in the States: Media, Literature, and Discourse*. Wydanie I, Uniwersytet Opolski, 2022.

Li, Lingfei. “Crises and Community Construction in the Post-Epidemic Era: Posthumanist Survival in Margaret Atwood’s *MaddAddam* Trilogy.” *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 14, no. 4, 2022, pp. 1–9.

<https://doi.org/10.21659/rupkatha.v14n4.16>.

“Margaret Atwood’s *MaddAddam* Trilogy centers around a global pandemic that almost wipes out all human beings. In such a post-catastrophic world, the survivors have to defeat fierce criminals who escaped from the Painball arena and construct a new community with nonhuman beings. This article puts forward a posthumanist interpretation of survival in three novels and redefines the position of humans in the world through the decline of anthropocentrism and the rise of nonhuman agents. The pandemic’s danger, as well as the severity of the environment, bring about insecurity and anxiety for human beings. Therefore, to confront the severe social crises and anxiety caused by the current global pandemic, Margaret Atwood provides us with a paradigm that human beings ought to abandon the conquest of nature, insert themselves into a larger framework of cross-species identification, and construct a

new community that characterizes a harmonious, tranquil and respectful coexistence of multitudinous species. Our comprehension of Atwood's opposition to anthropocentrism will be strengthened by an examination of survival from the perspective of posthumanism, which will also arouse widespread worries about ecological consciousness in this post-epidemic era."

Linne, Lena. "Meta-Epic Reflection in Twenty-First-Century Rewritings of Homer, or: The Meta-Epic Novel." *Connotations: A Journal for Critical Debate*, vol. 31, 2022, pp. 56–84. *ProQuest*, <https://doi.org/10.25623/conno31-linne-1>.

"The present article discusses meta-epic reflection in a selection of twenty-first century novels based on Homer's *Iliad* and *Odyssey*. It defines instances of 'metagenre' and 'metageneric texts' as texts which, explicitly or implicitly, reflect upon the nature of another genre or of their own genre; novels which comment on the features of the epic qualify as 'meta-epic novels.' In its main part, the article distinguishes between three modes of meta-epic reflection in the contemporary novel. It briefly discusses Daniel Mendelsohn's *An Odyssey: A Father, a Son and an Epic* (2017) as an affirmative take on the ancient genre and Margaret Atwood's *The Penelopiad* (2005) as a subversive one. Subsequently, it focusses on Natalie Haynes's *A Thousand Ships* (2019) as an ambivalent approach to the epic. In this novel, meta-epic reflection takes centre stage through the character of Calliope, the ancient muse of epic poetry, who advocates a reform of her own genre: dissatisfied with its patriarchal traditions, Calliope calls for a new kind of epic which foregrounds the fates of the female characters. *A Thousand Ships*, which narrates the tragic stories of the women affected by the Trojan War, adheres to the rules of this new sort of epic. Adapting a term from Henry Fielding, the article reads *A Thousand Ships* as a 'tragic epic poem in prose' — a prose epic for a twenty-first century readership."

Lipszyc, Paweł, and Litera Wielka. *Mistrzowie opowieści o miłości: od Hansa Christiana Andersena do Margaret Atwood*. Wielka Litera, 2022.

Løfaldli, Eli. "What's in a Name?" Authorship as (Micro)Genre in the Paratext of the Hogarth Shakespeare Project." *Interfaces*, no. 47, June 2022, <https://doi.org/10.4000/interfaces.5053>.

"The novels commissioned and published as part of the Hogarth Shakespeare project involve a series of recontextualisations of Shakespeare's work, not only from the genre of drama to that of prose or a range of established subgenres, but the choice of author to adapt it may also serve to locate the adaptation in a very specific microgenre defined by the connotations engendered by the modern author's oeuvre — and frame its reception accordingly. The article discusses how this process finds expression in the Hogarth Shakespeare project paratexts, which are seen as ways of making creative use of the popular conceptions of the modern authors evoked by their very names to reframe, revise and re-energise Shakespeare's work for new audiences, in part through the specific form of (micro)generic recontextualisation that they bring about.

Les adaptations modernes en prose des pièces de Shakespeare ont franchi plusieurs frontières (génériques, culturelles, temporelles) — et les romans commissionnés et publiés au sein du projet Hogarth Shakespeare n'en font pas l'exception. Ils mêlent toute une série de remise en contexte dans le travail de Shakespeare. Les auteurs commissionnés et les conceptions populaires de leur travail, représentant une certaine forme d'écriture jouent un rôle majeur dans ce processus. Le procédé d'adaptation n'implique pas seulement une recontextualisation du contenu, dérivée du genre théâtral jusqu'à celle de la prose ou des affiliations étant faites avec une série de sous-genres déjà établis, mais le choix de l'auteur dans cette adaptation peut également servir à placer l'adaptation dans un micro-genre, défini par les connotations engendrées par l'œuvre moderne de l'auteur — et conceptualiser sa réception en ce sens. La fonction du paratexte dans les romans est particulièrement centrale dans ce procédé : l'apparition du nom de Jo Nesbø sur la couverture de *Macbeth*, les arguments des critiques de Edward St. Aubyn qui relatent à nouveau l'histoire du Roi Lear, ou l'utilisation de Gillian Flynn pour ...”

López Rodríguez, Francisco Javier. “Las distopías de Margaret Atwood y Amy Ewing: una interpretación del siglo 21 de los arquetipos totalitarios / The Dystopias of Margaret Atwood and Amy Ewing: A 21st-Century Interpretation.” *Philosophy and Letters Research Conference*, 2022. *Open WorldCat*, <http://hdl.handle.net/10045/123368>.

“Intentaremos justificar que las obras *El Cuento de la Criada* y la trilogía de Amy Ewing van más allá de una reivindicación de género y que tratan la importancia del abuso de poder. Primero intentamos estudiar el escenario de los textos objeto de análisis centrándonos primero en la definición y los análisis críticos de acerca de las distopías y después en su clasificación. Para ello basaremos nuestro análisis en los estudios de Tom Moylan y Claeys. El primer punto nos servirá para avanzar en el estudio de las obras *El Cuento de la Criada* y *Los Testamentos* y la Trilogía de *The Lone City* de Amy Ewing en tanto que analizaremos el abuso de poder y el escenario distópico en nuestras obras. Ello nos llevará también a analizar el patriarcado desde una perspectiva de género y también dentro del abuso de poder en los textos objeto de análisis y los medios que el patriarcado utiliza en las obras para la represión como son el lenguaje y el cuerpo de la mujer. Intentaremos justificar la hipótesis inicial de que las obras que analizamos están dentro de un marco más amplio como es el abuso de poder.”

Löschnigg, Maria. *The Routledge Introduction to the Canadian Short Story*. 1st ed., Routledge, 2022, <https://doi.org/10.4324/9781003142683>.

Ludewig, Alexandra. “Eine Zukunft Auf Dem Land?: Dystopische Imaginationen Des Ländlichen in Der Deutschsprachigen Gegenwartsliteratur.” *Die Zukunft Auf Dem Land*, edited by Sigrun Langner and Marc Weiland, 1st ed., transcript Verlag, 2022, pp. 319—42. *JSTOR*, <https://www.jstor.org/stable/j.ctv371cjsw.16>.

“Die damalige Bundeslandwirtschaftsministerin Julia Klöckner widmete Anfang 2020 den sogenannten Dorfkindern eine Social-Media-Kampagne. Unter dem Hashtag # *Dorfkinder* fanden sich Slogans wie ‘Dorfkinder haben den Dreh raus’ und ‘Dorfkinder behalten das ganze Team im Blick.’ Die scheinbare Notwendigkeit dieser Aktion erklärte sich daraus, dass es im Zuge der Landflucht und zunehmenden Urbanisierung in den ersten Jahrzehnten des 21. Jahrhunderts zu vermehrtem Dorfsterben kam und das Leben auf dem Land einer Imageaufwertung bedurfte. ‘Wir haben allen Grund stolz zu sein auf unsere ländlichen Regionen, aber es bleibt teilweise auch noch einiges zu tun,’ ließ das Bundesministerium für Ernährung und Landwirtschaft (BMEL) verlauten.”

Lunin, Monica. *What She Said The Art of Inspiring Action Through Speech*. John Wiley & Sons, Incorporated, 2022. *Open WorldCat*,
<https://public.ebookcentral.proquest.com/choice/PublicFullRecord.aspx?p=6896752>.

Ma, Lina. “Dialogue and Growth: The Transformative Power of Female Characters in Margaret Atwood’s *The Testaments*.” *Modern Studies in English Language & Literature*, vol. 66, no. 4, Dec. 2022, pp. 199–224. *DOI.org (Crossref)*,
<https://doi.org/10.17754/MESK.66.4.199>.

“This paper aims to revisit the self-psychological growth of female protagonists within multiple dialogues in Margaret Atwood’s latest fiction *The Testaments* (2019). The plot of this novel is formed and deployed through three female narrators, Aunt Lydia, a character from the previous novel, as well as two next-generations, Agnes Jemima and Daisy who witness and experience the oppressive and suffocating female condition in Gilead. By utilizing Bakhtinian keywords, such as monologue, heteroglossia, polyphony, double-voices, etc., this article focuses on how the characters fight against the ‘monological world’ Gilead through Aunt Lydia’s imaginative dialogue with the reader and her previous self as well as her official discourse with others, the ‘micro-dialogue’ of two sisters, and dialogues among three of them. Along with their dialogues, the protagonists’ self-consciousness is marked by autonomy, fluidity, openness, and growth-turn, which enable them to form a sisterhood and lead their respective ‘Testaments’ to challenge Gilead rules. Margaret Atwood gives voice to marginalized women, which shatters the male-centered narratives. This arrangement is consistent with the core of M. M. Bakhtin’s dialogue theory, while also offering more possibilities for addressing the complexities and precariousness of contemporary female existence.” (Chungnam National University.)

MachaŁa, Katarzyna. “‘That’s Not How We Hang People Here’: Gilead in the Eyes of Witnesses in Margaret Atwood’s *The Handmaid’s Tale* and *The Testaments*.” *Brno Studies in English*, vol. 48, no. 1, 2022, pp. 187–200. *Literature Online*, 2806449830.

“Witness and testimonial literature have gained special significance in the 20th century in response to the traumas that people experienced then. Two dystopian

novels by Margaret Atwood, *The Handmaid's Tale* and *The Testaments*, are also classified as such, even though they are set in the fictitious Republic of Gilead in the near future. In both cases, the story is told by a first-person narrator, unreliable by default, but still able to bear witness to the events. In the first novel, the narrator is trapped by the circumstances, but still looking back to the pre-Gilead times. Her tale is her means of survival. In the second novel, the narrating voice is splintered into three distinct ones — one of the architects of the system, a girl raised in Gilead and an outsider, travelling south but unable to fully grasp the reality there. Once the four voices intertwine, the picture of the regime takes the form of her-story. The aim of the paper is to analyze the way in which the four narrators in the two novels perceive the regime and how they deal with the trauma.”

Madavor Media. “135 YEARS OF Good Writing.” *Writer (Madavor Media)*, vol. 135, no. 4, Apr. 2022, pp. 36–41.

“The article presents writing tips from the periodical archives featuring Margaret Atwood, Walter Mosley, and Isabel Allende. It also includes the views of writer Carmen Machado, about writing fiction and nonfiction, who considers fiction to be pleasurable, generative, and creative. In contrast, nonfiction is technically and logistically challenging and emotionally draining. Other topics include poetry, writing on television, and inspiration.”

Madden, Etta M. “Food.” *The Palgrave Handbook of Utopian and Dystopian Literatures*, edited by Peter Marks et al., Springer International Publishing, 2022, pp. 433–44, https://doi.org/10.1007/978-3-030-88654-7_34.

“This chapter provides an historical overview of food in literary utopias, beginning with themes of abundance and agrarian practices in ‘golden-age’ and later literary works associated with political upheaval. The chapter recognizes variations on themes of food security, labor, and land ownership, from Thomas More’s *Utopia* (1516) to late twentieth- and early twentieth-first century speculative fiction by Samuel Delany, Toni Morrison, and Margaret Atwood.”

Magalhães, Letícia Soares, et al. “O Conto da Aia, De Margaret Atwood e a Kuka de Kamaiorá, de Leila de Assumpção: Questões de Gênero e Distopia.” *Zenodo*, Jan. 2022. <https://zenodo.org/record/5908548>.

“O objetivo deste artigo foi analisar as questões de gênero presente em narrativas distópicas. Os objetos de estudo foram as obras ‘O conto da Aia,’ de Margaret Atwood e ‘A Kuka de Kamaiorá,’ de Leila de Assumpção. A questão norteadora do trabalho foi: quais as similitudes e diferenças presentes no romance ‘O conto de Aia’ e na peça ‘A Kuka de Kamaiorá?’ Foram instrumentais para a consecução desse trabalho o enfoque nas questões de gênero como um fator determinante para o desempenho das funções sociais, os conceitos de totalitarismo, distopia e patriarcalismo. O recorte contempla as representações que envolvem o feminino e os direitos reprodutivos da mulher. O método de análise foi o comparativismo literário, por meio das similitudes e diferenças entre as obras analisando dessa maneira as diferentes facetas do

totalitarismo em ambas as distopias. Para a metodologia de análise foi empregada a revisão bibliográfica, e para a análise e interpretação dos textos a técnica Close Reading (leitura cerrada). O aporte teórico foi provido por Judith Butler, Simone de Beauvoir, Tânia Franco Carvalhal, Elaine Showalter.

The main goal of this article is to analyze the gender issues present in dystopian narratives. The study subjects are 'The Handmaid's Tale,' by Margaret Atwood and 'A Kuka de Kamaiorá,' by Leila de Assumpção. The guiding question of the work is: what are the similarities and differences present in the novel 'The Handmaid's Tale' and in the play 'A Kuka de Kamaiorá?' This work focuses on gender issues as a determining factor for the performance of social functions, the concepts of totalitarianism, dystopia and patriarchy were instrumental in carrying it out. This work pictures the representation of the feminine and women's reproductive rights. The method of analysis is literary comparativism, through similarities and differences between the narratives, thus analyzing the different facets of totalitarianism in both dystopias. For the analysis methodology, a bibliographic review was used, and for the analysis and interpretation of the texts, the Close Reading technique was used. The theoretical support was provided by Judith Butler, Simone de Beauvoir, Tânia Franco Carvalhal, Elaine Showalter."

Magoulick, Mary J. *The Goddess Myth in Contemporary Literature and Popular Culture*, University Press of Mississippi, 2022. JSTOR, <https://doi.org/10.2307/j.ctv29g2hdg.8>.

"Many writers of popular genre fiction, specifically speculative fiction or fantasy, are women who embrace ideas of goddess culture ideas and matriarchal prehistory in more positively spun myths. Many such women writers have for more than fifty years been portraying romanticized goddesses and matriarchy as part of a lost, lamented past, the polar opposite of the kind of darkness and chaos presented in film and television goddesses (chapter 4). These women writers tend to embrace the goddess myth via imaginative and sometimes anachronistic or biased past worlds they create where the goddess was still worshiped or remembered, though some novels."

Malloy, Letícia, and Ana Clara Santos Barboza. "Velhice Feminina e Memória Em *The Blind Assassin*, de Margaret Atwood, e 'La Respiración Cavernaria,' de Samanta Schweblin." *Antares: Letras e Humanidades*, vol. 14, no. 33, Oct. 2022, pp. 379—99, <https://doi.org/10.18226/19844921.v14.n33.14>.

Margaret Atwood: A Word After a Word After a Word Is Power. Peter Raymont and Nancy Lang, dir. Streaming video, MVD Entertainment Group, Kanopy Streaming, 2022. Open WorldCat, <https://staff.kanopy.com/node/11772649>.

"The film explores Atwood's 'backstory,' her early days in the Canadian wilderness and as a poet. Atwood's novels are explored, including her latest, *The Testaments*, the highly anticipated sequel to *The Handmaid's Tale*. Personal stories are shared by friends, family and, of course, directly by Atwood herself."

Martigny, Cassandre. "Les Métamorphoses de Circé: vision et révision d'un mythe." *Revue de Littérature Comparée*, vol. 382, no. 2, June 2022, pp. 199-215, 252, 254. *Literature Online*, 2748510275.

"Dans 'Les Métamorphoses de Circé : vision et révision d'un mythe.' Cassandre Martigny compare deux réécritures de l'épisode de Circé au chant X de l' Odyssée d'Homère, le conte fantastique 'Circe' (1951) de Julio Cortázar et 'Circe / Mud Poems' (1973) de Margaret Atwood pour analyser, dans une démarche mytho-poétique, la façon dont la perspective adoptée dans la lecture d'un même texte source donne lieu à des réinterprétations littéraires opposées qui interrogent les notions d'aliénation et d'altérité. Alors que le personnage de Delia Manara chez Cortázar subsume les représentations de Circé en 'femme fatale,' construites au XIXe siècle, les poèmes d'Atwood, en redonnant la parole au personnage, révèlent des aspects jusqu'alors inexplorés du texte source pour libérer Circé des interprétations patriarcales dont elle a fait l'objet et proposer un autre mythe. Alternate abstract: In 'The Metamorphosis of Circe: Vision and Revision of a Myth,' Cassandre Martigny compares two rewritings of the Circe episode in Canto X of Homer's *Odyssey*, Julio Cortázar's fantasy tale 'Circe' (1951) and Margaret Atwood's 'Circe / Mud Poems' (1973) to analyse, in a mythopoetic approach, the way in which the perspective adopted in the reading of the same source text gives rise to opposing literary reinterpretations that question the notions of alienation and otherness. While Cortázar's Delia Manara subsumes the nineteenth-century representations of Circe as a femme fatale, Atwood's poems, by giving voice to the character, reveal previously unexplored aspects of the source text in order to liberate Circe from the patriarchal interpretations of which she has been the object and to offer a different myth."

Maryani, Cori, et al. "A Portrayal of Hegemonic Power in *The Handmaid's Tale* by Margaret Atwood." *Lililacs Journal: English Literature, Language, and Cultural Studies Journal*, vol. 2, no. 1, Jan. 2022, pp. 1–17, <https://doi.org/10.21009/lililacs.021.01>.

"Ideally, people should behave in accordance with their own worldview. However, hegemonic practice manipulates people to act in accordance with the ruling class's interests. This study will examine Antonio Gramsci's conception of hegemony by scrutinizing the portrayal of hegemonic power in *The Handmaid's Tale* by Margaret Atwood. The study reveals that the ruling class in the novel uses consent as its main strategy in maintaining its power and coercion as the shield of its hegemonic power. Consent is most depicted by the use of manipulative discourse. It also shows that the ruling class maintains its authority by using privileges, rewards, movies, mass media, songs, Bible, symbolic outfit, and unified language. The occurrence of coercion in the novel is depicted by an existence of violence. It's represented by how the Handmaids are punished by using an electric cattle prod once they make mistakes or refuse to fulfill the ruling class' interests. Another portrayal of repression is depicted during

The Salvagings. It's the occurrence during which those who are guilty are executed by the ruling class' repressive apparatuses or even by the Handmaids themselves."

McCarthy, Erin. *Was Sie schon immer über Bücher und ihre Autoren wissen wollten: von Elena Ferrante bis Leo Tolstoi*. 1. Auflage, Frederking et Thaler, 2022. *Open WorldCat*,

http://deposit.dnb.de/cgi-bin/dokserv?id=f86d6a7fd5884bf7bcb7596685cb136&prov=M&dok_var=1&dok_ext=htm.

McGrath, Charles. *The Writers: Portraits*. Yale U P, 2022.

"We've all seen writers on the dust jackets of their books. These portraits, it seemed to me, generally failed to convey either character or personality. Writers deserve better. I wanted to make compelling pictures that would stick in the mind's eye." — Laura Wilson. Inspired by the classic photo essays that once appeared in *Life* magazine, renowned photographer Laura Wilson presents dynamic portraits of thirty-eight internationally acclaimed writers. Through her photos and accompanying texts, she gives us vivid, revealing glimpses into the everyday lives of such luminaries as Rachel Cusk, Edwidge Danticat, David McCullough, Haruki Murakami, and the late Carlos Fuentes and Seamus Heaney, among others. Margaret Atwood works in her garden. Tim O'Brien performs magic tricks for his family. And Louise Erdrich, who contributes an introduction, speaks with customers in her Minneapolis bookstore. At once inviting and poignant, the book reflects on writing and photography's shared concerns with invention, transformation, memory, and preservation. With 220 duotone images, 'The Writers: Portraits' will appeal to fans of literature and photography alike."

McManus, Patricia. *Critical Theory and Dystopia*. Manchester U P, 2022.

<https://research.brighton.ac.uk/en/publications/445a72ac-58d7-4cac-b73a-50e8c8e3e9b3>.

"What is the political meaning of the pervasiveness of dystopian fictions in the twenty-first century? Do these fictions have the critical energy of the utopian stories they seem to have displaced or are they compensatory forms, extolling the present as preferable to the frightening future? *Critical Theory and Dystopia* tracks dystopia as a genre of fiction which occupies the spaces of literature and of politics simultaneously. Using Theodor Adorno's critique of the situation of writing in the twentieth century, this volume uses the notion of a 'negative commitment' to situate the potential and the limits of dystopia. Examining classic dystopias by Aldous Huxley and George Orwell, McManus follows the mutation of the genre in dystopias by Margaret Atwood, J.G. Ballard and William Gibson in the 1980s. Contemporary dystopias are then read for their efforts to break with, and their inability to realise those breaks, the politics of the present. Tracing lines of continuity and of discontinuity within the genre, McManus ends by exploring the dystopias of Michel Houellebecq, Lionel Shriver and Gary Shteyngart. Engaging critically with contemporary scholarship on dystopia, this book makes the case for a more rigorously

historicised understanding of the dystopias we have now. Important as a reworking of the scholarship on dystopian fiction, the book also makes a significant contribution towards reorienting approaches to Theodor Adorno, casting his literary-theoretical work as an invaluable source with which to approach our own present so as to figure out how best to break out of it.”

---. “Dystopia and the Past.” *Critical Theory and Dystopia*, Manchester University Press, 2022, pp. 104–35. *JSTOR*, <https://www.jstor.org/stable/j.ctv2p7j5j8.7>.

“This chapter argues that, in the 1980s, the English-language dystopia begins to lose its relationship with utopia. It no longer has an antagonist. The sadness which is a consequence of this failure to imagine a future, even an unwanted future, is the signature style of the three dystopian fictions read in this chapter: Margaret Atwood’s *The Handmaid’s Tale* (1985), J.G. Ballard’s *Hello America* (1981) and William Gibson’s *Neuromancer* (1984). Each of these novels is read in a way which explores the dispersal of the dystopia’s negative form of commitment and the opening up of the present as something which allows of no access to the past or to the future.”

Meintjes, Lara. “Faltering toward Agency: A Search for Eurydice’s Voice.” *Margaret Atwood Studies*, vol. 15, 2022, pp. 35–40. *Literature Online*, 2727593150.

“This paper discusses the development of Eurydice as a character in her own right across time through analysis of her representation in poetry, painting, and film. I have utilized two primary examples — Margaret Atwood’s ‘Orpheus’ and Camille Corot’s ‘Orpheus Leading Eurydice from the Underworld’ — and referred to several others, including Jean Cocteau’s *Orphée*, and Ovid’s *Metamorphoses*. I examine how artists have characterized Eurydice’s perspective through voice, silence, and body language, and question whether she might be seen to symbolize the emergence and representation of women’s voices more broadly.

Meis, Verena. “Von Mode, Fleisch Und Heilsversprechen.” *Fluide Mediale*, edited by Kathrin Dreckmann and Verena Meis, De Gruyter, 2022, pp. 147–54, <https://doi.org/10.1515/9783110780024-009>.

Melano, Anne L. “Environment.” *The Palgrave Handbook of Utopian and Dystopian Literatures*, edited by Peter Marks et al., Springer International Publishing, 2022, pp. 447–60, https://doi.org/10.1007/978-3-030-88654-7_35.

“Utopia’s attention to the concept of ‘environment’ now exceeds human-focused concerns and extends to the ‘more-than-human’ world, to use David Abrams’s term which includes animals and living inhabitants of the biosphere, as well as entities such as winds, rivers, climate and soil. Utopian orientations to more-than-human others can be framed through relations of ‘care,’ provisionally described using the concepts of absence, utility, regard, co-existence and provisioning. Orientations of utility or regard for the more-than-human can be found in foundational works of Plato, the classical arcadia, and in More’s seminal work. As awareness of ecological harm in the second half of the twentieth century intensifies to awareness of crises in the twenty-first, forms of ‘care’ have shifted in the utopian imagination towards co-

existence and provisioning, traced through a selection of environmental utopian writers including William Morris, Ursula Le Guin, Marge Piercy, Ernest Callenbach, Kim Stanley Robinson and Margaret Atwood.”

Mendes Junior, Jerson Oliveira, and Ester Abreu Vieira Oliveira. “Heroísmo para além do gênero: a trajetória do herói mítico tradicional na constituição da protagonista de A odisseia de Penélope, de Margaret Atwood.” *Garrafa*, vol. 19, no. 55, Jan.-June 2022. <https://revistas.ufrj.br/index.php/garrafa/article/view/50758>.

“Este artigo tem como objetivo destacar os processos e ritos na constituição heroica da protagonista de A Odisseia de Penélope, de Margareth Atwood, ampliando a categorização da qualidade de herói para além do androcentrismo tradicional. Nesse sentido, apresenta-se uma síntese sobre o legado literário da escritora, da diegese da obra, bem como se identificam e se analisam os ritos e processos heroicos experienciados pela protagonista do romance de Atwood ao longo da narrativa, colocando-a em situação párea àqueles enfrentados pelos heróis tradicionais da mitologia grega. A análise conduzida neste trabalho sustentou-se nas contribuições de Brandão (1987), Berquó (2015), Cardoso e Ribeiro (2018), dentre outros.”

Mieszkowski, Sylvia. “Jenseits von Atwood: Gruselige Echos Oder Die ‘Magd’ Als Ikonische Figuration (Geschlechter-)Politischen Widerstands / Beyond Atwood: creepy echoes or the ‘maid’ as an iconic figuration of (gender) political resistance.” *GENDER — Journal for Gender, Culture and Society*, 2-2020, pp. 93—113. <https://www.ssoar.info/ssoar/handle/document/68025>.

“Dieser Beitrag tritt an, Parallelen aufzuzeigen zwischen zeitgenössischer Biopolitik am rechten Rand des US-amerikanischen Spektrums und der ersten Staffel der TV-Adaption (2017) von Margaret Atwoods dystopischem Roman *The Handmaid’s Tale* (1985). Es gilt, eine doppelte These zu belegen, deren Teile durch die Frage verbunden sind, wie eine ursprünglich literarische Figur, eine kulturelle Repräsentation, durch Verflachung, Serialisierung, Ikonisierung zur Figuration politischen Widerstands in der Realität werden kann. Zum einen schlage ich vor, die transmediale ‚Magd‘, die sich zum internationalen Phänomen des Protests gegen sexistische Gesetzgebung entwickelt hat, als ‘serielle Figur’ im Sinne Ruth Mayers zu verstehen. Zum anderen zeige ich, wie die Heldin der Hulu— Serie ihren aufgegebenen Subjektstatus in einem — mit Michel Foucault als parrhesia zu bezeichnenden — Akt ‘risikobehafteten Wahrsprechens’ zurückerkämpft. Insgesamt geht es darum zu zeigen, wie verschiedene kulturelle Iterationen der “Magd” zu einem sozio-politischen Diskurs beitragen, der gegen misogyne Geschlechterpolitik und ihre Gouvernementalität Stellung bezieht.

This article aims to show parallels between contemporary policy, specifically regarding reproductive rights, at the right end of the political spectrum in the United States and season one of Hulu’s 2017 TV-adaptation of Margaret Atwood’s dystopian novel *The Handmaid’s Tale*, written in 1985. At its core, it presents a double thesis, the two parts of which are connected by the question of how a literary character, a

cultural representation, can turn into a figuration of political resistance in the real world — via flattening, serialisation and iconisation. Firstly, I propose reading the transmedia ‘handmaid’ as a ‘serial figure’ as defined by Ruth Mayer. Secondly, I demonstrate how the heroine in the series manages to regain the subject status she had previously given up in an act of ‘risky truth-telling’ that Michel Foucault termed parrhesia. Ultimately, the goal is to show how ...”

Mohr, Dunja M. “Critical Hope: Relationalities in 21st-Century Speculative Fiction and Art.” *The Postworld In-between Utopia and Dystopia: Intersectional, Feminist, and Non-Binary Approaches in 21st-Century Speculative Literature and Culture*, edited by Katarzyna Ostalska and Tomasz Fisiak, 2022, pp. 61–77. *Literature Online*, 2783810739.

Mojapelo, Lebohlang. “The 3rd Floor (After Margaret Atwood’s ‘A Visit’).” *Agenda*, vol. 36, 2022. <http://dx.doi.org/10.1080/10130950.2022.2101240>.

Moreira, Nelson Camatta, and Claudia Bitti Leal Vieira. “A Distopia Nossa de Cada Dia: A Violência Contra a Mulher Refletida Na Literatura Especulativa Feminista.” *Revista Brasileira de Direito*, vol. 18, no. 1, Oct. 2022, p. 4698, <https://doi.org/10.18256/2238-0604.2022.v18i1.4698>.

“O artigo visa abordar a literatura distópica feminista como pano de fundo na denúncia da invisibilidade e naturalização da violência contra a mulher na sociedade brasileira atual, sob a ótica da teoria crítica dos direitos humanos. Argumenta-se, com apoio em Žižek e Yebra, que a ideologia patriarcal dessensibiliza a sociedade quanto às manifestações de violência contra a mulher. A literatura pode representar um ponto de partida para a conscientização social. Nesse sentido, são analisadas as obras *O conto da aia*, de Margaret Atwood, e *O poder*, de Naomi Alderman. A partir do referencial de David Sánchez Rubio, busca-se expor a aproximação entre os propósitos da literatura distópica e da teoria crítica dos direitos humanos na desnaturalização de desigualdades e rejeição da complacência quanto à distância entre a teoria e prática dos direitos humanos.”

Morra, Linda. “Women’s Histories.” *Canadian Literature*, no. 247, 2022, pp. 130-132, 185. *Literature Online*; ProQuest One Literature, 2659306109.

“On the one hand, *Branching Out* provided an alternative to ‘male-centred mainstream media,’ while on the other, it offered a ‘more moderate approach than the radical feminist press.’ It was not a publication that grew out of an event, Jordan fundamentally argues, but rather its ‘beginning was itself the event.’ Jordan also examines the magazine’s production, funding sources (and lack thereof), and regional representation, and analyzes the visual representation of its covers (also happily included in the book). The fourth chapter assesses the periodical’s complex engagement with cultural production and political activism, while the fifth chapter endeavours to define the brand of feminism that this periodical espoused by locating it within the 1970s women’s movement, citing particularly the work of Judy Rebick and the digitization project Rise Up! A Digital Archive of Feminist Activism.”

Morra, Linda M. "Alice Munro, Margaret Atwood, and the (Post)Modern Woman." *The Routledge Introduction to Gender and Sexuality in Literature in Canada*, 2022. <https://doi.org/10.4324/9781003096917-7>.

---. *The Routledge Introduction to Gender and Sexuality in Literature in Canada*. Taylor & Francis Group, 2022. *Open WorldCat*, <https://public.ebookcentral.proquest.com/choice/PublicFullRecord.aspx?p=7157360>.

"This book charts the evolution of gender and sexuality, as they have been represented and performed in the literatures of Canada for more than three centuries."

Morris, Ian, et al. *Cazadores, campesinos y carbón: una historia de los valores de las sociedades humanas*. Ático de los libros, 2022.

"¿Qué determina los principios morales de una sociedad? Después del éxito de ¿Por qué manda Occidente por ahora?, Ian Morris aborda la ambiciosa tarea de explicar la evolución de los valores de las sociedades humanas desde la prehistoria hasta la actualidad. Este es un libro provocador que explica de dónde proceden y cómo y por qué han evolucionado nuestros códigos morales a lo largo de la historia. En una original propuesta, el libro incorpora capítulos escritos por críticos acérrimos de Morris: el historiador Richard Seaford, el sinólogo Jonathan D. Spence, la filósofa Christine M. Korsgaard y la escritora Margaret Atwood. Morris responde a sus argumentos de forma inteligente e incisiva. Una vez más la erudición y la capacidad de hacer accesibles los procesos complejos de la macrohistoria se dan la mano en este volumen de Ian Morris, que hará las delicias de los amantes de la historia."

Morris, Paul D. "Poetic Solicitude: Two Languages and the Lyric Voice of Ex Nihilo." *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, vol. 49, no. 3, 2022, pp. 259–73. *Project MUSE*, <https://doi.org/10.1353/crc.2022.0022>.

Mota de Araujo, Aurea Cristina. "Futures Past, 'Pasts Future? The Experiences and the Semantics of Historical Time in Global Novel." *XXIII Congress of the ICLA*, July 2022. <https://openjournals.ge/index.php/icla/article/view/5465>.

"Literature expresses the way different persons from different societal configurations feel the world and translate these feelings into written language. That is how traditionally historians and sociologists analyse cultural productions in general, trying to understand human interpretation, circulation, and the reception of a thought in different historical contexts. Koselleck (1983) breakthrough work about the past (experience) and the future (expectation) tried to get the semantic of the historical time by looking at how human interpretation changed in a specific historical context that he called the *Neuzeit* — modernity understood as the situation in which the expectation of a better future became detached from the past experiences. Twentieth century novels, such as Stefan Zweig (1881-1942) *Brazil, Land of the Future* (1941), expresses the meaning of this new semantic of historical time in

which the horizon of expectation diverged from the past experiences. However, this paper develops the hypothesis that there is an important transformation going on since the last decades of the twentieth century. When it started to appear a new semantic of historical time in which the future became the new dark age, and the past became something to be recuperated for the sake of the future. To develop this analysis, we will look at novels such as *Parable of the Sower* (1993) by Octavia Estelle Butler, *The Year of the Flood* (2009) by Margaret Atwood, and *Huaco Retrato* (2021) by Gabriela Wiener. They will be discussed considering the quest about how to understand the new semantics of historical time that is present in the contemporary global novel.”

Mucha, Dorka. “Gileádverzum. Margaret Atwood A Szolgálólány Meséjének Transzmediális Vizsgálata Henry Jenkins Nyomán.’ *Eruditio-Educatio*, vol. 17, no. 1, 2022, pp. 084–90, <https://doi.org/10.36007/eruedu.2022.1.084-090>.

Mudure, Mihaela. “Romanul Femeinităților.” *Steaua*, vol. 73, no. 5, May 2022, pp. 54–55. *ProQuest One Literature*, 2698713418

“Evaristo reia una dintre formulele cele mai complexe ale romanului occidental, romanul fluviu, oferind povestile a douăsprezece personaje feminine cu identități extrem de diferite din punct de vedere etnic, religios, sexual. Forța de muncă a acestor femei este necesară, dorită, ea contribuie decisiv la bunăstarea britanică din cea de-a doua jumătate a secolului al XX-lea, dar aceasta nu înseamnă că eroinele nu suferă și discriminare, marginalizare, oprobriu public sau individual. Stilul Bernardinei Evaristo e un exemplu de scriitură feminină care își are originea în textele lui Monique Wittig, Hélène Cixous, sau bell hooks!”

Mufarida, Lilis. “Agnes and Nicole’s Sexual Discrimination in Margaret Atwood’s ‘The Testaments.’” *LJLJCS: Journal of Literature, Linguistics, & Cultural Studies*, vol. 1, no. 1, Oct. 2022. <http://urj.uin-malang.ac.id/index.php/LILICS/article/view/2240>.

“The phenomenon of sexism still exists in society. Sexism comes from the negative stereotypes that assumes one gender is more valuable than the other [sic]. In this research, sexism is manifested in the literary work, one of them Margaret Atwood’s *The Testaments*. This research aims to describe the form of sexism experienced and its effects by the main characters in Margaret Atwood’s *The Testaments*. It will be focuses on Agnes and Nicole. Then, it uses feminist literary criticism method with feminism approach. This research seeks to solve the research problems based on applying library research techniques by reading repeatedly and then taking a note. Then, the data has been obtained were analyzed using the ambivalent sexism theory proposed by Glick and Fiske. The data analysis technique uses content analysis.

Content analysis is an in-depth analysis of the messages contained in a text.

Furthermore, the finding data revealed sexism experienced by the main characters, including: not being allowed to read and write, obligation to cover their body, arranged marriage, women constructed in domestic roles, and living in limited freedom. Then, the effect of sexism was revealed, including sexual harassment,

objectification, internalized sexism, and alienation. Furthermore, the main characters' resistance is liberation and taking a mission."

Mundler, Helen E. *The Noah Myth in Twenty-First-Century Cli-Fi Novels: Rewritings from a Drowning World*. Camden House, 2022. *Open WorldCat*, <https://www.jstor.org/stable/10.2307/j.ctv2k24cq5>.

"With the rise of concern about global warming in recent years, climate-change fiction, or clifi, has become increasingly important both as a publishing phenomenon and as an area of academic study and research. Flood narratives have become a subsection of clifi in their own right. This book proposes new readings of four recent rewritings of the Noah myth, *Odds Against Tomorrow* by Nathaniel Rich, Margaret Atwood's *MaddAddam* trilogy, *When the Floods Came* by Clare Morrall, and *The Flood* by Maggie Gee. Helen E. Mundler's book takes into account the wealth of criticism that has appeared on these texts in recent years, acknowledging important contributions from critics including Adam Trexler, Adeline Johns-Putra, and Astrid Bracke. However, her book's strength is that it takes a new approach, going beyond the topicality of the texts and treating them not just as ideological statements but giving them their due as literary artifacts. And while the importance of climate change is beyond debate, this book takes a more balanced approach that places it within a wider context of the multiple crises of the Anthropocene."

Muñoz González, Esther. "Discussing the Feminist Agenda in Margaret Atwood's Dystopian Novels: 'The Handmaid's Tale' and 'MaddAddam.'" *Journal of English Studies*, vol. 20, Dec. 2022, pp. 179–96, <https://doi.org/10.18172/jes.4809>.

"In this article, an analysis is made of Margaret Atwood's *The Handmaid's Tale* (1985) and *MaddAddam* (2013) from a gendered and generic perspective. *The Handmaid's Tale* was one of the novels that marked the dystopian turn in the 1980s writing of fiction, while *MaddAddam* is, for some critics, a feminist critical dystopia in which the ending retains hope for a better future. Consequently, both novels belong a priori to a specific branch of the dystopian genre: the feminist dystopian novel. However, some ambiguity or even contradictory readings can be inferred in both texts. This article explores *The Handmaid's Tale* and *MaddAddam*'s portrayal of women and their acts of resistance in order to assess these texts' liberatory or still inherently conservative messages of their endings, especially regarding women."

Murphy, Bernice M. *The California Gothic in Fiction and Film*, Edinburgh U P, 2022. *JSTOR*, <https://www.jstor.org/stable/10.3366/j.ctv2x1nqn2.11>.

"Karyn Kusama's 2015 film, *The Invitation*, evokes the August 1969 murders committed by the Manson Family, particularly the brutal massacre of Sharon Tate and her houseguests. The film also incorporates details associated with the 1978 Jonestown Massacre and with the 1997 'Heaven's Gate' mass suicide (which took place just outside San Diego). As such, it presents us with a notably reflective take on the long-standing association between California and potentially dangerous cults and

cult-like organisations which promise to bring about a new world that is superior to the old. As Kusama outlines, the setting is key.”

Muthulakshmi, M., and S. Ganesan. “Childhood Trauma and the Identity Quest in Margaret Atwood’s *Cat’s Eye*.” *International Journal of Health Sciences*, Aug. 2022, pp. 1077–81. DOI.org (Crossref), <https://doi.org/10.53730/ijhs.v6nS8.11604>.

“Margaret Atwood, an iconic Canadian writer in many of her novels has dealt with the power politics and its consequences especially in her women protagonists’ life. In her novel *Cat’s Eye*, the power games are played exquisitely by little girls. As it has been done previously by Graham Greene and William Golding in their works, Atwood has effectively captured the complex relationship between the school bully and victim, through her characters. Like Atwood’s earlier novels, *Cat’s Eye* is a novel which is not only against to restrictive idealism, it is also against to authoritarianism manifesting in several forms. According to Atwood, women suffer not only at the hands of rigid patriarchy; even female folks indulge in bullying and torturing the less privileged of their own gender. In this novel, Elaine Risley was a victim and a protagonist. She is victimized by her three classmates at her school-Cordelia, Carol and Grace Elaine Risley persecuted from her child age and in her young age it increased a lot. Due to her itinerant life, she became homeless among her peers. Consequently, she became a victim to the surroundings.”

Nafisi, Azar. *Read Dangerously*. Audiobook CD, Harper Collins Publishers, 2022.

“What is the role of literature in an era when the president wages war on writers and the press? What is the connection between political strife in daily life, and the readers meet their enemies on the page in fiction? How can literature, through its free exchange, affect politics? In this galvanizing guide to resistance literature, Nafisi seeks to answer these questions. Drawing on her experiences as a woman and voracious reader living in the Islamic Republic of Iran, her life as an immigrant in the United States, and her role as literature professor in both countries, she crafts an argument for why, in a genuine democracy, people must engage with the enemy, and how literature can be a vehicle for doing so. Structured as a series of letters to her father, who taught her as a child about how literature can rescue us in times of trauma, Nafisi explores the most probing questions of our time through the works of Toni Morrison, Salman Rushdie, James Baldwin, Margaret Atwood, and more.”

---. *Read Dangerously: The Subversive Power of Literature in Troubled Times*. Dey St., an imprint of William Morrow, 2022.

Nanda, Jasleen Kaur. “The Theory of Ecofeminism Vis-a-Vis Margaret Atwood’s *Surfacing*.” *Journal for Research Scholars and Professionals of English Language Teaching*, vol. 6, no. 31, May 2022. DOI.org (Crossref), <https://doi.org/10.54850/jrspelt.6.31.005>.

“The research paper deals with the theory of ecofeminism and its various aspects related to androcentrism, anthropocentrism, egalitarianism, and the role of nature in women’s lives. Margaret Atwood’s novel *Surfacing* has been taken up for an in-depth

analysis of ecofeminism in a literary text. Atwood has highlighted her concerns in this novel regarding mechanization of life in cities, degrading moral values, role of nature in spiritual quest, effect of male domination, and woman empowerment. The novel is an appropriate text for analyzing the theory of ecofeminism and its application in practical life.”

Nayar, P. K. “Human Stewardship and ‘Reproductive Futurism’ in Dystopian Fiction.” *Stewardship and the Future of the Planet: Promise and Paradox*, Taylor and Francis, 2022, pp. 86–103. <https://doi.org/10.4324/9781003219064-8>.

“Examining three dystopian novels, by Margaret Atwood, Octavia Butler and Kazuo Ishiguro, for the theme of human stewardship, this essay identifies the theme of ‘reproductive futurism.’ This theme has three interrelated aspects. First, there is precarious heredity, where the future of the human race is jeopardised. Second, a stewardship of heredity is managed, in these novels, through the management of reproduction and heredity. Third, a coercive placental economy is visible in the dystopian vision of these writers, where there is potential for miscegenation between humans and alien lifeforms, men, women and surrogate mothers, and humans and ‘their’ clones respectively.”

Naydenova, R.R. “Margaret Atwood’s Proto-Feminism.” *Вестник Московского Государственного Лингвистического Университета. Гуманитарные Науки*, no. 11, 2022, pp. 142–48, https://doi.org/10.52070/2542-2197_2022_11_866_142.

Naydenova, Roksana R. “The Contest of Penelope and Helen of Troy in *The Penelopiad* and Other Novels by Margaret Atwood.” *Science and School*, no. 6, 2022, pp. 39–44, <https://doi.org/10.31862/1819-463X-2022-6-39-44>.

Nazlipinar Subaşı, Muzaffer Derya. “Toxic Silence of Women in Pre-Gilead and Pre-Pandemic Times.” *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, no. 31, Dec. 2022, pp. 1329–39, <https://doi.org/10.29000/rumelide.1222260>.

“For a long time, the whole world has been going through difficult times and lurching from one crisis to another including natural disasters, climatic changes, economic uncertainty and political/social turmoil. However, among them, COVID-19 is the one that has put people all around the world in a situation beyond their control with its devastating and lifelong consequences. Since December 2019, it feels each day like people are living out some dystopian novel’s future anew. Like the citizens portrayed in those dystopian works, the citizens of a global pandemic have lost the mastery over their own bodies and minds, and they are imprisoned in a disciplinary system of COVID-19. In that disciplinary system, the coronavirus seems not to discriminate between people; however, its long-lasting impacts do not fall equally. In fact, in a chaotic atmosphere of the pandemic, the patriarchal system makes use of the pre-existing inequalities through which women, once again, are confined into a life of passivity and submissiveness. Due to the toxic masculinity that spreads as fast as coronavirus, they are either forced to accept those truth(s) constructed in semi-silence or internalize them by ignoring. Considering those issues and analyzing *The*

Handmaid's Tale (1985), one of the most challenging and repulsive works of Margaret Atwood, this study aims to justify the fact that nothing depicted in this novel is too distant future for today's women, especially after COVID-19. Therefore, basing its argument on Foucauldian discourse analysis and French post-structuralism, it focuses on clarifying how women of the post-pandemic world may also fall victim to violence, exploitation and abuse emanated from toxic masculinity if they remain silent and ignorant against insidious and penetrating phallogocentric discourses prevalent in their current societies.

Uzun süredir tüm dünya doğal afetler, iklim değişiklikleri, ekonomik belirsizlikler ve sonu gelmeyen siyasi/sosyal kargaşalar nedeniyle zor günler geçirmekte ve adeta bir krizden diğerine sürüklenmektedir. Ancak tüm bu felaketlerin arasında COVID-19, yıkıcı ve yaşam boyu sürebilecek sonuçlarıyla tüm insanlığı kontrollerinin ötesinde bir durum içerisine hapsedmiştir. Aralık 2019'dan beri, insanlar sanki her gün distopik bir romana ait uzak geleceği yine ve yeniden yaşıyormuş gibi hissetmekte ve tıpkı bu eserlerde tasvir edilen kişiler gibi kendi bedenleri ve zihinleri üzerindeki hakimiyetlerini kaybetmektedirler. Diğer bir deyişle, küresel bir pandeminin hayatta kalanları olarak COVID-19'un disiplin sistemi içerisinde sıkışıp kalmışlardır. Bu yeni disiplinin kural koyucusu koronavirüs, ayırım yapmaksızın tüm insanlar için aynı sonuçlara neden oluyor görünse de, bazı grupların pandemi döneminde de dezavantajlı duruma düştükleri açıkça görülmektedir. Ataerkil sistem, pandeminin bu kaotik ortamını ve var olan eşitsizlikleri kullanarak kadınları bir kez daha edilgen, itaatkâr ve teslimiyetçi bir yaşam içerisine hapsedmektedir. Kadınlar ise, virüs gibi hızlı bir şekilde yayılımını artıran toksik erkeklik nedeniyle, gizil söylemler bağlamında oluşturulan bu yeni gerçeklikleri ya sessizce kabul etmek ya da göz ardı ederek içselleştirmek zorunda kalmaktadır. Bu bilgiler ışığında Margaret Atwood'un en çarpıcı eserlerinden biri olan *Damızlık Kızın Öyküsü*'nü (1985) inceleyen bu çalışma, romanda tasvir edilen hiçbir olayın günümüz kadınları için çok uzak bir gelecek olmadığını ve aslında öncesinde de var olan eşitsizliklerin Covid-19 ile tekrar gün yüzüne çıktığını kanıtlamayı amaçlamaktadır. Bu amaçla, argümanlarını Foucault'nun söylem analizi ve Fransız post-yapısalcı kuramlarına dayandırarak, kadınların yaşadıkları toplumlarca oluşturulan fallosentrik söylemlere sessiz kalmaya ve/ya karşı çıkmayarak göz ardı etmeye devam etmeleri halinde toksik erkeklik kaynaklı şiddet, istismar ve sömürüye maruz kalmaya devam edeceklerini göstermektedir.”

Nechifor, Cristina. “Modern and Postmodern Literary Devices in Margaret Atwood's ‘Death by Landscape.’” *Message, Sages and Ages*, vol. 9, no. 1, Aug. 2022, pp. 33–36. <https://zenodo.org/record/7033773>.

“The present argumentative essay looks into the gap between modern and postmodern literary devices, such as the plot, narrative technique and characters, as means of expression in Margaret Atwood's *Death by Landscape*. They are characterized by notions of conflict, irregularity, omissions and absences. The topic of

the short novel is relevant both to the present — as the whole world is dominated by the pandemic confusion — and to the author's better understanding of postmodernism as epistemic value."

Necula, Lidia Mihaela. "Displaced: Canadian Mindscales in Margaret Atwood's *Alias Grace*." *Cultural Intertexts*, vol. 12, Jan. 2022, pp. 86—94. *Academic Search Complete*.

"Simply put, hyperreality is used to denote something that does not yet exist in the sense of being undeniably demonstrable. According to Jean Baudrillard in *Simulacra and Simulation* (1981), hyperreality is a state where reality has been replaced by simulacra, meaning that what is real and what is fictional is indistinguishable. Equally, hyperreality starts as soon as one replaces the question of 'if' by 'when.' Therein, in Margaret Atwood's *Alias Grace*, it becomes quite difficult to establish whether or not Grace Marks is innocent, pure and wrongly accused of the horrible murders of her employer Thomas Kinnear and his housekeeper, Nancy Montgomery. Likewise, Grace's memory (which, strangely enough, is referred to in terms of its absence rather than its presence since she is supposedly suffering from amnesia) is some sort of virtual reality, an entire world in itself, where Grace can appear to be anything she wants to be. By constantly overlapping the Canadian landscape, Grace's subconscious enables a window into the world within, one of the past, the present and the future, some sort of interface between three different psychological entities with their corresponding and symbolic representations of the landscape. The present paper looks into the novel from behind the lens of the Canadian landscape (although scarce in occurrences) as a metonymy of hyperreal mindscales: doubly displaced both geographically (she is an Irish immigrant), and mentally (she seems to be manifesting a form of multiple personality disorder), Grace simultaneously exists in hyperreal mindscales, mimicking and replicating, stating and questioning, challenging readers who are left adrift in a textual world where the boundaries between reality and representation become blurred."

Nejira, Beširović. "A Brave New Language of 'The Handmaid's Tale': Analysis and Equivalence of Neologisms in Translation into Serbian." *Univerzitetska Misao*, vol. 2022, no. 21, Jan. 2022, pp. 9—16.

<https://doaj.org/article/3cb5d170897a406faac806e5e3933333>.

"This paper analyses the semantic equivalence of neologisms in the novel 'The Handmaid's Tale' in the direction of articulation, from the original text in English to its translation into Serbian. The aim of the theoretical part of the analysis is to determine terminologically relevant concepts, while the research part will include neologisms in the dystopian landscape and the level of significant similarity in the English-Serbian language relationship. The starting hypothesis of the analysis is that neologisms from the English language are compatible in translation into Serbian. Since dystopian discourse within postmodernism suggests important lexical changes

in the codified vocabulary of each language, the paper is the starting point in a series of studies of research on languages of this type.”

Niemann, Ruby. “The Living Word: Textuality and the End in the ‘MaddAddam’ and ‘Southern Reach’ Trilogies.” *Apocalyptic*, vol. 1, no. 1, Sept. 2022. <https://heiup.uni-heidelberg.de/journals/index.php/apocalyptic/article/view/24611>.

“This paper explores the relationship between the written word and the world beyond humankind in two apocalyptic trilogies: Margaret Atwood’s *MaddAddam* trilogy (*Oryx and Crake* [2003], *The Year of the Flood* [2009] and *MaddAddam* [2013]) and Jeff VanderMeer’s Southern Reach series (*Annihilation*, *Authority* and *Acceptance* [2014]). In these two examples of Anthropocene literature, the end of Man and the end of the Word are neither wholly separate nor entirely constitutive of one another. Both trilogies explore the ways in which a chaotic, lively, a-human apocalypticism is described both by and through language and, more specifically, human and nonhuman textualities. In this paper, I describe how Atwood and VanderMeer’s visions of Anthropocene afterlives decouple writing from human agency and, in doing so, provide ways of envisioning survival after the end of worlds. In both the *MaddAddam* and the Southern Reach trilogies, the written word itself becomes a unique link between the human and nonhuman, the living and nonliving (either dead or never what the biological sciences would class as ‘alive’), raising questions about communication, intention, and a postapocalyptic semiotics of the Anthropocene epoch. Both VanderMeer and Atwood detach meaning-making from the concept of writing in a way that, rather than creating purely unintelligible text-acts, turns the written word into something more than a mere conveyer of meaning or even a creator of communal understanding. Language, which has always (or at least since Babel) functioned on some level to constitute an in- and out-group, in these texts forms either a barrier or a conduit between the pre- and post-apocalyptic.”

Norledge, Jessica. *The Language of Dystopia*. Palgrave Macmillan, 2022. <https://doi.org/10.1007/978-3-030-93103-2>.

“This book presents an extended account of the language of dystopia, exploring the creativity and style of dystopian narratives and mapping the development of the genre from its early origins through to contemporary practice. Drawing upon stylistic, cognitive-poetic and narratological approaches, the work proposes a stylistic profile of dystopia, arguing for a reader-led discussion of genre that takes into account reader subjectivity and personal conceptualisations of prototypicality. In examining and identifying those aspects of language that characterise dystopian narratives and the experience of reading dystopian fictions, the work discusses in particular the manipulation and construction of dystopian languages, the conceptualisation of dystopian worlds, the reading of dystopian minds, the projection of dystopian ethics, the unreliability of dystopian refraction, and the evolution and hybridity of the dystopian genre. Jessica Norledge is part of the Applied English Team at the University of Nottingham, UK, where she teaches across Literary Linguistics and

Applied Linguistics. She specialises in the cognitive poetics of emotion and the language of dystopia, having published on the dystopian short story, dystopian epistolary, dystopian minds, and the experience of reading dystopian fiction.”

Norris, Aíne. “‘She’ll Want to Drink Blood’: The Implications of Disease, Fear, and Lore in Margaret Atwood’s ‘Lusus Naturae’ and the Exhumation of Mercy Brown.”

Margaret Atwood Studies, vol. 15, 2022, pp. 19–34. *Literature Online*. 2727593158.

“This paper discusses the shared themes between Margaret Atwood’s 2014 short story, ‘Lusus Naturae,’ and the real-life fate of alleged American vampire Mercy Brown. The paper draws parallels between Atwood’s unnamed narrator and the 1892 death of Mercy Brown, pairing textual analysis with historic and contemporary scholarship on the Brown exhumation. The paper suggests that Atwood’s short story offers a larger point of discourse around the intersection of lore and medicine as it relates to the fear of unknown or misunderstood disease and the use of superstition to explain or rationalize symptoms, disease, and death. Finally, Atwood’s narrator, Mercy Brown, and disease are analyzed within the scope of enduring vampiric lore and superstition, both in fiction and reality.”

Nussbaum, Martha C. “Lessons from a Philosopher of Vulnerability: The Monarchy of Fear: A Philosopher Looks at Our Political Crisis (2018).” *Fascism, Vulnerability, and the Escape from Freedom*, edited by C. Jon Delogu, Punctum Books, 2022, pp. 311–34. *JSTOR*, <https://www.jstor.org/stable/j.ctv31svrnt.12>.

“The fourth and last part of this book will consider three examples of what the French call *essai*, a genre that used to mean, and still does, a roughly twenty-page piece of argument-driven prose coming from a somewhat personal angle — the stuff of Michel de Montaigne, William Hazlitt, Ralph Waldo Emerson, and longish *New Yorker* pieces. In French today, *essai* commonly refers to a roughly 220-page, argument-driven piece that takes up some painful topic of general public interest such as global warming, war, poverty, prisons, education, healthcare, and the like.”

O’Donnell, Patrick. “31: Engendering Paranoia in Contemporary Narrative.” *Postmodernism and the Contemporary Novel*, edited by Bran Nichol, Edinburgh U P, 2022, pp. 463-478. <https://doi.org/10.1515/9781474471312-037>.

“Paranoia is one of the more prominent issues taken up by contemporary North American novelists since 1960. Writers as divergent in matters of style and subject as Norman Mailer, Philip Roth, Joseph Heller, Robert Coover, Thomas Pynchon, Diane Johnson, Joseph McElroy, John Barth, Kathy Acker, Saul Bellow, Marge Piercy, Don DeLillo, William Gaddis, Ishmael Reed, and Margaret Atwood have represented paranoid characters, communities, schemes, and lifestyles.”

O’Leary, Irene. “Literary Dynamics in *The PowerBook* by Jeanette Winterson and *Oryx and Crake* by Margaret Atwood.” *Language and Literature: International Journal of Stylistics*, vol. 31, no. 3, 2022, pp. 325–44. *Literature Online*, 2746119984.

“Interaction between text and reader is a prominent concern in stylistics. This paper focusses on interactions among stylistic processes and subconscious microcognitive

processes that generate changes to narrative and interpretation during reading. Drawing on process philosophy and recent neuroscientific research, I articulate this dynamism through analysis of a brief narrative moment from each of *The PowerBook* by Jeanette Winterson and *Oryx and Crake* by Margaret Atwood. I argue that high densities of stylistic and microcognitive perturbations lead to frequent narrative and interpretive changes in the two moments. The analyses reinforce portrayals of reading as intensely complex, dynamic and changeable. Complexity, dynamism and mutability also characterise the stylistic changes in the two narrative moments. This paper advocates greater attention to the role of volatile stylistic and cognitive microdynamics in shaping the reading of prose fiction.”

Oliveira, Paulo César Silva de, and Shirley de Souza Gomes Carreira. *Poéticas Da Diversidade*. Editora Appris, 2022. *Open WorldCat*, <https://public.ebookcentral.proquest.com/choice/PublicFullRecord.aspx?p=6950879>.

“Contents: Representações do mosaico identitário pós-colonial canadense em ‘Death by landscape,’ de Margaret Atwood.”

Ortega, A. “Calculating the Costs: Effects of Land Consumption in Margaret Atwood’s MaddAddam Trilogy.” *ISLE Interdisciplinary Studies in Literature and Environment*, vol. 29, no. 3, 2022, pp. 726–50, <https://doi.org/10.1093/isle/isaa154>. *Scopus*.

Öztürk, Fatih. *Self and Subjectivity in the Twentieth Century Dystopian Fiction*. Cambridge Scholars Publishing, 2022.

Paiva, Ana Brigida. “Trauma and the Fictional Self-Portrait in Margaret Atwood’s ‘Cat’s Eye’ and Ana Teresa Pereira’s ‘As Rosas Mortas.’” *Anglo Saxonica*, vol. 20, no. 1, 2022, pp. 1–13. <https://doi.org/10.5334/as.74>.

“Found at the crossroads between aesthetics and referentiality, portraiture is a hybrid form of painting conflating inner and outer references. Although the perceived connection and ‘likeness’ between work of art and the subject being depicted seems to differentiate portraiture from other kinds of paintings, this relationship to a perceived reality is far from linear, particularly so when portraits or other works of art are represented in literature — a longstanding literary device known as ekphrasis. The present article will demonstrate how literary representations of portraiture (more specifically, of self-portraiture) can be used to symbolise a narrative’s underlying themes and motifs, namely, in Margaret Atwood’s ‘Cat’s Eye’ (1988) and Ana Teresa Pereira’s ‘As Rosas Mortas’ (1998). Elaine and Marisa, Atwood and Pereira’s first-person narrators, are both painters creating and describing a variety of self-portraits inspired by childhood trauma, fragmented memories, and the subconscious mind. Artistic self-expression becomes, in these novels, the distorted and indirect medium through which Elaine and Marisa question, integrate, and accept the traumatic and, at times, the monstrous within. This article will compare Atwood and Pereira’s use of ekphrasis and examine how fictional self-portraits can be used to explore the

relationship between subject and self-representation — an essentially fragmented and unstable relationship, especially so for survivors of trauma.”

Párraga, Javier Martín. “Mitos y Ritos de Mujer En Juana Castro y Margaret Atwood.” *Poéticas Comparadas de Mujeres*, 2022, p. 178.

“Las trayectorias vitales y producción poética de Margaret Atwood (1939) y Juana Castro (1945) difieren tanto como lo hace el contexto sociocultural anglo-norteamericano y español. No obstante.”

Pavani, A., and V. B. Chithra. “A Comparative Study of Select Novels of Ruth Praver Jhabvala and Margaret Atwood: A Feminist Reading.” *International Journal of Innovative Science and Research Technology*,⁵⁹ vol. 7, no. 3, Mar. 2022, pp. 732-734, <https://zenodo.org/record/6414675>.

“This article deals with the comparison between study of selective novels of Ruth Praver Jhabvala and Margaret Atwood about the problems of the female gender and their fight against the male gender. It depicts the courageous and strong footprints of the women who have fought against the injustice of male domination. The existence of women’s rights reveals the folly of gender politics, gender discrimination, injustice, and exploitation. Thus both the authors have especially related with the problems of women and their scuffle to conquer them. Even though their domains are not same, there are many resemblances in their novels.”

Péneau, Emilie. “Don’t Ever Ask for the True Story’: Versions of Reality and Life Stories in Atwood’s Short Fiction.” *The Boolean: Snapshots of Doctoral Research at the University College of Cork*, vol. 2010, Dec. 2022. <https://journals.ucc.ie/index.php/boolean/article/view/boolean-2010-32>.

“My research focuses on Margaret Atwood’s short fiction and intends to explore how Atwood uses this particular genre in order to challenge ideological discourses. It highlights the use of this genre in order to convey or subvert ideas and considers its place in literature. It then explores the function of storytelling in Atwood’s short stories. Finally, it examines the representation of gender, Canadian identity and global issues in these stories. Storytelling has a key role in my thesis, as Atwood draws attention to the subjectivity of any narrative in order to emphasise the ideological aspect of these narratives. Therefore, this article considers the politics of storytelling in Atwood’s short stories and uses two stories to illustrate how Atwood’s writing is self-reflexive: ‘Giving Birth’ and ‘Significant Moments in the Life of my Mother.’”

Penteado, Marina Pereira. “O Futuro é Feminino (e Anticapitalista): A Narrativa *Cli-Fi* Escrita Por Mulheres.” *Estudos Feministas*, vol. 30, no. 2, 2022, pp. 1–9.

“Neste trabalho, proponho uma reflexão sobre a ficção climática recente de língua inglesa — também conhecida como cli-fi — escrita por mulheres, articulando questões de crise ambiental, feminismo e literatura. O estudo será focado em como a cli-fi

⁵⁹ Karma’s Note: Does it make sense for a very short article on gender in Atwood to be published in a science journal? No. Was this peer-reviewed? Probably not. I’m going to have a meeting with our bibliographers about whether we want to start refusing to index articles from predatory journals.

critica a destruição do meio ambiente e as políticas ambientais vigentes, bem como sua contribuição para a tradição literária da qual faz parte. Por meio de uma breve discussão sobre obras que buscam uma integração maior do ser humano com a natureza, busco pensar a crise ambiental atual e o papel que a ficção climática assume nela, além de refletir sobre a relevância dessa literatura no momento histórico em que nos encontramos. Para tanto, o trabalho será realizado a partir de uma discussão sobre a ficção climática em diálogo com teorias sobre feminismo, anticapitalismo, ecofeminismo e Antropoceno.

This paper aims to analyze the cli-fi written by women in recent years, establishing a dialogue between literature, feminism and environmental crisis. The study will focus on how cli-fi criticizes the environmental destruction of our time as well as its relation to capitalism and its contribution to the literary tradition of which it is a part of. Thus, through a brief discussion about narratives that search a greater connection with nature, this essay aims to discuss our current environmental crisis as well as the importance of the cli-fi in it and its relevance to the historical moment we are living. To do so, I attempt to sketch working definitions for cli-fi narratives while connecting them with theories about feminism, anticapitalism, ecofeminism and the Anthropocene.”

Perwein, Christian. “The Elderly Cyborg in Transhuman Fiction: Aging, Immortality, and Rejuvenation in Atwood, Stross, and Contemporaries.” *International Journal of Literary Humanities*, vol. 20, no. 1, June 2022, pp. 47–61. EBSCOhost, <https://doi.org/10.18848/2327-7912/CGP/v20i01/47-61>.

“The slowing, elimination, or even reversal of human aging takes center stage in the transhuman project, either explicitly or implicitly, and for good reason. As a society, we have to deal with an aging population and all the challenges that come with it caused by better medical care and higher standards of living. Additionally, the idea that humans can somehow halt their own aging or achieve immortality has been around since ancient times and the tales of Gilgamesh, to name the most famous. However, ideas like these are still well and alive in modern fiction, only that mythical means, magic, and alchemy gave way to science. This article’s aim is to contextualize the fictional with the real and ask some important questions about the technologically and scientifically ever progressing world we live in. By critically examining twenty-first century works of authors like Margaret Atwood or Charles Stross, which employ numerous life-prolonging and society-altering technologies, this article looks at depictions of aging and its relation to the real-life transhuman project. This is framed by a Marxist reading of the texts. Ultimately, this article will show the important role fiction can play in asking the right questions of our society and its relation to scientific and technological progress.”

Petrides, Christina, and Reingard M. Nischik. “Atwood, Margaret (1939-), An Introduction To.” *Short Story Criticism*, edited by Rebecca Parks, vol. 315, Gale, 2022, pp. 1–4. *Gale Literature Criticism*, Gale,

<https://link.gale.com/apps/doc/YJYLLH768128057/GLS?sid=bookmark-GLS&xid=034b49a5>.

Petronilho, Lucas Henrique Martins. “As Reminiscências Do Futuro No Passado: Uma Análise Histórica de Futuros Hipotéticos Em Distopias e Ficções Científicas Clássicas Do Século XX.” *Revista Da Universidade Federal de Minas Gerais*, vol. 28, no. 2, July 2022, pp. 356–83, <https://doi.org/10.35699/2316-770X.2021.33521>.

“O seguinte artigo aborda questões históricas do século XX por uma análise de ficções especulativas publicadas nesse período. É aproximado, assim, uma definição mais específica desse gênero literário e feito um diálogo com obras de ficção científica e distopias clássicas do século passado. Com o apoio de elementos da Teoria da História, busca-se analisar o passado pelas lentes de autores como Margaret Atwood, Ursula Le Guin, Anthony Burgess, que imaginavam e transcreviam sobre um futuro ou realidades que são, em simultâneo, distantes e próximas de seu tempo. Por conseguinte, o objetivo sumário deste pequeno trabalho escrito é tentar entender questões sociais e culturais do Passado, pela imagem de possíveis Futuros frutos de seu período.”

Phillips, Janet. *Great Literary Friendships*. Bodleian Library, 2022.

“Close friendships are a heart-warming feature of many of our best-loved works of fiction. From the poignant schoolgirl relationship between Jane Eyre and Helen Burns to Tom Sawyer and Huckleberry Finn’s adventures on the Mississippi, fictional friends have supported, guided, comforted — and at times betrayed, the heroes and heroines of our most popular plays and novels. This book explores twenty-four literary friendships and together with character studies and publication history, describes how each key relationship influences character, determines the plot, or underlines the theme of each literary work. It shows how authors have by turn celebrated, lamented, or transformed friendships throughout the ages. Some friendships, Don Quixote and Sancho Panza, Holmes and Watson, and even Bridget Jones and pals, have taken on creative lives beyond the bounds of their original narratives. Including a broad scope of literature from writers such as Jane Austen, Charles Dickens, George Eliot, John Steinbeck, Alice Walker, Donna Tartt, and Margaret Atwood, this book is the ideal gift for your literature-loving friend.”

Pires, Thais Dos Santos, and Larissa Degasper Bonacin. “O Conto Da Aia — Do Romance Aos Quadrinhos: Uma Análise Das Personagens Femininas de Margaret Atwood.” *Miguilim — Revista Eletrônica Do Netlli*, vol. 10, no. 4, Mar. 2022, pp. 1516–34, <https://doi.org/10.47295/mgren.v10i4.3604>.

Piven (Nikitina), I. V., and A. M. Kalyosheva. “Translating Intertextuality in *The Handmaid’s Tale* by Margaret Atwood.” *Вестник ВГУ Серия Лингвистика и Межкультурная Коммуникация*, no. 3, 2022, pp. 52–61, <https://doi.org/10.17308/lic/1680-5755/2022/3/52-61>.

Pleasance, Izzy M. "Conflict and Culture in Margaret Atwood's 'Alias Grace.'" *Literary Cultures*, vol. 5, no. 1, Jan. 2022.

<https://journals.ntu.ac.uk/index.php/litc/article/view/380>.

"Canadian Literature has existed long before the Canada we know was declared a self-governing nation. Over the course of its existence, it has captured the conflict of those contemporary to it, as well as now showing how Canadian citizens reflect on that past. As such, these texts are valuable when considering how the formation of Canadian culture is depicted, the novel *Alias Grace* authored Margaret Atwood is specifically valuable in considering how that past is now being portrayed to other countries. This article considers to what degree Atwood portrays the culture within *Alias Grace* to be the direct result of conflict. How much of the society she shows is reactionary and to what degree does she depict it developing independent of resistance?"

Plotnick, Roy. *Explorers of Deep Time: Paleontologists and the History of Life*, Columbia University Press, 2022.

Chapter: "8 The Ends of the Worlds As We Know Them."

"The end of the Cold War and the fall of the Soviet Union pushed the potential horror of nuclear war out of our thoughts, but it did not end our fascination with world-ending devastation. Postapocalyptic fiction remains a fixture of our cultural landscape, whether in books such as Margaret Atwood's *MaddAddam* trilogy or in movies like the *Mad Max* series. Climate change or bioweapon-caused pandemics have replaced nuclear war as the preferred agents of destruction, but the underlying cause is still the capability of humans to destroy themselves."

Podhurska, Inna, and Myroslava Seniuk. "Christian Motifs in the Novel *The Handmaid's Tale* by Margaret Atwood." *Humanities Science Current Issues*, vol. 2, no. 58, 2022, pp. 184–90, <https://doi.org/10.24919/2308-4863/58-2-26>.

Poorghorban, Younes, and Ali Ghaderi. "Reframing the Pillars of Power: The Incarnation of Language and Pleasure in Margaret Atwood's *The Handmaid's Tale*." *IAFOR Journal of Literature & Librarianship*, vol. 11, no. 1, Oct. 2022, pp. 25–49, <https://doi.org/10.22492/ijl.11.1.03>.

"Atwood's *The Handmaid's Tale* is a well-accomplished novel that won countless awards and became a part of the canon soon after publication in 1985. This dystopian fiction circles around Offred, a handmaid living under a totalitarian regime. The subjects in this regime are meticulously monitored. Power is exercised vastly on every terrain it has access to in this dystopia. This paper investigates the vehicles of power in light of the contemporary media scholar and cultural critic John Fiske's cultural theories. Language, a significant terrain of power, is analysed both as a vehicle of power and an opposing force. Furthermore, we will illuminate how pleasure and discipline are involved in the exercise of power within the Republic of Gilead. In *The Handmaid's Tale*, resistance is still producing itself even under a totalitarian government, and the subjects under that regime constantly display resistance wherever possible. Therefore, they can be considered neither as neutral objects nor as

commodities. Moreover, we will demonstrate how pleasure is a significant cause for subordination of and resistance by the subjects. Lastly, this article elucidates how subjects resist the dominant power through Guerrilla Tactics.”

Prajnandhari, Dyah. “Woman Oppression in ‘The Handmaid’s Tale’ TV series Season 1: Transitivity Analysis.” *Journal of English Language and Culture*, vol. 11, no. 1 Aug. 2020. <https://journal.ubm.ac.id/index.php/english-language-culture/article/view/2402>.

“In 2017, the adaptation of Margaret Atwood’s 1985 published book, *The Handmaid’s Tale* was brought up to online streaming service, Hulu. *The Handmaid’s Tale* TV series tells us a story about Gilead, the dystopian country that is made in result of the decreasing fertility rates. Through the protagonist, a handmaid called Offred, Atwood offers the cruel reality of women’s oppression that women face. This research focuses on the first two episodes of the TV series in season one, as the two episodes are introductory episodes. The utterances spoken by or targeted to Offred are used as the objects of this study. Stylistics approach is applied to provide the description of the story which then is combined with Halliday’s transitivity, in order to reveal Offred’s experience of being oppressed in Gilead. The oppression is seen from all five process types, relational, material, mental, behavioural, and existential. The findings found out that relational process type got the highest frequency, considering that Offred introduces her oppression and Gilead through this process type. It is also found that she used more free direct thought to narrate her story than to use free direct speech, as she opts to be silent but loud in her mind, the only place that she won’t get jailed for saying things that is forbidden according Gilead’s rules.”

Pramesti, Tri, and Mateus Rudi Supsiadji. “Misogyny in Margaret Atwood’s *Surfacing*.” *Jurnal Basis*, vol. 9, no. 2, Oct. 2022, pp. 247–56, <https://doi.org/10.33884/basisupb.v9i2.5529>.

“The aimed of this study is to show misogyny exposed by male character in Margaret Atwood’s *Surfacing*. Margaret Atwood unveils patriarchal practice in a seemingly perfect marriage. *Surfacing* tells the story of the wife who lives under the pressure of her husband. Using feminist literary approach, this novel is scrutinized by applying close reading method. The source of data for this study is *Surfacing* the novel, book reviews, and articles written by and about author of the book. This is a textual study, in collecting the data, the researchers applied the data gathered in the form of words, phrase and sentence Some steps are taken in collecting the data, the first step is reading and understanding the theme, character, and the backdrop of the story. The next step is Identifying the words, quotations, and dialogs relating to the theme. The data are analyzed descriptively. Based on the analysis, misogyny exposed in this novel is embedded in a culture and internalized the customs. The inferior position of woman is a result of male domination in all aspects of life. It is concluded that woman is oppressed economically, traditionally and ideologically. Patriarchal ideology

exposed in this novel shows that wife/woman is like goods that which can be treated according to the wishes of the husband/owner [sic].”

Pulugurtha, Nishi. *Literary Representations of Pandemics, Epidemics and Pestilence*. 1st ed., Routledge India, 2022, <https://doi.org/10.4324/9781003294436>.

“Disease, pestilence and contagion have been an integral component of human lives and stories. This book explores the articulations and representations of the vulnerability of life or the trauma of death in literature about epidemics both from India and around the world. This book critically engages with stories and narratives that have dealt with pandemics or epidemics in the past and in contemporary times to see how these texts present human life coming to terms with upheaval, fear and uncertainty. Set in various places and times, the literature examined in this book explores the themes of human suffering and resilience, inequality, corruption, the ruin of civilizations and the rituals of grief and remembrance. The chapters in this volume cover a wide spatio-temporal trajectory analysing the writings of Fakir Mohan Senapati and Suryakant Tripathi Nirala, Jack London, Albert Camus, Margaret Atwood, Sarat Chand, Pandita Ramabai and Christina Sweeney-Baird, among others. It gives readers a glimpse into both grounded and fantastical realities where disease and death clash with human psychology and where philosophy, politics and social values are critiqued and problematized. This book will be of interest to students of English literature, social science, gender studies, cultural studies, psychology, society, politics and philosophy. General readers too will find this exciting as it covers authors from across the world.”

Radin Sabadoš, Mirna. “In Pursuit of Alternative Endings — Don DeLillo’s Fictional Post-Humans and the Boundaries of Their Worlds.” *Jezik, Književnost Alternative / Language, Literature, Alternatives*, edited by Vesna Lopičić, Filozofski fakultet u Nišu, 2022, pp. 347–58, <https://doi.org/10.46630/jkal.2022.24>.

“Margaret Atwood in her story ‘Happy Endings’ humorously explores conventions of story-telling ultimately emphasizing that the boundary of any story is marked by the limits of human existence. Looking at the stories of the protagonists in the novels *Cosmopolis* (2003) and *Zero K* (2016) by Don DeLillo, this paper examines how the novels challenge our understanding of human subjectivity as well as how they introduce the possibility of alternative forms of human agency in an environment saturated by technology. Maintaining the neo-realist mode of storytelling, DeLillo pushes his protagonists Eric Packer and Artis Martineau to, instead of dying, choose an alternative (im)possible existence which would allow them to step into the unknown as if into an extension of life. By doing so their narratives flow into a parallel time loop, where they become alternatives of themselves, in a state that is an alternative to life different from death. The stories introduce the concept of a proto-post-human existence blurring the boundaries of the natural and the artificial, the human and the machine, and questioning the normalized concept of human identity established through the alternatives of body and mind, life and mortality.”

Rajeshwari, S, and S. Meenakshi. "Margaret Atwood's Language Aspects in *The Handmaid's Tale*." *Theory and Practice in Language Studies*, vol. 12, no. 9, Sept. 2022, pp. 1718–22. <https://doi.org/10.17507/tpls.1209.03>. *Literature Online*, 2714752057.

"Language is used in our daily routine as a communicative tool. Language users engage in a wide range of activities within the context of their daily social life and interact in several ways to make their goals understandable to their peers. Style is defined as an individual method of expressing ideas while speaking the common language exceptionally well. An individual's style dictates how one shapes one's language use to fit his or her objective. In a language, there are a variety of designs that may be characterised as scientific, literary, historical, legal, religious, rite, and rhetorical. These designs supported the modalities of communication and, as a result, the realms of language use. These communicative idioms take on completely diverse meanings in various fields of study. Atwood is widely regarded as a writer who is easy to read. She is the most well-known writer in Canadian literature. Her unique way of thinking is shown in her book, *The Handmaid's Tale*, through the writing process."

Rajeshwari, S., and S. Meenakshi. "Merging Facts with Fiction: Replication of COVID-19 and Cross-Species Transplantation in Margaret Atwood's Dystopian Fiction *Oryx and Crake*." *International Journal of Health Sciences*, Special Issue III, 2022, pp. 11932–38. *Dimensions*, <https://doi.org/10.53730/ijhs.v6ns3.9199>.

"This research paper elucidates cross-species transplantation and its impacts on both fact and fiction. This study focuses on the bond between science and literature. In relation to this claim, researchers look into how modern scientific technology influenced Margaret Atwood's *Oryx and Crake*. The first novel in the *MaddAddam* Trilogy is *Oryx and Crake*. The novel is set on the North American East Coast. Through her novels, Atwood reflects the real-world elements in her fictive world and also warns the present generation about their future. It is present in its adventurous form, which depicts the downfall of the human race. Researchers have utilised the exploratory research method for this study. This article discusses the emergence of both fictional and factual creatures through the method of xenotransplantation, such as Pigoons, Rankunk, Wolvogs, Crakers, Bobkittens, and luminescent rabbits, and it also expresses the similarity between the Covid 19 virus and the JUVE virus. (Glover, 2009) The article 'Human/Nature: Ecological philosophy in Margaret Atwood's *Oryx and Crake*,' written by Jayne Glover, states that, according to the researcher, the actions of Crake and his significant innovations contributed to the collapse of civilization in the world. 'One time does it all.'"

Rak, Julie. "Margaret Atwood and Sexual Assault." *Canadian Literature*, vol. 250, 2022, pp. 79–111.

"Margaret Atwood is routinely described as a feminist writer, whose novel *The Handmaid's Tale* is a feminist dystopian classic. Her sequel *The Testaments*, appeared in 2019 to a rapturous reception as another feminist text. But from the fall

of 2016 until 2018, Atwood was at the centre of a controversy in Canada that presented a much more complex picture of her as a feminist, particularly with regards to her view of sexual assault. This essay examines Atwood's interviews, social media posts, essays and fiction to examine what her understanding and portrayal of sexual assault involves, and what kind of feminist she might be. The goal is to see whether or not representations of sexual assault in Atwood's fiction can be understood as feminist in their portrayals of consent, of testimony and even how sexual assault itself is defined."

Ramírez, Manuela López. "Completion of a Circle': Female Process of Self-Realization and Individuation in Margaret Atwood's *The Robber Bride* and 'I Dream of Zenia with the Bright Red Teeth.'" *Spanish Journal of English Studies: ES Review*, vol. 43, 2022, pp. 183–205. <https://doi.org/10.24197/ersies.43.2022.183-205>. *Literature Online*, 2778656985.

"In *The Robber Bride* and its sequel, 'I Dream of Zenia with the Bright Red Teeth,' Margaret Atwood underscores the complex feminine identity through the femme fatale, who is depicted using mythic Gothic figures, such as the vampire. Atwood contradicts socially sanctioned roles for women. She shapes newer and more complete social and personal female identities, questioning how inadequately the patriarchal system represents their multiplicity. The author describes how the protagonists challenge the patriarchal definition of the feminine Self on their Jungian journey towards individuation, for which the fatal woman, as the Shadow Self, acts as a catalyst.

En *The Robber Bride* y su secuela, 'I Dream of Zenia with the Bright Red Teeth,' Margaret Atwood enfatiza la compleja identidad femenina a través de la femme fatale, descrita a través de figuras míticas góticas, como el vampiro. Atwood contradice los roles sociales asignados a las mujeres. Ella crea nuevas y más complejas identidades femeninas, tanto sociales como personales, cuestionando cómo el sistema patriarcal representa de forma inadecuada su multiplicidad. La autora describe cómo las protagonistas desafían la definición patriarcal de la identidad femenina en un viaje junguiano hacia el desarrollo personal, para el cual la mujer fatal, la Sombra, actúa de catalizador."

Ray, Swagata Singha. "Speculative Fiction, Biocapitalism and Being Tentacular: Reading the *MaddAddam* Trilogy as Posthuman Saga." *New Literaria*, vol. 3, no. 1, Feb. 2022, pp. 106–19. <https://doi.org/10.48189/nl.2022.v03i1.012>. *ProQuest Central*, 2674049506.

"This paper focuses on the posthuman ideas that are ingrained within the narrative of Margaret Atwood's *MaddAddam* trilogy. The paper will identify various philosophical challenges posed by biocapitalism and a hyperhumanist ideology, while tracing the counter narrative through the critical framework of resistance provided by the critical humanist school of thought in particular. By reading into the writings of K Sundar Rajan and Nicholas Rose, the paper dwells on the issue of biocapital and its

commodification of life, and also attempts to read an interventionist politics into the idea of bio-power which Mitchel Foucault posits. It also tries to provide an antithesis to the capitalocene and its subsidiary biocapitalism through an understanding of Donna Haraway's concepts of critter and chuthulucene."

Read, Rupert. *Why Climate Breakdown Matters*. Bloomsbury Academic, 2022, <https://doi.org/10.5040/9781350212053>.

Rehman, Saeed Ur. "Womanimality and Gender Polarity in Margaret Atwood's *The Testaments*." *Journal of Development and Social Sciences*, vol. 3, no. III, Sept. 2022. [https://doi.org/10.47205/jdss.2022\(3-III\)23](https://doi.org/10.47205/jdss.2022(3-III)23).

Richler, Emma. "This Living Hand." *Canadian Literature*, no. 248, 2022, pp. 134–42.

Riley, Catherine, and Lynne Pearce. *Feminism and Women's Writing: An Introduction*. Edinburgh U P, 2018, <https://doi.org/10.1515/9781474415613>.

"Outlines the key debates in feminism and women's fiction in the twentieth and twenty-first centuries. This book introduces you clearly and succinctly to the ways in which feminist ideas have transformed the form and content of women's fiction and non-fiction writing. The Introduction sets out the critical background and the main feminist critical approaches to literature. This is followed by 5 chapters which outline feminist engagements with the canon, gender, the body, sexual difference and ethnicity to demonstrate the ways in which feminist ideas have affected the content of women's literature. The next 5 chapters examine types of fiction writing: romance, crime, science fiction, life-writing and historical fiction, to show the effect of feminist ideas on the form of women's literature. The text also provides a wide range of illuminating case studies which include: Virago Modern Classics, The Women Prize for Fiction, Charlotte Perkins Gilman's *Herland*, Angela Carter's *The Passion of New Eve*, Margaret Atwood's *The Edible Woman*, Lucy Ellmann's *Sweet Desserts*, *Barbie dolls*, *French feminism and sexuality*, *trans identities*, *feminist publishing and ethnicity*, *black and minority ethnic women's writing*, Zadie Smith's novels, Toni Morrison's *Beloved*, Eimear McBride's *A Girl is a Half Formed Thing*, Val McDermid and lesbian crime writing, Ruth Rendell and the invention of the 'whydunit', Margaret Atwood's *Maddaddam* sci fi trilogy, Jeanette Winterson's *Oranges Are Not The Only Fruit* and *The Passion*, Pat Barker's *Regeneration* trilogy and Hilary Mantel's *Wolf Hall* and *Bring Up The Bodies*. Each chapter ends with a list of primary texts and recommended further reading. Provides a clear overview of changing feminist debates and terms from the first to the fourth wave. Each chapter ends with a list of primary texts and recommended further reading. Assesses the ways in which literary, political and mainstream cultures, as well as the book industry, have impacted on the work and ideas of female writers."

Rocha, A. L. "Reflexos Da Modernidade: As Contribuições Dos Contos de William Faulkner, Robert Coover, Margaret Atwood e Kate Chopin." *Leituras e Releituras: Estudos Sobre Língua e Literatura*, edited by R. M. Silva, 1st ed., Mares, 2022, pp. 115–40, https://doi.org/10.35417/978-65-87712-18-5_115.

Rodríguez, Lucía Pardillos. "The Female Companion in Margaret Atwood's *Cat's Eye*, *Alias Grace* and *The Blind Assassin*." *Journal of Artistic Creation & Literary Research*, vol. 10, no. 2, Dec. 2022, pp. 1–17.

"This paper examines the relationships between two female characters in each of the three novels by Margaret Atwood, *Cat's Eye* (1988), *Alias Grace* (1996) and *The Blind Assassin* (2000). It identifies a common pattern that characterises all three protagonists and proposes the term companion to refer to and analyse the other three secondary female characters. This paper harnesses the Jungian notion of the four primary archetypes (Persona, Animus/Anima, Shadow and Self) which will be used as tools to assess the characters and their relationships under the lens of Jung's process of individuation. This paper argues that these relationships present examples of splitting and intertwining of identities, which, with the aid of Adrienne Rich's concept of the lesbian continuum, will come to show the nuances of female relationships and their relevance when it comes to representation."

Rolls, Alistair. "Telling Tales: The True Story of *The Handmaid's Tale*." *Studies in Canadian Literature/Études En Littérature Canadienne*, vol. 47, no. 1, 2022, pp. 95–116. *Literature Online*. 2806450569.

"A literary criticism is presented of the book 'The Handmaid's Tale' by Margaret Atwood. The novel explores themes of subjugated women in a patriarchal society, loss of female agency and individuality, suppression of women's reproductive rights, and the various means by which women resist and try to gain individuality and independence."

Romanzi, Valentina. *American Nightmares: Dystopia in Twenty-First-Century US Fiction*. Peter Lang, 2022. *Open WorldCat*, <https://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781800797178>.

"This volume investigates dystopia in twenty-first-century US fiction. Using a methodological framework based on sociology, it theorizes a correlation between the crisis of the Frontier myth and of American exceptionalism and a renewed interest in dystopian worlds. Part One illustrates the methodological framework, exploring the concept of dystopia, offering an overview of the American myths and of their current status and spotlighting some relevant sociological theories. Part Two applies the proposed methodological framework to four texts, investigating the sub-genres of political, technological and environmental dystopia. The primary works, chosen to show both the relevance of the abovementioned American myths to dystopian narratives and the pervasiveness of the genre across the media, are Margaret Atwood's *The Testaments* (2019), Dave Eggers's *The Circle* (2013), David Cage's video game *Detroit: Become Human* (2018), and the Hughes Brothers' 2010 movie *The Book of Eli*."

Roy, Sumana. *How I Became a Tree*. Blackstone Publishing, 2022. *Open WorldCat*, <https://www.overdrive.com/search?q=9A04343A-9F3F-4251-96B3-9C67BC6B572E>.

“An exquisite, lovingly crafted meditation on plants, trees, and our place in the natural world, in the tradition of Robin Wall Kimmerer’s *Braiding Sweetgrass* and Annie Dillard’s *Pilgrim at Tinker Creek*. ‘I was tired of speed. I wanted to live tree time.’ So writes Sumana Roy at the start of *How I Became a Tree*, her captivating, adventurous, and self-reflective vision of what it means to be human in the natural world. Drawn to trees’ wisdom, their nonviolent way of being, their ability to cope with loneliness and pain, Roy movingly explores the lessons that writers, painters, photographers, scientists, and spiritual figures have gleaned through their engagement with trees — from Rabindranath Tagore to Tomas Tranströmer, Ovid to Octavio Paz, William Shakespeare to Margaret Atwood. Her stunning meditations on forests, plant life, time, self, and the exhaustion of being human evoke the spacious, relaxed rhythms of the trees themselves. Hailed upon its original publication in India as ‘a love song to plants and trees’ and ‘an ode to all that is unnoticed, ill, neglected, and yet resilient,’ *How I Became a Tree* blends literary history, theology, philosophy, botany, and more, and ultimately prompts readers to slow down and to imagine a reenchanting world in which humans live more like trees.”

Rudrum, David, et al. *New Directions in Philosophy and Literature*. Edinburgh University Press, 2019, <https://doi.org/10.1515/9781474449168>.

“Maps out how new developments in 21st-century philosophy intersect with the study of literature; Includes an orientational introduction by Claire Colebrook, one of the world’s foremost authorities in the field; Engages dynamic debates about what it means to be human in face of recent developments in science and technology, the repercussions of anthropogenic climate change, and the overall nature of our contemporary moment; Draws on new developments in philosophy including speculative realism, object-oriented ontology, the new materialisms, posthumanism, analytic philosophy of language and metaphysics, and ecophilosophy. Offers close readings of a range of texts from 19th- and 20th-century classics such as *Walden*, *Uncle Tom’s Cabin* and *Nineteen Eighty-Four* to contemporary novels such as *A Visit from the Goon Squad*, *Oryx and Crake* and *The Stone Gods*. This forward-thinking, non-traditional reference work uniquely maps out how new developments in 21st century philosophy are entering into dialogue with the study of literature. Going beyond the familiar methods of analytic philosophy, and with a breadth greater than traditional literary theory, this collection looks at the profound consequences of the interaction between philosophy and literature for questions of ethics, politics, subjectivity, materiality, reality and the nature of the contemporary itself. Literary Case Studies: *Oryx and Crake* and *Year of the Flood* by Margaret Atwood; *So Close* by Hélène Cixous; *10:04* by Ben Lerner; *Kapow!* by Adam Thirlwell; *A Visit from the Goon Squad* by Jennifer Egan; Ralph Waldo Emerson’s essays; ‘Mississippi’ by William Faulkner; *The Flood* by Maggie Gee; *The Ship* by Antonia Honeywell; *The Map and the Territory* by Michel Houellebecq; *Solar* by Ian McEwan; *When the Floods Came* by Clare Morrall; *Nineteen Eighty-Four* by George Orwell; Percy Bysshe

Shelley's poetry; *Super Sad True Love Story* by Gary Shteyngart; *Walden* by Henry David Thoreau; *Kapitoil* by Teddy Wayne; *The Intuitionist* by Colson Whitehead; *The Stone Gods* by Jeanette Winterson; William Wordsworth's poetry."

Rutherford, Stephanie. *Villain, Vermin, Icon, Kin*, McGill-Queen's University Press, 2022, pp. 83–108. *JSTOR*, <https://doi.org/10.2307/j.ctv2sojdc9.8>. Chapter: "Passion: Writing the Wolf in Canadian Literature."

Sabo, Peter, and Rhiannon Graybill. "Testifying Bodies." *Journal of Feminist Studies in Religion* (Indiana University Press), vol. 38, no. 1, 2022, pp. 131–47. *Academic Search Complete*.

"In 2019, Margaret Atwood released *The Testaments*, the long-awaited sequel to her 1985 novel *The Handmaid's Tale*. Like the Christian Bible to which it makes frequent reference, the novel is assembled from multiple 'testaments,' each offering different articulations of the relationship between body, memory, and truth. Additionally, Atwood's *Testaments* foregrounds female bodies and female religious experiences, even as the novel borrows from and repurposes some of the Bible's more troubling and misogynistic representations of gender, violence, and patriarchy. Engaging these themes, this article analyzes Atwood's use of three key biblical passages: Judg 19 (the Levite's concubine), Eccl 10:20, and Song 8:6. This close textual analysis is paired with reading the novel against the Bible as a literary and material whole. Persistently biblical and ambivalently feminist, *The Testaments* insists that there is no irrefutable affirmation of truth, and thus there is always need for more testaments."

Sadokierski, Z. "Create — An — Animal: A genre-blending visual essay." *OPUS: Open Publications of UTS Scholars*, RMIT/non/fictionLAB, 2022. *Open WorldCat*, <http://hdl.handle.net/10453/155485>.

Sağiroğlu, Rana. "The Body as the Object of the Gaze in *The Handmaid's Tale* and *Never Let Me Go*." *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, no. 30, Oct. 2022, pp. 1228–36. *DOI.org* (Crossref), <https://doi.org/10.29000/rumelide.1193097>.

"Gaze always denotes a reciprocal relationship for humans because it involves the power relations between the gazer and the one who is subjected to the gaze. *The Handmaid's Tale*, written by Margaret Atwood in 1985, is the first focal point of this study as the novel includes dystopic female bodies that are disciplined through a constant gaze and employed in the service of the nation for maintaining the eternity of patrilinearity. Due to the low fertility rates of elites, the Republic of Gilead—the novel's representation of a theocratic state—assigns fertile female bodies as incubators, and those female bodies are constantly under surveillance. The second focus point of this study is Kazuo Ishiguro's dystopian science fiction novel *Never Let Me Go* written in 2005, which shares many similarities with *The Handmaid's Tale*. *Never Let Me Go* is set in a dystopic world where scientists are allowed to conduct cloning experiments on children in order to harvest their organs. Because the experts must be certain of the 'harvesting' process, the children's bodies are constantly monitored. The goal of

this study is to explore how human bodies become the object of the gaze and under what circumstances they are transformed into reproduction machines by being filtered and controlled by the gazing power in the novels *The Handmaid's Tale* and *Never Let Me Go*.

Bakış, insanlar için her zaman karşılıklı bir ilişkiye işaret eder çünkü bakanla bakışa maruz kalan arasındaki iktidar ilişkilerini içerir. Margaret Atwood'un 1985 yılında kaleme aldığı *Damızlık Kızın Öyküsü*, ataerkilliğin ebediliğini korumak için milletin hizmetinde kullanılan ve sürekli bir bakışla disipline edilen distopik kadın bedenlerini içerdiğinden bu çalışmanın ilk odak noktasıdır. Seçkinlerin düşük doğurganlık oranları nedeniyle, romanın teokratik bir devleti temsili olan Gilead Cumhuriyeti, doğurgan kadın bedenlerini kuluçka makinesi olarak görevlendirir ve bu kadın bedenleri sürekli gözetim altındadır. Bu çalışmanın ikinci odak noktası Kazuo Ishiguro'nun 2005 yılında kaleme aldığı ve *Damızlık Kızın Öyküsü* ile pek çok paralellik taşıyan distopik bilimkurgu romanı *Beni Asla Bırakma*'dır. *Beni Asla Bırakma*, bilim insanlarının organlarını almak için klonlama deneyleri yapmasına izin verilen distopik çocuk bedenleri etrafında örülmüştür. Uzmanların 'hasat' sürecinden emin olması gerektiğinden, çocukların bedenleri sürekli izlenerek takip edilmektedir. Bu çalışmanın amacı *Damızlık Kızın Öyküsü* ve *Beni Asla Bırakma* romanlarında insan bedenlerinin nasıl bakışın nesnesi haline geldiğini ve hangi koşullar altında bakışın gücüyle elekten geçirilerek ve kontrol edilerek yeniden üretim makinelerine dönüştüğünü araştırmaktır."

Sánchez-Pardo, Esther, editor. *Poéticas comparadas de mujeres: las poetisas y la transformación del discurso poético en los siglos 20 y 21*. Brill, 2022. *Open WorldCat*,

<https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=6952841>.

"Este libro abre nuevos caminos e inaugura la disciplina de la poética comparada de mujeres. Contribuye decisivamente al estudio de la poesía, la literatura comparada y los Women's Studies al ir más allá de los límites de estas áreas en la historia literaria y crítica occidental. El volumen aborda una gran variedad de mujeres poetisas que entran en diálogo a través de múltiples niveles comparativos en cada capítulo, y permite conexiones globales entre obras poéticas y enfoques teóricos. De gran utilidad para visibilizar y discutir la relación entre poetisas de los siglos XX y XXI con la propuesta de una nueva metodología innovadora, *Poéticas comparadas de mujeres* plantea la incorporación de un área esencial y urgente a los Estudios Literarios actuales.

This book breaks new ground and inaugurates a discipline, that of Comparative Women's Poetics. It makes a strong contribution to the study of poetry, comparative literature and women's studies by going beyond the disciplinary boundaries as they stand in Literary Studies in the west. By addressing an impressive range of authors brought into dialogue through multiple comparative levels in each chapter, it allows for global connections among poetry works as much as theoretical approaches. This

volume proves extremely useful to bring visibility and to discuss relationally many 20th and 21st century poets with a new innovative methodology. Poéticas comparadas de mujeres argues for an essential and timely addition of this new discipline to Literary Studies now.”

Santana, Adriana Souza Machado, and Marcelo Ferraz De Paula. “Nolite Te Bastardes Carborundorum: A Narrativa Testemunhal Em o Conto Da Aia, de Margaret Atwood.” *Signótica*, vol. 33, Jan. 2022, <https://doi.org/10.5216/sig.v33.68848>.

“O artigo analisa a narrativa da personagem Offred, do romance O Conto da Aia, concentrando-se no exame de suas configurações testemunhais. Em diálogo com estudos de Agamben (2008), Felman (2000), Seligmann-Silva (2003, 2005) e Gagnebin (2009) sobre o testemunho, buscamos evidenciar como a construção ficcional da obra tensiona o gênero romance, incorporando em sua tessitura formal impasses éticos e estéticos que são próprios da chamada ‘literatura de testemunho.’”

Santi, Lorenzo. “‘We Learned to Whisper Almost Without Sound’: Blurring the Boundary between Fiction and Fact in Margaret Atwood’s *The Handmaid’s Tale*.’ *Synergies*, vol. 3, Jan. 2022, pp. 55–70. MLA International Bibliography with Full Text, EBSCOhost, <https://doi.org/10.4454/syn.v3.541>.

Santos, Alusk Maciel, and Gilmar Santana. “*The Handmaid’s Tale* e o Fenômeno Cultural Das Séries Televisivas: Significações Morais Entre a Distopia e a Realidade / The Handmaid’s Tale and the TV Series as a Cultural Phenomenon: Moral Meanings between Dystopia and Reality. *Revista Fronterias*, vol. 24, no. 2, May 2022, pp. 137–48. *Academic Search Complete*.

“This essay sought to identify the existence of a link between the television series *The Handmaid’s Tale* and social events in Brazil in recent years. This dystopia is an adaptation of the homonymous book by Margaret Atwood, originally published in 1985. For this reason, this study analyzed the structural and diegetic aspects employed in the construction process of the series, pointing out the use of techniques that allow for greater dialogue between the production and the spectator (Jost, 2012; Williams, 1979; 1992). In addition, the receptivity of the ‘media active’ public was also analyzed (Jenkins, 2008), due to the interactions and sociability supported by social media, which allow for greater involvement between the series and your audience. As a result, observed *The Handmaid’s Tale* as part of the current culture of television series, from its dialogue with social movements and its transformation into a symbol of struggle and resistance against the spread of far-right governments and conservative ideologies, which aim to delegitimize social progress.”

Santos Dornelles, Danielle. “Tempos de Mulheres: Utopias e Distopias Feministas na Literatura e História.” *Revista de Literatura, História e Memória*, vol. 17, no. 30, Feb. 2022, pp. 223–35, <https://doi.org/10.48075/rlhm.v17i30.28000>.

“Com base nas leituras de Virginia Woolf, Rita Schmidt, Zahidé Muzart e Ildney Cavalcanti, este artigo tem como objetivo explorar aspectos referentes à escrita e publicação de obras de autoria feminina entre os séculos XIX e XX. Assim como

compreender as nuances que envolvem o estigma do gênero literário romance e a presença e ausência de mulheres no cânone literário. A partir destas leituras, buscamos situar no tempo as obras de escritoras como Emília de Freitas, Charlotte Perkins Gilman, Margaret Atwood e Octavia Butler, analisando suas visões de futuro e deslugares possíveis ou impossíveis, a partir do fio condutor entre literatura, história do feminismo e teoria da história.”

Sayers, Janet, et al. “Posthuman Affirmative Business Ethics: Reimagining Human — Animal Relations Through Speculative Fiction.” *Journal of Business Ethics*, vol. 178, no. 3, July 2022, pp. 597—608. DOI.org (Crossref), <https://doi.org/10.1007/s10551-021-04801-8>.

“Posthuman affirmative ethics relies upon a fluid, nomadic conception of the ethical subject who develops affective, material and immaterial connections to multiple others. Our purpose in this paper is to consider what posthuman affirmative business ethics would look like, and to reflect on the shift in thinking and practice this would involve. The need for a revised understanding of human—animal relations in business ethics is amplified by crises such as climate change and pandemics that are related to ecologically destructive business practices such as factory farming. In this analysis, we use feminist speculative fiction as a resource for reimagination and posthuman ethical thinking. By focusing on three ethical movements experienced by a central character named Toby in Margaret Atwood’s *MaddAddam* trilogy, we show how she is continually becoming through affective, embodied encounters with human and nonhuman others. In the discussion, we consider the vulnerability that arises from openness to affect which engenders heightened response-ability to and with, rather than for, multiple others. This expanded concept of subjectivity enables a more relational understanding of equality that is urgently needed in order to respond affirmatively to posthuman futures.”

Scarano D’Antonio, Carla. “An Intertextual Reading of the Politics of Storytelling in *The Edible Woman*, *Surfacing*, *The Handmaid’s Tale* and *Cat’s Eye* by Margaret Atwood.” *Global Journal of Human-Social Science*, 2022, pp. 1—15. *Dimensions*, <https://doi.org/10.34257/gjhssavol22is10pg1>.

“My article explores how Margaret Atwood deconstructs dichotomous visions of women and proposes a reconstruction of women’s identity in the dominant socio political context, suggesting alternative aesthetic systems. This implies self-knowledge and acceptance of both the good and the bad side of their identity; the acknowledgement of this reality is required in order to survive. This acknowledgement engages the readers in a process of critical thinking about the world that surrounds them, that is, a world of language, though the story also refers to a ‘real’ world where things have happened and might occur again. Atwood’s technique of both referring to a physical world and revisiting myths, fairy tales and literary classics gives space to a rethinking of the rules and roles of the dominant

society. At the same time, it questions the readers' position in this world as well as power relations in society."

Schneider, Ana-Karina. "Clinging to Flesh: Embodied Experience in Contemporary Women's Dystopias." *Contemporary Women's Writing*, May 2022. *Web of Science Nextgen*. <https://doi.org/10.1093/cww/vpac006>.

"In much contemporary speculative fiction by women, the cyborgization of the body is metaphoric rather than physical, suggesting ambivalence toward artificial enhancements and reproduction. Drawing on the recent material turn in feminism, this essay analyzes representations of the agency of matter and the interdependencies of nature and culture that shape women's experiences and thus help envision alternative futures. Rather than replicate patriarchal and rationalist representational patterns, the figure of the childbearing woman in novels from Margaret Atwood's *The Handmaid's Tale* to Louise Erdrich's *Future Home of the Living God* thematizes both the inescapability of corporeality and the subtle forms of exploitation, whose persistence is inscribed on the pregnant female, racialized, or even cyborgized body. Its foregrounding, I argue, is a form of ethical activism."

Seethalaxmi, P. "Teaching Philosophy of Life through the Select Ghost Novels of Toni Morrison and Margaret Atwood." *Journal for Educators, Teachers and Trainers*, vol. 13, no. 4, Feb. 2022, pp. 32–36, <https://doi.org/10.47750/jett.2022.13.04.005>.

"Teaching a novel is a skill, where the teacher must fathom the situations, characters and events of the story and should narrate at par with the original view of the author. Ghost novels send a chill down the spines of their readers. Other than a thrilling experience, what else can ghost novels provide? The significance of teaching philosophical aspects in the ghost novels *Beloved* and *The Robber Bride* is discussed in this paper. Both the novels portray how unpleasant encounters in life impact people. The characters Mr. Garner and Schoolteacher in the novel *Beloved* depict extreme variations in their conduct with others. The philosophy of inner cleanliness is revealed through the character of Charis' grandmother in *The Robber Bride*. The idea of ownership is dealt with in both the novels, through the protagonists, Sethe and Tony. The courage of living and fighting against evil is portrayed through the protagonists of novels. Against popular conviction, philosophy can also be drawn from ghost novels on par with their philosophical counterparts. Besides teaching the narrative technique, metaphors, imagery, and plot construction in a ghost novel, it's the responsibility of a teacher to counsel the values of life to students in them."

Selt, Djihad Afaf, and Fatiha Kaid Berrahal. "Gender and the Chronotope: A Feminist Reading of the Historical Chronotope in Margaret Atwood's *The Penelopiad* 2005." *The Journal of Legal and Social Sciences*, vol. 7, 2022, pp. 62–71. <https://doi.org/10.53419/2259-007-001-004>.

"This paper seeks to examine the historical chronotope in Margaret Atwood's *The Penelopiad* from a feminist point of view amid the escalating postmodern concerns in re-examining history."

Shanmugi, G. "Totalitarian Dystopian Society as Depicted in Margaret Atwood's *The Handmaid's Tale* and *The Testaments*." *International Journal of Research Publication and Reviews*, Sept. 2022, pp. 2050–57, <https://doi.org/10.55248/gengpi.2022.3.9.56>.

"A society which has no trace of any happiness is considered a dystopian society. People in dystopian societies are tormented and have no freedom to live in that society. The totalitarian regime oppresses the citizens and seizes their fundamental rights in society. Beneath this government, the political system seems to be tyrannical, dictatorial, and vulnerable. The government in power keeps the people under control through educational and religious institutions. Especially, women suffer the most. Women are kept under control by men, especially men in power. This type of totalitarian dystopian society is seen in Margaret Atwood's novels 'The Handmaid's Tale' (1985) and 'The Testaments' (2019). The objective of this paper is to analyse the totalitarian system and dystopian society concerning the situations portrayed in these novels."

Sharma, Mohit, and Tanu Gupta. "Psychology of Corporate Greed and Patriarchy in *Oryx and Crake*: Seeking a Treatment through J. Krishnamurthy's 'On Education.'" *Literary Voice*, vol. 1, no. 19, 2022, pp. 250–57.

"This paper is an attempt to unearth the reflection of the psychology of greed and the patriarchal structure of society in Margaret Atwood's *Oryx and Crake*. The storyline and the characters in the novel present a handful of evidence to reflect the notion of how greed in the form of polished motifs can potentially cause mass destruction. Atwood foresees the futuristic society that has no space for arts & humanities, only technical advancement is presented as prime schema. Structural alterations and dehumanization are some of the outlines perceptible on the surface of the story. The capitalist ideological framework is the prime concern that the leading characters in the novel strive to maintain. Their personal gains remain on the top besides all the consequences that society could face. The concerns presented in the novel are quite relatable and serve as an alarm to aware society in general. A discourse on the problematics with scientific advancements and autonomy for corporate identities is also generated in the text. The present study will also explore the possibility of treatment and ways to deal with some of these challenges through J. Krishnamurthy's philosophy about education."

Sharma, Shikha. "Dystopian Societal Vision and Problem of Female Identification in Margaret Atwood's *The Handmaid's Tale*." *IUP Journal of English Studies*, vol. 17, no. 4, Dec. 2022, pp. 41–50.

"This paper is a dialogue between the problems of identification for females and its relation to the representation of the female body through and within sociopolitical discourse. The paper is based on the argument that there is a relationship between building of essential subjectivity and desire for freedom of speech. *The Handmaid's Tale* (1985) by Margaret Atwood reflects a dystopian societal vision and strongly

challenges the accepted concept of feminine identity. The analysis of *The Handmaid's Tale* is based on the theorization of Elaine Showalter and Simone de Beauvoir. If Showalter focuses on the centrality of female experience and representation through the symbolic/linguistic realm, Beauvoir's intellectual moorings of motherhood and body politics reinforce the stated argument. For both Showalter and Beauvoir, the female society lacks solidarity and political activity; it is only through active participation and interactional politics that the female community can overcome their subordinate status in the society."

Shaw, Sudha, and Dr. S. Prasannasree. "Neurofeminism: Atwood Discusses Neurofeminist Issues of Consumerism and Cannibalism in *The Edible Woman*." *International Journal for Research in Applied Science and Engineering Technology*, vol. 10, no. 10, 2022, pp. 401–05. *Dimensions*, <https://doi.org/10.22214/ijraset.2022.47010>.

"As neuroscience grows in its ability to appeal to the masses, it becomes more common to turn to it as an authority on various questions about how people should and shouldn't behave. This is especially evident with the issue of gender roles. *The Edible Woman* explores women's inability to eat and relationship distress, but was published at a time when the psychology of eating disorders was not often discussed. Margaret Atwood's *The Edible Woman* tells the story of a young woman struggling with society, her lover and food. It is often discussed as the first work of feminism. The novel's idea of consumption operates on a symbolic level. This novel explores themes of sexuality and consumerism in a layered, somewhat flamboyant style. As for the thematic exploration of the novel, the tendency of self-starvation becomes a way to express the hope of society. She feels constant pressure to conform to her dislikes, which affects her ability to eat and puts her life at risk. At the very least, neurofeminism critiques the portrayal of neuroscience in the popular media through the behaviour of Marian MacAlpin. This article provides an overview of the neurofeminist debate and current approaches to feminist neuroscience. The author concludes her review by calling for a more gender-appropriate research approach that takes into account the location and reflection within a neuroscientific framework, as well as questioning neurofeminist discourse on the use and misuse of the concept of wearing a fake smile and a red dress. Through this character of Marian McAlpin, Atwood cleverly shows that the pressure placed on women by society can have severe negative effects on their bodies and psyches. Our goal here is to examine the phenomena of neurosexism and neurofeminism using a primarily literary approach that incorporates insights from philosophy of mind, ethics, and feminist literature."

Shed, Jackie. "*The Handmaid's Tale* and *The Testaments*: The Transitional Generation and Its Successor." *Margaret Atwood Studies*, vol. 15, 2022 2022, pp. 4–18. *MLA International Bibliography with Full Text*.

"In *The Handmaid's Tale*, Aunt Lydia addresses the handmaids in a speech that recognizes the difficulty of their adjustment to Gilead because they are members of a

transitional generation, and she assures her audience that future generations will find life in Gilead easier. This article considers the validity of such statements, comparing Atwood's treatment of transitional and successive generations in *The Handmaid's Tale* and its sequel. Having acknowledged the significance of transitional figures to dystopian literature in general, discussion draws out the distinctive treatments of memory in Atwood's novel and the much-compared 1984. Particular attention is paid to Atwood's use of a palimpsest trope and to her emphasis on the permanence of writing. This trope is also applied to the layered structure of *The Handmaid's Tale* itself, particularly to the Historical Notes, which superimpose a fresh discourse on the testimony preceding it. Discussion suggests that the novel and its sequel ask to be read as layers of a single palimpsest. The conclusion considers how *The Testaments* brings together the distinctive attributes of two generations, and, while so doing, simultaneously reaffirms the permanence of graphic evidence and its palimpsestic consequences."

Sheckels, Theodore F. *Margaret Atwood and Social Justice: A Writer's Evolving Ideology*. Cambridge Scholars Publishing, 2022.

<https://www.cambridgescholars.com/product/978-1-5275-9098-4>.

"Margaret Atwood and Social Justice eventually presents a loose ideology evident in the author's major works of prose fiction. It insists, however, that Atwood is a writer, not an ideologue, and that, therefore, this ideology evolves over her career, always secondary to her presenting stories and characters and, through them, ideas. Throughout her career, Atwood has been concerned about the social injustice experienced by women. After expressing concern for the plight of the environment in *Surfacing* and workers in *Life Before Man*, Atwood turned quite political in *Bodily Harm* and *The Handmaid's Tale*, blending her concern for justice for women with criticism of present-day Third-World and future right-wing governments. Atwood, then, turned inward, looking at how those denied justice often do the same to others and turned to history, looking at injustice tied to social class. She later brought many of her concerns together in *The Blind Assassin* and, especially, the three books that comprise the *MaddAddam* trilogy. Later works such as *The Heart Goes Last*, *Hag-Seed*, and *The Testaments* add to the picture most fully articulated in *The Blind Assassin*, which looks back at the 1930s, and the *MaddAddam* books, which look ahead to a future marked by global warming, corporate oppression, and pandemic. As argued here, these later books strengthen her indictment of corporations, which oppress for the sake of profit, and offer her most straightforward recognition that race plays a major role in whether social justice is served or not."

Siciliano, Tatiana, and Tatiana Helich. "Vulgo Grace & o paradigma indiciário: os percursos do psicanalista-detetive no romance de Atwood." *Eikon: Journal on Semiotics and Culture*, June 2022.

<http://doc.ubi.pt/ojs/index.php/eikon/article/view/993>.

“Um dos difusores do método indiciário no século XIX, o romance policial constrói sua narrativa em cima do mistério que envolve o crime. Notabilizado por Edgar Allan Poe, o gênero desliza e se adapta de acordo com as questões de sua época e de seu contexto histórico. Neste artigo, busca-se refletir a obra *Vulgo Grace* (2017), de Margaret Atwood, a partir das convenções do gênero policial com o intuito de perceber a presença do paradigma indiciário, aqui utilizado como um percurso metodológico, na investigação da culpabilidade da protagonista do romance. Caminho investigativo trabalhado pelo médico, com técnicas detetivescas mescladas aos conhecimentos dos estudos da mente, ainda embrionários à época. As pistas deixadas pela acusada vão dividir espaço com situações que evidenciam a dificuldade de definir uma verdade única, fazendo um jogo ilusório com o detetive-psicanalista em que culpas, omissões e responsabilidades se entrelaçam e impedem a certeza dos fatos.”

Sidiropoulou, Maria, and Tatiana Borisova, editors. *Multilingual Routes in Translation*. 1st ed. 2022, Springer Singapore, 2022. *Open WorldCat*, <https://doi.org/10.1007/978-981-19-0440-0>.

“This book tackles the interface between translation and pragmatics. It comprises case studies in English, Greek, Russian and Chinese translation practice, which highlight the potential of translation to interact with pragmatics and reshape meaning making in a target language in various pragmatically relevant ways. Fiction and non-fiction genres merge to suggest a rich inventory of interlingual transfer instances which can broaden our perception of what may be shifting in translation transfer. Authors use an emic approach (in addition to an etic one) to confirm results which they often present graphically. The book has a didactic perspective in that it shows how pragmatic awareness can regulate translator behaviour and is also useful in foreign language teaching, because it shows how important implicit knowledge can be, in shaping the message in a foreign language. Contents include: Gender in Greek versions of Margaret Atwood’s *The Handmaid’s Tale*.”

Silva Almeida, Gil Derlan, and Sebastião Alves Teixeira Lopes. “(Between) Lines and Grids: the prison space in ‘Hag Seed,’ by Margaret Atwood / (ENTRE) LINHAS E GRADES: o espaço da prisão em Hag seed, de Margaret Atwood.” *Dialogos Pertinentes*, vol. 8, Dec. 2022.

<https://publicacoes.unifran.br/index.php/dialogospertinentes/article/view/3793>.

“Understanding space as an important point of analysis in literary works, as well as all the interpretations that come from considering this element as more than a solid and physical point in the midst of these studies, this paper aims to analyze the symbolic space of prison in the Canadian narrative by Margaret Atwood, more precisely in *Hag Seed* (2018). The work, which is a reinterpretation of the English canonical classic *The Tempest* (2014), by William Shakespeare, unfolds his actions in the figure of a former theater director who seeks revenge, and who, inside the prison space, reveals more about his identity and what points keep him immersed in this

mystique of the prison, which at times made him arrested, not only physically, but psychologically. As a methodology, a qualitative bibliographic research was used, and as a theoretical background, names such as Brandão (2013); Foucault (1987, 2003, 2013); Goffman (2015) and Hall (2006). We can see that the space that imprisons the characters, institutes this deprivation beyond the physical body, permeating the symbolic and reflecting on the behavior and actions of the characters that make up the plot of the analyzed narrative.

Entendendo o espaço como um importante ponto de análise nas obras literárias, bem como todas as interpretações que advêm da consideração deste elemento como mais que um ponto sólido e físico no bojo desses estudos, este artigo objetiva analisar o espaço simbólico da prisão na narrativa da escritora canadense Margaret Atwood, mais precisamente em *Hag Seed* (2018). A obra que é uma releitura do clássico canônico inglês *A Tempestade* (2014), de William Shakespeare, desenrola suas ações na figura de um ex-diretor de teatro que busca vingança, e que dentro do espaço prisional revela-nos mais sobre sua identidade e sobre que pontos o mantém envolto nessa mística da prisão, que o encarcerava, por vezes não só fisicamente, mas psicologicamente. Como metodologia, foi-se usada pesquisa qualitativa de cunho bibliográfico, e como aporte teórico.”

Silva Lopes, Alfredo Ricardo. “Representação da Crise Ambiental em *Não Verás País Nenhum* (1981) e *O Conto da Aia* (1985) / Environmental Crisis Representation in *No Country Will You See* (1981) and *The Handmaid’s Tale* (1985).” *Saeculum — Revista de Historia* (01048929), vol. 27, no. 47, July 2022, pp. 139–52. EBSCOhost, <https://doi.org/10.22478/ufpb.2317-6725.2022v27n47.62736>.

“The context of production and reception of the dystopian novels *No Country Will You See* (1981) by Ignácio de Loyola Brandão and *The Handmaid’s Tale* (1985) by Margaret Atwood is analyzed in this work in order to understand how the environmental degradation typical of capitalist industrial society is represented in the books. In a heretical way, the books are read as if they were part of the same fictional universe, such reading justifies by the relation of the works’ plot with a global history of environmental degradation; and the elements of the historical context that intertwine the production of narratives. In this way, although the analyzed works are produced and received in different experience spaces, they converge towards the same horizon of expectation marked by the consequences of environmental degradation at a global level.”

Skinnell, Ryan, et al. *Rhetoric and Guns*. Utah State University Press, 2022. *Project MUSE*, https://muse.jhu.edu/pub/187/edited_volume/book/94555.

“Guns hold a complex place in American culture. Over 30,000 Americans die each year from gun violence, and guns are intimately connected to issues of public health, as is evident whenever a mass shooting occurs. But guns also play an important role in many Americans’ lives that is not reducible to violence and death — as tools, sporting equipment, and identity markers. They are also central to debates about

constitutional rights, as seen in ongoing discussions about the Second Amendment, and they are a continuous source of legislative concern, as apparent in annual ratings of gun-supporting legislators. Even as guns are wrapped up with other crucial areas of concern, they are also fundamentally a rhetorical concern. Guns and gun violence occupy a unique rhetorical space in the United States, one characterized by silent majorities, like most gun owners; vocal minorities, like the firearm industry and gun lobby; and a stalemate that fails to stem the flood of the dead. How Americans talk, deliberate, and fight about guns is vital to how guns are marketed, used, and regulated. A better understanding of the rhetorics of guns and gun violence can help Americans make better arguments about them in the world. However, where guns are concerned, rhetorical studies is not terribly different from American culture more generally. Guns are ever-present and exercise powerful effects, but they are commonly talked about in oblique, unsystematic ways. *Rhetoric and Guns* advances more direct, systematic engagement in the field and beyond by analyzing rhetoric about guns, guns in rhetoric, and guns as rhetoric, particularly as they relate to specific instances of guns in culture. The authors attempt to understand rhetoric's relationship to guns by analyzing rhetoric about guns and how they function in and as rhetoric related to specific instances—in media coverage, political speech, marketing, and advertising. Original chapters from scholars in rhetorical studies, communication, education, and related fields elucidate how rhetoric is used to maintain and challenge the deadly status quo of gun violence in the United States and extend rhetoricians' sustained interest in the fields' relationships to violence, brutality, and atrocity. Contributors: Ira J. Allen, Brian Ballentine, Matthew Boedy, Peter Buck, Lisa Corrigan, Rosa Eberly, Kendall Gerdes, Ian E. J. Hill, Nathalie Kuriowa-Lewis, Patricia Roberts-Miller, Craig Rood, Bradley Serber, Catherine R. Squires, Scott Gage."

Soalheiro Grade, Máira, and Antonio Rediver Guizzo. "Como as Distopias Nascem? Literatura Distópica Contemporânea e a Política Brasileira." *Literatura e Autoritarismo*, no. 39, June 2022, pp. 87–98, <https://doi.org/10.5902/1679849X67827>.

"Neste artigo, propomos um breve passeio por um pequeno excerto da literatura distópica contemporânea, a partir do qual estabelecemos pontos de contato entre o contexto político atual, em que repetidamente presenciamos a assunção ao poder de candidatos de extrema direita ou extrema esquerda que, semelhantemente, legitimam diferentes formas de violência contra opositores e posicionamentos ideológicos divergentes, no que tange às crises democráticas, ao recrudescimento do capitalismo liberal e à exceção como técnica de governo, e obras como *Cadáver Exquisito* (2017) de Agustina Bazterrica, *Nación Vacuna* (2017) de Fernanda Garcia Lao, *The Handmaid's Tale* (1985) de Margaret Atwood e *Soumission* (2015) de Michel Houellebecq."

---. "How are dystopias born? Contemporary dystopian literature and Brazilian politics / ¿Cómo nacen las distopías? Literatura distópica contemporánea y política brasileña / Como as distopias nascem? Literatura distópica contemporânea e a política brasileira." *Literatura e Autoritarismo*, n. 39, June 2022.

<https://periodicos.ufsm.br/LA/article/view/67827>.

"In diesem Artikel schlagen wir einen kleinen Streifzug durch einen kleinen Auszug aus der zeitgenössischen Dystopie-Literatur vor, aus dem wir Berührungspunkte zum aktuellen politischen Kontext herstellen, in dem wir immer wieder Zeugen der Machtübernahme durch Kandidaten der extremen Rechten oder der extremen Linken werden, die ebenso unterschiedliche Formen der Gewalt gegen Gegner und divergierende ideologische Positionen legitimieren, im Hinblick auf demokratische Krisen, das Wiedererstarken des liberalen Kapitalismus und die Ausnahme als Regierungstechnik, und Werke wie *Cadaver Exquisito* (2017) von Agustina Bazterrica, *Nación Vacuna* (2017) von Fernanda Garcia Lao, *The Handmaid's Tale* (1985) von Margaret Atwood und *Soumission* (2015) von Michel Houellebecq.

In this article, we propose a brief tour of a small excerpt from contemporary dystopian literature, from which we establish points of contact between the current political context, in which we repeatedly witness the assumption of power by candidates from the extreme right or extreme left who, similarly, legitimize different forms of violence against opponents and divergent ideological positions, with regard to democratic crises, the resurgence of liberal capitalism and the exception as a technique of government, and works such as *Cadaver Exquisito* (2017) by Agustina Bazterrica, *Nación Vacuna* (2017) by Fernanda Garcia Lao, *The Handmaid's Tale* (1985) by Margaret Atwood and *Soumission* (2015) by Michel Houellebecq.

En este artículo proponemos un breve recorrido por un pequeño extracto de la literatura distópica contemporánea, a partir del cual establecemos puntos de contacto entre el contexto político actual, en el que asistimos reiteradamente a la toma del poder por parte de candidatos de extrema derecha o extrema izquierda que, de igual forma, legitiman distintas formas de violencia contra los opositores y posiciones ideológicas divergentes, a propósito de las crisis democráticas, el resurgimiento del capitalismo liberal y la excepción como técnica de."

Sofia, Imasuen Osasumwen. "Abjected Women and Feminine Subjectivity in Margaret Atwood's *The Handmaid's Tale* and Kate Chopin's *The Awakening*." *American Research Journal of English and Literature*, vol. 8, no. 1, 2022, pp. 47–51, <https://doi.org/10.21694/220011>.

"This study illuminates the lives of the abjected women in Margaret Atwood's *The Handmaid's Tale* and Kate Chopin's *The Awakening*, as they undergo a liminal process and how they are able to achieve feminine subjectivity in the course of their lives. This study also sheds light on how women are being stereotyped, treated, in the patriarchal society. While focusing on *The Handmaid's Tale* by Margaret Atwood and *The Awakening* by Kate Chopin, this study further addresses the different ways

women are able to acquire subjectivity for themselves and by doing so are able to create a new identity for themselves that does not align with the stereotypes and norms created by society that favours men as compared to women.”

Sousa Sméra, Larissa. “‘O Conto da Aia’ em Aproximacao com o Cenário Político Brasileiro.” *Revista Jurídica Da Universidade Estadual de Feira de Santana (UEFS)*, no. 3, July 2022, <https://doi.org/10.13102/rjuefs.vi3.5509>.

“O presente ensaio faz uma comparação entre a distopia ‘O Conto da Aia,’ de Margaret Atwood, e o cenário político brasileiro na atualidade, buscando os pontos de convergência entre estes, com o intuito de demonstrar o quanto o governo bolsonarista se assemelha ao cenário distópico inconcebível do livro de Atwood. Observa-se as influências religiosas e a ausência de autonomia feminina, com as permanentes ameaças de retirada de direitos, principalmente das mulheres, como pontos em comum. Concluiu-se que existem, de fato, equivalências significativas entre a obra de Margaret Atwood e o atual contexto político brasileiro, com retrocessos sociais e políticos.”

Sparknotes. *TL;DR Literature: Dynamically Illustrated Plot and Character Summaries 13 Modern Classics*. SparkNotes, 2022.

“TL;DR Literature provides a solution for your Too Long; Didn’t Read failures. Each chapter in this compact guide provides a brief plot summary of a modern literary classic, descriptions of its key characters, a flow chart of its rising and falling action, an analysis of its central complication, and an explanation of the novel’s ending.”
Contents include: *The Handmaid’s Tale*.

Sparling, Don. “‘Something-We-Can’t-See-Is-Causing-Us-to-Die’ Books: Pandemics and Canadian Literature / ‘Quelque Chose Que Nous Ne Pouvons Pas Voir Nous Fait Mourir’: Pandémies et Littérature Canadienne.” *The Central European Journal of Canadian Studies*, vol. 16, no. 1, 4 Apr. 2022, pp. 79–92.
<http://hdl.handle.net/handle/11222.digilib/144907>.

“Pandemics have been a companion of Western literature ever since its beginnings in Ancient Greece three millennia ago. This article discusses the changing functions of literary pandemics over time, from a mechanism to set the plot going, through being a central character in the plot and a means of exploring human behaviour, to acting as a kind of ‘objective correlative’ of society itself. In the course of this development, the agency behind pandemics moves from a divine being, to unknown and then natural causes, and finally to something disturbed in humanity itself. Against this background, the article explores the main features of the large body of pandemic-related Canadian fiction (fifty books) that were published in the period 1974–2021. Les pandémies font partie de la littérature occidentale depuis ses débuts dans la Grèce antique il y a trois mille ans. Cet article traite de l’évolution des fonctions des pandémies dans la littérature au fil du temps — comme mécanisme de mise en marche de l’action, comme personnage central de cette action et comme l’un des moyens permettant d’explorer le comportement humain, d’agir comme une sorte de

‘corrélatif objectif’ de la société elle-même. Au cours de ce développement, l’agent responsable des pandémies est d’abord un être divin, puis des causes inconnues, puis des causes naturelles, avant d’être identifié comme étant un élément détraqué dans l’humanité elle-même. Dans ce contexte, l’article explore les principales caractéristiques du vaste corpus de romans canadiens liés à une pandémie (cinquante livres) qui ont été publiés entre 1974 et 2021.”

Sperling, Alison. “Margaret Atwood, *MaddAddam* Trilogy (2003–2013) / Interspecies Coalition-Building.” *Uneven Futures*, edited by Ida Yoshinaga et al., The MIT P, 2022, pp. 201–06, <https://doi.org/10.7551/mitpress/14093.003.0030>.

“Essays on speculative/science fiction explore the futures that feed our most cherished fantasies and terrifying nightmares, while helping diverse communities devise new survival strategies for a tough millennium. The explosion in speculative/science fiction (SF) across different media from the late twentieth century to the present has compelled those in the field of SF studies to rethink the community’s identity, orientation, and stakes. In this edited collection, more than forty writers, critics, game designers, scholars, and activists explore core SF texts, with an eye toward a future in which corporations dominate both the means of production and the means of distribution and governments rely on powerful surveillance and carceral technologies. The essays, international in scope, demonstrate the diversity of SF through a balance of popular mass-market novels, comics, films, games, TV shows, creepypastas, and more niche works. SF works explored range from *Riot Baby* by Tochi Onyebuchi, *2084: The End of the World* by Boualem Sansal, *Terra Nullius* by Claire Coleman, *Watchmen* and *X-Men* comics, and the Marvel film *Captain America: The Winter Soldier*, to the *MaddAddam* trilogy by Margaret Atwood, *The Dispossessed* by Ursula K. Le Guin, *The Wandering Earth* by Liu Cixin, and the *Wormwood* trilogy by Tade Thompson. In an era in which ecological disaster and global pandemics regularly expose and intensify deep political-economic inequalities, what futures has SF anticipated? What survival strategies has it provided us? Can it help us to deal with, and grow beyond, the inequalities and injustices of our times? Unlike other books of speculative/science fiction criticism, *Uneven Futures* uses a think piece format to make its critical insights engaging to a wide audience. The essays inspire visions of better possible futures — drawing on feminist, queer, and global speculative engagements with Indigenous, Latinx, and Afro- and African futurisms — while imparting important lessons for political organizing in the present.”

Seelakshmi, A. N., and Susan Sanny. “Revisiting Myth in the Sphere of Gendered Objectification: An Analysis of the Poem ‘Helen of Troy Does Countertop Dancing’ by Margaret Atwood.” *Comparative Literature: East & West*, vol. 6, no. 2, July 2022, pp. 236–49, <https://doi.org/10.1080/25723618.2022.2158559>.

Staines, David. *History of Canadian Fiction*. Cambridge UP, 2022.

“*A History of Canadian Fiction* is the first one-volume history to chart its development from earliest times to the present day. Recounting the struggles and the glories of this burgeoning area of investigation, it explains Canada’s literary growth alongside its remarkable history. Highlighting the people who have shaped and are shaping Canadian literary culture, the book examines such major figures as Mavis Gallant, Mordecai Richler, Alice Munro, Margaret Atwood, Michael Ondaatje, and Thomas King, concluding with young authors of today whose major successes reflect their indebtedness to their Canadian forbears.”

Stanley, Jason. “A Rhetoric of Fascism.” *Fascism, Vulnerability, and the Escape from Freedom: Readings to Repair Democracy*, 2022, pp. 357–86. *Open WorldCat*, <https://www.jstor.org/stable/j.ctv31svrnt.14>.

“In her 2017 New Yorker profile of Margaret Atwood, Rebecca Mead recounts that the Canadian novelist took part in the Women’s March in Toronto and was intrigued by a sign held by an older woman: She attended the Toronto iteration of the Women’s March, wearing a wide-brimmed floppy hat the color of Pepto-Bismol: not so much a pussy hat as the chapeau of a lioness. Among the signs she saw that day, her favorite was one held by a woman close to her own age; it said, ‘I can’t believe I’m still holding this fucking sign’ Atwood remarked.”

Stewart, Garrett. *The Ways of the Word: Episodes in Verbal Attention*. Cornell University Press, 2022. *Project MUSE*, <https://muse.jhu.edu/pub/255/monograph/book/94431>.

“In *The Ways of the Word*, Garrett Stewart steps aside from theory to focus on the sheer pleasure of attentive reading and the excitement of recognizing the play of syllables and words upon which the best literary writing is founded. Emerging out of teaching creative writing and a broader effort to convene writers and critics, Stewart’s ‘episodes in verbal attention’ track the means to meaning through the byways of literary wording. Through close engagement with literary passages and poetic instances whose imaginative demands are their own reward, Stewart gathers exhibits from dozens of authors: from Dickinson, Dickens, and DeLillo to Whitman, Woolf, and Colson Whitehead. In the process, idiom, tense, etymology, and other elements of expressive language and its phonetic wordplay are estranged and heard anew. *The Ways of the Word* fluidly and intuitively reveals a verbal alchemy that is as riveting as it is elusive and mysterious.”

Stock, Jennifer, editor. *Atwood, Margaret (1939-), An Introduction To. Contemporary Literary Criticism*, vol. 502, Gale, 2022, pp. 73–76. *Gale Literature Criticism*, Gale, <https://link.gale.com/apps/doc/SYOGWA139453125/GLS?sid=bookmark-GLS&xid=609ec7be>.

Suchostawska, Laura. “Attitudes to Nature in Margaret Atwood’s *Surfacing* and the *MaddAddam* Trilogy.” *Explorations: A Journal of Language and Literature*, vol. 10, Dec. 2022, pp. 75–86, <https://doi.org/10.25167/EXP13.22.10.7>.

“The article presents a study of relations of humans to nature in Margaret Atwood’s novel *Surfacing* and her *MaddAddam* trilogy. These novels highlight various negative aspects of the relationship between humans and nature or non-human beings, such as violence against animals, hunting and fishing, exploitation and destruction of the environment, climate change, genetic engineering and the creation of genetically modified animals and humans. On the other hand, the novels also suggest some possibilities of positive relations, such as the experience of unity with nature, deriving hope from the beauty of nature and its power of adaptation and regeneration, creating new ways of cooperating with nature and non-human beings, instead of dominating and destroying them.”

Sutter, Malaika. “A Textile Language: Ekphrases of Textile Artworks in Margaret Atwood’s ‘Alias Grace’ (1996).” *BORIS: Bern Open Repository and Information System*, 11 Mar. 2022, conference presentation. <https://boris.unibe.ch/176123/>.

Swinkels, Inge Marleen, editor. *Rebelse meisjes: klimaatstrijders : 25 verhalen over vrouwen die de aarde beschermen*. Translated by Muriël. Megens, Eerste druk, ROSE Stories, 2022.

“Korte, waargebeurde verhalen over vijftientig meisjes en vrouwen die zich inzetten voor het behoud van de planeet. Maak kennis met o.a. Greta Thunberg, Wangari Maathai en Mya-Rose Craig. Met portretillustraties in kleur. Vanaf ca. 10 jaar. NL-ZmNBD.”

Sylvestre, Fernanda Aquino. “O Maravilhoso Na Literatura Contemporânea: Uma Leitura de Salman Rushdie, Margaret Atwood, Robert Coover e Nalo Hopkinson.” *Abusões*, vol. 8, no. 17, 2022 2022, pp. 184—215. *MLA International Bibliography with Full Text, EBSCOhost*, <https://doi.org/10.12957/abusoes.2022.60542>.

“Este artigo discute as relações entre a história e a literatura, por meio do resgate de formas literárias do passado, especialmente o maravilhoso. Analisa, também, o papel do maravilhoso enquanto gênero na pós-modernidade, questionando se ele estaria, ainda, próximo do conceito estabelecido por Todorov ou se a forma como se configura atualmente nas narrativas contemporâneas subverteria o gênero. Para tanto, analisaremos algumas obras de escritores contemporâneos de língua inglesa, que revisitam o maravilhoso, como Robert Coover, Margaret Atwood, Nalo Hopkinson e Salman Rushdie.”

Szatanik, Zuzanna. “Spatial Longings in Margaret Atwood’s *Death by Landscape* and Emma Donoghue’s *Room*.” *Swiat I Slowo*, vol. 38, no. 1, 2022, pp. 367—80. *Web of Science Nextgen*, <https://doi.org/10.53052/17313317.2022.23>.

Tearle, Oliver. “A Summary and Analysis of Margaret Atwood’s ‘Simmering.’” *Interesting Literature*, 2022. <https://interestingliterature.com/2022/11/margaret-atwood-simmering-summary-analysis/>.

Terra de Souza, Juliana Cristina. “*The Penelopiad*: a Voz Feminina e o Revisionismo Crítico da Tradição.” *Inicio*, n. 40, 2021. <https://www.e-publicacoes.uerj.br/index.php/cadernoseminal/article/view/58558>.

“O presente artigo objetiva analisar brevemente como *The Penelopiad* (2005) da escritora canadense Margaret Atwood, dialoga e revisa a Odisseia de Homero. Buscar-se-á apontar de que forma Atwood ressignifica os episódios, desarticulando a figura do herói épico e re-visando, na perspectiva de Adrienne Rich (1972), as imagens cristalizadas em torno do feminino criadas pela tradição literária ocidental. Através de duas vozes narrativas, que põem em xeque, ao mesmo tempo, a benevolência de Penélope e o episódio do enforcamento das doze escravas, *The Penelopiad* traz a tomada da pena pela mulher não apenas como possibilidade da construção da identidade e experiência feminina, mas também, enquanto uma problematização da própria categoria ‘mulher.’ As manifestações literárias, enquanto práticas sociais, estão conectadas com o momento histórico da sua emergência. A dupla narração na obra de Atwood, desempenha um papel na constituição da estrutura da narrativa e se relaciona com a multiplicidade do ser mulher na contemporaneidade. O externo se torna interno, como dispõe Antonio Candido (2011).”

Thaler, Mathias. *No Other Planet: Utopian Visions for a Climate-Changed World*. 1st ed., Cambridge University Press, 2022, <https://doi.org/10.1017/9781009030250>.

“Visions of utopia — some hopeful, others fearful — have become increasingly prevalent in recent times. This groundbreaking, timely book examines expressions of the utopian imagination with a focus on the pressing challenge of how to inhabit a climate-changed world. Forms of social dreaming are tracked across two domains: political theory and speculative fiction. The analysis aims to both uncover the key utopian and dystopian tendencies in contemporary debates around the Anthropocene; as well as to develop a political theory of radical transformation that avoids not only debilitating fatalism but also wishful thinking. This book juxtaposes theoretical interventions, from Bruno Latour to the members of the Dark Mountain collective, with fantasy and science fiction texts by N. K. Jemisin, Kim Stanley Robinson and Margaret Atwood, debating viable futures for a world that will look and feel very different from the one we live in right now.”

---. “Warning through Extrapolation: On the Practical Aims of Dystopia.” *Utopian Studies*, vol. 33, no. 1, Jan. 2022, pp. 90—106.

“This article contributes to a better understanding of dystopia’s practical aims by offering a critical defense of what Gregory Claeys calls the ‘Atwood Principle.’ Derived from the writings of Canadian author Margaret Atwood, it establishes a yardstick for separating speculative fiction from science fiction. I argue that, rather than elevating it to the status of a genre definer, the Atwood Principle should be vindicated in terms of a heuristic device for contextually identifying the central mechanism underpinning dystopias: warning through extrapolation. The real challenge, then, is how to make sense of the complex functioning of extrapolation. Instead of viewing it in mechanistic terms, my suggestion is to envisage extrapolation as a dynamic process involving both realism and estrangement. I illustrate this through a contrast between

two kinds of stories about the current climate emergency: cautionary and post-cautionary tales of the Anthropocene.”

“*This Is a Photograph of Me*” by Margaret Atwood: *The Analysis / Workshop*. Directed by Mr Gee, Digital Theatre+, 2022. *Open WorldCat*, <https://edu.digitaltheatreplus.com/content/workshops/this-is-a-photograph-of-me-by-margaret-atwood-the-analysis>.

“In this video, Mr Gee explores the form, structure, key images and literary techniques used in Margaret Atwood’s ‘This Is a Photograph of Me’ to support the study of the poem.”

Tiburi, Marcia. *The Psycho-Cultural Underpinnings of Everyday Fascism: Dialogue as Resistance*. Bloomsbury Academic, 2022, <https://doi.org/10.5040/9781350165403>.

Tica, Dijana. “Past and Present in Margaret Atwood’s ‘Wilderness Tips.’” *Књижевна Исмопуја*, vol. 53, no. 175, Mar. 2022, pp. 375–96, <https://doi.org/10.18485/kis.2021.53.175.16>.

“Margaret Atwood’s short story collection *Wilderness Tips* contains ten stories that, among other topics, deal with the way the past and the present overlap in human life. In most of them, middle-aged characters look back at the events from their childhood or adolescence that shaped them as human beings, changed their destiny, and affected their present life. These characters, at a safe distance from their past and with the benefit of hindsight, are finally able to understand these crucial events and, as a result of this, they revise their personal histories and retell their stories. This paper will explore how stories from this collection tackle the relationship between the past, tradition, and history on the one hand and the present time on the other. In order to analyze this relationship, the paper will survey some of the discoveries that postmodern literary theories, such as new historicism, made regarding the study and representation of history, the truthfulness of fiction, the selection and interpretation of facts, and the possibility of different perspectives, etc. The focus of the paper will be the story “The Age of Lead” since it presents both the personal (hi)stories of its characters and a true historical event connected to their lives.”

Tolan, Fiona. *The Fiction of Margaret Atwood*. Bloomsbury Academic, 2022. <https://www.bloomsbury.com/uk/fiction-of-margaret-atwood-9781350336735/>.

“Margaret Atwood is one of the most significant writers working today. Her writing spans seven decades, is phenomenally diverse and ambitious, and has amassed an enormous body of literary criticism. In this invaluable guide, Fiona Tolan provides a clear and comprehensive overview of evolving critical approaches to Atwood’s work. Addressing all of the author’s key texts, the book deftly guides the reader through the most characteristic, influential, and insightful critical readings of the last fifty years. It highlights recurring themes in Atwood’s work, such as gender, feminism, power and violence, fairy tale and the gothic, environmental destruction, and dystopian futures. This is an indispensable companion for anyone interested in reading and writing about Margaret Atwood.”

- . "Twenty-First-Century Gileads: Feminist Dystopian Fiction after Atwood — *The Handmaid's Tale*, *The Natural Way of Things*, *The Water Cure*, and *The Testaments*." *The Postworld In-between Utopia and Dystopia: Intersectional, Feminist, and Non-Binary Approaches in 21st-Century Speculative Literature and Culture*, edited by Katarzyna Ostalska and Tomasz Fisiak, 2022, pp. 155–67. *Literature Online*, 2783810748.
- Tone, Mihaela-Adriana. "Contradictory Representations of Diversity: Gender Treachery and the Color-Blind Gileadean Society." *[Inter]Sections*, vol. 10, no. 24, 24, 2022, pp. 109–31. *Mendeley*, <https://doi.org/10.31178/inter.10.24.5>.
- "When speaking of the Hulu adaptation of *The Handmaid's Tale*, Bruce Miller's decision to expand the narrative of Margaret Atwood's work was not restricted..."
- Trigg, Tina. "Margaret Atwood." *The Literary Encyclopedia*, edited by Sarah Henzi et al., vol. 3, no. 1.2, Dec. 2022. <https://www.litencyc.com/php/speople.php?rec=true&UID=175>.
- Usha Bharathi, M. "Exploring the Theme of Human-Animal Kinship in Margaret Atwood's *Oryx and Crake*." *Shanlax International Journal of English*, vol. 10, no. S1-Jan, 2022, pp. 67–69. *Dimensions*, <https://doi.org/10.34293/english.v10is1-jan2022.4735>.
- "*Oryx and Crake* explored the theme of advancement of science and its challenges are distinct between human and animal. Atwood discusses the theme during a special way in her novel 'Oryx and Crake' published within the year 2003. It deals with the protagonist Snowman's hindering mind about his past and annihilating present. The protagonist is revealed through his attitude with creature called 'Crakers' and his deportments throughout the novel. The most frightening thing within the novel is that the pigoons that Jimmy's father helps to make as a genetic engineer at the Organ Inc Farms Compound. The novel is setting by post-apocalyptic and narrates the story of mankind's demise as results of a worldwide epidemic deliberately caused by the idealistic scientist Crake. This novel highlights how the Crakers, a scientifically created race meant to out pace humanity, take over man's place."
- V, Victor Vinoth, and Vijayakumar M. "The Dystopian Scourge of Women in Gilead Society as Portrayed in Margaret Atwood's *The Handmaid's Tale*." *Theory and Practice in Language Studies*, vol. 12, no. 12, Dec. 2022, pp. 2704–11, <https://doi.org/10.17507/tpls.1212.29>.
- "*The Handmaid's Tale*, Margaret Atwood's most renowned dystopian novel, is one of those works whose memorandum appears to transcend period. It has been analyzed to demonstrate the presence of various layers of feministic and dystopian cultural concepts in the novel. A qualitative investigation of secondary resources reveals that the situation of women in the novel is portrayed as a reproach to the patriarchal construction of the contemporary world. The women characters in the novel position as testimonies of the subjugation that unescapably concentrates them, helpless against a societal and political organisation that interprets the position of women as a

reproductive machine. According to Atwood's novel, by representing the repercussions of the revolution in the United States through the fake theocracy and totalitarian law insists, women must serve the commanders of Gilead society for sexual and biological reasons. Infertile women and working slaves should both serve as servants to the elite couple; the Handmaids addresses [sic] both historical and contemporary cultural issues, particularly those affecting women. This study further points out the oppressive, matriarchal position and sexual cruelty, diminishing the autonomy of women."

Vieira, Patrícia. "Utopia." *The Palgrave Handbook of Utopian and Dystopian Literatures*, edited by Peter Marks et al., Springer International Publishing, 2022, pp. 25–38, https://doi.org/10.1007/978-3-030-88654-7_2.

Villa, Paula-Irene, and M. Cristina Alcalde. *#MeToo and Beyond: Perspectives on a Global Movement*. The University Press of Kentucky, 2022. *Project MUSE*, https://muse.jhu.edu/pub/185/edited_volume/book/97883.

"#NiUnaMenos#Aufschrei#LoSHABefore #MeToo became a massive global movement, these were the hashtags that represented activists from Ukraine to Peru who demanded accountability for the sexual violence and racism, xenophobia, and misogyny inflicted on women, transgender people, and girls. Led by activists such as Tarana Burke, who popularized the phrase 'me too,' these movements provided a call to action for survivors across the world to speak out about their experiences. In *#MeToo and Beyond*, M. Cristina Alcalde and Paula-Irene Villa bring together scholars and activists from various backgrounds to approach #MeToo from multiple spaces, positionalities, and areas of expertise, many from regions and contexts often overlooked and understudied in the mediascapes of the global North. This volume includes perspectives from around the world and touches on diverse topics spanning masculinity studies, transgender people's heightened risk of suffering sexual harassment and violence, the internal conflict in American Jewish communities as activists began speaking out against prominent members who relied on shared cultural values to shame their victims, as well as many other significant aspects of the first all-inclusive international effort to end gender-based violence. The editors and contributors heed Burke's call to amplify marginalized voices so that instead of becoming footnotes, these voices guide activists to frame polyphony as central to understanding past, current, and future forms of gender-based violence and resistance. The goal of *#MeToo and Beyond* is to examine both profoundly universal and specific experiences of sexual violence, as well as the collective effort to stop gender-based violence wherever it occurs. Activists and scholars will find this book an important and necessary contribution to current and future discussions on sexual violence and global movements."

Wall, Clare. "'There Would Be Monsters, Some Hopeful': Viral Agencies and Mutational Posthuman Politics in Post-Millennial Science Fiction." *Interrogating Boundaries of the Nonhuman: Literature, Climate Change, and Environmental Crises*, edited by

Matthias Stephan and Sune Borkfelt, Lexington Books, 2022, pp. 221–38. *MLA International Bibliography with Full Text*, EBSCOhost, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,url,uid&db=mlf&AN=202227010305&site=ehost-live&scope=site>.

Wei, Li. “Margaret Atwood: Queen of Canadian Literature.” *Chinese Semiotic Studies*, vol. 18, no. 2, May 2022, pp. 337–42. *Web of Science Nextgen*, <https://doi.org/10.1515/css-2022-2067>.

Weingarten, Karen, et al. “Fifty Years since Roe v. Wade: Forum.” *Feminist Studies*, vol. 48, no. 3, 2022, pp. 824–49. *Project MUSE*, <https://doi.org/10.1353/fem.2022.0053>.

“January 22, 2023 will mark the 50th anniversary of Roe v. Wade, the landmark Supreme Court case that legalized abortion across the United States. This forum considers the case’s legacy in light of the Supreme Court’s decision to overturn the case on June 24, 2022, which almost immediately caused half of American states to outlaw or curtail access to abortion. With contributions from Karen Weingarten, Johanna Schoen, Belinda Waller-Peterson, Heather Latimer, Melissa Huerta, and Leslie Reagan, this forum reflects on how Roe shaped — and sometimes limited — abortion access in the United States and the stories we tell about that access. Each of the contributors also considers Roe’s legacy and its racial, economic, and gendered repercussions for bodily autonomy and reproductive health in today’s political and cultural landscape. As several contributors note, the elimination of a national right to abortion will not impact all people equally, just as Roe’s passage did not ensure equal access to abortion in 1973. This forum offers an elegy for Roe while also acknowledging its limitations as a means for securing the right to abortion.”

Woods, Geraldine. *25 Great Sentences and How They Got That Way*. W. W. Norton & Company, 2022.

“Woods leads readers on a delightful tour of sentences by authors in the canon. She uses deft analysis and humor to ‘look under the hood’ and allow us to see what makes a sentence great. Her book is a master class in how to write beautiful — and memorable — sentences. It is for word lovers, readers interested in encountering new authors or revisiting favorite works, and aspiring writers.”

Wray, K. Brad. “Developments in Book Reading, a 25-Year Personal History.” *Metascience*, June 2022. *paperity.org*, <https://doi.org/10.1007/s11016-022-00763-3>.

Wright, Jaime. “Can Religion Save the Planet? Looking for Hope within the Eco-Religions of Climate Fiction.” *Science and Religion in Western Literature*, edited by Michael Fuller, 1st ed., Routledge, 2022, pp. 151–68, <https://doi.org/10.4324/9781003213987-11>.

“This chapter looks at the intersection of environmentalism and theology within climate fiction. Climate fiction is a subgenre of speculative fiction in which climate, and especially climate change, is foregrounded within the story or storyworld. In

discussing her own climate fiction trilogy, Margaret Atwood points to the suggestion that environmentalism must become a religion if it is going to accomplish its goals. This chapter will explore the influence of eco-religions or eco-spirituality in Margaret Atwood's *MaddAddam* trilogy and Octavia Butler's *Parables* series, teasing out whether hope for avoiding (or recovering from) a collapse of the biosphere in the face of climate change can be found in the religious."

Wright, Lauren. "Mayday: Rethinking Reproductive Justice Protests Utilizing Margaret Atwood's *The Handmaid's Tale*." *The Palgrave Handbook of Reproductive Justice and Literature*, edited by Beth Widmaier Capo and Laura Lazzari, Springer International Publishing, 2022, pp. 621–37, https://doi.org/10.1007/978-3-030-99530-0_29.

"*The Handmaid's Tale* has seen a recent resurgence in popularity, partially due to the creation of new media pertaining to this novel, but also due to the global pushback against reproductive rights from increasingly powerful far-right governments. Margaret Atwood calls her novel an 'anti-prediction,' hoping that society will heed her warning. Globally, women have co-opted the imagery from *The Handmaid's Tale* to protest increased restrictions on abortion and a woman's right to choose. The striking imagery of Atwood's handmaids creates a powerful atmosphere at a protest; their presence alone conveys all the information we think we need to know. I argue that we can add more information to what these protesters convey. Currently, the protests do not reach the full potential for attaining reproductive justice by only focusing on abortion restrictions. I propose expanding the paradigm of such protests to reflect a more comprehensive understanding of reproductive justice and *The Handmaid's Tale*."

Wrobel, Claire. "Penal Theory and Practice as Plot Matrix: From Jeremy Bentham's Principles of Penal Law to Margaret Atwood's *The Heart Goes Last*." *Erzählen Und Recht / Narrative and Law*, edited by Monika Fludernik and Frank L. Schäfer, Ergon Verlag, 2022, pp. 213–32. *MLA International Bibliography with Full Text*, EBSCOhost, <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,url,uid&db=mlf&AN=202327608257&site=ehost-live&scope=site>.

"This volume presents major lines of analysis in Law and Literature/Law and Humanities research for both legal and literary scholars. The special emphasis in the volume is on narrative and narration in the law and the law in narrative, a focus due to the context of the series based in the graduate school Factual and Fictional Narration (GRK 1767) in Freiburg, funded by the German Research Foundation. The essays illustrate how narratives impact on legal thinking and legal procedures, especially trials; conversely, they show how literary narratives depict legal matters and how novelistic narratives are imbricated in the law. With contributions by Ruth Blufarb, Monika Fludernik, Jeanne Gaakeer, Dominique Hipp, Claudia Lieb, Hans J.

Lind, Arild Linneberg, Frode Helmich Pedersen, Frank Schäfer, Peter Schneck, Robert Spoo, Klaus Stierstorfer, Ulrike Tabbert and Claire Wrobel.”

Wu, Lijuan. “Thoughts on the Social Form and Individuals’ Flowing: Margaret Atwood’s *The Testaments*.” *Asia-Pacific Journal of Humanities and Social Sciences*, vol. 01, no. 04, Jan. 2022, pp. 045–52, <https://doi.org/10.53789/j.1653-0465.2021.0104.007>.

“The contemporary Canadian writer Margaret Atwood’s new work *The Testaments* is full of concern for human nature, society and human living conditions. To some extent, the novel functions as a kind of medium that Atwood thinks can purify human nature and reveal the truth. The novel devotes itself to exploring a new social regime, an external form and an internal ideological foundation under the background of the original Gilead. Furthermore, the novel intends to reflect the essence of individuals’ freedom and explain the different ways of individuals’ evolution and consciousness through the detailed descriptions of Agnes and Nicole so as to realize the social redemption formed by the connection between people. In this sense, the novel reflects the will of human beings to pursue a universal social community and strengthens the individuals’ subjectivity in the community from the aspect of the public dimension.”

Xinzhu, Zhu. “The Ethics of Technology: Reflection on Gendered Science in *Oryx and Crake*.” *Forum for World Literature Studies*, vol. 14, no. 5, 2022, pp. 793–807.

“This paper discusses the gendered science and technology embodied in Margaret Atwood’s science fiction *Oryx and Crake*. By analyzing the relationship between gender and science in the novel, it focuses on nature, women, and the people at the bottom. It further reveals that gendered science violates the ethics of technology and continuously marginalizes women and disadvantaged groups, nature, and the Other, making them victims in the development of science and technology and turning them into objectified symbols. Biotechnology and genetic technology, dressed in the cloak of science, have become patriarchal tools that violate technological ethics. Under the control of gendered science, nature has become a tool for mankind to grab benefits. Climate disasters and climate change have become the prelude to global ecological collapse. The disadvantaged groups under the new hierarchical system destroyed themselves along with the technomaniacs. In the story, the conflict between humans and technology is the game between technology and ethics. When science violates technology ethics and is gendered, we should find the ‘Zero hour’ and start again.”

Yona, Yael Valentina. “Democracia, Totalitarismo y Progreso En *El Cuento de La Criada*: ¿un Nostálgico Cuento Acerca de La Esperanza? / Democracy, Totalitarianism, and Progress in *The Handmaid’s Tale*: A Nostalgic Tale of Hope?” *Debate Feminista*, vol. 63, Jan. 2022, pp. 30–52. *Academic Search Complete*.

“In this article, I analyze the television series *The Handmaid’s Tale* — created by Bruce Miller and based on the novel by Margaret Atwood — to show its critical power in the narratives of progress to warn on the fragility of our democracies and — as Giorgio Agamben argues — their contiguity with totalitarianisms. However, I also

examine the way the third season seems to tone down the aforementioned criticisms through the development of what Fredric Jameson calls nostalgia for the present. Likewise, following Mariela Solana, I explore the political meanings of hope and nostalgia as affects whose meanings cannot be established a priori. Finally, I argue that in the series there is a strange, perverse coexistence of two ways of understanding nostalgia that explode the dichotomy between desires which, according to Sara Ahmed, redirect us towards social forms in which hopes and desires for radical change have already been placed.”

Yoon, Minwoo. “Bondage of the Red Shoes and Its Feminist Reinterpretation: Andersen and Atwood.” *The Korean Society for Teaching English Literature*, vol. 26, no. 2, 2022, pp. 255–93. *Dimensions*, <https://doi.org/10.19068/jtel.2022.26.2.10>.

“It is already known that Hans Christian Andersen attempts to curb the womanly vanity for the red shoes by Protestant belief and Victorian social convention. The girl in his *Red Shoes* who covets the shoes is forced to dance forever and, in order to stop it, has to mutilate her feet. In the Victorian patriarchal society, the womanly duty to work for family strongly suppressed female desire for play, artistic expression, occupation. The so-called Red Shoes syndrome refers to the female psychology and behavior which represents that women take as their own the supposedly feminine vanity and vice, and thus internalize the guilty feeling and the resultant fear. When contemporary feminist writers addressed this syndrome, however, they had to radically revise it. This essay explores the prototype of the Red Shoes syndrome by Andersen and the reinterpretation of it by Margaret Atwood in her *Lady Oracle*. Aspects of the syndrome in Andersen and strategies to survive it in Atwood deserve a careful analysis. The feminist writers try to demonstrate that the female artistic spirit and desire for social ascent, related to the syndrome, turn out to have been a latent but hardly suppressible characteristic of womanhood over generations.”

Yuan, Xia, and Yiran Wei. “Power Politics in Margaret Atwood’s *Lady Oracle*.” *Chinese Semiotic Studies*, vol. 18, no. 2, May 2022, pp. 285–96. *DOI.org (Crossref)*, <https://doi.org/10.1515/css-2022-2062>.

“The issue of power politics is a crucial topic in Margaret Atwood’s works. According to Atwood, power is pervasive and diffused throughout all social relations. This essay examines how power becomes a part of human life, and how different levels of power interact in Atwood’s third novel *Lady Oracle* (1976). I investigate Atwood’s treatment of family upbringing in reinforcing gender roles. I show how Atwood explores the protagonist’s odd behavior in relation to her family environment. I also consider Atwood’s representation of the cultural control of women with prescribed images or roles for them. The small details that form the everyday life of the protagonist are highly gendered and part of a larger picture of a patriarchal society. Based on Foucault’s notion of disciplinary society, I analyze how Atwood examines self-watching as internalized power. The protagonist and girls of her age best represent an

internalization of patriarchal values of femininity. Just like the inmates of the Panopticon, they practice discipline through self-surveillance.”

Yue Lu-lu. “Comparative Studies Between Chinese and Foreign Climate Change Fiction — Taking Liu Cixin and Margaret Atwood for Example.” *Journal of Literature and Art Studies*, vol. 12, no. 9, Sept. 2022, <https://doi.org/10.17265/2159-5836/2022.09.005>.

Zaouga, Amel. “Towards Implementing Ecofeminism in the Different Departments of English.” *International Journal of English Literature and Social Sciences*, vol. 7, no. 5, 2022, pp. 148–54, <https://doi.org/10.22161/ijels.75.24>.

“This article revolves around the possibility of implementing ecofeminism as a pedagogical device and perspective on teaching ecofeminist literature in the Tunisian departments of English. Ecofeminist courses maybe taught mainly after an English literature student has already become familiar with feminist, postcolonial and ecocritical theories. Such courses may be a synthesis review and an expansion of the literature due to the interdisciplinary quality of the theory of ecofeminism. Margaret Atwood’s *Surfacing* may be considered as the best exemplary novel that lands [sic] itself to an ecofeminist reading. Hence, students may dig into ecofeminist ethos through an analytical eye on it.”

Zélia Oliveira Ferreira Santos, Maria, and Adelaine LaGuardia Nogueira. “O país das mulheres: recriação da maternidade e performances de gênero na utopia feminista de Gioconda Belli.” *Garrafa*, vol. 20, no. 57, 2022. <https://revistas.ufrrj.br/index.php/garrafa/article/view/55769>.

“O presente trabalho parte de uma pesquisa em andamento que tem como corpus a obra da escritora nicaraguense Gioconda Belli, intitulada *O país das mulheres* (2011). Neste artigo, analisamos como a escritora concebe uma crítica feminista a partir do recurso à utopia como forma de reflexão sobre dilemas que circundam a situação da mulher contemporânea. Para tanto, realizamos uma abordagem dos conceitos teóricos relativos à utopia, a partir de Claeys (1999) e, mais especificamente, sobre a utopia feminista, discutida por Funck (1993; 1998). A partir da discussão sobre o gênero literário, examinamos a recriação do conceito de maternidade na narrativa, dialogando com as considerações presentes em Badinter (1985), Stevens (2006) e Perez (2019), levando em conta aspectos de gênero descritos como ‘atos performativos’ por Butler (2018).”

Zhang, Muren. *Neo-Victorianism, Empathy and Reading*. Bloomsbury Academic, 2022.

“In the words of J. Brooks Boustan, the empathic reader is a participant-observer, who, as they read, is both subject to the disruptive and disturbing responses that characters and texts provoke, and aware of the role they are invited to play when responding to fiction. Calling upon the writings of Margaret Atwood, Julian Barnes, Graeme Macrae Burnet, Sarah Waters, Michael Cox and Jane Harris, this book examines the ethics of the text-reader relationship in neo-Victorian literature, focusing upon the role played by empathy in this engagement. Bringing together

recent cultural and theoretical research on narrative temporality, empathy and affect, Muren Zhang presents neo-Victorian literature as a genre defined by its experimentation with 'empathetic narrative.' Broken down into themes such as voyeurism, shame, nausea, space and place, Neo-Victorianism, Empathy and Reading argues that such literature pushes the reader to critically reflect upon their reading expectations and strategies, as well as their wider ethical responsibilities. As a result, Zhang breathes new life into the debates associated with the genre and demonstrates new ways of reading and valuing these contemporary texts, providing a future-orientated, reparative and politically meaningful way of reading neo-Victorian literature and culture."

---. "Reading with(out) Suspicion: Atwood, Sedgwick and Critical Practice." *Critique*, vol. 63, no. 5, Oct. 2022, pp. 628–38.

"This article reads Margaret Atwood's *Alias Grace* (1996) alongside Eve Kosofsky Sedgwick's formulation of paranoid and reparative readings. Focusing on the dynamic between time and affect in Sedgwick, something that is strikingly missing in contemporary debates about critique and post-critique, I examine the affective, temporal and political registers of paranoid and reparative styles of reading and demonstrate how Sedgwick's work exceeds the post-critique approaches it informs. I then move to a discussion about the reading positions offered by *Alias Grace* including suspicious reading and empathetic engagement. Positioning *Alias Grace* as a parallel text to Sedgwick's, I argue that revisiting Atwood's novel in the context of the post-critique movement not only helps to restore the politics informing Sedgwick's theory but also contributes to the ongoing discussion about the politics of reading."

Zhou, Yue. "The Invisible Hand of Civilization: Moral Blindness in Margaret Atwood's *The Heart Goes Last*." *Journal of Innovation and Social Science Research*, vol. 9, no. 9, Sept. 2022, [https://doi.org/10.53469/jissr.2022.09\(09\).06](https://doi.org/10.53469/jissr.2022.09(09).06).

Жизневская, А. Э. "Образ Пенелопы в романе М. Этвуд 'Пенелопада' / *The Image of Penelope in the Novel by M. Atwood 'Penelopiad'*." *Образование. Педагогика*, vol. 43, 2022.

<https://elib.psu.by/handle/123456789/36404>.

"Рассматривается роман канадской писательницы Маргарет Этвуд (Margaret Eleanor Atwood, род. 1939) «Пенелопада» (*The Penelopiad*, 2005).

Анализируется образ Пенелопы, супруги Одиссея, царя Итаки, и матери Телемаха."

Подгурська, І., and М. Сенюк. "ХРИСТИЯНСЬКІ МОТИВИ В РОМАНІ МАРГАРЕТ ЕТВУД 'ОПОВІДЬ СЛУЖНИЦІ' / Christian Motifs in the Novel *The Handmaid's Tale* by Margaret Atwood." І. Подгурська, М. Сенюк // *Актуальні питання гуманітарних наук*, vol. 58, Dec. 2022, pp. 184-190.

<https://dspace.hnpu.edu.ua/handle/123456789/11466>.

“The article is devoted to the analysis of the main Christian motifs in the anti-totalitarian novel of the famous Canadian writer Margaret Atwood "The Handmaid's Tale" from the point of view of their semantics, poetics and functioning in the literary text. Special attention is paid to the specifics of implementation of certain key motifs, which in turn contribute to the formation of authentic features of the genre of dystopia that make it unique and recognizable. The main Christian motifs in the work are the motif of surrogate motherhood, the motif of red and blue colours, the motif of the Promised Land, and the motif of violent martyrdom. In the course of the research, it was found that the motif of surrogate motherhood is pervasive and plot-forming in the novel. Christian motives help the author to demonstrate the conventionality of the boundary between 'sinful' and 'righteous,' which predetermines the fact that religion often became a terrible weapon in the hands of authorities. It was revealed that, using Christian motifs, the author appeals to the expertise of a reader, and also shows the theocratic nature of any totalitarian regime. The outcome of the research shows that the analysis of dystopian discourse texts (based on M. Atwood's novels) indicates that the conventionality of the motifs of the dystopia genre and their functional interpenetration with Biblical motifs is based on the socio-cultural background of the idea of a world, full of complex rules and religious canons, detached from real human needs, the martyric and post-apocalyptic character of both the totalitarian and theocratic structure of the world. Margaret Atwood follows this literary tradition and uses key motifs common to the dystopia genre, which get an original author's interpretation through the prism of the writer's feminist views. Margaret Atwood's ability to combine traditional motifs and images with current issues deserves special attention, which opens up wide opportunities for creating plots of futuristic nature.”

Филинович, А. Е. “Специфика социальной разобщенности в романе М. Этвуд ‘рассказ служанки’ / The Specificity of Social Disunity in M. Atwood’s Novel ‘The Handmaid’s Tale.’” Образование. Педагогика, vol. 43, 2022.

<https://elib.psu.by/handle/123456789/36422>.

“Рассматривается специфика социальной разобщенности в романе М. Этвуд (Margaret Atwood, 1939 — настоящее время) «Рассказ служанки» (*The Handmaid’s Tale*, 1985). Выделяются отличительные черты типологии образов, характерные для творчества канадской писательницы.”

سعيد منفرد نكار, زكريا نيك, مسئول نویسنده بزوده. “Criticism of Levinas’s Responsible Subject: The Inversion of the Master and Slave Relationship in Margaret Atwood’s MaddAddam Trilogy.” *Critical Literary Studies*, vol. iv, no. 1, 2021-22,

<https://doi.org/10.34785/Jo14.2022.400>.

المُعَاَصِرَةُ الْكَانَدِيَّةُ الرَّوَايَةُ فِي الْهُوِّيَّةِ وَأَرْمَةِ النَّزْجِيَّةِ. مصطفى محمد, الرحمن عبد

강수진 (Sujin Kang). “마가렛 애트우드의 『심장은 마지막 순간에』에 나타난 탈진실 시대의 파놉티콘 / The Panopticon of the Post-Truth Era in Margaret Atwood’s ‘The Heart Goes Last.’” 미국학논집, vol. 54, 2022, pp. 5–22.

“This paper examines the surveillance system described in Margaret Atwood’s *The Heart Goes Last*. Atwood portrays a near-future society confronting an economic crisis and an experimental city, Consilience. This paper notes that the surveillance systems found in Consilience have post-panoptic characteristics beyond the classical panopticon. Attempting to analyze Atwood’s panoptical society, this paper focuses on Zygmunt Bauman’s theory. Bauman explains that as modern society has liquidity, the surveillance paradigm has also penetrated society with a different tendency from previous societies. With the development of technology, the intention of the surveillance system is regarded as a social contract. Also, this paper argues that the post-truth phenomenon is a catalyst for strengthening the panopticon in modern society. In the process of repeated deception, the protagonists, who are economically and socially marginalized, easily fall into cognitive bias. It denotes that their vulnerability rationalizes to be monitored. Atwood evokes the difficulty of not being misled by the tendency to post-truth during the dynamic of inclusion and exclusion, which is the basis of a surveillance society.”

김미령 (Miryung Kim). “디스토피아 서사에 나타난 성의 정치학과 그 현재성: 마거릿 애트우드의 『시녀 이야기』 / Gender Politics and Its Presentness in Dystopian Narratives: Margaret Atwood’s *The Handmaid’s Tale*.” *인문사회* 21, vol. 13, no. 2, 2022, pp. 1327–42.

“본 논문은 마거릿 애트우드의 디스토피아 소설 『시녀 이야기』에 나타난 성의 정치학과 그 현재성을 살펴보는 데 목적이 있다. 이를 위해 소설에 재현된 길리어드 공화국의 디스토피아적 양상을, 성을 매개로 한 권력관계와 권력담론의 차원에서 살피고 억압에 맞선 여성 인물들의 저항을 살펴본다. 또한 에필로그 ‘역사적 주해’의 함의와 이 소설이 주는 메시지의 현재성을 분석한다. 환경오염으로 불임이 만연한 길리어드는 생물학적 본질주의에 기반해 시녀제도를 만들어 여성을 자궁으로 물화한다. 종교 담론을 전유한 가부장제이자 전체주의 사회의 남근로고스중심적 담론은 여성을 주변화하고 비가시적인 존재로 만든다. 어머니, 모이라, 오브글렌과 같은 여성들의 저항정신은 화자이자 주인공인 오프레드에게 영향을 미치고 그녀는 스토리텔링을 통해 길리어드 체제에 저항한다. 본 논문은 출판 후 30년이 지난 현재에도 여전히 큰 영향력을 미치고

있는 이 소설을 여성주의적 관점에서 분석함으로써 우리가 지향해야 할 바를 살펴보는 데 의의가 있다. 향후 ‘생명정치’를 적용해 이 작품을 다루어도 좋은 연구가 될 것이다.”

박진숙 (Park Jin-sook). “일명 그레이스』에 나타난 역사와 기억의 태피스트리 - 다성적 관점을 중심으로 - / Tapestry of History and Memory in *Alias Grace* — Focusing on Polyphonic Perspective.” *Modern Studies in English Language and Literature*, vol. 66, no. 1, 2022, pp. 63—86.

“The purpose of this paper is to examine the weaving of history and memory in *Alias Grace* in terms of Bakhtin’s polyphonic perspectives. In this paper, I call tapestry interwoven history (warp) and memory (weft) of Grace and polyphony means multi-layered voices and views instead of a mono or single voice. I discuss the polyphonic views which is categorized [sic] into three parts, characters, memory and images. In the polyphony of characters, Grace is objectified as a murderess and narrator of the story at the same time, Dr. Simon is represented differently as a psychiatrist and man. Also, Jeremiah makes over Dr. Jerome [DuPont.] The Polyphony for the memory of Grace is represented as memory, or catathymic amnesia which reaches a climax by Dupont’s hypnosis. In trance, Mary Whitney, an alter ego of Grace is revealed. Mary is a real friend and stands for the healer of Grace. At this point, Grace is released from the feeling of guilt for her mother and the murder of Nancy. Red peony and quilts are crucial for polyphonic images. The metaphor for red peony implies the traumatic memories of Grace. Quilts link thematic and aesthetic concerns and structure of the narrator/heroine’s life respectively.”

최금희 (Keum Hee Choi). “『매드아담』 삼부작에 나타난 탈경계 연구 – 들뢰즈의 관점에서 / A Study on the Transboundary Appearing in the *MaddAdam* Trilogy – From Deleuze’s Perspective.” *영어영문학*21, vol. 35, 2022, pp. 323—40.

“This study aims to analyze the deboundary in posthuman novels from Gilles Deleuze’s perspective. Deleuze draws the aspect of deboundary through a continuously fluctuating act of desire which deviates with endless versatility and mutation. This study analyzes the *MaddAdam* Trilogy, in which Margaret Atwood points to the political, economic, cultural, and environmental destruction intertwined with scientific and technological ethics. Posthuman novels shed light on the diverse forms of life produced: the fundamental coexistence of human beings and posthumans created by boundless scientific imagination. This thesis elucidates The *MaddAdam* Trilogy from the Deleuzian viewpoint of deformation through the use of the concepts of difference, becoming, and abstract machine. Reading posthuman novels through the Deleuzian perspective traces the line of flight of non-humans that destroys the existing governing structure and hierarchy.”

최태숙 (Taesook Choi). “마가렛 앳우드 시의 경계 흐리기 / Blurring the Boundaries of the City of Margaret Atwood.” *현대영미시연구*, vol. 28, 2022, pp. 51–72.

“This paper explores Margaret Atwood’s interest in boundaries or duality that challenges binary forces in existing social realities. While using polar opposites that express duality, Atwood often invites blurring boundaries between them. In her poetry particularly boundaries and borders are represented in fluid and provisional imagery that transcends rigid boundaries, opening up a passage to renewal. Being located in such a borderline setting, space, self, language and death enable new possibilities for existence. It is this temporary positionality that allows for possible changes in both sides. Atwood’s interrogation of [positionality] can be considered within the context of Julia Kristeva’s notion of the semiotic that reconstitutes the symbolic. Kristeva argues that the abject or poetic language is a precondition of the symbolic, yet it is only through the presence of the symbolic that its heterogeneous, subversive forces begin to become evident. This model is comparable to Atwood’s definition of a poet’s role, which challenges binary oppositions by negotiating the gap while inscribing duality.”

巖谷 薫. “Margaret Atwood ‘Death by Landscape.’” *における自然と文化の連続性*. pp. 1–14.

Dissertations and Theses

Ajdini, Besian. *Literarische Und Soziale Analyse Des Buches ‘Der Report Der Magd’ von Margaret Atwood Bachelorarbeit*. 2022. Bachelor’s Thesis, <https://dx.doi.org/10.13140/rg.2.2.12639.94886>.

“This is a bachelor's thesis written in German, which is based on the novel ‘The Handmaid's Tale’ or in German ‘Der Report der Magd’ by writer Margaret Atwood. This bachelor's thesis deals with the literary as well as the social aspect of the work, but not only that, with the aim of making it as clear as possible to the readers of this thesis, that this literary work should definitely be read, because it contains messages that have to do with with [sic] today's reality in which we are living.”

Ang, Yit Ho Joshua. *To the Ends of the Earth: Post-Anthropocene Cosmopolitanism in the Novels of Kazuo Ishiguro, Margaret Atwood, and David Mitchell*. 2022.

University of Essex (United Kingdom), Ph.D. *ProQuest*, <https://www.proquest.com/pqdtglobal/docview/2699025978/F5AB2EC38FDA4EB8PQ/27>.

“This thesis examines the ethics and politics of cosmopolitanism beyond the Anthropocene by interrogating the presentation of the human in relation to other-than-humans in the novels of Kazuo Ishiguro, Margaret Atwood, and David Mitchell. The mounting global uncertainty and environmental crises have heightened fears that humanity may not survive beyond the third millennium, but these apocalyptic predictions reveal an anthropocentric concern with the planet’s ability to sustain

human life in capitalist societies rather than the wellbeing of the planet. I argue that ensuring the survival of humanity and the planet demands a new vision of cosmopolitanism that recognises the planetary interconnectedness and interdependence of all present and future beings who share the biosphere. This proposition calls for a redefinition of the human and an expansion of the communities that humans belong to and cohere with the aim of eco-cosmopolitanism to connect the human, nonhuman, and the ecological. Using the lenses of posthumanism, ecocriticism, and cosmopolitanism, I examine how, despite their speculative content, the three authors' novels convincingly portray the experience of 'dislocation' brought about by globalisation and provoke fundamental questions about what constitutes the human and how this human subject might relate to nonhuman and posthuman others ethically and equitably. Through the interrogation of these issues, this thesis also shows how these works transcend the confines of fiction to inspire and challenge our current practices of cosmopolitanism."

Ban, Sara. *Nasilje v sodobnem slovenskem romanu: diplomsko delo*. 2022. S. Ban.

"V diplomski nalogi analiziram prisotnost nasilja v slovenskem modernem romanu Ivana Cankarja Hiša Marije Pomočnice in Filio ni doma avtorice Berte Bojetu, slednjega primerjam z romanom iz svetovne književnosti Deklina zgodba avtorice Margaret Atwood. Pri analizi pripovedi se ukvarjam z literarno osebo kot žrtvijo ali povzročiteljico nasilja, tipom pripovedovalca, dogajalnim prostorom in literarno empatijo."

Bastide, Héloïse, et al. *Représentation de liens familiaux dans une série télévisée*. 2022. Gymnase de Burier.

Bernier, Clarisse Scarlett. "The Cult of Cinderella: A Perennial Princess in Fourth-Wave Feminist America." 2022. Middle Tennessee State University, PhD dissertation. *ProQuest One Literature*, 2659248826.

"Cinderella can either be considered a beloved staple of film, fairy tales, and childhood or a character whose portrayal as a persecuted heroine makes her a keen target for feminist critique. Her continuous presence on screen and in print attests to her popularity, yet many new versions of 'Cinderella' draw ire as the character is typically depicted in need of a (male) savior. Current trends are shifting Cinderella away from this damsel-in-distress role, ensuring her relevancy to modern audiences. This dissertation examines Cinderella through a feminist lens and explains her permanent placement in feminist discourse and popular culture. Chapter One examines the history and evolution of 'Cinderella' and variants of the Cinderella-tale as defined by Marian Roalfe Cox and classified by the Aarne-Thompson-Uther tale type index. This chapter scrutinizes the best-known variants of 'Cinderella,' as written by Giambattista Basile, Charles Perrault, and the Brothers Grimm and discusses how the popularity of these three tales helped cement Cinderella's continued relevance in both academic study and popular culture. Chapter Two examines feminist criticism of 'Cinderella' and explores the shifts in that criticism through the second, third, and

fourth waves of this movement. The changing focus of feminist critique towards this tale is reflected in modern retellings, which present a heroine with more depth and greater agency. Chapter Three examines these modern retellings, focusing on trends which shape the new ‘Cinderella,’ presenting the tale through the lens of gender inclusivity, sex positivity and young adult expectations. This chapter also follows a trend which presents the tale from the perspective of previously supporting characters, such as the stepmother or the prince. Chapter Four follows Cinderella’s representation in film over the past seventy years, both as retellings which are true to the traditional fairy tale version or as retellings which present a Cinderella-story. Several films are examined through the lens of feminist criticism in an attempt to determine if that criticism has an effect on how Cinderella is presented in future adaptations. Chapter Five discusses the effect that Walt Disney’s Cinderella has had on how Americans view Cinderella, how this character has been monetized, and how she launched the idea of happily-ever-after, via a Disney wedding. This chapter examines feminist criticism which claims that viewing this film or engaging with Cinderella through games or make-believe will foster gendered behavior in children. Chapter Six discusses Cinderella’s relevance in popular culture, focusing on digital platforms which allow both academics and non-academics to offer defense or vitriol towards this princess. The continued relevance of Cinderella is demonstrated through her presentation in various pop culture formats, which offer the tale with changes that reflect current social ideology and shifts in feminist thinking.”

Birch-Bayley, Nicole Marilyn Jane. *Haptic Reading: Towards an Ethics of Touch in Canadian Fiction*. 2022. University of Toronto (Canada), PhD dissertation. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2736301191/F5AB2EC38FDA4EB8PQ/3>.

“*Haptic Reading* explores why the sense of touch is so often overlooked in literary studies despite its aesthetic, political, and ethical significance. Expanding upon theories of touch, or the ‘haptic,’ this project attempts to correct the history of touch’s elision by Western thought. Broadly speaking, the dissertation calls for the need to recognize how the haptic senses impact our encounters with literature—both works that perform ocularcentrism and those that respond to and deconstruct it through the haptic. Specifically, this dissertation argues for an understanding of the haptic’s importance to and in Leonard Cohen’s *Beautiful Losers* (1966), Margaret Atwood’s *Surfacing* (1972), Timothy Findley’s *The Wars* (1976), and Michael Ondaatje’s *In the Skin of a Lion* (1988), four twentieth-century Canadian novels that draw upon different sub-senses of touch through the first-person narrative perspectives of historians, documentary filmmakers, and archivists who attempt vicariously to experience, access, and possess the stories of others. Each chapter maintains that the haptic works to unsettle certain social, gendered, and political values assigned to particular bodies—values often reinforced through a visual register. Furthermore, each chapter complicates the haptic’s role in facilitating forms of physical and

affective violence: Chapter One addresses the gendered and epistemic violence associated with historical study and political action in *Beautiful Losers*; Chapter Two explores the violent touch of the male gaze, symbolized by the documentary camera lens in *Surfacing*; Chapter Three reads the haptic details of trench warfare but also implicates the haptic in scenes of sexual violence in *The Wars*; and Chapter Four links the physical and affective conditions of manual labour witnessed throughout *In the Skin of a Lion* to the haptic conditions of storytelling. Taken together, these novels reveal a shared interest in the ethical stakes and limitations of literary representation, epitomized by characters whose chosen occupations compel them to touch, sense, and reflect upon their responsibility to others.”

Bjornson, Kathryn. *Pink Tickets and Feathered Frocks: Sexual Politics in Yevgeny Zamyatin's 'We' and Margaret Atwood's 'The Handmaid's Tale'.* 1 Dec. 2022.

Dalhousie University, Thesis. <http://hdl.handle.net/10222/82102>.

“Dystopian novels generally depict totalitarian or oligarchic societies that undertake to control the individual through the manipulation of sexuality, procreation, family life, and gender roles. This thesis compares the sexual motifs and gender implications of Yevgeny Zamyatin’s *We* and Margaret Atwood’s *The Handmaid’s Tale*, two dystopian novels written near the beginning and the end of the twentieth century, respectively. The nature of the twentieth-century dystopia as a genre is explored and the place of each novel within this genre is assessed. The writer then turns to an explication of the sexual systems presented within each novel as well as the form of sexual rebellion that is undertaken by the protagonists as they resist the control of the state. The states’ attempts to control language and the role of writing or composing as a subversive strategy on the part of the protagonists are also explored. Finally, the writer investigates the stylistic and linguistic similarities between the novels by comparing the authors’ use of symbolism and imagery to portray the fractured nature of the protagonists’ suppressed psyches. Ultimately, the writer concludes that stylistic and thematic similarities between the novels support the assertion that *We* is indeed a source for *The Handmaid’s Tale* and that the comparison of a classic dystopian text written by a male author with what has become a later classic dystopian text written by a female author is a fruitful endeavour. The writer suggests that further comparative studies of this nature will be beneficial to the area of gender and genre studies.”

Blàzquez Bonnín, Paula. *The Struggle for Control: Power Dynamics amongst Women in Margaret Atwood's 'The Handmaid's Tale'.* 2022. Universitat Autònoma de Barcelona. Open WorldCat, <https://ddd.uab.cat/record/264475>.

“The dystopian novel *The Handmaid’s Tale* by Margaret Atwood in 1985 presents a futuristic dystopia set in a theocratic, patriarchal, and totalitarian society based on reproductive servitude where all women are presented in a subjugated position within the state of hierarchy. Despite this loss of female agency and control over their identity and bodies, women show their power and control over each other. This paper

aims to analyse this fight among the females to state their power within an oppressed position. The main aspects examined are feminism, femininity, motherhood, and Michael Foucault's biopower and power circulation between women."

Bonezi, Aline Gevezier. *"The Handmaid's Tale": Opressão e Resistência / "The Handmaid's Tale": Oppression and Resistance*. 2022. Biblioteca Digital de Teses e Dissertações da USP, Universidade de São Paulo, Faculdade de Filosofia, Letras e Ciências Humanas. <https://www.teses.usp.br/teses/disponiveis/8/8147/tde-16022023-194926/>.

Boudin, Ellinor. *Teaching "The Handmaid's Tale" in Upper Secondary School: A Literary Analysis of Theme and Character and the Novel's Affordances for Learning Regarding Gender Equality*. 2022. Örebro universitet, Institutionen för humaniora, utbildnings- och samhällsvetenskap. Open WorldCat, <http://urn.kb.se/resolve?urn=urn:nbn:se:oru:diva-100505>.

"This essay demonstrates what affordances for learning the dystopia *The Handmaid's Tale* by Margaret Atwood has in upper secondary school to promote gender equality. The importance of covering gender equality is evident since Skolverket decided to include the topic in every subject in the Swedish upper secondary school with the start of July 1, 2022. This essay explores a possible way of covering the topic in the English subject with the help of fiction. The essay uses the concept of Louise Rosenblatt's transactional model of reading and literary analysis to explore *The Handmaid's Tale's* potential. The analysis demonstrates teaching potential, several aspects of 'sexualitet, samtycke och relationer' 'sexuality, consent, and relationships,' and educational outcomes of *The Handmaid's Tale*."

Call, Allison. *The Struggle for Identity: How Female Writers Find Their Voice*. 2022. <https://digitalcommons.liberty.edu/masters/878>.

Carneiro, Raphael Marco Oliveira. *Discurso, Cognição e Corpus: Análise Estilística de "The Handmaid's Tale" e de Duas Traduções / Discourse, Cognition and Corpus: Stylistic Analysis of "The Handmaid's Tale" and of Two Translations*. 2022. Universidade Federal de Uberlândia, Brasil, Programa de Pós-graduação em Estudos Linguísticos. <https://repositorio.ufu.br/handle/123456789/36017>.

Carpi, Laura. *Riscrivere "La Tempesta": storie nascoste in "Indigo" di Marina Warner, "Hag-seed" di Margaret Atwood e "This Island's Mine" di Philip Osment*. Modena & Reggio Emilia University, 23 Mar. 2022. <https://morethesis.unimore.it/theses/available/etd-01242022-085950/>.

"Il potere immaginifico del linguaggio di Shakespeare ha da sempre ispirato milioni di autori, che si sono cimentati in riscritture e adattamenti delle sue opere. Miniera di idee e spunti di riflessione su tematiche contemporanee, 'La Tempesta' è probabilmente il dramma più rivisitato. Il presente elaborato si propone di analizzare Indigo di Marina Warner, *Hag-seed* di Margaret Atwood e *This Island's Mine* di Philip Osment, tre riscritture della tragedia shakespeariana che recuperano quelle storie nascoste dietro le narrazioni dominanti, dando voce a personaggi silenziati dal

canone occidentale. Il primo capitolo, di carattere teorico, presenta un breve inquadramento dei termini ‘appropriazione,’ ‘adattamento’ e ‘riscrittura,’ per poi offrire una panoramica delle riscritture della Tempesta che si sono succedute nel corso dei secoli e che l’autrice Chantal Zabus, a partire dagli anni Sessanta, suddivide in tre grandi correnti contemporanee: postcoloniale, postpatriarcale e postmoderna. Il secondo capitolo si concentra sull’analisi della riscrittura di Marina Warner, che recupera il linguaggio della letteratura fantastica per sollecitare una riflessione sui processi di costruzione delle narrazioni dominanti, al fine di riparare le ingiustizie dell’epoca coloniale. L’autrice dà ampio spazio a personaggi femminili silenziati nell’originale, come Sycorax, Ariel e Miranda, le quali non vengono però mai raffigurate a tutto tondo per lasciare ampio spazio al non detto, scelta in linea con un approccio che non ha pretese di assolutezza e oggettività. Il terzo capitolo prende in esame *Hag-seed* di Margaret Atwood, focalizzandosi sul ruolo di personaggi femminili come Miranda ed Anne-Marie e, in particolar modo, sul potere terapeutico dell’arte nel processo di riscoperta di sé di Felix e nella riabilitazione dei carcerati del Fletcher Correctional Insititute, coinvolti nella messa in scena della tragedia shakespeariana. L’ultimo capitolo analizza la riscrittura di Philip Osment e l’impatto dell’abrogazione della Sezione 28 da.”

Caruana, Mireille. *The Sensational Novel: Man-Eating Power in Postmodern Literature*. 2022. University of Malta, Faculty of Arts. Department of English.
<https://www.um.edu.mt/library/oar/handle/123456789/103116>.

Costa, Thea. “Consider Us Pure Symbol”: *Rediscovering Homer’s “Iliad” and “Odyssey” through Revisionist Retellings*. 2022. University of Malta, Faculty of Arts. Department of English.
<https://www.um.edu.mt/library/oar/handle/123456789/103183>.

da Silva, Alexandre Araújo. *Biopolítica de Uns, Biopotência de Outros e Biofuturo Em Maddaddão, de Margaret Atwood*. 2022. Universidade Federal da Paraíba, Brasil, História, Programa de Pós-Graduação em História.
<https://repositorio.ufpb.br/jspui/handle/123456789/22405>.

da Silva, Edmaira Eduardo. *A programação dos corpos: uma análise semiótica dos aspectos religiosos e totalitários presentes em o conto da AIA*. Universidade Federal do Tocantins, Araguaína, Graduação, 2022. <http://hdl.handle.net/11612/4408>.

“In this research we analyze the dystopic romance *The Handmaid’s Tale*, originally published in English in 1985, written by Canadian writer Margaret Atwood. The narrative is set in a near future, on a fictional place known as the Republic of Gilead. Gilead is described by the narrator, the tale’s main character, as a totalitarian, theocratic and patriarchal State that, after an attack to the congress and the assassination of the president of the United States of America, establishes a government led by religious fanatics. After seizing power, they betake passages from the Old Testament scriptures to justify their control over female bodies and condemn to death all who intend to scape domination. The objective of this work is to reflect

upon the transformation of a democratic society into a totalitarian society and to identify the fundamentals of the religious natured discourse that substantiates the social control over women in the narrative. For the analysis, we resort to the subsidies of discursive semiotics, with the update of the programming concept suggested by Eric Landowski in the book *Interações arriscadas* [Risky interactions]. We believe this interaction regime helps us comprehend the way female bodies are controlled upon the imposition of ideology. This is study of qualitative approach, in which was utilized was the bibliographical research method and literature analysis [sic].”

Di Carluccio, Sarah V. *Women’s Timeless Fascination with True Crime and Horror*. 2022. State University of New York at Albany, M.A. Thesis. *ProQuest One Literature*, 2641578264.

“This thesis examines society’s interest in gothic literature, horror, and true crime. Beginning with the first gothic works, and ending with modern true crime media, a focus of this exploratory piece will be on women because women have always been, and remain, the primary consumers of the gothic, and of true crime. The question is: Why? To examine the possible reasons, I will be examining the success of original gothic writers, namely, Ann Radcliffe. Other authors who influenced the development of the Gothic genre will influence our modern understanding of these origins. I will examine Poe’s ‘The Mystery of Marie Roget’ to explain how detective fiction encouraged female readership, terrifying society by reminding us that we have more reason to fear one another than supernatural forces. Modern true crime media, being influenced by Poe and early gothic works, will be explored through the lens of the female experience. In order to conceptualize the genre’s popularity among women, this paper will explore modern true crime’s representation in media and pop culture using television and podcast series’ including ‘See No Evil,’ ‘Serial,’ ‘Macabre London Podcast,’ and ‘My Favorite Murder.’ The scope of this paper will focus on my research-based speculation about women’s obsession with true crime, focusing on television programming, books, and other popular present-day true crime media. The goal is to determine why women are inordinately attracted to the true crime genre by exploring the links between original gothic works and present day crime media. Based on the timeline of true crimes development beginning with supernatural literature, the most historically supported reason for women’s interest in the genres is that the genres support the articulation of women’s experience and problematic status as the subordinate sex under a patriarchal society.”

Doan, Ha Thi Thanh. *Let Justice Be Done: Cancel Culture and Demanding Social Changes in Vietnam*. 2022. Denison University, *Student Scholarship*, Thesis. Core, <https://core.ac.uk/reader/534848270>.

Drapeau-Bisson, Marie-Lise. *Reading, Evaluating and Commemorating Feminism: Excluding and Reviving Dynamics of L’Eugénie’s Reception in Québec*. 2022. University of Toronto (Canada), PhD dissertation. *ProQuest One Literature*, 2738591698.

“My doctoral research relies on the premise that political books are more than a receptacle of movement ideas. They are texts that reveal and put words on felt oppression; they are works that resist artistic norms and often challenges literary institutions; and they are objects that can garner solidarity amongst readers and nurture one’s connection to the movement. In other words, I understand political books — reading them, evaluating them, commemorating them — as a way in which culture shapes our political imagination. Québec’s feminist novel *L’Euguélionne* is a good example of this type of political book. Published in 1976 as Louky Bersianik’s debut novel, it was a critically acclaimed and best-selling book that also received vitriol for its ideological commitments. Over time, it became a forgotten classic known only amongst small reception communities, until 2016, when a new feminist bookstore borrowed its name. Using *L’Euguélionne* as a point of departure, my doctoral research traces the cultural trajectory of this feminist artistic production to enhance our understanding about the ways in which feminist ideas are critiqued and undermined, but also circulated and kept alive. The dissertation raises three central questions: How is feminist art received by masculine gatekeepers of art worlds? What does the reception and revival of feminist art make possible for activists as they attempt to renew the movement? How does friendship shape intergenerational transmission of feminist art? Methodologically, my approach to the study of *L’Euguélionne* proposes to consider reception like ethnographers would a city sidewalk (Duneier 1999) or an Argentinian neighbourhood (Auyero 2015). This involves looking at the complex dynamics that characterize the site, what I term the push and pull of cultural reception, mapping the connections between actors, and paying close attention to forms of activism that happen under the radar. This approach complements more conventional studies of cultural reception and could be used by scholars interested in how critical appraisal of political art shapes public discourse about social movements, how consumption of art can fuel activism, and how consecration affects the diffusion of political ideas and shapes intergenerational movement dynamics.”

Easler, Jennifer Nicole. *The Futility of Prophecy: Prophecy and Poetry in English Narratives of Troy*. 2022. University of Minnesota, PhD dissertation. *ProQuest One Literature*, 2656747599.

“This dissertation explores prophets and prophecy in late medieval and early modern English retellings of Trojan War narratives, in particular within the works of Geoffrey Chaucer, John Lydgate, and William Shakespeare. In medieval and early modern England, the Trojan War formed the basis of cultural and political legitimacy: the English people claimed direct descent from the Trojans. English writers used the Trojan War both to celebrate war and to criticize it, and both celebration and criticism are evident in these narrative’s prophecies of triumph and destruction. Throughout these narratives, prophets advise the Trojans to make peace with the Greeks, but the prophets go unheeded and Troy falls. Nonetheless, these poets draw

connections between these prophecies and their own poetry, and so prophecy's failure engenders doubt concerning the utility of poetry itself. Through the similarities between poetry and prophecy, I look at the ways literature has questioned its own usefulness. I argue that prophecy both reveals the limitations on poets in adapting literary traditions for their own time and also makes space for memory and imagination. Through their representation of prophecy, these poets call into question the efficacy of poetry and of knowledge, but they do so in ways that ultimately reaffirm the power and limits of both knowledge and literature. Moreover, my study of prophecy illuminates the nature of adaptation more broadly: prophecy, and retellings in general, stretch the limits of narrative. Namely, although retellings of old stories do place limits on the agency of both poet and audience — in much the same way a prophets' agency is limited — retellings and prophecies also open up new possibilities for the larger narrative tradition, providing new perspectives and imaginative opportunities in both space and time. As a narrative tool—particularly in oft-retold tales such as that of the Trojan War — prophecy allows writers to raise questions, to explore and enforce the limits of narrative, and to examine the limitations on and uses of literature itself.

Emily, Scherzinger. *When “the Words Don’t Fit You”: Reflections on Madness and Nonsense*. 2022. McMaster University, PhD dissertation.

<http://hdl.handle.net/11375/27496>.

Fisher, Lauren. *Between Oneself and the Other: Empathy, Dialogism, and Feminist Narratology in Two Novels by Margaret Atwood*. 2022. Macquarie University, Thesis. <https://dx.doi.org/10.25949/19433456.v1>.

“This thesis will propose a model of feminist narratology that is informed by insights offered by cognitive literary studies, intersectionality, and Bakhtinian dialogism. Focusing on empathy between women as a core concern, I examine the thematic and discursive treatment of this concept in two novels by Margaret Atwood, *Cat’s Eye* (1989) and *The Robber Bride* (1993). I particularly emphasise the novels’ creation of an active reading position, which is facilitated by the interaction and tension between elements of story and discourse. As the novels’ female protagonists learn to empathise with women whom they see as Other while simultaneously respecting the autonomous selfhood of these women, readers of the texts are positioned to identify emotionally with the protagonists while also viewing them from a more distanced standpoint.”

Flaherty, Michaela Elizabeth. “*And We’re Happy, So Happy, to Be Modern Women’: Dissociative Feminism on Screen and in Literature*”. 2022. University of Connecticut, Honors Thesis.

https://opencommons.uconn.edu/srhonors_theses/905.

Florsheim, Adina. *Every Body Eats: Food and the Embodiment of Power in the Novels of Margaret Atwood and Joyce Carol Oates, 1968-1972*. 2022. Harvard University, A.L.M. ProQuest,

<https://www.proquest.com/pqdtglobal/docview/2666561441/abstract/F5AB2EC38FDA4EB8PQ/18>.

“This work investigates the use of food and eating as a manifestation of power in the earliest novels of Margaret Atwood and Joyce Carol Oates, those published between 1968 and 1972 at the immergence of the second wave feminist movement. Specifically, this study questions the ways Atwood and Oates depict food’s impact on the physical body and what these encounters reveal about power relations. Within each novel, scenes of food and eating are depicted in ways that illustrate a body acting autonomously when the person lacks agency, and this study reveals the corporeal nature of each author’s work with food and eating that parallel second wave feminist empowerment and its focus on a woman’s agency over her body as a means of raising consciousness and symbolic revolt. Foucault’s theories on power relations and the body as a locus of power are central to this investigation, as is a phenomenological approach to reading the texts to maintain an explicit corporeal awareness while analyzing Atwood and Oates’ work. This study traces how food is used as a structural element to frame the narratives, and examines scenes of individuals, both men and women, bingeing, withholding, glorifying, and abusing food, in Margaret Atwood’s *The Edible Woman* (1968) and *Surfacing* (1972), and Joyce Carole Oates’ *Expensive People* (1968), *Them* (1969), and *Wonderland* (1971). The investigation concludes that each encounter with food is unhealthy, malnourishing, and often nauseating, consistently manifesting in highly charged, emotional situations where an external sense of power is lacking or threatened; in an attempt to assume some sense of control, the body responds: a corporeal embodiment of power without conscious thought.”

Gassó Lagares, Irene. “*Gilead Is Within You*”: *Official History and Female Oppression in Margaret Atwood’s ‘The Handmaid’s Tale’*.” 2022. Bellaterra: Universitat Autònoma de Barcelona. Open WorldCat, <https://ddd.uab.cat/record/264615>.

“Exploring Margaret Atwood’s *The Handmaid’s Tale* (1985) from a historiographical and a feminist perspective, the main aim of this dissertation is to study the many parallelisms with Betty Friedan’s *The Feminine Mystique* (1963), which Atwood introduces, in order to deconstruct the official discourses of history. By drawing on real-life systems of female oppression and transporting them to all timelines in her novel, Atwood blurs the temporal boundaries and the lines between fiction and reality, questioning the idea of linear progress and suggesting that the structures of power that limit women are cyclical and resurgent.”

Gernhard, Madeleine. *Sisterhood and Survival: An Exploration of Women’s Relationships in Feminist Speculative Fiction*. 2022. University of Maine. Digital Commons U Maine, <https://digitalcommons.library.umaine.edu/honors/738>.

“Writers have used the genre of feminist speculative fiction as a lens through which to view modern issues which effect women. Octavia Butler’s *Kindred*, Margaret

Atwood's *The Handmaid's Tale*, and Naomi Alderman's *The Power* each explore dystopian or transitory dystopian societies in which women are pitted against one another for the sake of their survival. In reviewing the relationships which the women in these novels have to each other we stand to gain insights into the ways in which sisterhood influences change in these societies. Each of these works, while centering around different understandings of dystopian society, also prominently feature the ways in which women's individual relationships with each other are changed or influenced by these societies. The unique ability for these authors to not only reflect patriarchal societies and values, but also the relationships which are strained or created by the exacerbation of violent patriarchal societies, creates an avenue of exploration into the ways women interact within the context of the real world. The work of this thesis centers around the analysis and understanding of these relationships, and the importance which the representation of women's relationships in dystopian fiction has in relation to the genre as a whole."

Getz, Kristina Maria. *Portraits of the Artist as a Mother: Feminist Reconfigurations of the Maternal in Modern and Contemporary Canadian Literature*. 2022. York University, PhD dissertation. <http://hdl.handle.net/10315/39563>.

Giménez Mateu, Francisco. *De La Utopía a La Distopía. Un Análisis de El Cuento de La Criada (The Handmaid's Tale) / From Utopia to Dystopia. An Analysis of "The Handmaid's Tale."* 2022. Universitat Jaume I. <http://hdl.handle.net/10803/674598>.

Griffin, Chris. *Dispossessive Citizenship: Property and Personhood in Speculative Narrative*. 2022. University of Brighton (United Kingdom), PhD dissertation.

ProQuest,

<https://www.proquest.com/pqdtglobal/docview/2732158124/F5AB2EC38FDA4EB8PQ/26>.

"This thesis examines the production of political subjectivity in narrative. Focusing on citizenship as a discursive instrument of interpellation, I consider the ways that narratorial engagements with liberal personhood both resist and reinscribe norms of subjectivation such as recognition, representation, and appropriation. Two of the key claims that emerge from this work are closely linked. The first is that citizenship is dispossessive. Using the history of American citizenship as a case study, I show how certain philosophical narratives of the Renaissance and the Enlightenment enabled propertied white men to develop a discourse of personhood to constitutionalise their power in the eighteenth century and maintain it, despite a phalanx of challenges, throughout the nineteenth. The second claim engages with recent debates on speculation. I argue that narrative texts, whether literary or non-literary, garner the power to shape subjectivity when they speculate on the thresholds of freedom/slavery and fact/fiction, providing imaginative visions of human life that also speculate in the economic sense, risking the stability of these thresholds and gambling on the possible outcomes. Some of the many threads connecting the two claims are pursued in a series of readings that aim to contribute to the displacement of hegemonic

naturalisations of oppression. Chapter 1 interrogates the depiction of reproductive slavery in *The Handmaid's Tale* by Margaret Atwood, arguing that the fraught racial and gender dynamics indexed in the text reveal the stratification of citizenship achieved in early American republicanism. Chapter 2 considers *Matigari* by Ngũgĩ wa Thiong'o, which suspends the proper norms of literary character to produce a messianic critique of neocolonial Kenya, but not without betraying some proprietary presuppositions, which I trace back to the text's Marxist-Hegelian framework. In Chapter 3, I investigate the relationship between the narrative conventions of the novel form and the frames of recognition that regulate political subjectivity under citizenship, reading *An Unkindness of Ghosts* by Rivers Solomon, a neuroqueer neo-slave narrative that stages a disidentification with the subjugating dialectics of relationality. Chapter 4 seeks to denaturalise the powerful metaphors of economised life through an analysis of artificial intelligence in *Autonomous* by Annalee Newitz, arguing that the text's depiction of non-human consciousness uncovers the proprietary assumptions that embedded dispossession within Enlightenment narratives of representation. These readings are complemented and interrupted by short interchapters that problematise the fact/fiction boundary in three ostensibly non-literary texts: *Caliban and the Witch* by Silvia Federici; *Incidents in the Life of a Slave Girl* by Harriet Jacobs; and *Debt: The First 5,000 Years* by David Graeber. No less than the novels do these texts speculatively challenge our certainties about how safely we may anchor the notion of truth within discourse. By placing them in conversation with literature, I can assess different strategies to counter the axioms of self-mastery that continue to reify and immunise the epistemic threshold, gestures which — however unwittingly — reinforce the presuppositions underpinning the colonial ontologies of race and gender.”

Gromykhhalina, Ekaterina. *Margaret Atwood's 'Stone Mattress': Ageism and the Intersection of Age and Gender*. 2022. University of Graz, MA thesis.

<https://resolver.obvsg.at/urn:nbn:at:at-ubg:1-182554>.

Guimond, Samuelle, and Catherine Cyr. *Le rapport au corps et à l'autre dans deux réécritures: les cas de Pénélope et d'Antigone / The Relationship to the Body and the Other in Two Rewritings: The Cases of Penelope and Antigone*. Université du Québec à Montréal, 2022, Master's thesis, *Open WorldCat*,

<http://www.archipel.uqam.ca/16107/>.

Hall, Zoe May. “In Reduced Circumstances”: *Traditional American Values in Margaret Atwood's 'The Handmaid's Tale' and 'The Testaments'.* 2022. Mittuniversitetet, Institutionen för humaniora och samhällsvetenskap. *Open WorldCat*,

<http://urn.kb.se/resolve?urn=urn:nbn:se:miun:diva-46234>.

Hood, Kimberly. “Margaret Atwood: Amplifying the Voices of Abused Women.” *Student Writing*, 2022. Germanna Community College, 1st Place Tie [in an undergraduate writing contest, presumably]. https://commons.vccs.edu/student_writing/56.

Horka, Michael. *The Historical Climate: Science Fiction, Climate Change, and the Long Crisis*. 2022. The George Washington University, PhD dissertation, ProQuest, <https://www.proquest.com/pqdtglobal/docview/2622913798/F5AB2EC38FDA4EB8PQ/24>.

“This dissertation examines North American science fiction novels published since the formation of global climate change governance, delimited by the 1992 United Nations Conference on Environment and Development. The project shows how works of science fiction attempt to represent how climate change and its outcomes are linked to a capitalist mode of production that has been in a protracted crisis, denoted by the ‘Long Crisis,’ a term coined by Joshua Clover. Science fiction texts, most especially those of Kim Stanley Robinson, Octavia E. Butler, Margaret Atwood, and N.K. Jemisin, provide a means of estranging and extrapolating upon this crisis, which has their works link to exacerbated ecological declension. ‘The Historical Climate’ reads these texts as illuminating capitalist crisis, but also revealing a concomitant crisis within the Euro-American science fiction tradition to represent utopian change without recapitulating the very historical processes inherent to economic and ecological calamity. The project intervenes in the study of science fiction by providing a periodization nomenclature for changes that adhere to different moments in this twinned crisis of capital and genre; simultaneously, the dissertation intervenes in Marxist studies of culture by extrapolating from leading thinkers to suture political-economic concepts to the aesthetic. Finally, the dissertation challenges environmental humanities scholarship to center Marxist cultural analysis in order to grasp the political agencies potentially available in this historical moment.

Hrast, Ana. *Deklina zgodba: družbena, seksualna in verska distopija: diplomsko delo*. 2022. A. Univerza v Ljubljani. Open WorldCat, <https://repozitorij.uni-lj.si/IzpisGradiva.php?id=139538>.

“Diplomsko delo sprva skozi analizo literarne zvrsti utopije in nadaljnega razvoja distopije prikaže osnovne značilnosti literarnega žanra, medtem ko s poudarkom na prvi izmed sodobnih utopij, Utopiji Thomasa Mora, oriše tudi prva utopična pisanja, ki se navezujejo na spol in družbene vloge. V ospredju diplomskega dela je obravnava znanstvenofantastičnega romana Deklina zgodba pisateljice Margaret Atwood, ki jo Ketterer, podobno kot Kumar opredeli Morovo Utopijo kot prvo pravo utopijo, označi kot prvo distopijo svoje vrste, zaradi časovnega okvira literarnega dela. Deklina zgodba pripoveduje zgodbo ženske, ki s padcem nekdanjih ZDA prisilno postane prebivalka teokratske republike Gilead in v njej prevzame družbeno vlogo konkubine, Dekle Odfrede. Gilead za vzpostavljanje, udejanjanje in ohranjanje svoje moči posega po izrazito represivnih orodjih in se polasti stroge patriarhalne družbene ureditve, ki ženskam odvzame vse pravice in si jih podredi. Kot teokratska republika svojo legitimacijo črpa iz izluščenih odlomkov Svetega pisma in zavrača vse druge religije. Za razumevanje gileadske družbe diplomsko delo opredeli in razčleni mehanizme, ki jih Gilead uporablja za udejanjanje družbene moči ter s pomočjo strokovnih del

avtorjev in avtoric, kot so Althusser, Foucault, Butler in Wharton, nastavi teoretično osnovo in pojmovni okvir za analizo Dekline zgodbe in razlago osrednjih elementov romana – religiozne in spolne represije. Nadalje diplomsko delo prikaže, da je Atwoodina distopija osnovana na resničnih zgodovinskih dogodkih in praksah, kot so upad rodnosti, prepoved ženskega dela, suženjska imena, problematika homoseksualnosti, prepoved splava in kontracepcije, ugrabitev otrok in nadomestnega materinstva ter nariše vzporednice med preteklostjo in romanom Deklina zgodba. Diplomsko delo pojasni, zakaj roman predstavlja ogledalo družbi in s teoretskimi nastavki, konkretnimi primeri iz literarnega dela Deklina zgodba in zgodovinskimi dejstvi utemelji, da je Deklina zgodba zmnožek preteklih in obstoječih problemov družbe ter kritika sodobnosti.”

Ivanković, Marta. “*The Handmaid’s Tale*”: *Gender, Oppression and Dystopia / Sluškinjina Priča: Rod, Opsesija i Distopija*. 2022. Sveučilište u Zadru. Odjel za anglistiku. University of Zadar, Department of English, Graduation thesis, <https://zir.nsk.hr/islandora/object/unizd:6240>.

Jackson, Meghan. *Science Fiction and Second Wave Feminism: Women’s Writing, Individuality, and (In)Action in Joanna Russ’s “The Female Man” and Margaret Atwood’s “The Handmaid’s Tale.”* 2022. Iowa State University, M.A. thesis.

ProQuest, <https://www.proquest.com/pqdtglobal/docview/2682237970/abstract/F5AB2EC38FDA4EB8PQ/13>.

“Joanna Russ’s *The Female Man* (1975) and Margaret Atwood’s *The Handmaid’s Tale* (1985) stand as two highly influential science fiction texts published during the height of second wave feminism. Despite differences in their connections with feminism, radical feminist Russ and label-wary sympathetic to the cause Atwood both come to similar conclusions regarding the treatment and depiction of women in society and literature. In looking at these novels, I assess how their works avoid the label of biological essentialism and approach similar conclusions regarding the importance of individuality, sexuality, and choice when it comes to feminist politics. In my thesis, I discuss the ways in which Russ and Atwood approach these themes through their differing plots and structures. In *The Female Man* Russ utilizes a specific style of women’s writing to deconstruct essentialist and patriarchal depictions of women. In contrast, Atwood’s *The Handmaid’s Tale* challenges the idea of dystopia and utopia to critique essentialist aspects of second wave feminism. Although both authors approach their examination of feminism and society in differing ways, both Atwood and Russ depict diverse casts of female characters that avoid essentialism and offer multiple possible points of connection for female readers to recognize their own hopes and fears.”

Judge, Shelby Elizabeth Helen. *Contemporary Feminist Adaptations of Greek Myth*. 2022. University of Glasgow, PhD dissertation. *ethos.bl.uk*, <https://doi.org/10.5525/gla.thesis.83239>.

“This project primarily addresses why there has been such expansion of interest among women writers in adapting and retelling classical mythology, and what this work reveals about current issues and priorities within feminism and feminist theory. It is my contention that the recent literary vogue for women’s revisionist myth writing reveals much about current concerns within feminism as well as trends within contemporary women’s writing. The scope of this thesis is as follows: it begins with the publication of Margaret Atwood’s *The Penelopiad* (2005) for the Canongate Myth Series, which I propose to be the mainspring of the current trend in women’s writing to adapt myth, and ends with relevant novels published in 2021. Notable authors within this study include Jeanette Winterson, Ali Smith, Pat Barker, Natalie Haynes, Madeline Miller, and Ursula Le Guin. This thesis utilises a methodology of feminist literary criticism, while also incorporating feminist work in classical studies and, where relevant, in the disciplines of Sociology and Women’s Studies. The ‘Literature Review’ takes as its starting point foundational work within feminist classical scholarship, before moving on to argue that non-traditional literature (mainly women’s myth writing for general audiences, podcasts, and online articles) are essential in order to contextualise the current critical climate of women in Classics. The subsequent five chapters are ‘Women in the Texts,’ ‘Antigone’s Afterlives,’ ‘Mythic Masculinities,’ ‘Queering Myth,’ and “‘I want to tell the story again’: Palimpsests: Paratexts, and Intertexts.’ Each chapter organises texts around specific concerns in contemporary feminism while also noting the variety of writing styles and techniques which reflect wider contemporary women’s writing practices.”

Khusna, Siska Nihayatul. *Kinds of Social Protests in Margaret Atwood’s “The Handmaid’s Tale.”* 2022. Universitas Islam Negeri Maulana Malik, Thesis. [core.ac.uk](https://core.ac.uk/reader/543247448), <https://core.ac.uk/reader/543247448>.

“Social protest is an expression or action that expresses a complaint, rebuttal, or rejection from the ordinary people against an individual or institution in power. Lofland defines social protest as an expression or complaint of ordinary people to the government because of a political, cultural, or economic social crisis. In this study, the researcher aims to analyze social protest in Margaret Atwood’s *The Handmaid’s Tale* to understand the types of social protest in depth. The research method used in this study is literary criticism. The researcher uses John Lofland’s theory of social protest in analyzing and interpreting the novel *The Handmaid’s Tale* by Margaret Atwood to obtain an overview of the types of social protest. Based on the findings and discussion, there are four types of social protest in Margaret Atwood’s novel *The Handmaid’s Tale*: symbolic social protest, anti-cooperation social protest, intervention social protest, and alternative institutional social protest. Symbolic social protests are linked to issues of sexual slavery, oppression of women, and loss of freedom. Anti-cooperation social protests are related to sexual slavery, oppression of women, and loss of freedom. Interventional social protests are linked to issues of

sexual slavery, oppression of women, and loss of freedom. Alternative social institutions protest the loss of freedom.

Protes sosial adalah ungkapan atau tindakan yang menyatakan sebuah keluhan, sanggahan, atau penolakan dari masyarakat biasa terhadap individu atau lembaga yang berkuasa. Lofland mendefinisikan bahwa protes sosial ialah ungkapan atau keluhan masyarakat biasa kepada pemerintah karena terjadinya krisis sosial, baik secara politik, budaya, maupun ekonomi. Dalam penelitian ini, peneliti bertujuan untuk menganalisis protes sosial dalam novel *The Handmaid's Tale* karya Margaret Atwood dengan tujuan untuk mengetahui gambaran jenis-jenis protes sosial secara mendalam. Metode penelitian yang digunakan dalam penelitian ini adalah kritik sastra. Peneliti ...”

Kira, Kotova. *Comparative Analysis of 'The Last Man' and 'Oryx and Crake' in Terms of Gender, Nature and Politics*. 2022. Universidad de Valladolid, *core.ac.uk*, <https://uvadoc.uva.es/handle/10324/58696>.

“The purpose of this study is to compare and contrast the elements of Gender, Nature and Politics from the novels written by Mary Shelley and Margaret Atwood, *The Last Man* and *Oryx and Crake*. The first section focuses on the characteristics of Gender and its different and similar use in two novels. This section offers an analysis of male and female characters of both novels from different ranges of society. The second section focuses on the analysis of Nature and natural elements presented in novels. The elements that will be analysed in this part are sublime, catastrophe and the plague. The final section offers an analysis of politics represented by the elements such as political regimes, revolution, and the function of the plague around the politics.

El propósito de este estudio es comparar y contrastar los elementos de Género, Naturaleza y Política de las novelas escritas por Mary Shelley y Margaret Atwood, *The Last Man* y *Oryx and Crake*. El primer apartado se centra en un análisis comparativo de las características de género en estas novelas. En esta sección se ofrece un análisis de los personajes masculinos y femeninos de ambas novelas pertenecientes a diferentes estratos sociales. El segundo apartado se centra en el análisis de la Naturaleza y los elementos naturales presentados en ambas obras. Los elementos que serán analizados en esta parte son lo sublime, la catástrofe y la peste. La sección final ofrece un análisis de la política representada por elementos como los regímenes políticos, la revolución y la función de la peste en torno a la política. Departamento de Filología Inglesa Grado en Estudios Ingleses.”

Koch, Ashton. *Clash and Cooperation of Ecofeminism and Postmodern Feminism: The Intersection of Two Theories in Dystopic Literature*. University of Nebraska — Lincoln, Undergraduate honors thesis. *core.ac.uk*, <https://digitalcommons.unl.edu/honorstheses/405>.

“Ecofeminism and postmodern feminism are regarded as opposite theories in their attempts to solve for ecological and patriarchal oppression. This thesis argues that

these two theories are not mutually exclusive, and must work together to effectively combat oppression faced by the environment and by women. It uses two works of literature, *Our Life in the Forest* by Marie Darrieussecq and *Oryx and Crake* by Margaret Atwood to argue for the combination of ecofeminist and postmodern feminist strategies. Both works are dystopic in nature, portraying the destruction of the environment and patriarchal discourse against women. Ultimately, this thesis analyzes the strategies employed by the main characters of the aforementioned novels in their retreat from the societies which they inhabit. It also relies on the theory of the cyborg in combination with ecofeminist rebellion against oppressive systems to present a combination of ecofeminist and postmodern feminist discourse as demonstrated through the chosen novels.”

Kopke, Maria Facio. *Espera, Resistência e Género Em “The Handmaid’s Tale,” de Margaret Atwood*. 2022. Universidade de Lisboa, PhD dissertation.

<http://hdl.handle.net/10451/52876>.

“In this dissertation, we reflect on the relationship between the act of waiting and the female condition in Margaret Atwood’s *The Handmaid’s Tale* (1985), aiming to find in that waiting a form of resistance. For that purpose, we found it essential to reflect on the temporal experience in the social structure of the theocratic state of Gilead, as well as the specificities of gender within that context, also resorting to other literary works in which female characters are defined by the experience of waiting, in order to support our argumentation. In *The Handmaid’s Tale*, the female figure resorts to strategies of resistance in waiting, such as memory and imagination, on which we will elaborate, as well as to physical spaces in Gilead, in which this waiting or these strategies can gain shape. In the place of a conclusion, which would consist in a summary of the analysis, we opted to explore the reception and the adaptations of Atwood’s novel, or, in other words, Offred’s afterlife in mediums such as cinema and television.”

Koss, Zane. *Poetics of the North Americas: Canada, Mexico, and Sites of Contact, 1962–1981*. 2022. New York University, PhD dissertation. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2708193814/abstract/F5AB2EC38FDA4EB8PQ/8>.

“Poetics of the North Americas assembles a broad corpus of primary texts and archival resources in order to ask what happens to the contours of Canadian poetry when we foreground contact between Canadian and Mexican writers in the 1960s and 1970s. Though the poets in this study — including George Bowering, Daphne Marlatt, José Emilio Pacheco, and Ulises Carrión — are among the most canonical of their generation in Canada and Mexico, the connections I trace have received little attention. The often-substantial nature of these friendships, migrations, and correspondences provides a rich source of new knowledge: bringing these contacts into greater visibility offers the opportunity to re-orient the conventional understanding of these poets’ work and the fields of twentieth-century poetry in

Canada, Mexico, and the Americas more broadly. Working across Canada and Mexico, I insist on the ways in which these contexts are less discrete than typical approaches to Canadian (or Mexican) literature allow, focusing on texts that gain legibility from this comparative approach. Like Canada, Mexico entered the 1960s riding a wave of prosperity, focused on defining and supporting a national literary culture in the face of the rising dominance of the United States, while attempting to secure a place in the newly globalizing world order. Similarly, both countries faced constitutional crises in the late 1960s and early 1970s that preceded the global economic decline of the mid-to-late 1970s. Experimental poets of this generation in both countries wrote in forms and styles that refracted the values of sixties countercultural movements while adapting the poetics of the first wave of post-WWII avant-garde poetry in the U.S. to their own needs and contexts. I refer to this project as the ‘poetics of the North Americas,’ plural, to emphasize — somewhat ironically — the alternative configurations of North American Studies, Hemispheric American Studies, Canadian literature, and the poetry of the Americas that this research brings into view. Building on this scholarship, I point toward other ‘North Americas’ through a focus on connections between Canada and Mexico—decentering the U.S. while holding open the multiple possibilities inherent to the irreducible plural. Given that the idea of ‘North America’ is of little consequence outside North American Studies and a certain trade agreement, the ‘poetics of the North America’ refers here less to a unified object of study than to the expanded version of Canadian poetry that reading in relation to Mexico necessitates, one among many such ‘poetics of the North Americas.’ The title also signals how I rethink what mid-twentieth century poetic dialogues in the Americas look like from a perspective that centers on Canada, rather than the U.S. By foregrounding poets working between Canada and Mexico, I am able to track forms of relation that existed outside the institutional supports of Cold-War-era cultural diplomacy that other scholarship has tended to focus on. This attention to poetry, moreover, opens valuable new territory to North Americanist and transnational approaches that have tended to rely on narrative genres and thematic comparison. Instead, by foregrounding poetry, I insist on the ways in which poetic form offers a crucial resource for understanding how literature has circulated through the Americas and how we are able to forge connections across difference and distance. This dissertation demonstrates that just as Canadian literary history gains salience when read with and against the U.S., Mexico likewise provides an illuminating context through which to read Canadian literature in these decades, insisting on the necessity of situating Canadian poetry within a pluralized North Americas.”

Köylüoğlu, Mehmet. *Dystopian Fiction Through the Lens of Ecofeminism and Ecofascism: The Depiction of Woman and Nature in Margaret Atwood’s ‘The Handmaid’s Tale’ and Its TV Adaptation (2017)*. 2022. Kapadokya Üniversitesi, Lisansüstü Eğitim, Öğretim ve Araştırma Enstitüsü, Master’s thesis.

acikerisim.kapadokya.edu.tr,

<http://acikerisim.kapadokya.edu.tr/xmlui/handle/20.500.12695/1896>.

“The subject of this thesis is to examine ecofeminist and ecofascist viewpoints in Margaret Atwood’s *The Handmaid’s Tale* (1985) and its TV adaptation by Bruce Miller. As a sub-concept of ecocriticism, ecofeminism proclaims that the oppression of women and victimization of non-human nature stems from patriarchal mindset. Men need to keep women and non-human nature under control, because they see themselves as superior. As another sub-concept of ecocriticism, ecofascism is based on the far-right ideologies and it asserts that the individuals need to sacrifice themselves for the benefit of the environment. Therefore, the destruction of environment and infertility causes the emergence of ecofeminist and ecofascist glimpses in *The Handmaid’s Tale* (1985) and its TV adaptation. While both the novel and the TV adaptation focus on the problems of women and non-human nature, they also highlight the inequality in authoritarian patriarchal power. The aim of this thesis is to understand and interpret the predicted dystopian future alternative with ecofeminism and ecofascism, which are theories and methods proper for examining the most vital problems of the world, through a speculative fictional work and its adaptation. For this, first of all, the history and perspective of ecofeminist and ecofascist theory are examined. Then, Margaret Atwood’s work and its TV adaptation are discussed with the help of these theories.”

Kupšek, Ariana. *Fiktivne in religiozne prvine v podnaslovitvi prve sezone Dekline zgodbe: primerjalna analiza podnaslovov na RTV Slovenija in HBO Max v navezavi na prevod literarnega izvirnika: magistrsko delo*. 2022. University of Ljubljana. <https://repozitorij.uni-lj.si/IzpisGradiva.php?id=142794>.

Laaksonen, Fanny. *Satire, Brands, and Ecocatastrophe in “Oryx and Crake.”* 2022. University of Helsinki, <http://hdl.handle.net/10138/344963>.

Landa, Lisa Sarita. *“I Am, I Am, I Am”: The Figure of the Imprisoned Female in Margaret Atwood, Sylvia Plath, and Bernardine Evaristo*. University of Stavanger, Master’s thesis, *core.ac.uk*, <https://core.ac.uk/reader/530004803>.

“This thesis is a comparative study exploring the theme of the imprisoned female in the three novels *Alias Grace* (1996) by Margaret Atwood, *The Bell Jar* (1963) by Sylvia Plath and *Girl, Woman, Other* (2019) by Bernardine Evaristo, which aims to explore and unpack the different ways in which the normative narratives presented by society bring about various forms of imprisonment for the female protagonists. Historically, there have been ideals and expectations associated with the concept of ‘woman’ and women have been under immense pressure to conform in order to become accepted members of society. Normative narratives, such as the ideology of patriarchy, have created and contributed to states of confinement and imprisonment for women and, not least, established language representing the narrative of female selfhood. The present study has conducted close readings and analysis of the three novels in order to see how these normative narratives have affected the female

narrative of self, from the Victorian Period and up to the contemporary period. The novels, which were published in different time periods, all approach the issue of how normative narratives confine women in structures which do not necessarily correspond with their narrative of the self. The close readings of the three novels will take their point of departure in the socio-cultural periods from which they emerge. The Victorian ideal woman was known as ‘the angel in the house’ and became an object which should only be seen in the light of her husband. This concept was replaced by the so-called ‘beauty myth’ in the twentieth century, which focused on the physical appearance of women. While the force of patriarchy has been in decline since the 1970s, however, further confining ideals in terms of sexuality, race and beauty still remain.”

Lima, Jessica Beatriz Pereira, et al. *DISTOCULT: Mediações de Leituras Enquanto Uma Nova Ferramenta de Estímulo à Reflexão Crítica*. Universidade Federal do Cariri, core.ac.uk, <https://core.ac.uk/reader/524885499>.

“Proposto e coordenado por discentes de cursos de graduação da Universidade Federal do Cariri (UFCA) por meio da Pró-reitoria de Cultura da referida instituição, o projeto Distocult busca agregar a literatura enquanto ferramenta de desenvolvimento pessoal e crítico para com os discentes atrelado ao protagonismo estudantil. Nesta perspectiva, o objetivo deste estudo se detém em relatar a experiência e o impacto do Distocult no âmbito dos cursos de graduação da UFCA no período de 2020, propondo ainda abordar as obras trabalhadas nas mediações de leituras no referido ano, as críticas sociais presentes nos seus encontros, bem como os desafios e possibilidades gerados pela pandemia. Este estudo trata-se de um relato de experiência que possui natureza qualitativa e tem como finalidade retratar as mediações de leituras promovidas pelo projeto. Ainda neste escopo, foram delimitadas cinco obras de diferentes gêneros literários. Nesta dimensão, as obras discutidas pelo Distocult possibilitaram uma variedade de problemáticas sociais dentro do atual contexto brasileiro e mundial, abordando também questões interligadas diretamente a reflexão do Estado, dos direitos sociais/fundamentais, das políticas públicas e dos contextos de crises, proporcionando de forma inovadora com novos métodos de debate e reflexão acerca de problemáticas difusas dentro da sociedade atual.”

Lin, Mi-Chi. *Testimonial Strategies in Margaret Atwood’s “The Handmaid’s Tale” and “The Testaments.”* 2022. Open WorldCat.

<https://etds.lib.ntnu.edu.tw/thesis/detail/328a3a2cfb555403e5ce3a73d3595069/>.

Lukk, Riti Ly. *Duality of Victim/Victimizer in Personal and National Context in Margaret Atwood’s “Surfacing.”* 2022. Tartu Ülikool, Bachelor’s thesis.

<http://hdl.handle.net/10062/88726>.

Martens, Laura. *Geschlechtskonstruktionen in Gilead. Macht, Männlichkeit und Gender in Margaret Atwoods Werken “The Handmaid’s Tale” und “The Testaments.”* 2022. University of Vienna, Master’s thesis.

<https://dx.doi.org/10.25365/thesis.70375>.

“Die vorliegende Masterarbeit beschäftigt sich mit der Frage nach Konzeptionen von Geschlechterkategorien in Margaret Atwoods Werken ‘The Handmaid’s Tale’ und ‘The Testaments.’ Eine Auswahl an Geschlechterkategorien in den Romanen wird auf deren Verbindung und Verstrickung mit und in Hinblick auf Konzepte von Männlichkeit, Macht und Herrschaft untersucht. Dabei wird ein besonderer Fokus auf Ausführungen hegemonialer, untergeordneter, komplizenhafter und marginalisierter Männlichkeiten nach R. Connell gelegt und analysiert, wo diese auch von nicht-männlich konzipierten Figuren ausgeübt werden. Die Methoden zur Untersuchung entstammen aus der literaturwissenschaftlichen Analyse von Nünning & Nünning sowie der feministischen Narratologie nach Sniader Lanser und Warhol. Die Arbeit versucht sich an einer Beantwortung von Fragen nach der Einteilung in Geschlechtskategorien wie weiblich, männlich oder geschlechtsneutral und einer Beobachtung daran, wo von diesen Geschlechterkategorien ausgehend Macht- und ... This master’s thesis deals with questions concerning the conception of various categories of gender in Margaret Atwood’s ‘The Handmaid’s Tale’ and ‘The Testaments.’ A selection of different categories of gender is analysed in terms of their connection to and interdependence with concepts of masculinity, power and domination. A special focus lies on demonstrations of hegemonic, subordinated, complicit and marginalised masculinities and how they are enacted by non-male characters. The methods used for analysis are taken from one of the standard works of literary studies by Nünning & Nünning and from another one of feminist narratology by Sniader Lanser & Warhol. This thesis tries to answer questions of classifications into categories of gender, be it female, male or gender-neutral, and looking at those, tries to determine where structures of power and domination are exercised and wielded coming from these categories of gender, going in patriarchal directions.”

Maxe, Sandra. *Homeriskt epos i nutida roman: En intertextuell studie av Homeros epos Odysséen och Margaret Atwoods feministiska roman Penelopiaden*. 2022.

Karlstads universitet, Institutionen för språk, litteratur och interkultur, Bachelor’s thesis. Open WorldCat, <http://urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-90559>.

“Denna uppsats ger läsaren en analys av det intertextuella mellan eposet Odysséen och romanen Penelopiaden. I Penelopiaden ger Atwood även utrymme för frågan om jämställdhet mellan könen, vilket också lyftes fram som en del av analysen.

Uppsatsens analys grundar sig på Gérard Genettes grundtyper av intertextualitet och Atwoods feministiska inslag i sin roman kommer också att poängteras utifrån feministisk litteraturteori. Den hermeneutiska tanken om att det krävs att förstådelarna för att kunna ta till sig helheten och tvärtom är en tanke med att studera delar av intertextualiteten mellan de båda verken.

This essay gives the reader an analysis of the intertextuality between the epic *The Odyssey* and the novel *The Penelopiad*. In *The Penelopiad*, Atwood also provides

space for the issue of gender equality, which was also highlighted as part of the analysis. The essay's analysis is based on Gérard Genette's basic types of intertextuality and Atwood's use of feminist elements in her novel will also be emphasized on the basis of feminist literary theory. The hermeneutic idea that it is necessary to understand the parts in order to be able to absorb the whole and vice versa is an idea to study parts of the intertextuality between the two works."

McLean, Thomas. *Settler Literature and the Booker Prize: Transnational Literatures and Metropolitan Reception, 1985-2000*. 2022. University of Oxford (United Kingdom), PhD dissertation. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2796490737/F5AB2EC38FDA4EB8PQ/25>.

"This thesis explores the influence of the Booker Prize on transnational literary circulation — specifically that of Anglophone settler novels from New Zealand, Australia and Canada. Drawing distinctions between the desires of local and international audiences in these countries, the thesis examines work that has been locally but not transnationally canonized. It compares this work in each case to texts from the same country which have circulated transnationally and been recognized by the Booker Prize. The three winners of the prize examined here (Keri Hulme, Peter Carey and Margaret Atwood) found international success according to distinguishing criteria that discouraged reading for settler commonalities in favour of giving information about a particular place or group whose uniqueness is emphasised. Meanwhile, texts which remained locally circulated (by John Mulgan, Gerald Murnane, Leonard Cohen and Sheila Watson) are more productively read for commonalities. In the first chapter, the Māori Keri Hulme's Booker winner *The Bone People* is read to show how features common to a literary tradition shared with the Pākehā John Mulgan's *Man Alone*, and theorised across settler contexts, are read as markers of indigeneity because of prize culture. In the second chapter, Peter Carey (primarily in his *True History of the Kelly Gang*) is read as dealing with cultural cringe by emphasising Australian quiddity and uniqueness, as well as by presenting (Irish) Australians as colonised rather than colonisers. The less well-known Gerald Murnane, especially in *The Plains*, avoids this by emphasising individual subjectivity over group identity, but the individual subjectivities he presents have been shaped by a settler colonial context. The third chapter examines how the state funding of literary production in Canada has created a bifurcated model where certain texts — Margaret Atwood's earlier work, Leonard Cohen's *Beautiful Losers* and Sheila Watson's *The Double Hook* — respond closely to the concerns of different groups within and shaped by a settler state, especially when read hermeneutically. Meanwhile literature for export, such as Margaret Atwood's *The Blind Assassin*, instead responds to mimetic readings — such as in the context of the Booker — that establish a unitary and exotic Canadian identity for metropolitan readers. The conclusion briefly examines a final

text, the South African Damon Galgut's Booker-winning *The Promise*, to show the recurrence of patterns already identified throughout the thesis."

Meyer, Emily. *Women in Margaret Atwood's 'The Handmaid's Tale.' Victims or Perpetrators?* 2022. GRIN Verlag, Bachelor's Thesis. *Open WorldCat*, <https://nbn-resolving.org/urn:nbn:de:101:1-2022120202324427278343>.

Mifsud, Martina. *The Epic and Dystopia: A Comparison of "Paradise Lost" and "The Handmaid's Tale" with a Focus on Power and Feminism*. 2022. University of Malta, Faculty of Arts, Department of English, PhD dissertation. <https://www.um.edu.mt/library/oar/handle/123456789/101917>.

Millán, Jacqueline. *Literary Women: A Choreographic Exploration of Characters in Feminist Fiction*. 2022. Montclair State University, MFA thesis. *Open WorldCat*, <https://digitalcommons.montclair.edu/etd/1030>.

"My MFA in Dance thesis, *Literary Women*, is a live dance performance that utilizes choreography, music, and projection design to bring works of feminist literature to life in a new and eye-opening way. *Literary Women* is based on three works of feminist literature: *The Yellow Wallpaper* by Charlotte Perkins Gilman, *The Handmaid's Tale* by Margaret Atwood, and *The Blazing World* by Margaret Cavendish. I chose them for their revelations of the roles and perceptions of women in society across a wide span of time. Some of the difficult topics addressed through this work include second class status, rape and sexual abuse, mental health and treatment, and decisions on women's choices around reproduction. This written thesis includes a discussion of the research I completed on my journey towards this performance. That research includes: the stories, the women who wrote them, and how feminism, digital media, and storytelling have been addressed by other choreographers in dance. At the end of this written thesis, I reflect on my process as well as the audience response to the performance."

Morel, Catherine, and Judith Lavoie. *Le passage du féminisme en traduction française: le cas du roman 'The Handmaid's Tale' de Margaret Atwood*. 2022. Université de Montréal, Master's thesis. *Open WorldCat*, <http://hdl.handle.net/1866/27496>.

"Le présent mémoire porte sur le passage du féminisme dans deux traductions françaises du roman *The Handmaid's Tale* de Margaret Atwood, soit celles de Sylviane Rué et Michèle Albaret-Maatsch. Afin d'amorcer une réflexion sur le sujet, je tente, dans le premier chapitre, d'établir une définition même du féminisme, laquelle est suivie d'une brève histoire des trois vagues du féminisme ainsi que d'une mise en contexte de la traduction féministe et des approches adoptées dans le cadre de celle-ci. Le deuxième chapitre aborde la méthodologie employée pour la rédaction de ce travail, notamment certains aspects techniques (qui y sont liés et les angles d'analyse qui ont guidé ma réflexion. Ensuite, l'analyse se scinde en deux parties, soit les troisième et quatrième chapitres. Dans le troisième chapitre, je me penche sur l'œuvre originale (résumé, contexte d'écriture, éléments féministes du roman) et son auteure. La vision du féminisme d'Atwood y est entre autres abordée; c'est cette

vision qui sera fondamentale pour mon analyse. Le quatrième chapitre, quant à lui, porte sur l'analyse des traductions de Rué et d'Albaret-Maatsch sous l'angle de la traduction féministe. Par cette analyse, il est démontré que, même si ces dernières ne sont en aucun cas considérées comme des traductrices féministes, certains choix dans leur travail peuvent tout à fait être interprétés sous cet angle. De plus, nous verrons que les deux traductrices ont adopté des approches complètement différentes, ce qui a une incidence sur la façon dont les éléments féministes de l'œuvre originale sont rendus."

Nasi, Marta. *La hybris umana nei confronti della natura nei romanzi distopici contemporanei: una lettura di "The Drowned World" di J.G. Ballard, "England, England" di J. Barnes, "Oryx and Crake" di M. Atwood e "The Stone Gods" di J. Winterson / Human hubris against nature in contemporary dystopian fiction: a close reading of JG Ballard's "The Drowned World," Julian Barnes's "England, England," Margaret Atwood's "Oryx and Crake" and Jeannette Winterson's "The Stone Gods."* Modena & Reggio Emilia University, Master's thesis, 24 Apr. 2022. <https://morethesis.unimore.it/theses/available/etd-04012022-172010/>.

"Il presente studio ha come oggetto la lettura di quattro romanzi distopici, ovvero *The Drowned World* di J. G. Ballard, *England, England* di J. Barnes, *Oryx and Crake* di M. Atwood e *The Stone Gods* di J. Winterson. Tutti hanno in comune il tema della hybris dell'uomo nei confronti della natura, esercitata, di volta in volta, in maniera diversa, ma quasi sempre con conseguenze tragiche per la specie umana. L'elaborato si articola in quattro capitoli, uno per ciascun autore e relativo romanzo, nell'ordine cronologico di pubblicazione dei volumi. Il primo capitolo è dedicato, nella sua prima parte, all'autore inglese James Graham Ballard, di cui si metteranno in luce le principali pubblicazioni, l'interesse per il Surrealismo e la psicoanalisi freudiana e la ricerca di un genere fantascientifico non più soltanto sottoforma di viaggio interstellare. Nella seconda parte, si fornirà un commento a uno dei quattro romanzi della cosiddetta Tetralogia degli Elementi, *The Drowned World*, con particolare attenzione alle atmosferiche oniriche che prendono vita nella Londra sommersa in cui la storia è ambientata e al ruolo della scienza, impotente di fronte ai fenomeni naturali. Il secondo capitolo si concentra, nella prima parte, sulla biografia dell'autore inglese Julian Barnes e sulla sua ricerca di forme espressive nuove, che lo hanno portato ad essere classificato dalla critica come autore postmoderno. Tra i temi ricorrenti della sua prosa si ricordano l'amore, lo studio del presente in relazione al passato, l'identità della nazione inglese e la banalità del quotidiano che fa emergere questioni esistenziali più profonde. Nella seconda parte, la lettura di *England, England* metterà in particolare a fuoco il ruolo della storia nel (ri)forgiare una nazione, lo spirito identitario degli individui rispetto al loro paese e il senso di comunità di un popolo, analizzati nel contesto artefatto del parco a tema del magnate Pitman. Il terzo capitolo è dedicato a Margaret Atwood e al suo romanzo fantascientifico *Oryx and Crake*, esempio.

This thesis offers a close reading of four dystopian novels, namely JG Ballard's *The Drowned World*, J. Barnes's *England, England*, M. Atwood's *Oryx and Crake* and J. Winterson's *The Stone Gods*. Each of them illustrates the theme of human hubris against nature, which may take different shapes but always has tragic consequences for mankind. The thesis is divided into four chapters, one for each author and her *di lei* / his *di lei* novel *di lei*, following the chronological order of publication. The first chapter introduces, in its first part, the English author James Graham Ballard, his most famous works by lui, his interest in Surrealism and Freudian psychoanalysis and his contribution by lui to the invention of a new, non-interstellar, science fiction genre. The second part provides an analysis of *The Drowned World*, a novel of the so-called Tetralogy of Elements, which focuses on the dreamlike atmospheres arising in a submerged London and on the helplessness of science in the face of natural elements. In the second chapter, the biography of the English author Julian Barnes will be outlined, as well as his experimental language, which led critics to classify him as a postmodern writer. The recurrent themes in his writing are love, the relationship between past and present, English identity and the triviality of life. Then, in the second part of this chapter, the close reading of *England, England* pays particular attention to the role of history in (re)forging a nation, to how individuals identify themselves with their country and to the sense of community that one of the main characters, Sir Pitman, tries to create in the artificial context of his theme park. The third chapter is devoted to Margaret Atwood and her science-fiction novel *Oryx and Crake*, which is regarded as an example of so-called speculative fiction. In the first part, the Canadian author's career will be presented, focusing on her interests as both activist and writer, such as feminism and the impact of technology on our lives. The second part dwells on the first volume of the *MaddAddam* trilogy, which tells the story of a man who is the last survivor after a pandemic. He is faced with the challenge of taking care of a bioengineered human race. Crucial themes in this novel are the mutual help between human beings in an apocalyptic scenario, the arrogance of the scientific milieu, reality versus fiction, as well as the importance of collecting and narrating the history of a civilization. The fourth chapter opens with an investigation of Jeannette Winterson's career *di lei* and the most relevant features of her style *di lei*. It then continues with the close reading of her dystopian science-fiction novel *The Stone Gods*. It tells the story of a group of human beings who, overpowered by the use of technologies and replaced by robots, choose to leave the Earth and move to another planet. The close reading will highlight the alienation of the main characters, their controversial living conditions and the hope of recreating a civilization in a new, completely unspoiled, context. Finally, the conclusion sets out a comparison between the four novels, trying to show how each author, though with different narrative tools, develops, in an original way, the topos of human arrogance against nature."

Newhard, Ali. *Bewildering Narrative*. 2022. Rhode Island School of Design, MFA thesis. <https://digitalcommons.risd.edu/masterstheses/910>.

Nicholson, Christopher. *The Underappreciated Intersection of Science Fiction and Satire*. 2022. Utah State University, M.S. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2702467506/abstract/F5AB2EC38FDA4EB8PQ/9>.

“This thesis considers, from a creative writer’s perspective, the largely untapped potential for combining the strengths of satire and science fiction to create stories that provide both escapism and real-world commentary without sacrificing one for the other. It discusses background information and examples of both genres, and then illustrates the principles discussed with three original short stories.”

Özden, Seçil. *Gender Performativity in Feminist Dystopia: Margaret Atwood’s ‘The Handmaid’s Tale’ / Feminist Distopyada Toplumsal Cinsiyet Performatifliği: Margaret Atwood’un Damızlık Kızın Öyküsü*. İstanbul Bilgi Üniversitesi, MA Thesis, 2022. <https://openaccess.bilgi.edu.tr/handle11411/4838>.

“The main theme of this thesis is the performative basis of the gender roles in Margaret Atwood’s *The Handmaid’s Tale*. By taking Butler’s theory of performativity in gender debates as the main theory for this thesis, I will examine the critiques against canonical assumptions of feminism, which adopts a modernist idea of universality with essentialist assumptions, ignoring the performative and plural dimensions in gendered situations. By categorizing Butler as a postmodern feminist theorist, I will show how Butler argues against the universalist and essentialist binary concepts such as male and female or man and woman, since these concepts result in exclusion and marginalization of the non-normative identities. Thus, she aims to create a new understanding of feminism and subject, which will consist of excluded individuals with a pluralist perspective. With the theory of performativity, Butler redefines gender as the norm and argues that, rather than representation, we construct social reality. In this thesis, I will apply Butler’s theory to Atwood’s novel, *The Handmaid’s Tale* which can be taken as an example for a feminist dystopian fiction, that shows the performative constructions of gender identities [sic].

ÖZET: Bu tezin ana teması, Margaret Atwood’un *Damızlık Kızın Öyküsü* isimli eserindeki toplumsal cinsiyet rollerinin performatif temelidir. Butler’ın toplumsal cinsiyet tartışmalarında performatiflik teorisini bu tez için ana teori olarak alarak, modernist bir evrensellik fikrini özcü varsayımlarla benimseyen, toplumsal olarak cinsiyetlendirilmiş kimliklerde performatif ve çoğul boyutları görmezden gelen feminizmin kanonik varsayımlarına yönelik eleştirilerini inceleyeceğim. Butler’ı postmodern feminist teorisyen olarak sınıflandırarak, erkek ve kadın gibi evrenselci ve özcü ikili kavramlara karşı olan tartışmasını sunacağım, çünkü bu kavramlar normatif olmayan kimliklerin dışlanması ve marjinalleştirilmesi ile sonuçlanmaktadır. Böylelikle, Butler çoğulcu bir bakış açısıyla dışlanmış bireylerden ...”

Paredes Vélez, Carmen. *Lo Que Regresa a Pesar de Haberse Ido: La Orfandad y La Escritura En Las Voces de Nona Fernández, Lupe Rumazo y Annie Ernaux*. 2022. Universidad de los Andes, Literatura, Facultad de Artes y Humanidades, Departamento de Humanidades y Literatura. <http://hdl.handle.net/1992/58510>.

Pereira, Ânderson Martins. *A esperança que resiste ao caos: a sobrevivência do enclave utópico na distopia MaddAddão de Margaret Atwood*. 2022. Universidade Federal Do Rio Grande Do Sul, Core, <https://core.ac.uk/reader/512016483>.

“A atualidade é atravessada por debates atrelados a cenários apocalípticos e a maioria deles se projeta a partir das deficiências do sistema econômico atual, sendo sua insustentabilidade um dos maiores temores concernentes ao futuro. Nesse entorno, o pensamento acerca dos rumos da sociedade se perpetua e possibilidades distópicas se estabelecem. Esse contexto permeia a distopia contemporânea como subgênero narrativo, a qual retrata uma sociedade em ruínas causadas, precisamente, pela lógica do capitalismo tardio. Contudo, tanto a contemporaneidade quanto as manifestações literárias distópicas atuais não possuem uma visão fatalista sobre o futuro, mas, ao contrário, permitem a esperança de superação da realidade distópica, a qual reside no evitamento desse futuro ou na dissolução do sistema, uma vez implementado. Nesse ínterim, a trilogia MaddAddão se torna interessante por discutir as relações entre utopia e distopia, uma vez que apresenta espaços utópicos e distópicos bem delimitados. Assim, o objetivo desse trabalho é ler a trilogia, composta por *Oryx e Crake* (2003), *O ano do dilúvio* (2009) e *MaddAddão* (2013), com o enfoque na relação entre esses dois espaços. Esse trabalho distingue-se dos anteriores, primeiramente por buscar delimitar os espaços utópicos e distópicos nas obras, cotejando-os respectivamente ao pós-humanismo e ao pós-humanismo crítico. Assim, busca-se nos primeiros capítulos analisar o primeiro momento temporal da narrativa e perceber a interação entre os espaços ocupados pela utopia e pela distopia na sociedade capitalista criada por Atwood. Ainda, entende-se que o segundo momento temporal da narrativa, após a queda do capitalismo, é um momento de ascendente imbricamento entre os valores utópicos e distópicos, os quais se fundem em um espaço que não pode ser relacionado a qualquer um dos conceitos de maneira estanque. Nesse sentido, essa tese busca perceber as tendências das esperanças e temores nas obras, bem como as necessidades de síntese em prol da sobrevivência e como ela se relaciona às problemáticas da sociedade contemporânea.

“The present is pervaded by debates linked to apocalyptic scenarios and most of them are projected from the deficiencies of the current economic system, being its unsustainability one of the greatest fears concerning the future. In this environment, the thought about the path of society is perpetuated and dystopian possibilities are established. This context permeates contemporary dystopia as a narrative subgenre, which portrays a society in ruins caused precisely by the logic of late capitalism. However, both contemporaneity and current dystopian literary manifestations do not have a fatalistic view of the future, but, on the contrary, allow the hope of overcoming

the dystopian reality, which resides in the avoidance of such a future or in the dissolution of the system, once implemented. Hence, the *MaddAddam* trilogy becomes interesting for discussing the relationships between utopia and dystopia, as it presents well-defined utopian and dystopian spaces. Hence, the objective of this work is to read the trilogy, composed of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013) focusing on the relationship between these two spaces. This work is distinguished from the previous ones, firstly because it seeks to delimit the utopian and dystopian spaces in the books, comparing them respectively to posthumanism and critical posthumanism. Thus, the first chapter aims to analyze the first temporal moment of the narrative and perceive the interaction between the spaces occupied by utopia and dystopia in the capitalist society created by Atwood. And, it is understood that the second temporal moment of the narrative, after the fall of capitalism, is a moment of progressive overlapping between utopian and dystopian values, which merge in a space that cannot be related to any of the concepts in a monolithic way. In this sense, this dissertation seeks to understand the trends of hopes and fears in the trilogy, as well as the need for synthesis in favor of survival and how it relates to the problems of contemporary society.”

Pelzer, Jaquelin. “*The Dark City*”: *Intersections of Nature, Race, and Class in Los Angeles Literature*. 2022. University of Colorado at Boulder, PhD dissertation. *ProQuest One Literature*, 2667773397.

“This dissertation tracks the intersections and entanglements of nature, race, and class in Los Angeles literature through 1930s-1940s literary noir (environmental noir) and more contemporary climate fiction or ‘cli-fi’ (California cli-fi). The project’s consideration of dual genres and periods generates a prismatic effect to perceive environmental patterns embedded in L.A.’s literature, and, in this way, it becomes clear that issues of race and class are entwined with the city’s environmental concerns. Environmental noir extends noir’s foundations to other texts not traditionally classified as noir, and ecocritical readings of novels by Raymond Chandler, James M. Cain, and Chester Himes reveal interconnections between the destruction of L.A.’s environment and the social rot at the heart of the noir novel. Environmental noir’s concepts of entangled environmental and social devolution link directly to cli-fi’s project: showing the (imagined) impacts of anthropogenic climate change. With California cli-fi, this dissertation expands on ‘traditional’ climate fiction to incorporate narratives emerging from other types of apocalyptic or catastrophic events. Thus, in addition to Octavia Butler’s *Earthseed* novels, this project considers ‘accidental cli-fi’ texts that feature new California landscapes, ecosystems, climates, and human habitation as the result of nuclear war, earthquakes, and more fantastical ruinations of the region. Environmental noir and California cli-fi’s shared concerns demonstrate the complex interplay between environment, race, and class in the

‘darkness’ of L.A.’s noir and cli-fi literature, often located in moments of environmental, racial, and moral conflict or collapse.

Pizek, Antonela. *Women in ‘The Handmaid’s Tale’ Žene u Romanu Sluškinjina Priča*. 2022. Sveučilište u Zadru, Odjel za anglistiku / University of Zadar, Department of English, Graduation thesis. <https://zir.nsk.hr/islandora/object/unizd:6745>.

The aim of this thesis is to show how women’s roles in Margaret Atwood’s novel *The Handmaid’s Tale* are related to traditional gender roles and how this affects women’s reproductive rights. The thesis will look into the performative character of gender roles by referring to Judith Butler and show how it dictates women’s behavior and society’s expectations of women. It will examine childbirth as a part of the female gender roles and the emergence of the fetus as the “victim” of a woman’s free will. The historical and political background of the novel will provide a context in which it was written, and also show the examples of events from human history which inspired practices depicted in the novel warning the readers that such a future is possible anywhere at any time.”

Ramerini, Arianna. *The Experience of Motherhood in light of Feminist Debates and Contexts. The Cases of Margaret Drabble’s “The Millstone,” Margaret Atwood’s “Surfacing” and Doris Lessing’s “The Fifth Child.”* 2022. Pisa University, thesis. <http://etd.adm.unipi.it/theses/available/etd-10292022-124515/>.

“In rebuffing the standardized role women had traditionally been assigned as wives and mothers, second-wave feminism condemned the patriarchal institution of motherhood as an oppressive condition that relegated women to the domestic sphere. Encouraging female emancipation from male control, the feminist activists of the second half of the twentieth century advocated the rejection of such a constraint by promoting the notions of sexual freedom and economic independence. By establishing a dialogue with feminist debates, the present dissertation deals with three different novels concerning the experience of motherhood, that is, Margaret Drabble’s *The Millstone* (1965), Margaret Atwood’s *Surfacing* (1972), and Doris Lessing’s *The Fifth Child* (1988). Neither surrendering to a patriarchal concept of motherhood, nor rejecting motherhood altogether, the three female protagonists welcome such an experience as an entirely feminine process, capable of leading to their self-realization. By tacitly or implicitly following feminist ideological principles, they embrace a type of motherhood which causes patriarchal influence to be dismantled and female individuality to be celebrated.”

Redknap, Emily. *“There Were Two Ways of Forgetting”: Investigating Memory and Trauma in Hanya Yanagihara’s “A Little Life” and Margaret Atwood’s “Cat’s Eye.”* 2022. Macquarie University, thesis. <https://dx.doi.org/10.25949/21539646.v1>.

“Trauma is so fracturing an experience that it can completely alter the victim. This project uses a close reading of two novels: Margaret Atwood’s *Cat’s Eye* and Hanya Yanagihara’s *A Little Life* to investigate the representation of memory, trauma and recovery. This project will explore the question of how fiction can develop

understanding in readers through authentic depictions of trauma. Trauma studies is a multidisciplinary field, located at the convergence of literature studies and psychology. This thesis will be utilising the techniques of close textual analysis, whilst using skills gleaned from literary trauma studies and trauma studies to assess the authors' narrative techniques and how the texts are able to represent the experience of trauma. These texts were chosen to reflect the diversity of traumatic experiences and recovery trajectories."

Rojas, Adena. *Maids in Their-Land: A Study of the Effects of the Cult of True Womanhood on Charlotte Perkins Gilman's "Herland" (1915) and Margaret Atwood's "The Handmaid's Tale" (1986)*. 31 Oct. 2022. Southwest Texas State University, San Marco, thesis.

<https://digital.library.txstate.edu/handle/10877/16250>.

"The 'cult of true womanhood,' as it came to be called by many modern day feminist critics, began in the early 1800's and thrived until it was trampled by the social and sexual revolution of the 1920's. According to the philosophy of true womanhood, the four basic feminine virtues necessary to being a prize to husband and community included: piety, purity, submissiveness, and domesticity. In order to achieve an adequate level of femininity (as well as shun that which was traditionally accepted as masculine") a woman was encouraged to be self-policing in her efforts to excel within her god-given 'place' which was, according to cult teachings, firmly restricted to the domestic sphere. A woman who defined herself according to those human character traits found only in the sphere of femininity displayed not merely acceptable by exemplary social behavior. Thus, a strict separation of the masculine and feminine spheres in this way was enforced by cult teachings. Using these guidelines, substantial comparisons can be made between Charlotte Perkins Gilman's creation of a utopian society in her 1915 novel *Herland* and Margaret Atwood's conception of a dystopian (utopia-gone-wrong) society in her 1986 novel *The Handmaid's Tale*. In each of the novels, the four cult virtues are used as a cornerstone to create societies in which the success or failure of that society is proportionally related to the distance between the masculine and feminine spheres. While Gilman subverts the cult of true womanhood traits in order to create her perfect world in which the masculine and feminine spheres intermingle, Atwood magnifies cult traits, strictly separating the masculine and feminine spheres from one another and thus forming her dysfunctional society. Both authors use the cult virtues in order to call for the integration of the masculine and feminine spheres, thus admonishing modern society from repeating social mistakes of the past."

Rossi, Martina. *Tracce di Mary Shelley nell'opera di Margaret Atwood. Da Frankenstein e 'The Last Man' a 'The Handmaid's Tale' e 'Oryx and Crake'*. 26 Jan. 2022. Pisa University, thesis.

<http://etd.adm.unipi.it/theses/available/etd-01132022-101919/>.

“La tesi si concentra su un confronto intertestuale tra due opere di Mary Shelley e due opere di Margaret Atwood. Nel primo capitolo viene fornita un breve introduzione del concetto di intertestualità, tramite un excursus storico riguardo le origini del termine e un breve approfondimento sulle sue funzioni. Nel secondo è stata fatta un’analisi per tematiche e tipologie caratteriali delle due opere della Shelley, *Frankenstein* e *The Last Man*, sottolineando soprattutto aspetti che sono fondamentali per i capitoli successivi, i quali avranno come focus il confronto con la Atwood. Il terzo capitolo si concentra su brevi accenni sulla produzione atwoodiana, citando e facendo riferimento in particolar modo alle opere in cui si possono riscontrare echi della produzione shelleyana. Questo permette di dimostrare come il rapporto con Mary Shelley sia un rapporto che pervade una vasta porzione della produzione di Margaret Atwood, dall’inizi fino ad ora. Mi soffermo poi principalmente sul romanzo *The Handmaid’s Tale*, analizzandone le similarità e i parallelismi. Il terzo capitolo verte principalmente sull’analisi di *Oryx and Crake* sottolineandone i parallelismi e le differenze con l’opera shelleyana, facendo riferimenti, in maniera più contenuta, anche all’intera trilogia di *MaddAddam*.”

Rousselot, Elodie. *Re-Writing Women into Canadian History: Margaret Atwood and Anne Hébert*. 2022. University of Kent, Phd thesis. *Kent Academic Repository*, <https://dx.doi.org/10.22024/unikent/01.02.94621>.

“This thesis focuses on two twentieth-century Canadian female authors of distinct cultural and linguistic backgrounds: the Ontarian Margaret Atwood, and the Québécoise Anne Hébert, and seeks to address the central role they give to Canadian history, and to actual Canadian historical figures, in their fictional writings. This will provide a means of assessing the ways in which each author attempts to ‘re-write’ Canadian history and to create a specifically female historical space in which traditionally oppressed female figures are given an opportunity to make themselves heard. Because of the importance given to history and to types of historical narratives in the works selected, it seems relevant to begin with a brief historical outline of Canada and Quebec, as well as with an overview of the current historiographical debates in both: this will be the object of Chapter One. Chapter Two will examine Margaret Atwood’s 1970 poem cycle *The Journals of Susanna Moodie*, where the poet explores the issues of alienation.”

Salk, Jonas. *We in the Anthropocene: Subscendence, Hyper- and Hyposubjectivity in “Galápagos,” “Oryx and Crake,” and “Cloud Atlas.”* 30 May 2022. Aalborg University, Bachelor’s thesis.

[https://projekter.aau.dk/projekter/da/studentthesis/we-in-the-anthropocene-subscendence-hyper-and-hyposubjectivity-in-galapagos-oryx-and-crake-and-cloud-atlas\(552daac3-014f-4b0c-9565-45812acfb36c\).html](https://projekter.aau.dk/projekter/da/studentthesis/we-in-the-anthropocene-subscendence-hyper-and-hyposubjectivity-in-galapagos-oryx-and-crake-and-cloud-atlas(552daac3-014f-4b0c-9565-45812acfb36c).html)

Schmidt, Nathan. *Present Futures: Speculative Infrastructure at the Turn of the Twentieth Century*. 2022. Indiana University, PhD dissertation. *ProQuest One Literature*, 2756740567.

“Present Futures’ articulates the concept of speculative infrastructure to examine matters of present-day environmental concern through the lens of past futurisms. At the turn of the twentieth century, writers and inventors alike embraced the centennial spirit of the day by developing ambitious visions for the future, many of which centered on a new understanding of the relationship between humans and our environment. While these kinds of projects carried a number of names in their own day, like ‘public works’ or ‘civil engineering,’ the term ‘infrastructure’ allows us to understand them as ways of embedding matters of human concern into the very fiber of the planet. In many cases, these infrastructures were more speculative than utilitarian, more concerned with imaginative potential than with practicability. This dissertation considers how the infrastructural imaginary of the early twentieth century became a way to reckon with the emerging concept of planetarity. Rather than successfully subjugating the Earth to human control, these infrastructures — real and imagined — introduced the inhuman scales of the planetary into human consciousness, which paved the way for a new mode of environmentally-inflected thinking. Nikola Tesla’s ‘World System’ of wireless electricity, John Muir’s conception of the National Parks, and Percival Lowell’s spurious Martian canals were all planet-spanning infrastructures that, together with their literary antecedents and counterparts, brought the budding consciousness of the planetary into the public imagination, raising the specter of the Anthropocene. This project brings scientific developments and their technological counterparts in conversation with more traditionally literary sources to demonstrate how imagined infrastructures become sites for humanistic engagement with matters of planetary scale. At the same time, drawing from archival, literary, and theoretical sources, this interdisciplinary project seeks new ways of thinking about the past’s relevance to matters of pressing present concern. This dissertation demonstrates the materiality of the political by showing how, through infrastructure, we are living in the futurisms of the past. The critique of infrastructure makes it possible to recast the Anthropocene as a problem of planetary thinking, encompassing both the technoscientific and the socio-cultural realms.”

Schwartz, Michael Andrew. *Vexing the Terrain: Narrative Form as Feminist Critique*. 2022. University of California, Riverside, PhD dissertation. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2708721231/abstract/F5AB2EC38FDA4EB8PQ/6>.

“This dissertation is focused upon narrative variations and interventions expressive of feminist critique. Using a feminist narratological interpretive methodology, I examine literary and film narratives containing unconventional treatments of sequentiality, temporality, resolution/irresolution, focalization, diegetic levels, and genre. These treatments are inherently rhetorical and, as shown in the texts discussed, often engaged in a questioning, unsettling or complicating of narrative form. My project is intended to locate and theorize what could be called narrative feminism, legible as narrative disruptions, indeterminacies, and ambiguities that convey feminist

commentary or critique. Rejecting a common article of faith within narratology, where narrative form is presumed apolitical and dispassionate rather than a vessel for critique, I argue that feminist inheres within narrative form, contained in the very composition and sequencing of content within a narrative. In this way, I aspire to give narrative form a more distinct primacy, focusing on narrative disruptions or variations that function as socially symbolic acts, in the sense Frederic Jameson theorizes in *The Political Unconscious* (1981). In my readings of Kate Chopin's *The Awakening*, Virginia Woolf's *Mrs. Dalloway*, Margaret Atwood's *The Robber Bride*, and a group of cinematic romantic comedies, I explain how each uses narrative form to question or subvert sexist ideas about women and femininity. The title of my project is taken from Volume One (*The War of the Words*) of Sandra Gilbert and Susan Gubar's *No Man's Land: The Place of the Woman Writer in the Twentieth Century* (1989), which provides an account of women's literary engagements with gendered social tensions and violence over the last century. The authors posit that the "territory of literature [and also] the institutions of marriage and the family, of education and the professions [have become] a no man's land — a vexed terrain — in which scattered armies of men and women all too often clash by day and by night" (xiii). I see my project as both vexing the terrain, insofar as it participates in a counter-discourse of feminism's uneasy alliance with narratology, and also forging new interpretive possibilities among the texts that are part of this study."

Smith, Catherine. *Revisions and Returns: The Gothic Novel in the Twenty-First Century*. 2022. Nottingham Trent University (United Kingdom), PhD dissertation, ProQuest One Literature, 2823992806.

"This thesis is an investigation of the rise of the Anglophonic Gothic novel in the twenty-first century and the manner in which contemporary authors have revised the mode for a modern reader. Using a metamodern approach, this research examines how modern writers utilise the postmodern concepts of historical reconceptualism and the historiographic metafictional novel, revising the Gothic novel for a contemporary reader. This thesis explores six key motifs of Gothic literature: time and narrative, death, ancestry and inheritance, gender identity, religion, and queer representation. A particular focus is given to the illustration of identity in contemporary Gothic novels, both communal and individual, and applies a metamodern understanding to the idea as it represented in modern culture. Each concept is studied in detail with regards to a range of pertinent twenty-first-century Gothic novels, and this research demonstrates the evolution of these motifs from eighteenth- and nineteenth-century Gothic works to the present day. Current studies into contemporary Gothic have been aimed towards the genre's incorporation into a variety of media — its appearance and use in film, television, fashion, and music to name a few areas — rather than a particular focus on literary studies. A range of texts from the last twenty years has been selected for analysis, varying from those that emulate a more traditional Gothic setting to those that experiment with genre

hybridisation. This thesis makes an original contribution to knowledge by focusing specifically on the Gothic novel in the twenty-first century.”

Soares, Sofia Jacob. *How to Survive a Dystopian World? Thinking about Food in Atwood's "The Year of the Flood" and Winterson's "The Stone Gods."* 2022.

Universidade do Porto, Master's thesis. <http://hdl.handle.net/10362/150587>.

Spitaleri, Alice. *"Daguerreotype Taken in Old Age": Tradurre la Terza Età in Margaret Atwood.* 25 May 2022. Pisa University, thesis.

<http://etd.adm.unipi.it/theses/available/etd-05092022-141643/>.

“Facendo leva sull’interesse dimostrato verso la terza età nella sua produzione letteraria degli ultimi anni, questo elaborato si prefigge di dimostrare l’esistenza di un rapporto tra la scrittrice canadese Margaret Atwood e la gerontologia già dalla fine degli anni Sessanta, corrispondente all’inizio della sua carriera letteraria. Grazie all’apporto dell’intervista all’autrice sulle uscite più recenti — *Dearly* (2020), ‘Old Babes in the Wood’ (2021) e ‘Two Scorched Men’ (2021), è stato possibile ipotizzare la presenza di quattro ‘fasi’ gerontologiche, che l’elaborato analizza in ordine cronologico, tematico e di genere. Procedendo da una visione esclusivamente ‘fisica’ e negativa della terza età — come è visibile in *The Edible Woman* (1969), *Life Before Man* (1979), *Murder in the Dark* (1983) e *The Handmaid's Tale* (1985) — il rapporto con la terza età muta in una visione progressivamente più positiva, aperta e comprensiva della dimensione psichica (*The Blind Assassin*, 2020), seppure con delle riserve (*Moral Disorder*, 2006). Attraverso la liberazione dell’identità più vera del sé, in cui ironia, sessualità e vendetta non possono mancare (*Stone Mattress*, 2014), la visione della terza età giunge al completamento della sua accettazione e all’apertura verso un importante risvolto futuro. L’elaborato, infine, è corredato da una proposta di traduzione del corpus selezionato e del relativo commento traduttologico.”

Strehle, Rachel Nascimento. *Como Se Dão as Manifestações Da Palavra, Do Discurso e Do Silêncio No Sistema Totalitário e Repressivo No Conto Da Aia.* 2022.

Universidade Federal de Juiz de Fora (UFJF), Brasil, Faculdade de Letras, Programa de Pós-graduação em Letras: Linguística.

<https://repositorio.ufjf.br/jspui/handle/ufjf/15144>.

Subotičanec, Ema. *Šivanje Kao Metanaracija i Vjerodostojnost Ženskog Pripovijedanja u Romanima Margaret Atwood / Quilting as Metanarrative and the Credibility of Female Narration in Margaret Atwood's Novels.* 2022. Sveučilište u Zagrebu.

Filozofski fakultet. Odsjek za komparativnu književnost / University of Zagreb, Faculty of Humanities and Social Sciences, Department of Comparative literature.

<https://zir.nsk.hr/islandora/object/ffzg:6664>.

Sultana, Natasha (2022). *The Female Body and Voice in Jeanette Winterson's "Written on the Body" and Margaret Atwood's "The Handmaid's Tale."* 2022. University of Malta, Faculty of Arts, Department of English.

<https://www.um.edu.mt/library/oar/handle/123456789/101928>.

Sywanyk, Byron Gordon. *Rituals of Survival: The Archetypal Landscape in Canadian Horror Cinema*. 2022. University of Regina, Faculty of Graduate Studies and Research. Open WorldCat, [http://central.bac-](http://central.bac-lac.gc.ca/.redirect?app=damspub&id=5e213587-6924-435c-a037-6eb7f58e7a5b)

[lac.gc.ca/.redirect?app=damspub&id=5e213587-6924-435c-a037-6eb7f58e7a5b](http://central.bac-lac.gc.ca/.redirect?app=damspub&id=5e213587-6924-435c-a037-6eb7f58e7a5b).

“This thesis explores the narrative tropes and patterns which appear in many Canadian Horror films of past and present, as well as the Indigenous motifs they adopt with questionable levels of ethical responsibility. Building on Margaret Atwood’s critical evaluation of Canadian literature, *Survival* (1972), a connecting line is drawn between the literary Weird Fiction style and the ‘nature horror’ films produced in Canada. This connection is pursued by drawing comparisons between Algernon Blackwood’s novella ‘The Wendigo’ (1910), and *Ghostkeeper* (1981), a tax-shelter film directed by Jim Makichuk. Explorations of the cultural roots of the Wendigo legend, combined with a deep psychological study of the symbols and patterns in each story, allows for a rich reading of an otherwise unspectacular film from a critical aesthetic perspective. The ostensibly ‘Canadian’ theme of survival in the wild — reflected in the concept of ritual in both its diegetic and non-diegetic forms — is reassessed as a universal quest for wholeness in the second part of the thesis. Through engaging Jungian concepts of Individuation and the Archetypal (Great) Mother, and more specifically the works of Erich Neumann and Marie-Louise von Franz, the labyrinthine horror films *What Keeps You Alive* (2018, Colin Minihan) and *Backcountry* (2014, Adam MacDonald) are examined. In conclusion, the film *Rituals* (1977, Peter Carter), is analyzed in view of the preceding findings regarding Canadian Horror cinema, its penchant for labyrinthine and ritualistic narratives, and their meaning, by considering - among other things - the process of Individuation. The deeper meaning behind the highly symbolic ritual journey of the characters is discussed in light of the works of Mircea Eliade and Joseph Campbell on comparative religion and mythology. Ultimately, the transformative power of the ritual brings to the fore the long-neglected connection to the Archetypal Feminine.

Talavera Patabobe, Lara. *Skeletons in the Closet: Images of the Grotesque in Late 20th Century Feminist Rewritings of Charles Perrault’s “Bluebeard.”* 2022. Universitat Autònoma de Barcelona, dissertation. Open WorldCat, <https://ddd.uab.cat/record/264611>.

“This dissertation focuses on the use of grotesque imagery and language in Angela Carter’s ‘The Bloody Chamber’ (1979) and Margaret Atwood’s ‘Bluebeard’s Egg’ (1983), two feminist rewritings of Charles Perrault’s ‘Bluebeard.’ Through close reading of the texts, this study illustrates and compares the instances where the grotesque is employed in the three pieces in order to discuss their purpose. Furthermore, in an exercise of lateral thinking, it also issues the implications derived from the rewritings’ change of genre.”

Ulaş, İrmak. *Visions of Nightmare: An Analysis of Dystopian Fiction in Contemporary English and Turkish Novels*. 2022. Bilkent Üniversitesi (Turkey), Master's thesis. ProQuest One Literature, 2734698680.

"This study focuses on contemporary dystopian novels written in English and Turkish literature. As it is a popular tradition among today's readership, the first chapter discusses dystopia as a genre. The second and third chapters provide close readings on Jeanette Winterson's *The Stone Gods* (2007), Cem Akaş's *Y* (2018), Doris Lessing's *Mara and Dann: An Adventure* (1999), and Oya Baydar's *Köpekli Çocuklar Gecesi* (2019). While it aims to inform the reader about the development of the dystopian genre, this thesis seeks answers to the questions of how we can read these authors from different countries in relation to each other and how they complement each other as writers that use the same genre. While seeking an answer to these questions, the concept of 'kinship' proposed by Wai-Chee Dimock is thought to be useful. This thesis proposes that there is kinship through genre between Winterson and Akaş, while Lessing and Baydar form this kinship from a more political and activist position due to the parallels in their personal experiences. In regard to this concept, while discussing Winterson and Akaş through gender and sexuality, this thesis reads Lessing and Baydar together through their eco-dystopia. Through their similarities and distinctions, all four authors contribute to the tradition of the dystopia separately; however, it is also essential to establish a connection and relationship between their works as the authors wrote their works under the traditions of their Anglophone and Turkish literatures.

Bu çalışma, İngiliz ve Türk edebiyatında yazılmış çağdaş distopik romanlara odaklanmaktadır. Günümüz okurları arasında popüler bir gelenek olduğu için birinci bölümde bir tür olarak distopya ele alınmaktadır. İkinci ve üçüncü bölümler Jeanette Winterson'ın *The Stone Gods* (2007), Cem Akaş'ın *Y* (2018), Doris Lessing'in *Mara and Dann: An Adventure* (1999) ve Oya Baydar'ın *Köpekli Çocuklar Gecesi* (2019) romanları üzerinden eserlerin yakın okumalarını yapar. Bu tez, okuyucuyu distopik türün gelişimi hakkında bilgilendirmeyi amaçlarken, farklı ülkelere bu yazarları birbirleriyle nasıl okuyabileceğimiz ve eserlerinde aynı edebî türü kullandıkları için birbirlerini nasıl tamamladıkları sorularına yanıt aramaktadır. Bu sorulara cevap aranırken Wai-Chee Dimock'un önerdiği "akrabalık" kavramının faydalı olacağı düşünülmektedir. Winterson ve Akaş arasında tür üzerinden akrabalık varken, Lessing ve Baydar bu akrabalığı kişisel deneyimlerindeki paralellikler nedeniyle daha politik ve aktivist bir konumdan oluşturuyor. Bu kavrama ilişkin olarak, bu tez, Winterson ve Akaş'ı toplumsal cinsiyet ve cinsellik üzerinden tartışırken, Lessing ve Baydar'ı kaleme aldıkları eko-distopyalar üzerinden okur. Benzerlikleri ve farklılıklarıyla dört yazar da distopya geleneğine ayrı katkıda bulunur; ancak yazarlar distopyalarını İngilizce ve Türkçe yazılan edebiyat gelenekleri çerçevesinde kaleme aldıkları için eserleri arasında bir bağlantı ve ilişki kurmak da elzemdir."

Venkatraman, Richa. *Using Speculative Fiction to Explore a "Precision Medicine" Future*. 2022. Arizona State University, M.S. ProQuest, <https://www.proquest.com/pqdtglobal/docview/2708452329/abstract/F5AB2EC38FDA4EB8PQ/7>.

"Writing speculative fiction is a valuable method for exploring the potential societal transformations elicited by advances in science and technology. The aim of this project is to use speculative fiction to explore the potential consequences of precision medicine for individuals' daily lives. Precision medicine is a vision of the future in which medicine is about predicting, and ultimately preventing disease before symptoms arise. The idea is that identification of all the factors that influence health and contribute to disease development will translate to better and less expensive healthcare and empower individuals to take responsibility for maintaining their own health and wellness. That future, as envisioned by the leaders of the Human Genome Project, the Institute for Systems Biology, and the Obama administration's Precision Medicine Initiative, is assumed to be a shared future, one that everyone desires and that is self-evidently 'better' than the present. The aim of writing speculative fiction about a "precision medicine" future is to challenge that assumption, to make clear the values underpinning that vision of precision medicine, and to leave open the question of what other possible futures could be imagined instead."

Vuković, Diana. *Margaret Atwood's "The Testaments": Sequel as Feminist Revision of "The Handmaid's Tale"?* 2022. Sveučilište u Rijeci, Filozofski fakultet, Odsjek za anglistiku / University of Rijeka, Faculty of Humanities and Social Sciences, Department of English Language and Literature. <https://www.unirepository.svkri.uniri.hr/islandora/object/ffri:3202>.

Wagner, Monika. *The Other in Atwood: Maternity and Multiplicity in "The Robber Bride" and "Cat's Eye."* 2022. Monash University, thesis. <https://doi.org/10.26180/19534195.v1>.

Wood, Caroline. *"Dear You": Witnessing Trauma in the World of "The Handmaid's Tale."* 2022. Bates College, Undergraduate Honor's Thesis, SCARAB. [core.ac.uk, https://core.ac.uk/reader/524887428](https://core.ac.uk/reader/524887428).

"This project explores the relationships between memory, intimacy, and witnessing trauma in the world of Margaret Atwood's *The Handmaid's Tale*. Chapter One looks into Atwood's novel itself, tracing Gilead's abuse of memory, both individual and collective. I argue that Offred turns to intimate memories and new intimate encounters to hold onto her memories, and thus to her sense of self. In Chapter Two, I examine Hulu's series adaptation of Atwood's story and the way the show develops its titular character beyond the novel by turning her tale into a revenge tragedy. I contend that June's Gileadean life warped her perspective of power, which causes her to rely on an addiction to revenge in order to express and validate her trauma. Chapter Three then tackles how the woman Offred/June became in Gilead impacted her children in Atwood's sequel novel, *The Testaments*. The subconscious behaviors

and desires exhibited by June's daughters suggest that the longing and hopelessness June endured were passed down to her children. However, for the very first time in *The Handmaid's Tale* universe, *The Testaments* also illustrates how witnessing for one another enables Agnes and Nicole to begin processing their trauma. Ultimately, these messages urge audiences to consider the value of their own memories and relationships in order to recognize how their traumatic experiences will shape the next generation."

Woudstra, Els Willeke. *Structures of the Sensible: Smelling and Tasting the Text after World War I*. 2022. Rice University, PhD dissertation.
<https://hdl.handle.net/1911/113358>.

Reviews Of Atwood's Books

Alias Grace

Ava Montalbano. "Alias Grace by Margaret Atwood: The Perfect Fall Mystery." *The New Hampshire: University of New Hampshire*, Sept. 2022. NexisUni.

Bodily Harm

"Bodily Harm by Margaret Atwood, 1981." *The Reading Bug*, 11 July 2022.

<https://readingbug2016.wordpress.com/2022/07/11/bodily-harm-by-margaret-atwood-1981/>.

"Bodily Harm felt strangely familiar: the premise of the novel echoed strongly with me, but I am struggling to pin down from where."

Burning Questions

Anantharaman, Latha. "Book Review: 'Burning Questions' by Margaret Atwood and 'These Precious Days' by Ann Patchett." *India Today*, 16 May 2022.

"Essays published over years of a writer's career reflect the ideas and explorations of a lifetime. When we try to discern a pattern in those compiled in a particular volume, we are like the stargazer who fashions 11 points of light in the night sky into a hunter carrying a dagger, followed by a dog. *These Precious Days* by Ann Patchett starts with 'Three Fathers,' in which she describes the varying roles played by her own father and her two stepfathers in her life, and what each supplied in terms of acceptance, experience and learning. The book ends with a poignant but unsentimental essay on the lingering death of her biological father. That may have been a deliberate pattern, or not. A more entertaining way to look at this writer's shimmering essays is to compare them, as she has, to a series of snapshots taken when she is wearing a sleeveless gown, then a miniskirt, then a low-cut dress, and so on. Put them together, and before you know it, she is naked."

Armstrong, Maggie. "Atwood Proves She Is the Best Kind of Know-It-All." *Irish Independent*, National ed., 5 Mar. 2022, pp. 20-1.

“Climate change, feminism, zombies ... it feels like the author leaves no subject untouched in this hefty non-fiction collection, writes Maggie Armstrong. This hefty volume brings together 20 years of essays, reviews, obituaries, lectures and other ‘occasional pieces.’ It is your essential Margaret Atwood, and it is frustrating to find so little fault in a book by a writer so well known, a literary giant for whom *The Handmaid’s Tale* is really just a jewel in a jewel-encrusted crown. That novel never stopped selling, even before the recent TV adaptation.”

Arrowsmith, Charles. “Atwood Reflects on ‘Burning Questions.’” *The Washington Post*, 1 Mar. 2022, p. C03.

---. “In ‘Burning Questions,’ Margaret Atwood Ponders an Astonishing Array of Subjects.” *Washington Post.Com*, 26 Feb. 2022.

“‘Burning Questions’ is a canny title for Margaret Atwood’s new book of essays and occasional pieces. It reflects both the urgency of the issues dear to her — literature, feminism, the environment, human rights — and their combustibility, the risk that in writing about them she might get burned. Though she wryly self-defines as a ‘supposedly revered elderly icon or scary witchy granny figure,’ Atwood, now in the seventh decade of her colossally successful literary career, can still rile and inspire. She trends not infrequently on Twitter, where she has over 2 million followers. Hulu’s adaptation of her novel ‘The Handmaid’s Tale’ is a touchstone in the fight for women’s reproductive rights as well as the object of criticism regarding its intersectional failings. And a recent interview with Hadley Freeman in the Guardian has reignited the firestorm over where Atwood stands in the culture-war scrap over trans rights — a painful divide in contemporary feminism.”

Bari, Shahidha. “*Burning Questions* by Margaret Atwood Review — Wisdom and Wonder.” *The Guardian*, 3 Mar. 2022, p. 61.

The novelist is frank, excellent company in her third volume of essays, covering the Obama years, #MeToo and Covid How do you evade a rampaging crocodile? By zigzagging as you run, according to Margaret Atwood, since crocodiles, apparently, struggle to navigate corners. It’s a piece of wisdom she imparts in passing in one of the essays in her latest collection. To be clear, the burning questions of the title are less to do with crocodiles and more concerned with those issues “we’ve been faced with for a century and more: urgent climate change, wealth inequality and democracy in peril”. The most serious questions of all, then. Still, the crocodiles are indicative of a sensibility that prevails throughout: droll, deadpan humour and an instinct for self-deprecation that saves the work from grandstanding or piety.”

Crew, Jemma. “Books: The Legendary Margaret Atwood Is Back with Her Third Collection of Essays.” *Herald Scotland*, Mar. 2022. *NexisUni*.

“Burning Questions.” *The Hindu*, 17 Apr. 2022. *ProQuest Central*, 2650996725.

“Burning Questions Essays & Occasional Pieces.” *Thunder Bay Chronicle Journal*, 19 May 2022. *Canadian Newsstream*, 2667149392.

- Chatterjee, Rimi B. "Answering Burning Questions." *The Telegraph (India)*, 22 July 2022. ProQuest Central, 2692471368.
- Clermont, Thierry. "Questions brûlantes, de Margaret Atwood: une femme dans son siècle." *Le Figaro Premium*, 26 Oct. 2022.
- "CRITIQUE — La Canadienne publie un recueil d'essais où il est question, entre autres sujets, de littérature et d'écologie. 'Buffet à volonté': tel aurait pu être le titre du troisième recueil d'essais et de proses variées de Margaret Atwood, et le premier à être traduit en français. Avec cette précision: uniquement des 'mets de choix.'"
- . "Une femme dans son siècle." *Le Figaro*, A, vol. 43, 27 Oct. 2022, p. 6.
- "Margaret Atwood La Canadienne publie un recueil d'essais où il est question, entre autres sujets, de littérature et d'écologie. BUFFET à volonté: tel aurait pu être le titre du troisième recueil d'essais et de proses variées de Margaret Atwood, et le premier à être traduit en français. Avec cette précision: uniquement des 'mets de choix.'"
- "Collection Worth Taking Time Over." *Hawkes Bay Today*, 3 Aug. 2022. ProQuest Central, 2697124374.
- Dexter, Liz. "Book Review — Margaret Atwood — 'Burning Questions.'" *Adventures in Reading, Running and Working from Home*, 19 Mar. 2022.
<https://librofulltime.wordpress.com/2022/03/19/book-review-margaret-atwood-burning-questions/>.
- Ditum, Sarah. "Margaret Atwood Seems Embarrassed by the Sheer Volume of Her Output." *The Spectator*, 26 Feb. 2022.
<https://www.spectator.co.uk/article/margaret-atwood-seems-embarrassed-by-the-sheer-volume-of-her-output/>.
- "So perhaps it was unnecessary to publish her latest occasional pieces, which, detached from their original purpose, are left awkwardly adrift."
- Dundas, Deborah. "Margaret Atwood on Truth, Tyranny, Hope and 'Burning Questions.'" *The Toronto Star*, 25 Feb. 2022.
- "Margaret Atwood is prolific. She's written 72 books ranging from essays to novels to short stories to poetry, and graphic novels and children's books, including this new one. 'Burning Questions' is the third volume of collected essays she's put together in her lifetime: previous volumes spanned 1960 to 1982 ('Second Words') and 1983 to mid-2004 ('Moving Targets'). This one spans mid-2004 to 2021 — in case you're counting, that's 60 years of essays and writing collected, curated."
- The Economist. "Margaret Atwood on Her Life and Times." *Economist Espresso*, 3 Jan. 2022. <https://espresso.economist.com/3963a8bf5fefec02bbc4b8597985fa25>.
- "After a long career, Margaret Atwood shows no signs of slowing down."
- Garner, Dwight. "In Margaret Atwood's Essays and Speeches, Some Hazards of the Trade." *The New York Times*, 21 Feb. 2022.
- . "The Hazards Of the Trade Are Clear." *The New York Times*, Late Edition-Final, 22 Feb. 2022, p. 1.

Garrett, Yvonne C. "Margaret Atwood's Burning Questions." *The Brooklyn Rail*, 8 Mar. 2022. <https://brooklynrail.org/2022/03/books/Margaret-Atwoods-Burning-Questions-Essays-and-Occasional-Pieces-2004-to-2021>.

"Writers can learn a lot from reading Atwood: not just the shape of her sentences, the way she moves seamlessly between topics, but also in those moments when she is very specific about process."

Ghosh, Biswadeep. "In Burning Questions, Margaret Atwood Is Both Provocateur and an Optimist." *Indian Express*, 2 July 2022. *ProQuest Central*, 2683071118.

Ho, Olivia. "Book Review: Margaret Atwood Asks Burning Questions in New Essay Collection." *The Straits Times*, 26 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=STIMES0020220226ei2q00oma&cat=a&ep=ASE>.

Houdassine, Ismaël. "Questions brûlantes': les pensées au fil du temps de Margaret Atwood." *Le Devoir*, 24 Dec. 2022. <https://www.ledevoir.com/lire/775615/essai-questions-brulantes-les-pensees-au-fil-du-temps-de-margaret-atwood>.

"La grande femme de lettres offre son point de vue sur divers sujets de société."

Kidd, James. "Burning Questions, Margaret Atwood's Third Non-Fiction Collection, Is Funny, Fluent, Wide-Ranging and Occasionally Urgent." *South China Morning Post*, 2 Apr. 2022. <https://www.scmp.com/magazines/post-magazine/books/article/3172855/burning-questions-margaret-atwoods-third-non-fiction>.

---. "Non-Fiction." *South China Morning Post*, E1 ed., 3 Apr. 2022, p. 41.

Kirkus Reviews. "Burning Questions: Essays and Occasional Pieces, 2004 to 2021." *Kirkus Reviews*, vol. 90, no. 6, Mar. 2022.

"Recent essays by the acclaimed novelist on art, feminism, censorship, inspirations, and her own work."

Mackintosh, Sophie. "On Top of the World." *I*, 1ST ed., 4 Mar. 2022, p. 49.

"Essays: *Burning Questions* by Margaret Atwood (Chatto & Windus, £20): In the 2013 essay 'How to change the world,' around midway through Margaret Atwood's new non-fiction collection, she describes herself as 'a mere scribbler and, as such, a synthesiser, a magpie who filches gems from others, and a ferreter into matters about which I don't know very much.'"

"Margaret Atwood's New Essay Collection 'Burning Questions' out in 2022." *The Times of India (TOI)*, Jan. 2022. *NexisUni*.

Merritt, Stephanie. "Burning Questions: Essays and Occasional Pieces 2004-2021 by Margaret Atwood — Review." *The Guardian*, 27 Feb. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=GRDN000020220302ei2r0032k&cat=a&ep=ASE>.

"Whether reflecting on pet preoccupations or the pressing issues of the day, the novelist remains a bold and fascinating thinker."

- Norris, Mary. "Say What You're Going to Say." *TLS. Times Literary Supplement*, 11 Mar. 2022, pp. 10–11.
- O'Donnell, Mary. "Wise Warnings; In This Authoritative Volume of Essays, Margaret Atwood Dives Deep into a Range of Subjects from Culture Wars to Bird-Watching, Autocracy to Feminism." *The Irish Times*, Mar. 2022. *NexisUni*.
- Reid, Gilbert. "Unquestionable." *Literary Review of Canada*, vol. 30, no. 4, May 2022, p. 32.
- Seaman, Donna. "Burning Questions: Essays and Occasional Pieces, 2004–2021." *Booklist*, vol. 118, no. 14, Mar. 2022, pp. 40–40.
- Silcox, Beejay. "An Icon of Literature Is Caught in a Bind." *The Age, First*, 26 Feb. 2022, p. 10.
- . "New Collection Finds Legendary Writer Margaret Atwood Caught in a Bind." *The Sydney Morning Herald*, 25 Feb. 2022.
<https://www.smh.com.au/culture/books/i-do-not-have-a-crystal-ball-margaret-atwood-s-shock-confession-20220217-p59xb0.html>.
- "May the book gods forgive me, for I have sinned. The Booker Prize-winner's third collection of odds and ends fizzles."
- Snow, Anita. "Review: Margaret Atwood's Writings Both Funny, Frightening." *AP NEWS*, 28 Feb. 2022. <https://apnews.com/article/entertainment-arts-and-entertainment-book-reviews-margaret-atwood-4a6e8128a84c792eae259a704efa3acf>.
- "Burning Questions: Essays and Occasional Pieces, 2004 to 2021' by Margaret Atwood (Doubleday) Canadian poet, novelist and literary critic Margaret Atwood's diverse and intense interests in subjects from feminism to climate change are on full display in her latest book, a collection of some 50 shorter pieces of her writing."
- Walker, Morley. "Powerful Perspective: Margaret Atwood in Fine Form in New Essay Collection." *Winnipeg Free Press (Online)*, 5 Mar. 2022. *Canadian Newsstream*, 2635838054.
- "Margaret Atwood in fine form in new essay collection. As she notes about herself multiple times in her heftily entertaining new essay collection, Margaret Atwood long ago became an 'icon.'"

Cat's Eye

- "Margaret Atwood: Ojo de gato." *El Imparcial*, 23 Oct. 2022.
- "Traducción de Victoria Alonso Blanco. Salamandra. Barcelona, 2022. 512 páginas. 22 €. Libro electrónico: 9, 99 €. Se recupera, en nueva y excelente traducción, una extraordinaria novela de la escritora canadiense, aspirante al Nobel. Por Ángela Pérez."

Dearly: Poems

- Harding-Russell, Gillian. "1588 Wit, Irony, and Blackberries." *The British Columbia Review*, 16 Oct. 2022.

<https://thebcreview.ca/2022/10/16/1588-harding-russell-atwood/>.

Maxwell, Lauren Rule. "Hold of the Almost-Hand." *Canadian Literature*, no. 250, 2022, pp. 176–77. *Literature Online*, 2781734576.

Fourteen Days

Hoffert, Barbara. "Fourteen Days: An Unauthorized Gathering." *Library Journal*, vol. 147, no. 4, Apr. 2022, pp. 53.

Labrador Fiasco

Mills, Morgen. "Five Titles on a Labrador Bookcase: A Textual Guide to the Story of the Big Land." *Newfoundland Quarterly*, vol. 114, no. 3, Winter 2022 / 2021, p. 11.

"Mills reviews several books including Dillon Wallace's *The Lure of the Labrador Wild*, A Woman's Way Through Unknown Labrador by Mina Hubbard and *Labrador Fiasco* by Margaret Atwood."

Masterclass

Reed, Carson. "Margaret Atwood Masterclass: Read This Review Before You Buy." *Course Reviewers*, 3 Sept. 2020.

<https://courserereviewers.com/margaret-atwood-masterclass-review/>.

"In this Margaret Atwood MasterClass review, we'll see if the creative writing course is worth an annual MasterClass subscription."

Old Babes in the Wood

Ermelino, Louisa. "Redux: With Insight and Wry Humor, Margaret Atwood's Provocative New Collection of Stories Looks at Life from Both Sides Now." *Publishers Weekly*, vol. 269, Dec. 2022, p. 25.

Hoffert, Barbara. "Old Babes in the Wood: Stories/Ten Planets: Stories/White Cat, Black Dog: Stories." *Library Journal*, vol. 147, no. 10, Oct. 2022, p. 112.

The Climate Book

Clark, Pilita. "Think Global, Act 'Glocal.'" *Financial Times*, 1st, Asia ed., 3 Dec. 2022, p. 10.

"Are you an investor looking to make a buck from the shift to clean energy? Or would you like to launch your own green start-up? Perhaps you have zero interest in business and just want to know how to make a difference to a gathering global climate crisis. There is an answer for everyone in a new and pleasingly diverse list of climate change books, but first a word about the one that you are likely to see first in a bookshop: *The Climate Book* 'created' by Greta Thunberg (Allen Lane, £25)."

Lynskey, Dorian. "*The Climate Book*, Created by Greta Thunberg Review — an Angry Call for Action." *The Observer*, 15 Nov. 2022. *ProQuest*,

<https://www.proquest.com/pqilit/docview/2736485404/citation/8D2C9C87AE804CBoPQ/1>.

The Heart Goes Last

“Margaret Atwood Satirizes Dystopias in *The Heart Is the Last to Die*.” *CE NoticiasFinancieras*, 26 Apr. 2022.

“*The Heart Is the Last to Die* Price R\$ 69.90 (424 pp.); R\$ 34.90 (ebook) Author Margaret Atwood, Publisher Rocco, Translation Geni Hirata. The empress of all dystopias is back. When the goal is to create narratives that combine technological advancement and social collapse, Margaret Atwood, 82, reigns almost absolute. ‘*The Heart Is the Last to Die*,’ the author’s novel that is now arriving in Brazil, shows that her imagination remains ferocious, despite the repetition of some elements from her previous works.”

The World and Art

Translated by Content Engine LLC. “*The World and Art* by Susan Sontag and Margaret Atwood.” *CE Noticias Financieras*, English ed., 4 Dec. 2022. *ProQuest Central*, 2747013988.

Reviews of Adaptations of Atwood’s Works

MaddAddam Ballet

Citron, Paula. “Wayne McGregor Creates Fascinating, Dense Ballet Of Margaret Atwood’s *MaddAddam*.” *Ludwig Van Toronto*, 25 Nov. 2022.

<https://www.ludwig-van.com/toronto/2022/11/25/scrutiny-wayne-mcgregor-creates-fascinating-dense-ballet-margaret-atwoods-maddaddam/>.

Crabb, Michael. “An Undeniably Thrilling Experience: National Ballet’s ‘*MaddAddam*’ Is a Sensory Feast of Sights and Sounds.” *The Toronto Star*, ONT, 25 Nov. 2022, p. B7. “How do you solve a problem like *MaddAddam*? If you’re British star choreographer Wayne McGregor you begin by acknowledging the futility of a literal page-to-stage transfer of Canadian icon Margaret Atwood’s dystopian, postapocalyptic speculative fiction trilogy of the same name.”

---. “National Ballet’s ‘*MaddAddam*’ Is a Sensory Feast of Sights and Sounds.” *The Toronto Star*, 24 Nov. 2022. “*MaddAddam* 3 stars.”

Ritzel, Rebecca. “Atwood-Adapted Ballet Will Leave You Horrified and Amazed: *MaddAddam* Will Likely Mesmerize the Author’s Fans While Leaving Balletomanes Mildly Disappointed.” *The Globe and Mail*, 26 Nov. 2022. *Canadian Newsstream*, 2740117617.

Zoratti, Jen. "Pointed Argument: Balletic Take on Margaret Atwood's Dystopian Future Is More Relevant than Ever." *Winnipeg Free Press*, 11 Oct. 2022. *Canadian Newsstream*, 2723314601.

The Handmaid's Tale Graphic Novel

Bornais, Le Journal de Québec Marie-France. "Magnifique Adaptation Graphique." *Journal de Québec*, 28 May 2022, p. 27.

"Oeuvre féroce, provocante, déconcertante, prophétique, *La Servante écarlate*, best-seller mondial de l'écrivaine canadienne Margaret Atwood, a été adaptée en roman graphique par la talentueuse illustratrice canadienne Renee Nault. Le résultat, stupéfiant, reflète les idées transmises par l'auteure dans ce roman-culte, et donne une nouvelle dimension à l'oeuvre. Renee Nault y a consacré plusieurs années, se plongeant jour après jour dans l'univers complexe et déstabilisant de Defred et ses consoeurs. Dans *La Servante écarlate*, Margaret Atwood montre ce qui arrive aux femmes dans la république de Galaad, une contrée imaginaire qui n'en est pas moins proche de nous. Defred, une femme vêtue de rouge, forcée d'être modeste, est une servante écarlate. Elle a perdu sa vie d'avant et on lui a tout pris, même son nom."

The Handmaid's Tale Opera

Church, Michael. "A Brilliant Achievement That I Never Want to Watch Again: ENO's New Staging of 'The Handmaid's Tale' Itemises the Stomach-Turning Ways in Which the Real World Has Caught up with Margaret Atwood's Baleful Fantasy, Says Michael Church." *The Independent — Daily Edition*, Apr. 2022. *NexisUni*.

Duchen, Jessica. "A Dystopian Opera — *The Handmaid's Tale* Could Not Be More Timely." *Sundaytimes.Co.Uk*, 27 Mar. 2022. *Factiva*, <http://global.factiva.com/redir/default.aspx?P=sa&an=SUNDTI0020220327ei3r0006b&cat=a&ep=ASE>.

"An operatic revival of Margaret Atwood's hit has an urgent message. When English National Opera opens its new production."

---. "The Handmaid's Aria." *The Sunday Times*, 1st, National ed., 27 Mar. 2022, p. 19.

"ENO's revival based on Margaret Atwood's classic is timely, says Jessica Duchen When English National Opera opens its new production of *The Handmaid's Tale* next month, this opera by the Danish composer Poul Ruders will encounter a world transformed since its premiere in 2000. Back then, Margaret Atwood's novel was already a feminist classic, with its vision of a fundamentalist realm, Gilead, where women have been brutally stripped of their rights. Now, though, the television series has brought the story to a new audience of millions, while real events from #MeToo to the Taliban's return in Afghanistan have made the resonances more powerful than ever. The opera's return to London with an all-female creative team, except for the composer and the librettist (Paul Bentley) could not be more timely."

Fairman, Richard. "One of the Century's Most Powerful Operas." *Financial Times*, 1st, USA ed., 12 Apr. 2022, p. 14.

"Poul Ruders' unsettling, powerful adaptation of Margaret Atwood's book returns to the English National Opera. It was the turn of the century when Poul Ruders' opera *The Handmaid's Tale* was given its premiere in Copenhagen. The Danish composer scored a scorching hit with it, not least because Margaret Atwood's book offers an opera composer a lot of potential.

Este artículo propone un estudio de *El cuento de la criada* (Margaret Atwood, 1985) dentro de la modernidad tardía mediante el examen de tres características: la teocracia, el patriarcado y el diálogo interno. Para cumplir el objetivo del artículo se contrastará la novela con las dos características que Zygmunt Bauman le achaca a esta modernidad tardía en la que si bien se ha producido un cambio con respecto a la primera modernidad no hay ruptura sino una continuación. La primera característica consiste en la pérdida del telos de la comunidad política. La otra característica que Bauman le adhiere a la modernidad tardía es un cambio en la perspectiva política en el que se renuncia a que sea la sociedad en su conjunto la que intente un cambio social y se privilegia la autoafirmación del individuo. Este trabajo se justifica porque una buena parte de los trabajos anteriores, que también estudian esta novela, son previos a la aparición del autodenominado Estado islámico y al empuje de movimientos populistas en Occidente; y, además, también son anteriores al movimiento Me Too. Esta obra permite adecuar las categorías de análisis a un momento histórico diferente al que signó varias de las novelas del canon distópico."

Norman, Neil. "*The Handmaid's Tale* Review: A Harrowing Dystopian Novel Set in a Futuristic United States." *Express (Online)*, 17 Apr. 2022. *ProQuest Central*, 2651444955.

Richard Morrison. "*The Handmaid's Tale* Review — a Fruitful Return for ENO's Margaret Atwood Adaptation." *TheTimes.Co.Uk*, Apr. 2022. *NexisUni*.

Volmers, Eric. "Timely & Timeless: Ballet Adaptation of *Handmaid's Tale* 'extremely Relevant' amid the Social Issues of Today." *Calgary Herald*, Early, 10 Sept. 2022, p. C1 / Front.

"Alanna McAdie has a hard time letting go of Offred when she gets offstage. The Edmonton-born dancer has performed the part of the insular protagonist and narrator before in *The Handmaid's Tale*, the Royal Winnipeg Ballet's adaptation of Margaret Atwood's harrowing dystopian tale."

Reviews of Books about Atwood

Adapting Margaret Atwood: The Handmaid's Tale and Beyond

Benoit, Laura. "Shannon Wells-Lassagne and Fiona McMahon (Eds.). *Adapting Margaret Atwood. The Handmaid's Tale and Beyond*." *Interfaces*, no. 48, Dec. 2022. <https://doi.org/10.4000/interfaces.5903>.

“The recent adaptations of Margaret Atwood’s *The Handmaid’s Tale* (1985) and *Alias Grace* (1996) into TV series by platforms Hulu and Netflix have increased the already remarkable influence of Atwood’s work by expanding the modalities of its reception internationally. Their overall success and critical acclaim, although sometimes mitigated, has introduced new iterations of Margaret Atwood’s ‘protean poetics’ (Côté 63) in our collective imagery. It would nevertheless be simplistic to reduce this.”

Danneil, Sandra. “Wells-Lassagne, Shannon & Fiona McMahon (Eds.). *Adapting Margaret Atwood — The Handmaid’s Tale and Beyond*. Palgrave Macmillan, 2021.” *AAA, Arbeiten Aus Anglistik Und Amerikanistik*, vol. 47, 2022, p. 163.

Howells, Coral Ann. “Adapting Margaret Atwood: *The Handmaid’s Tale* and Beyond.” *British Journal of Canadian Studies*, vol. 34, no. 2, 2022. *Web of Science Nextgen*, <https://www.webofscience.com/wos/woscc/summary/c8772edd-b628-4a87-b930-bffb0c5e4099-91931ab7/relevance/1>.

---. “Adapting Margaret Atwood: *The Handmaid’s Tale* and Beyond’ Ed. by Shannon Wells-Lassagne and Fiona McMahon (Review).” *British Journal of Canadian Studies*, vol. 34, no. 2, 2022, pp. 281–82.

---. “Review of *Adapting Margaret Atwood: The Handmaid’s Tale and Beyond*.” *British Journal of Canadian Studies*, vol. 34, no. 2, 2022, pp. 281–82. *Literature Online*, 2746118180.

Macpherson, Heidi. “Adapting Margaret Atwood: *The Handmaid’s Tale* and Beyond.” *Adaptation*, vol. 15, no. 2, Aug. 2022, pp. 313–15. *EBSCOhost*, <https://doi.org/10.1093/adaptation/apac006>.

“Fewer of Margaret Atwood’s novels have been adapted to the small and big screen than her prodigious output might suggest. As a result, the collection, *Adapting Margaret Atwood: The Handmaid’s Tale and Beyond*, edited by Shannon Wells-Lassagne and Fiona McMahon, offers a wider and perhaps looser reading of adaptation than similar collections of essays on other canonical authors. McMahon and Wells-Lassagne’s introduction acknowledges an ‘incessant change and interplay between different works’ (6) in the collection. Indeed, given that six of the fifteen essays focus on *The Handmaid’s Tale*, and it is referred to in a seventh, repetition is perhaps to be expected. For example, several essays recount the use of the handmaid’s visually arresting red uniform in political protest, or offer a retelling of similar plot elements. Moreover, the essays themselves were written at a particular period of US history—during Trump’s presidency—and thus are readings of adaptations through a political frame that both magnifies and contains the (multiple) texts to which they refer.”

Strickland-Pajtok, Agnes. “Adapting Margaret Atwood: *The Handmaid’s Tale* and *Beyond*, Shannon Wells-Lassagne and Fiona McMahon (Eds) (2021).” *Journal of Adaptation in Film & Performance*, vol. 15, no. 3, Dec. 2022, pp. 273–76. *EBSCOhost*, https://doi.org/10.1386/jafp_00083_5.

A History of Canadian Fiction

Ware, T. "A History of Canadian Fiction." *Choice*, vol. 59, no. 12, Aug. 2022, p. 1428. ProQuest One Literature, 2695111477.

All the Feels: Affect and Writing in Canada

Ramji, Shazia Hafiz. "All the Feels / Tous Les Sens: Affect and Writing in Canada / Affect et Écriture Au Canada by Marie Carrière, Ursula Mathis-Moser, and Kit Dobson (Review)." *University of Toronto Quarterly*, vol. 91, no. 3, 2022, pp. 298–300.

A Quest for Remembrance: The Underworld in Classical and Modern Literature

Niemeyer, Paul J. "A Quest for Remembrance: The Underworld in Classical and Modern Literature." *Polish Review*, vol. 67, no. 2, June 2022, pp. 111–14. EBSCOhost, <https://doi.org/10.5406/23300841.67.2.15>.
"Co-editor Rachel Falconer examines some of the later poetry of Northern Irish poet Seamus Heaney in chapter eleven; and, in the final chapter, Scherer offers an essay on two works by contemporary Canadian novelist Margaret Atwood. Chapters four through six are each close readings of different Classical works that show the diversity of thought surrounding I katabasis i as religious tenet or philosophical element."

Becoming Utopian: The Culture and Politics of Radical Transformation

Kilgore, De Witt Douglas. "Becoming Utopian: The Culture and Politics of Radical Transformation by Tom Moylan (Review)." *Science Fiction Studies*, vol. 49, no. 3, 2022, pp. 576–80. Project MUSE, <https://doi.org/10.1353/sfs.2022.0061>.

Biopolitical Futures in Twenty-First Century Speculative Fiction

O'Connell, Hugh C. "Biopolitical Futures in Twenty-First Century Speculative Fiction by Sherryl Vint (Review)." *Science Fiction Studies*, vol. 49, no. 3, 2022, pp. 598–602. Project MUSE, <https://doi.org/10.1353/sfs.2022.0068>.

Contemporary Women's Post-Apocalyptic Fiction

Chen, Aihua. "Contemporary Women's Post-Apocalyptic Fiction by Susan Watkins (Review)." *Soundings: An Interdisciplinary Journal*, vol. 105, no. 1, 2022, pp. 108–11.

Wagner-Lawlor, Jennifer A. "Contemporary Women's Post-Apocalyptic Fiction by Susan Watkins (Review)." *Modern Fiction Studies*, vol. 68, no. 3, Fall 2022, pp. 586–93. <https://doi.org/10.1353/mfs.2022.0038>. ProQuest Central, 2813541062.

“Wood proposed that hysterical realism overtook literary fiction at the turn of century, conjuring a picture of an emasculated generation of (male and female) storytellers, with a couple exceptions (such as Don DeLillo), who just don’t have it in them to respond adequately to the times. Of particular importance is Barad’s challenge to the conventional division of science from the humanities, grounded in her quantum-physics-inspired model of the entanglement (intra-action) of matter and meaning (materiality and discursivity), metaphor and metonymy, nature and culture, and technological and natural models of reproduction and generation. Barad’s critique (following Haraway) of visual technologies, particularly fetal imaging and the ideological uses to which such technology is put, is an apt set-up for Watkins’s interest in the biopolitical implications of sex-gender constructions, reproduction technologies, and women’s agency in light of catastrophic population decline and/ or fertility rates. [...]I was surprised to find Watkins arguing that ‘Winterson offers readers a utopian return to the mother as a model for a new kind of woman-centred love relationship.’”

Waltonen, Karma. “Book Review: *Contemporary Women’s Post-Apocalyptic Fiction* by Susan Watkins. Palgrave Studies in Contemporary Women’s Writing.” *Margaret Atwood Studies*, vol. 15, 2022, pp. 403-4. *Literature Online*, 2637406285.

“As I read Watkins’s thoughtful, well-written analysis of UK and North American post-2000 post-apocalypse narratives, this moment kept coming back to me. Watkins argues that women’s stories of apocalyptic endings—and what comes after—are unique, not because of essential differences, but because of the lived experience of women in our present. While many men’s books are inherently conservative, she argues, women “focus on analysing the ways in which patriarchy and neo-colonialism are intrinsically implicated in the disasters they envision. Rather than nostalgia and restoration after such a disaster, they successfully transform and rewrite the apocalyptic genre to imagine different possible futures for humanity post-apocalypse.”

Critical Perspectives on Contemporary Plays by Women: The Early Twenty-First Century

Davis, Tracy C. “*Critical Perspectives on Contemporary Plays by Women: The Early Twenty-First Century*, edited by Penny Farfan, and Lesley Ferris, Ann Arbor: University of Michigan Press, 2021; 315 Pp. \$90 Cloth, \$34.95 Paper, e-Book Available: The Drama Review.” *TDR*, vol. 66, no. 3, Sept. 2022, pp. 168–69.

<https://doi.org/10.1017/S1054204322000387>. *ProQuest Central*, 2753270674.

“Some authors focus on rendering the singularity of a play’s socio-historical situation by closely reading the plot in relation to history and recent circumstances, as with global warming in Colleen Murphy’s *The Breathing Hole*, access to abortion in Lisa Loomer’s *Roe*, the challenges of pluralist belonging in Alia Bano’s *Shades*, reimagining a hate crime in Dominique Morisseau’s *Blood at the Root*, and ways in

which men expunge women's prospects in *The World of Extreme Happiness*, Frances Ya-Chu Cowhig's play about migrant rural workers seeking opportunities in China's cities. Some chapters focus on staging techniques that support a play's politics, as with Margaret Atwood's *The Penelopiad*, in which the actresses tell the whole story, performing male and female roles; Farber's *Molara*, an adaptation of the *Oresteia* (in light of the truth and reconciliation process in postapartheid South Africa) in which music and sound convey brutal racialized violence; split scenes and free jazz in *Water by the Spoonful* by Quiara Alegría Hudes; motion and inertia enacted on a small rolling platform in Cixous's *Le Dernier Caravansérail*; a real-time cooking class in Whiti Hereaka's *Rēwena*; incorporation of the live titular animal in Liwaa Yazji's *Goats*; audience proximity, in *Por Elise* by Grace Passô, to invoke trust but also referencing the hermeneutical gap inherent to neighborly coexistence; and in Emma Dante's *mPalermu*, reinforcement of the consequences of poverty compounded by male dominance, allegorized through characters' literal inability to leave the confines of a depicted domestic space. A combination of close reading techniques, discourse analysis, and formalism characterize most authors' approaches."

Yennadim Reales Medina. "Critical Perspectives on Contemporary Plays by Women: The Early Twenty-First Century, edited by Penny Farfan, and Leslie Ferris. Ann Arbor: University of Michigan Press, 2021. Pp. 327. \$90.00 Hb; \$34.95 Pb." *Theatre Research International*, vol. 47, no. 2, July 2022, pp. 208–09.
<https://doi.org/10.1017/S0307883322000128>. *Literature Online*; ProQuest One Literature, 2679069054.

"Penny Farfan and Leslie Ferris's new collection of essays (the previous one being *Contemporary Women Playwrights: Into the Twenty-First Century*, 2013) provides a compelling and accessible picture of dramatic works written in the last two decades by women from a wide range of different contexts. Feminist in spirit, this compilation aims at 'reflecting contemporary feminism's attention to how gender intersects with issues of race, ethnicity, class, sexuality, ability, and age' (p. 1), thus shedding light on the importance of intersectionality as a fundamental concept not only for feminist criticism, but also for studies on theatre, theatre practice and criticism. [...] this distribution is meant only to help readers navigate through the anthology, inasmuch as the playwrights share some or almost all of these concerns regardless of their age, experience, culture, geographical region, set of beliefs and so on, thus emphasizing the collection's interconnectedness despite its plurality of voices. [...] each contributor highlights technical aspects which range, for instance, from the complexities of adapting canonical works following gender and/or post-colonial perspectives, through the myriad of possibilities that archive and historical documents offer in order to elaborate new challenging theatrical experiences, to the reception and reformulation of techniques influenced by Brechtian aesthetics as political theatre has become the dramatic form par excellence to comment on segregation, oppression and violence."

Early Writings by Margaret Atwood

Howells, Coral Ann. "Early Writings by Margaret Atwood, edited by Nora Foster Stovel and Donna Couto (Review)." *British Journal of Canadian Studies*, vol. 34, 2022, p. 136. Project MUSE, <https://muse.jhu.edu/pub/105/article/849605>.

Flowers of Time: On Postapocalyptic Fiction

Chen, Aihua. "Flowers of Time: On Postapocalyptic Fiction by Mark Payne (Review)." *Philosophy and Literature*, vol. 46, no. 2, Oct. 2022, pp. 499–501.

<https://doi.org/10.1353/phl.2022.0034>. *Literature Online*, 2811719318.

"Payne's claim is that postapocalyptic fiction is 'political theory in fiction form' and 'shows what it would be like to live that life' (p. 2). [...] he posits that postapocalyptic fiction 'imagines forms of human freedom, sociality, and capability outside the discourse of normative theory' (pp. 2–3). [...] his research addresses this gap by focusing on individualism, small-scale sociality, and forms of freedom and regeneration outside the polis wall. [...] Payne concludes that postapocalyptic fiction is 'about choosing a different form of life' and is 'a cheerful genre' (p. 172)."

La Pandémie En Science-Fiction

Ransom, Amy. "La Pandémie En Science-Fiction Ed. by Christophe Becker and Clémentine Hogue (Review)." *Science Fiction Studies*, vol. 49, no. 3, 2022, pp. 552–55. Project MUSE, <https://doi.org/10.1353/sfs.2022.0053>.

New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory

Bellamy, Brent Ryan. "New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory by Monika Kaup (Review)." *Science Fiction Studies*, vol. 49, no. 3, 2022, pp. 568–71. Project MUSE, <https://doi.org/10.1353/sfs.2022.0058>.

Payne, Mark. "New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory by Monika Kaup (Review)." *American Literary History*, vol. 34, no. 4, 2022, pp. 1692–94.

Spencer, Antonia. "New Ecological Realisms: Post-Apocalyptic Fiction and Contemporary Theory by Monika Kaup (Review)." *The Comparatist*, vol. 46, no. 1, 2022, pp. 314–16. Project MUSE, <https://doi.org/10.1353/com.2022.0021>.

New Perspectives on Dystopian Fiction in Literature and Other Media

Myerson, Sasha. "Book Review: New Perspectives on Dystopian Fiction in Literature and Other Media." *Fafnir*, no. Volume 2, Dec. 2021. [paperity.org](https://paperity.org/p/280765520/book-review-new-perspectives-on-dystopian-fiction-in-literature-and-other-media), <https://paperity.org/p/280765520/book-review-new-perspectives-on-dystopian-fiction-in-literature-and-other-media>.

Political Adaptation in Canadian Theatre

Banting, Sarah. "Political Adaptation in Canadian Theatre by Kailin Wright (Review)." *Ariel*, vol. 53, no. 3, July 2022, pp. 185–88, <https://doi.org/10.1353/ari.2022.0025>. *Literature Online*, 2811256908.

"... Additionally, they allow Wright to document how recent theatre productions use 'eight predominant strategies' to critique source texts, including using 'multiple sources'; 'inverted staging and cross-casting'; 'self-reflexive discursive form, structure, and register'; and 'collective creation and versioning' (23). [...] because it nonetheless reproduced the entire source text, *Sinking Neptune* illustrates for Wright 'an essential paradox of political adaptation' (58): adaptation summons the source to the stage, even when re-orienting the source's politics. [...] as audiences willingly engaged by these plays, they also participate in 'challenging a dominant ideology, and transforming a dominant cultural imaginary' (125); if they ultimately join the plays by enacting social change, they do so from within dominant society, not seeking to radically uproot it (134)."

Queer Defamiliarisation: Writing, Mattering, Making Strange

Norris, Trevor. "Queer Defamiliarisation: Writing, Mattering, Making Strange by Helen Palmer (Review)." *PhiloSOPHIA*, vol. 12, no. 1, 2022, pp. 217–23. *Project MUSE*, <https://doi.org/10.1353/phi.2022.0006>.

Shakespeare's Ghosts

Șerban, Andreea. "Book Review: *Shakespeare's Ghosts* by Pia Brinzeu. Timișoara: Editura Universității de Vest, 2022." *British and American Studies*, vol. 28, 2022, pp. 363–68. <https://doi.org/10.35923/BAS.28.36>. *Literature Online*, 2718689068.

Still Mad: American Women Writers and the Feminist Imagination

Braithwaite, Phoebe. "Still Mad." *TLS. Times Literary Supplement*, no. 6202, Feb. 2022, pp. 25–25.

"Sandra M. Gilbert and Susan Gubar are best known for their landmark feminist re-readings in 'The Madwoman in the Attic: The woman writer and the nineteenth-century literary imagination'. . . . Near the start of their follow-up study, 'Still Mad: American women writers and the feminist imagination,' comes a consideration of Margaret Atwood's novel 'The Handmaid's Tale'. . . , in which the authors describe the grotesque monthly ovulation ceremonies that see Gilead's women lie between the legs of their female captors to be raped."

The Anthropocene Unconscious: Climate Catastrophe Culture/Extreme Fabulations: Science Fictions of Life

March-Russell, Paul. "The Anthropocene Unconscious: Climate Catastrophe Culture/Extreme Fabulations: Science Fictions of Life." *Foundation*, vol. 51, no. 143, 2022, pp. 98–104. *Literature Online, ProQuest One Literature*, 2794896510. Bould is less interested in self-evident 'clifi,' such as the novels of Barbara Kingsolver or Kim Stanley Robinson, than in novels and films which, at least superficially, have little to do with the impending catastrophe. Despite this overt agenda, Bould eschews didacticism for irreverence with numerous examples, lightly handled knowledge and a freewheeling style. Because Bould's purpose is to show how all culture is unconsciously informed by climate change, his examples range widely from exploitation movies to precious auto-fictions, in which sf is only one of the genres he touches upon. [...] Bould reverses Ghosh's claim about silence over climate change by demonstrating how it resounds not only in two novels criticised by Ghosh, Paul Kingsnorth's *The Wake* (2015) and Arundhati Roy's *The God of Small Things* (1997), but also in Ghosh's own fiction. Since Groot can speak, despite a drastically limited vocabulary, he represents a form of non-human nature that can be interpreted by the human."

The Cambridge Companion to Margaret Atwood

Ekstam, Jane. "Review of *The Cambridge Companion to Margaret Atwood*." *British Journal of Canadian Studies*, vol. 34, no. 2, 2022, p. 284. *Literature Online*, 2746118171.

"Throughout the presidency of Donald Trump (2017-2021), the Canadian government under Justin Trudeau became an ardent and vocal defender of the North Atlantic Treaty Organization (NATO), a whipping boy for the US president and his far-right acolytes. As Canada deployed military forces to Eastern Europe to shore up the alliance's eastern flank, government ministers spoke in grave terms about the need to defend the so-called rules-based international order of which NATO was a key part. Given the Trudeau government's general inattention to defence matters and most foreign policy issues beyond relations with the United States, the focus on NATO was noteworthy. But then, as Joseph Jockel and Joel Sokolsky explain in their important book, since its founding in 1949 membership in the transatlantic alliance has been the sine qua non of Canada's In Canada in NATO, 1949-2019 Jockel and Sokolsky survey the history of Canadian participation in an alliance that began as a means of deterring Soviet aggression in Europe and that morphed, with the Cold War's end, into a more outward-facing organisation undertaking military campaigns in Kosovo, Libya, and Afghanistan. In doing so, they have provided a much needed single volume overview of a topic normally dealt with in piecemeal fashion. Focused largely on high-level policymakers and key developments, this book — blessedly — is devoid of theoretical

discussions about alliance systems that bog down many works of International Relations. Moreover, the authors avoid stale and reductive arguments about whether and to what extent Canada has been able to influence NATO policy. Instead, Jockel and Sokolsky focus squarely on policy questions and to explaining the overall importance of the alliance to successive generations of Canadian officials. Starting with efforts to form a collective security pact in the late 1940s as the Cold War unfolded in Europe to the present effort to keep alive an alliance that still provides a means of checking Russian aggression, Jockel and Sokolsky examine the ups and downs of Canadian involvement in this organisation. They trace Canada's outsized role in NATO's early days, the country's waning involvement in the 1960s and 1970s as both interest in the alliance and military spending shrunk, and then the post-Cold War efforts to expand the organisation's membership and mission..."

Ware, T. "The Cambridge Companion to Margaret Atwood." *Choice: Current Reviews for Academic Libraries*, vol. 59, no. 11, July 2022, p. 1319.

The Thousand and One Nights and Twentieth-Century Fiction: Intertextual Readings

Jullien, Dominique. "The Thousand and One Nights and Twentieth-Century Fiction: Intertextual Readings by Richard Van Leeuwen (Review)." *Marvels & Tales*, vol. 36, no. 2, 2022, pp. 337–40. *Project MUSE*, <https://doi.org/10.1353/mat.2022.0017>.

Under the Literary Microscope: Science and Society in the Contemporary Novel

Morrison, R. D. "Under the Literary Microscope: Science and Society in the Contemporary Novel." *Choice*, vol. 59, no. 7, Mar. 2022, p. 888. *ProQuest One Literature*, 2634063179.

About the Society

THE MARGARET ATWOOD SOCIETY is an international association of scholars, teachers, students, and others who share an interest in the work of Margaret Atwood. The Society's main goal is to promote scholarly study of Atwood's work by providing opportunities for members to exchange information and ideas; as an official MLA Allied Organization, it meets annually in conjunction with the Modern Language Association convention. We often partner with other conferences, and we provide an annual journal and newsletters to our members. We also have awards for the best scholarship on Atwood in several categories, including best undergraduate essay, best graduate essay, best article, and best book.

Society Officers

President: Lee Frew, Glendon College, York University

Vice President: Dunja M. Mohr, University of Erfurt

Treasurer/Site & Social Media Manager: Karma Waltonen, University of California, Davis

Secretary/Historian: Debrah Raschke, Southeast Missouri State University

Webmaster: Angelo Bonadonna, Saint Xavier University

Membership Co-Chairs/European Liaison: Dunja M. Mohr, University of Erfurt; Pauline Montassine, Reims Champagne-Ardenne; Manuel Sousa Oliveira, University of Porto

Membership Co-Chair/North American Liaison: Shoshannah Ganz, Memorial University, Grenfell Campus

Journal Editor: Karma Waltonen, University of California, Davis

Bibliographers: Chelsea Humphries and Shoshannah Ganz, both at Memorial University, Grenfell Campus

FOR MEMBERSHIP: Please contact the Society Treasurer, Karma Waltonen, at kjwaltonen@ucdavis.edu or use PayPal on the society webpage: <https://atwoodsociety.org/about/>.

PLEASE SEND JOURNAL ARTICLES AND NEWSLETTER ITEMS TO THE EDITOR: Karma Waltonen, University Writing Program, University of California, Davis, Davis, CA 95616, kjwaltonen@ucdavis.edu.

INFORMATION ON PUBLISHED SCHOLARSHIP AND THE LIKE: Details on recent Atwood scholarship that might escape the notice of the Society's bibliographers can be sent to them via email at chumphries13@mun.ca or sg0721@mun.ca

Copyright © 2024 The Margaret Atwood Society, ISSN 1081-9622