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Current Atwood Checklist, 2008 Ashley Thomson and Shannon Hengen

This year's checklist of works by and about Margaret Atwood published in 2008 is, like its predecessors, comprehensive but not complete. In fact citations from earlier years that were missed in past checklists appear in this one.

It is also the third update to the authors' *Margaret Atwood: A Reference Guide 1988-2005* (Lanham, MD: Scarecrow Press, 2007). Users of this checklist will not want to be without that book which culminates the annual checklists of 16 earlier years. For space reasons, the book eliminated the sections in the older checklists entitled "News" and "Reviews of Atwood Books." These sections continue in the annual updates.

As always, there are a number of folks to thank. We are grateful to Lionel Bonin, the former Laurentian University Librarian, and to Lina Y. Beaulieu, Dorothy Robb and Diane Tessier of the interlibrary loan section. Thanks as well to Ted Sheckels, editor of this journal. As always we would appreciate any corrections to this year's list or contributions to the 2009 list, sent to athomson@laurentian.ca or shengen@laurentian.ca

Atwood's Works

- "Advice from the Guru." *Writer's Gym: Exercises and Training Tips for Writers*. Eliza Clark. Toronto: Penguin Canada, 2007. 6-10.
- "Afterword." *Gregorius*. Bengt Ohlsson. First American ed. New York: W.W. Norton, 2008. 419-425. In the British ed., published in 2007, Atwood's "Afterword" was the "Preface." See "Preface." *Gregorius*. Bengt Ohlsson. London: Portobello Books, 2007. ix-xv. This book was first published in the original Swedish by Albert Bonniers Förlag in 2004 and that year won the August Prize, Sweden's most prestigious literary award. Pastor Gregorius played a role in one of Atwood's favourite texts, *Dr. Glas*. In this novel, he is the central character.
- al-'Arrafah*. al-Qahirah: al-Markaz al-qawmi lil-tarjamah, 2008. Arabic translation of *Lady Oracle* by

Mustafá `Izz. [al-Qahirah is in Egypt].

"The Animals in That Country." *100 Essential Modern Poems by Women*. Ed. Joseph Parisi and Kathleen Welton. Chicago: Ivan R. Dee, 2008. 209-10. Reprinted from *Selected Poems, 1965-1975*, ©1976. Also includes some comments about Atwood as a poet, 204-209.

"The Animals in That Country = Les animaux dans ce pays-là." *Pluriel: une anthologie, des voix = An Anthology of Diverse Voices*. Ed. Seymour Mayne, Christiane Melançon and Marc Charron. Ottawa: University of Ottawa Press, 2008. 120, 122 = 121, 123. Atwood's poem in parallel English and French versions. The French was translated by Gilles Marcotte. English version reprinted from *Selected Poems: 1965-1975*, ©1976.

"Anything But a Harper Majority: Margaret Atwood Explains Why She's Prepared to Support Even Gilles Duceppe If It Means Denying the Conservatives Full Control." *globeandmail.com* 6 Oct. 2008. (1120 w). Excerpt: "I recently said I'd support Gilles Duceppe - that ardent separatist - if I were in a swing riding in Quebec that might otherwise go to a neo-conservative. I'm unrepentant. I'm with Danny Williams and Elizabeth May on this one: It really is Anything But a Harper Majority Time. A question we're increasingly asking ourselves about Mr. Harper, in view of the present economic chaos: How can this Stepford Prime Minister Meets World Financial Meltdown b-movie actually be happening? What kind of What-Me-Worry glazed-smile drugs is Stephen Harper on? Why do I feel so strongly about this? It's not just the arts. True, Mr. Harper doesn't understand the arts - especially the arts math, the \$87-billion, the 1.1 million jobs. But his arts position is symptomatic of his deeply worrying, out-of-touch, out-of-date boy-in-a-bubble thinking towards everything. Like George W. Bush, he sticks to his ideology and ignores the evidence - so even though arts-bashing was hurting his polls in Quebec, he didn't climb down. Instead, as Mr. Duceppe paraphrased in the French-language debate, he seems to think artists are 'spoiled children.' ...People sometimes ask me about my eerie ability to predict the future. Nobody can really predict the future—there are too many curve balls—but we can make informed guesses. Today's informed guess is this. Dear fellow Canadians: If you give the Harper neo-cons a majority government, you'll lose much that you cherish, you'll gain nothing worth having, and you'll never, never forgive yourselves." Available at <http://www.theglobeandmail.com/news/politics/article714142.ece> (1 August 2009)

"Bewitched by an Antique Orphan." *Globe and Mail* 5 April 2008: Globe Review: R1, 9.

The Blind Assassin. Fyfield Grange, Fyfield: Oak Tree Press, 2008. 48 pp. "150 hand-bound copies numbered I to XXXV and 36 to 150 signed and dated by the author and presented in a slip case with numbered original prints by Yoko Ono." The First Chapter series is a collaboration between Booker Prize winning writers and high profile artists to raise money for organizations offering care and support to AIDS orphans and victims in Africa. Each volume features the opening chapters of a Booker Prize winning novel, accompanied by original artwork inspired by the novel.

Bodily Harm. London: Vintage, 2007.

"Canute." *What's Your Story: Exclusive Very Short Stories From Authors, Booksellers and Customers*. Managing Director, Waterstone's Gerry Johnson. s.l.: Waterstone's [2008], s.p. Atwood's one-postcard long story about strife in the Canute household. The postcard was packaged along with those of other writers and sold as fundraiser for Dyslexia Action and English PEN (and cost the editor of this checklist \$75.00 to obtain on eBay!!).

"Carrying Food Home in Winter." *100 Essential Modern Poems by Women*. Ed. Joseph Parisi and Kathleen Welton. Chicago: Ivan R. Dee, 2008. 211. Reprinted from *Selected Poems, 1965-1975*, ©1976. Also includes some comments about Atwood as a poet, 204-209.

Cat's Eye. London: Virago, 2008. ©1988.

Cat's Eye [Sound recording]. Read by Barbara Caruso. Prince Frederick, MD: Recorded Books, 2008. 1 sound file (15.25 hr.) A downloadable audio book accessible from Netlibrary on the WWW. Original sound recording published 1995.

"Close to Home: In Munro's Work, Emotions Erupt. Preconceptions Crumble. Surprises Proliferate. Astonishments Leap Out[,] Lurid Crimes, Hidden Sexual Excesses and Strange Rumours Lurk Beneath the Surface Respectability in Alice Munro's Short Stories. Fellow Canadian Margaret Atwood on How These Tales of Small-Town Ontario Elevated Munro to 'International Literary Sainthood.'" *The Guardian* (London, UK) 11 October 2008: Review: 2-4, 11. (3583 w). Her introduction to *Carried Away: A Selection of Stories*. Excerpt: "Alice Munro is among the major writers of English fiction of our time. She's been accorded armfuls of super-superlatives by critics in both North America and Britain, she's won many awards, and she has a devoted international readership. Among writers, her name is spoken in hushed tones. She's the kind of writer about whom it is often said—no matter how well known she becomes—that she ought to be better

- known. None of this happened overnight...." Also available from <http://www.guardian.co.uk/books/2008/oct/11/alice-munro>. (1 August 2009).
- "Commentary: Our Romance with Debt—We'll Pay for It Later." CNN.com 7 October 2008. (792 w). Excerpt: "In my part of the world we have a ritual interchange that goes like this: First person: 'Lovely weather we're having.' Second person: 'We'll pay for it later.' My part of the world being Canada, where there is a great deal of weather, we always do pay for it later. One person has commented, 'That's not Canadian, it's just Presbyterian.'" Nevertheless, it's a widespread saying among us." WWW article available at: <http://www.cnn.com/2008/SHOWBIZ/books/10/07/atwood.debt/index.html>. (1 August 2009).
- Dang Ban Ge Shen Bu Rong Yi: Aitewu Sui Xiang Shou Zha*. Taipei Shi: Tian pei wen hua you xian gong si, 2008. Chinese translation of *The Tent* by Li Jihong yi.
- "Debt, Credit: Two Sides of the Same Coin." *Sunday Herald* (NS) 2 November 2008: S3. Reprint of *New York Times* article, "A Matter of Life and Debt," below.
- "Debtor's Prism." *Wall Street Journal* 20 September 2008: W: 1. (2868 w). "Metaphorically, the debt plot line is a far cry from the glum actuality, in which the debtor sits at a desk fiddling around with numbers on a screen, or shuffles past-due bills in the hope that they will go away, or paces the room wondering how he can possibly extricate himself from the fiscal molasses. Eric Berne's 1964 bestselling book on transactional analysis, 'Games People Play,' lists five 'life games'—patterns of behavior that can occupy an individual's entire lifespan, often destructively, but with hidden psychological benefits or payoffs that keep the games going." (Newspaper abstract). Adapted from *Payback*. Also available online: <http://online.wsj.com/article/SB122186623794958779.html> (1 August 2008).
- Die Essbare Frau : Roman*. Berlin: List, 2008. German translation of *The Edible Woman* by Werner Waldhoff.
- Die Unmöglichkeit der Nähe : Roman*. Berlin: List, 2008. German translation of *Life Before Man* by Werner Waldhoff.
- Disordine morale*. Milano: Ponte Alle Grazie, 2007. Italian translation of *Moral Disorder*.
- El Asesino Ciego*. Barcelona: Ediciones B., 2007. Spanish translation of *The Blind Assassin* by Dolores Udina.
- El Cuento de la criada*. Barcelona: Bruguera, 2008. Spanish translation of *The Handmaid's Tale* by Elsa Mateo.
- "Enough of these Discouragements." *Manoa* 20.1 (Summer 2008): 21. Poem: See also "Three Poems" in this checklist.
- "Erie, Noir. Margaret Atwood Gazes into Her Beloved Great Lake, From the Perspective of Point Pelee, and Sees Nothing but Chemical Darkness. We Need This Water to Drink. Is That Too Hard for Politicians to Understand?" *Toronto Star* 19 January 2008: Ideas: ID05. (1032 w). Excerpt: "Lake Erie: Big, flat, beautiful, subject to unpredictable rages, and with dead spots in it—like Robert Mitchum's eyes, I said to a friend. He understood the comparison immediately. Despite its usually sunny skies and its innocent aquamarine hue, Lake Erie does have something noir about it. Of all the Great Lakes, it's had the most shipwrecks, due to its wickedly shifting sandbars. Also, the western end of Lake Erie is the thunderstorm capital of Canada—the lightning displays are breathtaking, the winds can hit gale force, and, due to the lake's shallowness, the waves build very quickly. But despite these boating hazards, a great deal of alcohol crossed Erie during Prohibition. Mobster corpses were frequently dumped into the Detroit River, to wash up on the beaches of Pelee Island, where a special ice house was built to accommodate them. Dead bodies haven't been the only kind of pollution Lake Erie's had to endure. Right now the visible junk is plastic, but the invisible stuff is more deadly. Erie, along with the other Great Lakes, has been treated as a sewage system for a very long time... Much effort was put into cleaning up the lakes in the last third of the 20th century—the Detroit River no longer bursts into flames—but Erie faces many new challenges. Foremost among them is evaporation due to climate change... The second challenge is the invasive species..."
- "Everybody Who'd Be Anybody: *The Paris Review* Inspires—and Reassures—Young Writers, Says Margaret Atwood." *The Daily Telegraph* (London) 22 November 2008: Section: Art: 5. (1135 w). A reprint of Atwood's introduction to *The Paris Review Interviews*, vol. 3 which includes two tips for writers: "Read your manuscript with a ruler; you'll catch the typos better that way. Make a birth chart of your characters; then you'll always know how old they are."
- La femme comestible*. Paris: Laffont, 2008. © 1969. French translation of *The Edible Woman*.
- "A Fond Farewell to a CanLit Giant; In a Eulogy to Robert Weaver, Margaret Atwood Recalls a Graceful, Pipe-Smoking Editor Who Held No Grudges and Nurtured Many a Writer's Career." *Toronto Star*

- 3 February 2008: Ideas: ID12. Excerpt: "You never know you're living in a golden age until you aren't living in it anymore. My generation of writers, and the one before it, and several after it, are very lucky to have lived in the golden age of Robert Weaver. It was also the golden age of the CBC, back in those days when it was not being forced to compete with the so-called entertainment industry. The combination of Weaver and the CBC gave us *Anthology*, a program that was for many of us our first serious publication. As for the return on the taxpayer's dollar—a chief whine of our present, shrilly, artophobic government—if you count up the many writers Robert Weaver nurtured—not only through *Anthology* but through his short story collections and *The Tamarack Review* and the CBC story competition—and then count up all the tax dollars those writers have since paid through the earnings on their writing—earning both national and international—you'd realize that Robert Weaver was one of the best investments the Canadian taxpayer ever made. (You could try telling that to your conventional Member of Parliament, but he wouldn't believe you—he'd just say, 'That sounds like a liberal idea.') Robert Weaver was a great editor for very simple reasons..." From a tribute given at the launch of *Robert Weaver: Godfather of Canadian Literature*, at a gathering at Massey College, U of Toronto. The new book is a retrospective on Weaver's life by Elaine Kalman Naves, published by Vehicule Press.
- "Foreword." *Anne of Green Gables* [Sound recording] Read by Kate Burton. L.M. Montgomery. New York: Random House/Listening Library, 2008. 8 sound discs (10 hr., 22 min.).
- "Forgive Us Our Debts; In an Extract From Her New Book *Payback* the Novelist Margaret Atwood Examines Our Attitudes to Debt and the Shadow-Side of Wealth—From Never Talking About Money to How to Play Shylock." *Financial Times* (London) 4 October 2008: FT Weekend Supplement: Life & Arts: 1-2. (2244 w).
- "From Songs of the Transformed." *100 Essential Modern Poems by Women*. Ed. Joseph Parisi and Kathleen Welton. Chicago: Ivan R. Dee, 2008. 212-214. Includes: "Pig Song," "Rat Song," and "Crow Song." Reprinted from *Selected Poems, 1965-1975*, ©1976. Also includes some comments about Atwood as a poet, 204-209.
- ha-Mitnakesh ha-iver*. Or Yehudah: Kineret, 2008. Hebrew translation of *The Blind Assassin* by Semadar Milo.
- "Habitation." *100 Essential Modern Poems by Women*. Ed. Joseph Parisi and Kathleen Welton. Chicago: Ivan R. Dee, 2008. 210-211. Reprinted from *Selected Poems, 1965-1975*, ©1976. Also includes some comments about Atwood as a poet, 204-209.
- "Hairball." *Open Country: Canadian Short Stories in English*. Ed. Robert Lecker. Toronto: Nelson, 2008. 297-306. Reprinted from *Wilderness Tips* ©1991. Preceded by a two-page introduction to Atwood and her work (295-297).
- "Happy Endings (1992)." *The Literary Experience*. Bruce Beiderwell and Jeffrey M. Wheeler. Boston, MA: Thomson--Wadsworth, 2008. 1609-1611. Reprinted from *Good Bones and Simple Murders* © 1994.
- "Hurts Like the Dickens." *Macleans*: 121.40 (13 October 2008): 101-105. An excerpt from *Payback*.
- "Ice Palace." *Descant* 39.3 (Fall 2008): 34-35. Poem
- "Introduction." *The Paris Review Interviews III*. New York: Picador, 2008. ix-xii.
- Lady Orakel: Roman*. Berlin: List, 2008. German translation of *Lady Oracle* by Werner Waldhoff.
- Le-ma'lah le-ma'lah ba-'ets*. Or Yehudah: Kineret, 2008. Hebrew translation of *Up the Tree* (© 1978) by 'Ivrit Le'ah Na'or.
- Leva i Synd Och Andra Beraättelser*. Stockholm: Prisma, 2008. Swedish translation of *Moral Disorder* by Birgitta Gahrton.
- "Making Poison." *The Children's Hours: Stories about Childhood*. Ed. Richard Zimler and Rasa Sekulovic. London: Arcadia Books, 2008. 3. Reprinted from *Murder in the Dark* ©1983.
- "Margaret Atwood." *New Scientist* 199.2682 (15 November 2008): 49. In her response to a question Is Science Fiction Dying, posed to others as well, Atwood writes: "Is science fiction going out of date? No point asking me—I'm too old—so I had a talk with Randy-at-the-bank, who looks to me to be about 25. (That may mean he's 35: as you get older the young look younger, just as when you're young the old look older. Time is relative. I know that from reading sci-fi.) I knew he was a sci-fi fan because he said he liked *Oryx and Crake*. So as he was setting loose the key I had somehow got stuck in my own safety-deposit box, I asked him what he thought. The first part of our conversation was about the meaning of the term science fiction. For Randy—and I think he's representative—sci-fi does include other planets, which may or may not have dragons on them. It includes the wildly paranormal: not your aunt table-tilting or things going creak, but shape-shifters and people with red eyeballs and no pupils, and Things taking over your body. It includes, as a

- matter of course, space ships and mad scientists and Experiments Gone Awfully Wrong. Plain ordinary horror doesn't count—chain-saw murderers and such. Randy and I both agreed that you might meet one of those walking along the street. It's what you would definitely not meet walking along the street that counts, for Randy. And he doesn't think these things are going out of date. I agree with him. Not all of science fiction is 'science'—science occurs in it as a plot-driver, a tool, but all of it is fiction. This narrative form has always been with us: it used to be the kind with angels and devils in it. It's the gateway to the shadowiest and also the brightest part of our human imaginative world; a map of what we most desire and also what we most fear. That's why it's an important form. It points to what we'd do if we could. And increasingly, thanks to 'science,' we can."
- "Margaret Atwood's Love Letter." *National Post* 9 February 2008: A2. For a book of imagined letters, *Four Letter Word*, Atwood assumed the world-weary voice of a timeless expert at the love letter, a servant to the god of love, adjusting to the rigours of the texting age and wistful for the sonnets of a bygone era. Her letter is reproduced here.
- Mata No Na o Gureisu*. Tokyo: Iwanamishoten, 2008. Japanese translation of *Alias Grace* by Ayako Sato.
- "A Matter of Life and Debt." *New York Times* 22 October 2008: Section A: 33. (845 w). Followed by several letters 24 October 2008: 30. Also in *International Herald Tribune* 23 October 2008: 6. Excerpt: "This week, credit has begun to loosen, stock markets have been encouraged enough to reclaim lost ground (at least for now) and there is a collective sigh of hope that lenders will begin to trust in the financial system again. But we're deluding ourselves if we assume that we can recover from the crisis of 2008 so quickly and easily simply by watching the Dow creep upward. The wounds go deeper than that. To heal them, we must repair the broken moral balance that let this chaos loose. Debt—who owes what to whom, or to what, and how that debt gets paid—is a subject much larger than money. It has to do with our basic sense of fairness, a sense that is embedded in all of our exchanges with our fellow human beings..."
- Moral Disorder: and Other Stories*. New York: Anchor Books, 2008. ©2006. "1st Anchor Books ed." Also available as an Adobe PDF eBook from <http://www.contentreserve.com/TitleInfo.asp?ID={24E8CD2E-B68A-4E45-94A5-16BA47EB8205}&Format=50> (1 August 2009).
- Moralische Unordnung*. Berlin: Berlin-Verl, 2008. German translation of *Moral Disorder* by Malte Friedrich: *Moralny Nielad*. Krakow: Wydawnictwo Zak, 2008. Polish translation of *Moral Disorder* by Zofia Uhrynowska-Hanasz.
- "Neither a Borrower nor a Lender Be Guilt-Free; Dr Johnson's View." *Financial Times* (London) 4 October 2008: FT Weekend Supplement: Life & Arts: 1. (417 w).
- "'Nobody Ever Did Want Me': The Story of an Orphaned, Talkative, Red-Headed 11-Year-Old Sent to a Remote Farm by Mistake, Anne of Green Gables Was an Instant Success in 1908 and, a Century Later, Is Still Loved by Girls From Canada to Japan. Margaret Atwood Salutes a Childhood Classic." *The Guardian* 29 March 2008: 4. (3196 w). This essay produced a number of letters in reaction, including one from Bill Johncocks who noted that Atwood attributed the oft-quoted remark about second marriages (as the triumph of hope over experience) to the understandably cynical Oscar Wilde but in fact the remark was made in 1770 by that inconsolable widower, Samuel Johnson. See *The Guardian* 5 April 2008: Guardian Review Pages: 15. Atwood article also available at <http://www.guardian.co.uk/books/2008/mar/29/fiction.margaretatwood> (1 August 2009).
- Pani Wyrocznia*. Krakow: Wydawnictwo Literackie, 2008. Polish translation of *Lady Oracle* by Zofia Uhrynowska-Hanasz.
- Payback: Debt and the Shadow Side of Wealth*. Toronto: Anansi, 2008. Also published: London: Bloomsbury. Distributed in the United States by Publishers Group West. The book reprints Atwood's five Massey Lectures which investigate the highly topical subject of debt, exploring debt as an ancient and central motif in religion, literature, and the structure of human societies.
- Payback: Debt and the Shadow Side of Wealth* [Sound recording]. Read by Margaret Atwood. [Toronto]: CBC Audio, 2008. Compact disc, 5 sound discs.
- Payback: Schulden und die Schattenseiten des Wohlstands*. Berlin: Berlin-Verl., 2008. German translation of *Payback* by Bettina Abarbanell.
- "[Photo]." *Loving the Difficult*. Jane Rule. Sidney, BC: Hedgerow Press, 2008. 33. [Early] photo of Rule and Atwood, both "ambassadors of Canadian literature."
- "The Poet Has Come Back... ." *The Book Lover*. [Ed.] Ali Smith. New York: Anchor Books, 2008. 8. Poem. ©2006.
- The Poetry and Voice of Margaret Atwood* [Sound recording]. New York: HarperCollins, 2008. 1 sound

- disc (36 min.). Copy of LP: Caedmon TC 1537 (1977). Includes: "The Animals in That Country," "A Foundling," "The Landlady," "At the Tourist Center in Boston," "Roominghouse, Winter," "Game After Supper," "Girl and Horse, 1928," "The Small Cabin," "Midwinter, Presolstice," "6 A.M. Boston, Summer Sublet," "Dreams of the Animals," "Cyclops," "Younger Sister, Going Swimming," "Power Politics," "They Eat Out," "My Beautiful Wooden Leader," "We Are Hard on Each Other," "At First I was Given Centuries," "You Refuse to Own Yourself," "They are Hostile Nations," "They Were All Inaccurate," "Tricks With Mirrors," "You Are Happy," "There is Only One of Everything," "Late August," "Book Of Ancestors."
- Príbeh sluzebnice*. Prague: BB/art, 2008. Czech translation of *The Handmaid's Tale* by Veronika Lásková.
- "Rich Kids Swim, Poor Kids Sink; She Learned to Swim in Lake Superior at Age 6, but Not All Kids Can Go to the Cottage or Summer Camp. Margaret Atwood Dives into the School Pool Debate, Declaring That Physical Activity Is Not a Frill." *Globe and Mail* 19 April 2008: Globe Toronto: M1. Excerpt: "People are angry about Toronto's proposed school swimming-pool closings. Not just parents—all sorts of people. It's hit a nerve, and it's a gut reaction—as if the government were threatening to take away something from our children that's so essential it's considered a right, like food or air... ." (762 w).
- The Robber Bride* [Sound recording]. Read by Barbara Caruso. Prince Frederick, MD: Recorded Books, 2008. 1 sound file (21.5 hr.). A downloadable audio book accessible from Netlibrary on the WWW. Original sound recording published 1995.
- "The Santa Claus Trap." *Fireside AI's Treasury of Christmas Stories*. [Ed.] Alan Maitland. Calgary: Red Deer Press, 2008. 27-42. Poem. Illustrated by Alan & Lea Daniel. Also available on accompanying CD narrated by Alan Maitland.
- "Saturday Review: Close to Home: Lurid Crimes, Hidden Sexual Excesses and Strange Rumours Lurk Beneath the Surface Respectability in Alice Munro's Short Stories. Fellow Canadian Margaret Atwood on How These Tales of Small-Town Ontario Elevated Munro to 'International Literary Sainthood.'" *The Guardian* 11 October 2008: Guardian Review Pages: 2. (3441 w). Excerpt: "Munro did not spring from nowhere. She sprang—though it's a verb her characters would find overly sprightly, and indeed pretentious—from Huron County, in south-western Ontario. Ontario is the large province of Canada that stretches from the Ottawa River to the western end of Lake Superior. This is a huge and varied space, but south-western Ontario is a distinct part of it. It was named Sowesto by the painter Greg Curnoe, a name that has stuck. Curnoe's view was that Sowesto was an area of considerable interest, but also of considerable psychic murkiness and oddity, a view shared by many. Robertson Davies, also from Sowesto, used to say 'I know the dark folk-ways of my people,' and Munro knows them, too. You are likely to run into quite a few signs in Sowesto wheat fields telling you to be prepared to meet your God, or else your doom—felt to be much the same thing."
- Shi nū de gu shi*. Nanjing: Yi lin, 2008. Chinese translation of *The Handmaid's Tale* by Chen Xiaowei yi.
- "Siren Song (1976)." *The Literary Experience*. Bruce Beiderwell and Jeffrey M. Wheeler. Boston, MA: Thomson-Wadsworth, 2008. 1015. Reprinted from *Selected Poems: 1965-1975*, ©1976 and *Selected Poems 1966-1984*, © 1990.
- Surfacing*. London: Virago, 2007. © 1972.
- Surfacing* [Sound recording]. Read by Laurel Lefkow. Bath: BBC Audiobooks, 2008. 6 sound discs (6 hr., 49 min.).
- "Three Poems." *Gates of Reconciliation: Literature and the Ethical Imagination*. Ed. Frank Stewart and Barry Holstun Lopez. Honolulu: University of Hawaii Press, 1988. 19-21. Includes: "War Photo" (19-20), "War Photo 2" (20), "Enough of these Discouragements" (21). Reprinted from *The Door*, © 2007. This book is also 20.1 (2008) of the journal *Manoa* and the three poems have been indexed separately in this checklist under their individual titles in *Manoa*.
- "To Be Creative Is, In Fact, Canadian; Mr. Harper Is Wrong: There's More to the Arts Than a Bunch of Rich People at Galas Whining About Their Grants." *Globe and Mail* 25 September 2008: Comment: A17. (1221 w). Adapted from 2008 Hurtig Lecture delivered in Edmonton on 1 October. Excerpt: "Well, I can count the number of moderately rich writers who live in Canada on the fingers of one hand: I'm one of them, and I'm no Warren Buffett. I don't whine about my grants because I don't get any grants. I whine about other grants—grants for young people, that may help them to turn into me, and thus pay to the federal and provincial governments the kinds of taxes I pay, and cover off the salaries of such as Mr. Harper. In fact, less than 10 per cent of writers actually make a living by their writing, however modest that living may be. They have other jobs. But people write, and want to write, and pack into creative writing classes, because they love this activity—not because they think they'll be millionaires. ... It's been suggested that Mr. Harper's

disdain for the arts is not merely a result of ignorance or a tin ear—that it is 'ideologically motivated.' Now, I wonder what could be meant by that? Mr. Harper has said quite rightly that people understand we ought to keep within a budget. But his own contribution to that budget has been to heave the Liberal-generated surplus overboard so we have nothing left for a rainy day, and now, in addition, he wants to jeopardize those 600,000 arts jobs and those billions of dollars they generate for Canadians. What's the idea here? That arts jobs should not exist because artists are naughty and might not vote for Mr. Harper? That Canadians ought not to make money from the wicked arts, but only from virtuous oil? That artists don't all live in one constituency, so who cares? Or is it that the majority of those arts jobs are located in Ontario and Quebec, and Mr. Harper is peeved at those provinces, and wants to increase his ongoing gutting of Ontario—\$20-billion a year of Ontario taxpayers' money going out, a dribble grudgingly allowed back in—and spank Quebec for being so disobedient as not to appreciate his magnificence? He likes punishing, so maybe the arts-squashing is part of that: Whack the Heartland. ... Rumour has it that Mr. Harper's idea of what sort of art you should hang on your wall was signaled by his removal of all pictures of previous Conservative prime ministers from their lobby room—including John A. and Dief the Chief—and their replacement by pictures of none other than Mr. Harper himself. History, it seems, is to begin with him. In communist countries, this used to be called the Cult of Personality. Mr. Harper is a guy who—rumour has it, again—tried to disband the student union in high school and then tried the same thing in university. Destiny is calling him, the way it called Qin Shi Huang, the Chinese emperor who burnt all records of the rulers before himself. It's an impulse that's been repeated many times since—the list is very long. Tear it down and level it flat, is the common motto. Then build a big statue of yourself. Now that would be Art!"

Up in the Tree. London: Bloomsbury, 2008. © 1978. Also illustrated by Atwood.

"Variations on the Word Love." *Love Poetry Out Loud*. Ed. Robert Alden Rubin. Chapel Hill, NC: Algonquin Books, 2007. 109-110. Reprinted from *True Stories*, ©1981.

Wahre Geschichten: Gedichte. Berlin: List, 2008. German translation of *True Stories* by Astrid Arz.

"War Photo." *Manoa* 20.1 (Summer 2008): 19-20. Poem. See also "Three Poems" in this checklist.

"War Photo 2." *Manoa* 20.1 (Summer 2008): 20. Poem. See also "Three Poems" in this checklist.

"Why Poetry?" *Prairie Fire*: 29.2 (Summer 2008). 6 pp. The Anne Szumigalski Memorial Lecture.

Wilderness Tips [Sound recording]. Vancouver: Crane Resource Centre, 2008. 1 compact disc in MP3 format. Restricted for use by people with documented print impairment. Originally published in 1991.

"You Fit into Me." *100 Essential Modern Poems by Women*. Ed. Joseph Parisi and Kathleen Welton. Chicago: Ivan R. Dee, 2008. 206. Reprinted from *Selected Poems: 1965-1975*, ©1976. Also includes some comments about Atwood as a poet, 204-209.

"You Fit Into Me (1971)." *The Literary Experience*. Bruce Beiderwell and Jeffrey M. Wheeler. Boston, MA: Thomson-Wadsworth, 2008. 1007. Reprinted from *Selected Poems: 1965-1975*, ©1976.

Zbójcecka narzeczona. Torun: C & T, 2008. Polish translation of *The Robber Bride* by Wieslaw Marcysiak.

Adaptations of Atwood's Works

CORLIS, Timothy et al. *Notes Towards*. s.l. [ON]: Chestnut Music Hall; 2008. Includes Atwood poem set to music (25 minutes). For more information see <http://www.myspace.com/timothycorlis> (1 August 2009).

Quotations

"[Quote]." *The Bookseller* 37.6 (22 March 2008): s.p. A bibliography of mass market paperbacks quotes Atwood's comments on Bengt Ohlsson's *Gregorius*: "An unsettling but thoroughly engaging exploration of the seedier sides of human nature."

"[Quote]." *Edmonton Journal* 31 January 2008: D1. In article about John Newlove, a recently deceased Saskatchewan poet, Todd Babiak quotes Atwood: "To call him 'the voice of prairie poetry' misses the target by as broad a margin as if you called John Milton 'the voice of Cromwell's London,'" writes Margaret Atwood, in an upcoming book of essays about Newlove's work. 'This was the voice of a man who knew what it was like to almost drown, to gasp for air, to almost drown again. His poetry delivered a blow to the head then, and it does now. It will be seen again for what it was, and is: major in its time and place.'"

"[Quote]." *Globe and Mail* 5 April 2008: Focus: F4. In his article reviewing a new bibliography of Canadian

- cookbooks, Don Gillmor starts off with an Atwood quote: "One man's cookbook is another woman's soft porn."
- "[Quote]." *Globe and Mail* 14 June 2008: Review: R4. Excerpt from Val Ross's new book, *Robertson Davies: A Portrait in Mosaic*, includes a quote from Atwood: "Even [as founding Master] at Massey, he was vulnerable. He wasn't an academic and there was a university resentment because he was an artist. My sense of his vulnerability was reinforced several years later when he said to me, I don't remember where, 'People tell me that you don't like me.' I said 'Whaaat?!?' I liked him fine. But people don't ask these questions unless it's on their mind. Young people do cause older ones anxiety...it reminds them of looming mortality, the generational issues. I found that early on when I was interviewed by older people who were fearful—they thought I was judging them."
- "[Quote]." *Globe and Mail* 6 August 2008: Letter to the Editor: A16. Commenting on an article by Professor Jonathan Zimmerman in which he said that "our leaders serve as symbols of all of us; they embody our deepest beliefs, values, and principles," Frederick Sweet wrote: "What tosh! When it comes to politics and politicians, let's never forget the mordant words of our own Margaret Atwood: 'No matter how cynical you become, it's never enough.'"
- "[Quote]." *Globe and Mail* 16 August 2008: Editorial: A18. An editorial supporting a government-backed search for HMS Erebus and HMS Terror, the lost ships of the 1845 British Arctic Expedition commanded by Sir John Franklin, quotes Atwood: "If you break it, you own it. Canada's North broke Franklin, a fact that appears to have conferred an ownership of sorts."
- "[Quote]." *Good Housekeeping* 246.5 (May 2008): 159. Atwood on spring: "In the spring, at the end of the day, you should smell like dirt."
- "[Quote]." *Heath Haussamen on New Mexico Politics* 29 February 2008. In an article titled "Racial Blend will Mend our World" blogger Michael Swickard, PhD starts with a quote from Atwood: "I hope that people will finally come to realize that there is only one 'race'—the human race—and that we are all members of it." Available <http://haussamen.blogspot.com/2008/02/racial-blend-will-mend-our-world.html> (1 August 2009).
- "[Quote]." *Hemingway Review* 28.1 (September 2008): 9-10. Lois Lowry referencing Tillie Olsen's small output quotes Atwood: "Of the grueling obstacle course of being a wife and mother, she did not write for a very simple reason: a day has 24 hours. For 20 years she had no time, no energy and none of the money that both would have brought."
- "[Quote]." *Library Journal* 15 October 2008: 46. Laura Raphael is a column about her passion for reading quotes "one of my favorite writers, Margaret Atwood": "I am a reading addict."
- "[Quote]." *The Londoner* (ON) 31 December 2008: Editorial/Opinion: 5. In an article in which he describes quotations which influenced him over the past year, Gord Harrison notes that his 2008 New Year's resolution to reduce spending was influenced by Atwood, who once said: "If everyone in the world lived the way we do in Canada, we would need five planet earths to supply the resources."
- "[Quote]." *The Massachusetts Daily Collegian.com* 7 November 2008. An online report of Atwood's Troy Lecture at the U. of M., quotes Atwood as she stepped in front of the podium: "I sometimes think I'm a little bit old to be doing this, we have bloggers now instead of stalkers. I remember one blogger writing on her Web site that with my red shawl and white hair, I looked like a Q-tip on fire. Some people may have been offended, but I recognize an artist when I hear it." Available at <http://media.www.dailycollegian.com/2.10120/atwood-captivates-the-fac-1.1344827> (1 August 2009).
- "[Quote]." *The Observer* (EN) 7 December 2008: Observer Review Features: 9. An article about women approvingly quotes Atwood's implicit definition of a feminist: "Does feminist mean 'large unpleasant person who'll shout at you' or 'someone who believes women are human beings?'"
- "[Quote]." *Palm Beach Post* (FL) 18 May 2008: Arts and Entertainment: 4J. Atwood quoted by Scott Eyman, books editor, in a short column on various aspects of publishing. "I tried for the longest time to find out what deconstructionism was. Nobody was able to explain it to me clearly. The best answer I got was from a writer who said, 'Honey, it's bad news for you and me.'"
- "[Quote]." *Salon.com* 29 September 2008. Margaret Atwood, responding to the question of whether she owns a Sarah Palin action figure: "No, I am afraid of what the actions would be. Read the book by Antonia Fraser called 'The Warrior Queens.' You will see that no woman ruler has been successful if she has been an advocate for women at large. Not one, ever. It's the Thatcher model, which is, 'All women should stay home and take care of their babies except me.'" Available http://www.salon.com/mwt/broadsheet/2008/09/29/atwood_quote_of_day/index.html (1 August 2009).
- "[Quote]." *San-Antonio Express-News* 13 December 2008: S.A. Life: 6F. Article by Jessica Belasco on a

local San-Antonio couple includes an Atwood quote displayed in their library: "A word after a word after a word is power."

- "[Quote]." *St. Petersburg Times* (FL) 25 May 2008: Latitudes: 4L. John Fleming, in an article on Harold Pinter, notes that he has inspired an adjective: "Pinteresque." Excerpt: "Generally taken to suggest anxious, unsettling scenes of cryptic dialogue and long silences... There are other author-adjunctives, of course, such as Orwellian, Kafkaesque and Chekhovian, terms that are more or less universally understood, but 'Pinteresque' has inspired a veritable cottage industry of word parsing. Google it and up pops everything from academic formulations ('pause, failure to communicate a threat shrouded in everyday speech') to novelist Margaret Atwood's poetic description: 'A comet, but a comet shaped like hedgehog or a blur, not a cozy presence: not comforting, not cuddly, nor flannel. Prickly, bothersome, mordant and dour. Always unexpected, coming on you sideways with an alarming glare.'"
- "[Quote]." *The Scotsman* 3 June 2008: 1. Article by Emma Cowing on hats quotes Atwood who reportedly owns 12: "Each one represents a different personality. Why just be yourself?"
- "[Quote]." *Toronto Sun* 28 June 2008: News: 4. Amy Chung, in an article on the evolution of the gay rights movement in Toronto quotes Atwood who once came to defence of gays who were arrested at five Toronto bathhouses. She said she "couldn't understand what the police had against being clean."
- "[Quote]." *Weekend Australian* 15 November 2008: Review: 10. "War is what happens when language fails."
- "[Quote]." *Woodstock Sentinel-Review* (ON) 23 August 2008: News: 17. Story by William Thomas referencing a former CBC contest in which writers were asked to produce a Six-Word love story identified Atwood's as the best: "Longed for him. Got him. Shit."
- "[Quotes]." *New Presence: The Prague Journal of Central European Affairs* 11.3 (Summer 2008): 55-57. In her article, "1968: A Snapshot Year", Eva Muncová quotes Atwood twice. On the emergence of feminism, Atwood said: "Three words. The rules changed;" on the events of that momentous year [1968], she remarked: "I think all of these things are like snapshots. You put a frame around them. But the picture in the frame does not show you the long history of what led up to it, or the results that follow." There is also a caricature of the author embedded in the article.

Interviews

- "Margaret Atwood Interview." *Robert Weaver: Godfather of Canadian Literature*. Elaine Kalman Naves Montreal: Véhicule Press, 2007. 95-104. Interview conducted in 2006 which focuses on Weaver's impact on Atwood—how he helped her early career as well as their work putting together anthologies.
- "Margaret Atwood on the Federal Election." *Globeandmail.com* 6 Oct. 2008. (451 w). Excerpts: "**Loki Wils from GTA [Greater Toronto Area], Canada writes: I understand your frustration with Mr. Harper's Arts funding cuts (which I agree with, so let's get that out of the way). But do you really think it's a good idea to endorse a separatist? Aren't you worried about losing some of your fan base with such a public stance?** Margaret Atwood: Dear Loki: Endorsing the Bloc in swing ridings in Quebec that would otherwise go to Harper is in fact key to preventing a majority Harper government. You are right, from a selfish point of view it's not wise and may make some people mad at me. In fact it has. But I'm willing to risk that for something I believe in so strongly. As Mr. Duceppe has said, separatism will not be decided in the House of Commons. Meanwhile he stands ready to do his duty to the values Quebec and many other Canadians share. **Brad Reddekopp from Hazelton, British Columbia, Canada writes: Muzzling the artist is not the same as declining to fund the artist. Why should art be dependent on my tax dollars? Are the artists not good enough to survive without my being coerced to pay for their efforts?** Margaret Atwood: Dear Brad: Why should tax dollars be used as a prime-the-pump stratagem for the arts? (Because that's what happens—a little in, a lot out.) Good question. Why do we fund education? Partly to create future earners. The arts brings 84-5-6-7 billion to the economy—I've heard all these numbers—and creates 1.1 million jobs. So your tax dollars are used to create more wealth in the economy. Like—for instance—subsidies and tax breaks for oil and for businesses of other kinds. 'Good enough?' Alas—quality and dollar quantity, in art, are not joined at the hip. There's good art that makes money, bad art that makes money, good that doesn't, bad that doesn't. Van Gogh? Never made a dime in his life. Made multiple millions afterwards. Dead artists—the gift that keeps on giving... **Scott Martin from Ottawa, Canada**

writes: Ms. Atwood, thank you for being here today. I recognize that your accomplishments in the fields of art and writing are substantial and I commend you for that. However, I have rather adverse feelings towards any celebrity taking advantage of their profile to influence the very serious matter of federal politics. Art is but one issue in this election along with much graver ones such as Afghanistan, the financial crisis, and national unity. Respectfully, I feel that your intervention in this campaign is opportunistic and unqualified. As such, I would like to give you the opportunity to justify why you feel you have the credentials to make such broad pronouncements about a national election and our future government. Margaret Atwood: Dear Scott: Well may you ask. Here are my credentials: 1) I'm a voter. This is (still) a democracy. My credentials in making statements are thus the same as yours in questioning those credentials. I have not asked you what qualifies you to pass judgment on me. 2) I'm old. I've seen them come and go for some time now. I read a lot of history. I recognize the danger signs when I see them. 3) Re: financial crisis: may I suggest my latest book, *PAYBACK?* It deals with the structures underlying debt. A system of fair and open regulation is needed or people lose faith in investing—as they have just done. I also remind you that I saw this coming as early as 2003—see my piece, 'Letter to America,' which warns about the looming Great Hole O'Debt. 4) One thing about being a self-employed artist is that nobody can fire you. Therefore you can say things that a lot of other people are thinking but are afraid to say. This is a responsibility, and one I accept. It gets me in trouble (for instance, with you). Please note that it's not all about art. The treatment of the arts is a symptom of something much bigger that's going on—the plan to level all structures distinctly Canadian, including health care and business regulation. Please go to the SPP [Security and Prosperity Partnership of North America] website and read the fine print. See also the site voteeforenvironment.ca. My credentials on the environment have to do with my conservation work. See BirdLife International. It's scary out there, Scott. My credentials on Afghanistan have to do with the fact that I was there six weeks before Daoud was assassinated, thus kicking off the chain of events that led to the present situation. I was there because of my interest in military history. It's a country no one has ever succeeded in conquering, due to the lack of one central entity you can conquer... We could go on about my credentials, but they should not really be the issue. Yours aren't. What is at issue is: Am I saying the truth? And do you need some sort of a degree to do that? And is the secretive, non-transparent, non-accountable, Ontario-ignoring, deregulating Harper government the one we need for the situation we find ourselves in? Keep on questioning, Scott. You're an indicator of democracy." Available at <http://www.theglobeandmail.com/news/opinions/article714526.ece> (1 August 2009)

ANDERSON, Fiona. "Margaret Atwood Weighs in on Financial Crisis; Her Essays on Debt Are a Bit Too Close for Comfort." *Vancouver Sun* 8 October 2008: D2. On *Payback*. Excerpts: "'I feel bad about [the timing],' Atwood said in an interview on Tuesday. 'Sure it makes my book topical, but I would rather do without the global crisis.' ... While debt and bank failures may be new to many, it's not new to literature. Take Thackeray's *Vanity Fair*, for example, where gold-digger Becky Sharp and her husband Rawdon Crawley live beyond their non-existent means. When the couple move on, leaving their debts behind, it's the butchers, milliners and other tradesmen who furnished the goods so lavishly devoured, yet so selfishly unpaid, who fail. 'When the great house tumbles down, these miserable wretches fall under it unnoticed,' Thackeray wrote and Atwood quotes in her book. Closer to home, a bank failure causes Matthew Cuthbert's heart attack and death in *Anne of Green Gables*, Atwood points out. 'When a big person falls, a lot of little people get squashed,' Atwood said, adding that that is what's happening now. It won't be until faith and honesty have been restored to the system that things will change, Atwood said. And she believes that can only happen when there is more regulation. What form that regulation should take, Atwood will leave to the regulators. 'But there should be rules that say you cannot sell stinky packages of nothing,' Atwood said. 'And that goes for other industries as well, not just the financial sector.'"

FRANK, Steven. "'I Saw It Coming,' Atwood Says; The Prescient Novelist Takes a Hard Look at Spiraling Debt and the Looming Economic Apocalypse in Her New Book, Writes Steven Frank." *Ottawa Citizen* 9 October 2008: D1. An interview marking the publication of *Payback*. Excerpt: "Ms. Atwood sees apocalypse looming, though less in the sense of catastrophe than in terms of 'the moment when things are revealed.' 'There will certainly be a reorganization of people's mental attitudes,' Ms. Atwood says. 'The neocon, deregulate-everything, this-will-make-us-rich philosophy of two weeks ago is toast.' Politics will be affected too. Ms. Atwood, a left-leaning political

observer and an active supporter of Canada's Green party leader Elizabeth May, expects U.S. presidential candidate John McCain to become a victim of the credit crisis. 'He represents the Republican party that people are so furious with right now because they let this happen,' Ms. Atwood says. 'They encouraged this kind of behaviour.' Voters may reassess how much they can trust his vice-presidential running mate, Sarah Palin, even though they have found her 'likeable,' Ms. Atwood says. 'People react with that emotion toward her because she's like those ditzzy heroines in American comedies,' Ms. Atwood says of Ms. Palin. 'But this isn't a movie. It's real life. In a movie, it might be fun to think of somebody like that getting into the White House and putting strange wallpaper on the walls. But it's not fun to think of her in that position.'"

GATTI, Tom. "We Are What We Owe." *The Times* (London) 27 September 2008: Features: 6.

(1592 w). Focuses on her experiences with money (debt) throughout her life. Excerpt: "It's surprising, I say, to see a novelist—whose usual tools are ambiguity and indirection—produce something so close to polemic. Atwood is convinced that the form demands it: 'Lecture series like this are secular sermons. You can't just throw a topic like this on to the table without deciding which part of it you think is good and which is bad.'" For the complete interview see also http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article4830742.ece (1 August 2009).

GORJUP, Branko. "Interview with Margaret Atwood." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 239-253. Topics include—the ideal reader, literature as a tool for social change, the religious feeling of Atwood's work, her "ambiguous" endings, Atwood as "an eccentric" writer, Atwood as "a Canadian" writer and finally why both *The Handmaid's Tale* and *Oryx and Crake* are set in the United States.

HISS, Kimberly. "Après-Breakfast with Canadian Author Margaret Atwood." *Prague Post* [Online] 11 June 2008. In town for the Prague Writers' Festival, Atwood sat down at a bright courtyard table at Prague's Hotel Josef for the interview. She'd given a reading the night before and would participate in a discussion on the significance of the year 1968—the festival's theme—later that evening. Excerpt: "**The Prague Post: You talked last night about participating in readings when you were starting out in the '60s. What's the importance of writers meeting in these kinds of forums?** Margaret Atwood: For young writers, they can sometimes make connections that might help them out. And I think younger writers tend to be more collaborationist. In my time, we certainly got involved in magazines and putting on public readings. So you get the abandoned warehouse, paint it black, stick in the tables and the bottles with the candles in them and have readings. Ours were on Tuesdays. **TPP: What did you read?** MA: Rather bad poetry. **TPP: Does your process ever have a collaborative component to it?** MA: It does once I've finished something. I wouldn't call it collaboration; I would call it 'first readers.' I have some readers who aren't in the publishing business and others who are my agents. What you want is feedback: Does this work, does that work? But writers, and novelists in particular, are kind of megalomaniac control freaks, and they don't easily let anybody else into their sandbox at the formative stages. **TPP: Are there ways in which your process has changed?** MA: I use a computer to transcribe the handwriting whereas I used to use a typewriter. It's a given that I can't type, so I used to employ a professional to redo my very messy manuscripts. It's better now with the computer because it gives you the red wiggly line, and the green wiggly line—although their idea of what a sentence is isn't always mine. I also write for newspapers, which have word lengths, and the computer has a very handy built-in word count. We used to count by hand. **TPP: Does newspaper writing help you?** MA: It's a discipline. You've got to say what you have to say in 900 words, and not 750 either. So you look quite hard at your phrases—can this be shorter? Do I need this at all? In that sense, it's anti-Proustian. Proust put in everything. Hemingway took out everything. He wrote for newspapers, so he'd think, how can we make this as succinct as possible? One of the other great succinct stylists lived in this city, and that would be Kafka. I was first reading him when I was 20. At that point he was known in German circles but of course the Nazis didn't like him. And the Czech communist regime didn't like him either.... **TPP: I was hoping to talk about fairy tales.** MA: What happened with fairy tales in the 1950s was they got sanitized. I think people thought the stuff was too gruesome for kids. But we got the full, unexpurgated version growing up in the '40s. My sister is 12 years younger, so the kinds of things that were on offer for her were limited to the pretty ones, in which Cinderella marries the prince—essentially a girl marrying up story. There are other stories that turn up in different cultures, like the bird or animal bride. We have it as Swan Lake. In China, the girl is a snail—I like that one. She lives in a water bucket when she's being a snail. And she's a very good wife. **TPP: I understand**

you enjoy opera librettos—kind of from that same folk world. MA: I read opera librettos quite thoroughly as a young person, partly for their bizarre qualities. And yes, surrealism. In the beginning of the 19th-century there's this interest in local folklore materials. So a lot of things—operas, ballets—took their motifs from those newly resurrected materials, which, as we now know, were somewhat edited by the Brothers Grimm. They snipped and sewed a bit, yes they did. A lot of the wicked stepmothers were originally wicked mothers but that was too contra the cult of good mommy that the Victorians were pushing so heavily, so they changed them into stepmothers. But, nonetheless, they left in the skeletons falling down the chimney and people being put into red-hot barrels and rolled into the sea, and birds picking out your eyes—it's all in there. But in the '50s it all came out, and they could only be about nice things—12 dancing princesses, Sleeping Beauty. And therefore the first feminists said fairy tales suck, they don't give women any dominant roles. But if you take all of the Brothers Grimm, that's not true. Women have very active roles, even if it's as the wicked witch. **TPP: Is music a part of your writing process?** MA: No, when I'm listening to music I can only listen to music. It can't be background wallpaper. We listen to a lot of music in the car. **TPP: Like what?** MA: Well, right now we're going through all of Beethoven with various people playing the same piece and seeing how different they are. But we can listen to almost everything, I would say. Scottish music, Irish music, Mexican, American, Canadian." Available <http://www.pwf.cz/en/archives/interviews/1102.html> (1 August 2009).

MARTIN, Sandra. "Robert Weaver, 87: Editor and Broadcaster." *Globe and Mail* 20 January 2008: Obituaries: S8. In the obituary of famed writing promoter, Robert Weaver, Sandra Martin interviewed Atwood. Excerpt: "'He was the guy,' Margaret Atwood said yesterday of Mr. Weaver, one of Canadian literature's most formidable talent spotters from the 1950s through the end of the last century. She recalled reading one of his first anthologies of short fiction when she was still in high school. 'It was crucial for me because it told me that there were [Canadian] writers.' He broadcast some of Ms. Atwood's early stories on CBC Radio in the 1960s, and the two later worked together with editor William Toye on two editions of *The Oxford Book of Canadian Short Stories in English* (1986 and 1995). He was a 'doll' to work with, she said. 'He always concealed the extent to which he was well read and literary,' Ms. Atwood said, describing Mr. Weaver as self-effacing and apparently untutored. 'That was his front. Underneath he was very smart and he had a very, very good ear,' she said. 'He took a chance on unpublished writers and he understood that writers need an audience—and he was providing that audience,' through radio programs such as *Anthology* and the short stories that he collected and published in more than a dozen anthologies, including five volumes of *Canadian Short Stories* published by Oxford University Press."

MYLNEK, Alex. "Life and Debt: Margaret Atwood Looks at What It Means to Owe." *Canadian Business* 24 November 2008: Features: 31. Excerpts: "**What led to you to decide to write a book about debt?** I planned this book three years ago, long before this moment of history we're witnessing now. It was...a somewhat foreseeable moment. Although you couldn't tell then when it was going to happen, or that it was going to be this bad, you could certainly tell that, sooner or later, there was going to be a downturn, because the United States was pouring a huge amount of money into the Iraq war, and borrowing a lot to do so. And also because certain things, such as house prices, were just going up and up, and when they go up and up, sooner or later there's going to be a ceiling. Especially if the country where those houses are situated has destabilized itself by borrowing so much money. And it is a pattern that you can see in history. The history of bubbles, for instance, financial bubbles and also the history of wars. Wars that cost too much. **What is the main message you're trying to convey with the book?** I've arranged the book into five chapters. And the foundation chapter is about fairness, because you cannot have a debtor-creditor system without a notion of fairness. I propose that it's something built into human beings. **How do you think the current financial crisis is going to affect the way society looks at debt?** I think they're going to demand fair regulations. In fact, they're already demanding them. This happened because there was an invitation. It was an invitation to behave this way, because the rules were relaxed. And, of course, if one guy starts behaving this way, the others think, 'Well he's doing it, why shouldn't I?' It's not exactly illegal. It's unethical. ... The danger is, of course, always with these things, the pendulum will swing too far the other way, and we'll lock up the system so that nobody can do anything. And then you'll have stagnation. **What role do you think forgiveness should play in healing the pain and distrust caused by the financial crisis?** Well, first of all, you have to know who did it. Whodunnit. And who got out the back door with a great big sack of money. 'Cause a lot of people did. Before you can even talk about forgiveness,

you have to know what the crime was, and who is responsible. That's going to take a while to sort through. **I just read in the paper today that the FBI is now in there. I also read that since they've been so focused on terrorism and homeland security-type issues that they haven't had as much time to focus on financial regulation issues.** You know what? This was more harmful. This was a much more devastating thing than any little group of terrorists could have done. Much more. It's global. The 9/11 thing hit them in the surprise, shock, horror, awful, yikes part of their brain. This is going to hit them in the bank book. And there is surprise, shock, horror and yikes, but the ripple-on effect, people losing their jobs, businesses folding up, and then the people who are dependent upon them, and then the people who are dependent on those people. It's because everything was so interlinked that everything crashed. So it's the downside of globalization. **What lessons should a business audience take from *Payback*, or you're hoping they'll take from the book?** Demand fair rules. Don't go up the alleyway with somebody who's not giving fair rules 'cause you'll get mugged. **Are you hopeful for the future?** Oh, I'm always hopeful for the future. **What gives you hope?** Well, people do. They're very bouncy, if they know what they're dealing with. If you know where you are, people will roll up their sleeves and deal with it. It's being in a state of chaos, which is where we are at the moment. We don't know where the ground is yet. We'll know that fairly soon. This isn't going to go on for years. And they will make adjustments. They aren't afraid of work. That's not the problem. The problem is leadership and goals. And people have set really bad examples. So what I'm looking for is people who will set good examples. Greed can no longer be the measure of all things. People get dizzy when they have that much money. It's like being drunk. Non-money values are going to come to the fore. We'll value our friends and family a lot more. We'll value a walk in the park. We will take a different look at nature, and our relationship with it, which is already starting to happen. And people are just going to have to unglue themselves from the goal of money, money, money, money, money. Because if you turn everything in the world into money, you die. Why is that? There's nothing left to eat. That's the legend of King Midas. Touch everything, it turns to gold, including your food."

O'REAGAN, Seamus. "Atwood's Book 'The Only Funny Thing You'll Read on Debt.'" *CANADA A.M.* 31 Oct. 2008. Interview with Atwood on *Payback*. Available from Lexis-Nexis.

ROSS, Val. *Robertson Davies: A Portrait in Mosaic*. Toronto: McClelland & Stewart, 2008.

This book, based on interviews about Davies's life (including with one of the editors of this checklist, Ashley Thomson, who knew Davies as a Junior Fellow at Massey College), includes several excerpts from Ross's interviews with Atwood.

SOLOMON, Deborah. "In the Red." *New York Times* 28 September 2008: Magazine Desk: 24.

Excerpts: **"So what led you to take up the subject of debt?** Long ago, I was a graduate student in Victorian literature. When you think of the 19th-century novel, you think romance—you think Heathcliff, Cathy, Madame Bovary, etc. But the underpinning structure of those novels is money, and Madame Bovary could have cheerfully gone on committing adultery for a long time if she hadn't overspent. **Are you saying we should view her as a pioneer of deficit spending?** You can examine the whole 19th century from the point of view of who would have maxed out their credit cards. Emma Bovary would have maxed hers out. No question. Mr. Scrooge would not have. He would have snipped his up. **What about you? Have you ever carried credit-card debt?** No. I am very picky about that because you have to pay such large sums in interest. There's a little bit of Scrooge in all of us, but apparently not enough in some. **Right, there's a lot of Madame Bovary out there now, with people blithely sliding into debt. When did that shift happen?** I can actually tell you. When the credit card came in. It made you feel richer than you were. The credit card in its present form—a piece of plastic that arrives in the mail—didn't come in big until the early '70s, as I recall. ... **Well, thank you for your time and insights. I feel indebted. Next time, you have to let me interview you. Then the debt balance will be even.**" Available: http://www.nytimes.com/2008/09/28/magazine/28WWLN-Q4-t.html?_r=1&scp=1&sq=deborah+solomon+and+atwood&st=nyt (1 August 2009)

STEWART, Sinclair. "Margaret Atwood's Old-Fashioned Approach to Debt." *Globe and Mail* 27 September 2008: Report on Business: B5. (927 w). Excerpt: **"People don't typically associate you with economic theory. Isn't it a bit odd that you're writing a book about debt?** It's hilarious, in a way. Me? Moi? People think poet, novelist, airhead, lunatic, not serious. When I say people, I mean regular business people. 'Why does it have any validity what she thinks? She doesn't have a degree in economics.' But economic man doesn't exist. It's an abstraction. **Your timing is prescient, what with the government attempting a record bailout of Wall Street.**

Did you foresee this debacle? I didn't know that the meltdown was going to happen right now. But coming events cast their shadows beforehand. I planned to do it for 2009, and then my novel got postponed until 2009. And [my publishers] said 'Please, please, please write it.' I worked from a cold start at the beginning of February to get it in at the beginning of June. **Why this subject, though? Are you repaying a kind of debt here?** I did it for [Anansi chairman] Scott Griffin, because people who run literary publishers usually don't get much remuneration. **What are the roots of this mess? Are we hopelessly mired in a culture of indebtedness?** It's the credit card and the college loan. You've basically been told to invest in your future by going into debt. The government thinks it has an endless supply of money—namely you. They actually don't. **Your book leans heavily on allusions and metaphor, particularly the Bible. What does Scripture have to say about our relationship with money and debt?** Jesus wasn't very interested in sex. But he was interested in money. The problem with Christianity has always been if you are rich, does that mean God favoured you? Or that you sold your soul to the devil? They can never decide which one. **This seems to be a dominant motif in the literary examples you muster as well.** My area was the Victorian novel, and I had to do a lot of Americana at Harvard. The 19th-century novel is very driven by money: If you peel off the very sentimental characters and get to the skeleton, it's a money skeleton. It's 'Who's paying for Pip's education?' You don't notice it much when you're young, because you're more interested in the psychosexual. ... **Your book isn't filled with numbers, but looks at debt more conceptually. Why this approach?** What is wealth? Is it numbers on a page? Or is it people's quality of life? I'd argue that it's the latter. ... **You talk in your book about the link between debt and sin. Why do we feel shame about financial hardship?** I think the stigma comes from always wanting people to think better of you than your actions might actually warrant. Of course you want people to think you're an upright citizen. Even when it's not true. **What's one thing you learned in the course of writing this book?** I learned about publicans. I really did think they were guys who ran the pubs. They were the tax gatherers. **If you look at this crisis, it still seems relatively contained to the U.S. market. What is it about Americans' relation to debt that is unique? Does it have to do with the notion of exceptionalism?** The exceptionalism was with them since the Plymouth colony. I think they're more easily seduced by the idea that the bounty is endless. It's very hard to resist. **So why don't Canadians act the same way?** Because the Scots came here. 'It may be fine weather today, but we'll pay for it later'—this idea of everything balancing out. Americans like to make money. Canadians like to count it. **You sometimes couch things in evolutionary terms. How does that fit into what we've seen?** There was a lot of high-risk investing. It's really risky behaviour. That's why guys love it. They have that high-risk payoff thrill. It also gives us a bit of contempt for the safe livers. **Are we better off in Canada, or should we be worrying as well?** We shouldn't have spent our surplus. There's a biblical parable for that too—the story of Joseph. Another thing is we still float on resources. We should have put a lot more into new technology. The typical Canadian story is some genius invents a new thing, can't get any money for it, and takes it to the States."

SUDDATH, Claire. "Margaret Atwood." *Time.com* Wednesday 5 November 2008. On *Payback*. Excerpt: **"The book reads very stream of consciousness, like you are simply talking to the reader.** Its style is oral. It's like talking to people because it is also a lecture series. You have to orally connect the bits because somebody is listening to it. It's not like a textbook; it's actually a voice. The people who are reading it are going to be hearing it more than reading it. **In the book, you mention the idea that everything in life is either taken or traded, that nothing exists outside of those two categories. You said you were fascinated with this topic and tried to find something that didn't fit in either category. Did you ever find anything?** That's an idea from [Canadian writer and activist] Jane Jacobs. The one that I propose that doesn't [fit] is a pawnshop, because you can pledge an item and then redeem it later. Sometimes it's taking, and sometimes it's trading. It's the shifting, ambiguous nature of pawnshoppery. You can't put it into either of those boxes and make it stay there. **You describe two possible futures: one with a healthy earth but no skyscrapers or plastic bags, and one where we have ruined the world to make a profit. Which way do you currently see humanity leaning?** Oh, I think it's entirely what it says in the book—it's a matter of choice. We've got two possible futures: a really horrible one and a really good one. We're going to run out of oil. It's not a renewable resource. So that will happen. Meanwhile, we are very busy in creating all kinds of new tech that might save us. What will win the race? What will save us? Will it be the wonderful new tech, or will it be the collapse of oil, or will it

be the bad environmental conditions that we cause? That's anybody's guess. There is some great new tech, but will it come fast enough? **Do you think people are able to make a big enough change by being forced into it?** They don't usually. It's not enough to say you have to be good; everybody does that for about a week and then runs back to their old habits. Eventually necessity forces a change. That will happen when oil is so expensive that you can no longer afford to use it to make plastic bags out of it. And instead of that, we will use it for things we really need. **Are we just lazy?** We do what's easy for us. We're evolutionarily wired to behave like that because we're supposed to save our energy for when the lion attacks and we have to run very, very fast. We will conserve our own energy if we can. We're so good that we now have this ridiculous spectacle of people going out specifically to exercise. We never had to do that until recently. Available <http://www.time.com/time/arts/article/0,8599,1856548,00.html> (1 August 2009).

WAGNER, Vit. "Atwood's Timing Pays Off: Release of Celebrated Novelist's Look at Our Passion for Debt Coincidental with Global Economic Woes." *Toronto Star* 7 October 2008: Life: L01.

(626 w). Excerpt: "While Atwood has judiciously avoided going in hock financially, her balance sheet extends beyond monetary concerns. 'I have literary debts, no question,' she says. 'I have debts to people who have helped me as a person. And I have a debt to nature.' When it comes to public funding of the arts, however, she figures her credit is good. 'We all benefit indirectly from arts funding,' says Atwood, who has taken several swipes at Prime Minister Stephen Harper during the election campaign for his government's cuts to the arts. 'But have I been a big recipient of Canada Council grants? No. I didn't apply for them. I felt that they were for people who didn't have the ability to make money in other ways, which I did. I either had jobs, or royalties, or both. I received one grant in the late '60s. And that was the best investment Canada ever made because the return on it has been astronomical, in terms of the taxes that I have paid.'"

WHYTE, Kenneth. "Payback Time." *Maclean's* 13 October 2008: Society: 96. Interview about *Payback*.

(1680 w). Excerpt: "**Q Your new book is called *Payback: Debt and the Shadow Side of Wealth*. Of all the things you could be writing about—at this point in your career, the whole world's open to you—you chose to write about money.** A: No, I chose to write about debt. It's a different thing. Debt is not just a money thing. It's about owing and being owed. Money is just one thing you can exchange. You can exchange good deeds, you can exchange revenge, you can exchange murders. I said to some guy today, 'Okay, the simplest form of it is you open the door for somebody and they don't say thank you. How do you feel?' He said, 'That happened to me this morning. I was mad.' I said, 'Right, because you knew you had not been repaid. You had done something for that person and they had not reciprocated with the social stroke that should have been coming to you.' **Q: So what is our biggest debt?** A: The biggest debt is always the government debt; it's always debt that government has run up on your behalf. **Q: That's our biggest financial debt. What's our biggest moral debt?** A: No question, our biggest moral debt is to the environment. Take-take-take, nothing given back. **Q: We're in the midst of an election campaign and the environment is fairly central.** A: Right now the economy has trumped it. But the two are related, that's what people forget, they think it's one or the other. **Q: Do you support the Green party?** A: I support Elizabeth May [its leader] being in Parliament. **Q: Why that distinction?** A: It's not that I don't support her. I haven't made up my mind, to tell you the truth, I really haven't."

WILLIAMS, Sarah T. "Web Gem." *Star Tribune* (Minneapolis, MN) 2 March 2008: Entertainment: 2F.

Notes that interviews conducted by Don Swaim on his long-running CBS Radio Show, "Book Beat" (1983-1993) have been mounted on the web at <http://wiredforbooks.org/swaim/>. This includes an Atwood interview originally broadcast in 1986 at <http://wiredforbooks.org/margaretatwood/> (1 August 2009).

WITHEY, Elizabeth. "Fortunes Told—and Squandered; Margaret Atwood Warns Against Ecological Disaster in Our Future." *Edmonton Journal* 30 September 2008: D1. In a telephone interview from Toronto, Atwood said people must learn to be more conserving, to fight against the inclination to waste simply because resources are plentiful. The interview was conducted in advance of the Hurtig Lecture which Atwood delivered in the city. Excerpt: "Margaret Atwood's advice: Get a rain barrel. Or two. There may be ample water today. But what about tomorrow? Next year? Next century? The prolific Canadian writer said people must learn to be more conserving to fight against the inclination to waste simply because resources are plentiful. 'Behaviour changes according to what's available,' Atwood said. 'If there's lots of oranges and apples on the tree, the monkey might take a bite out of one and throw it away. But if there's only one, they eat the whole thing. Same with water. If it's abundant, people don't think about it. They just turn on the tap.'"

News

"Atwood Lecture Prescient About Economic Woes." *Winnipeg Free Press* 21 October 2008: W1.

Atwood in town to deliver third Massey lecture, "Debt as plot." Excerpt: "Atwood's Massey Lecture Series was conceived some three years ago, she told a packed house at Pantages Theatre Friday night. 'People have asked me—could you see it coming?' she said. 'And I'd say, "Yes, I could, but I couldn't see when."... 'When I was young, I thought the 19th-century novel was driven by love,' Atwood said. But now she sees Emily Bronte's tormented hero Heathcliff through different eyes, pointing out that he wreaks his revenge by buying the big manor, Wuthering Heights. Why no 20th-century novels in this lecture?, one audience member later asked. 'Simple answer,' the bestselling author replied: 'Copyright laws.' It was a talk geared to English majors, but wide-ranging enough to include all, from its clever dissection of Ebenezer Scrooge's conversion to consumerism to an amusing comparison of what 'ruin' means in 19th-century literature (for men it's financial; for women, it's sexual)."

"Atwood Prescient about Economic Woes; Author Speaks at Centaur; Homily was Timely—with its References to Machiavelli, Dickens and Shakespeare." *The Gazette* (Montreal) 21 October 2008: A3. Atwood delivered the second Massey lecture, titled *The Shadow Side*, to a packed house (plus a second theatre with an overflow crowd watching wide-screen video) at Centaur Theatre in Montreal. Excerpt: "Wearing a striped beige, brown and orange shawl over black, she took her place in front of an antique wooden podium, fitting beautifully into the sand-strewn set built with Wajdi Mouawad's play, *Scorched*, in mind. After a beaming smile, a cheery wave to the video crowd in the other room, and a Bonsoir, mesdames et messieurs, Atwood launched into her text, an edited but otherwise exact version of Chapter 4 of her book. Atwood's introductory question was, 'What happens to people who don't pay their debts? Or can't pay their debts?' ...Although the lecture led, eventually, into a discussion of vengeance as payback, it also gave a very concrete argument for forgiveness: 'As we've noted, the desire for revenge is a heavy chain, and revenge itself leads to a chain reaction. Forgiveness cuts the chain.' Sounding a bit like John Lennon, only with a 'snowball's chance in hell' caveat, she went on to imagine what might have happened if forgiveness had been applied following the events of Sept. 11, 2001: 'No ongoing Iraq war. No impasse in Afghanistan. And, above all, no ballooning and ruinous and nation-weakening and out-of-control big fat American debt.'"

"Author Atwood to Speak at University of Massachusetts at Amherst." Targeted News Service 22 October 2008. Announcement that Atwood to give the annual Troy Lecture on the Humanities and Public Life. The topic: "A Precision of Language: An Evening with Margaret Atwood." Available from Lexis-Nexis.

"Born This Day." *Winnipeg Free Press* (MB) 18 November 2008: D4. Among those celebrating birthdays on 18 November: "Imogene Coca, 1908, Mickey Mouse, 1928, Margaret Atwood, 1939, Linda Evans, 1942, Kevin Nealon, 1953, Katey Sagal, 1956, Elizabeth Perkins, 1960, Owen Wilson, 1968, Chloe Sevigny, 1974."

"Canadian Author Margaret Atwood Rejects Social Campaigner Role." Agence France Press 22 October 2008. Atwood interviewed on her way to Spain to receive Prince of Asturias prize for literature, named after Crown Prince Felipe. In a news conference in the northern Spanish town of Oviedo, Atwood commented that while it was not her "mission" to highlight social problems, a fairy-tale world would be tedious for readers. Excerpt: "'There are aspects of my books that are there because they are present in real life. It's not my mission to carry out this task or else I wouldn't be a writer, I would be a leader of some movement or a propagandist.' She added that 'It would bore us all to read something where everything is wonderful, where everything goes well, without any problems.' In winning the prize Atwood beat 32 other nominees from 24 countries, including Britain's Ian McEwan, for the award worth 50,000 euros (66,000 dollars) which was handed out last year to Israeli author Amoz Oz. When it announced its decision in June, the prize jury said Atwood 'offers in her novels a politically committed, critical view of the world and contemporary society.' Eight Prince of Asturias prizes are awarded each year in categories such as arts, scientific research, sports, letters and humanities." Available from Lexis-Nexis.

"Celebrated Abroad, Misspelled at Home." *Globe and Mail* 31 December 2008: Editorial: A14. Editorial lamenting Canadians' knowledge of their authors, including that of Canadian Heritage, a federal department who conducted a survey on the topic, misspelling Hugh MacLennan's name: "How is it that just 53 per cent of those surveyed at the behest of Canadian Heritage could, unaided, name a Canadian author? Margaret Atwood was named by 22 per cent, 8 per cent named Pierre

- Berton, who has been dead four years, and 1 per cent named Mr. McLellan—uh, MacLennan. Imagine the uproar if only 53 per cent could name a Canadian hockey player. Or if Canadian Heritage wrote of Gordie How or Bobby Ore. But either result is unthinkable."
- "Descended from Strong Stock." *The Republican* (Springfield, MA) 16 November 2008: News: A02. Report of a comment Atwood made whilst at University of Massachusetts earlier in November as the Frederick S. Troy Distinguished Lecture Series author. Atwood, told the hundreds in the audience about enjoying her drive through Hadley. Excerpt: "Hadley was the home of Mary Webster to whom she had co-dedicated *The Handmaid's Tale*. Webster was accused of witchcraft and was hanged. However, Atwood said, 'they hadn't perfected the drop' and when the Hadley townspeople returned the next day Webster was still alive. 'Webster was likely a distant relative,' Atwood said. She said on Monday her grandmother would say that she was a relative. 'On Tuesday, she changed her mind.' 'She was considered a good person to be descended from,' Atwood said, 'because of her strong neck.'"
- "Joseph Boyden Wins Scotiabank Giller Prize." *Brockville Recorder and Times* (ON) 12 November 2008: News: A9. Boyden's *Through Black Spuce* was adjudged the best in class by a panel comprised of Atwood, Colm Toibin and Bob Rae. Atwood called the book "terrific" with a "great plot," wonderful characters" and "tricky situations."
- "A Londoner's Diary." *Evening Standard* 29 August 2008: 15. Excerpt: "Never too late to teach an old dog new tricks, Canadian author Margaret Atwood, 68, winner of the 2000 Booker Prize with *The Blind Assassin*, bought a handy manual on sale at the Edinburgh International Book Festival: *A Novel in a Year: a Novelist's Guide to Being a Novelist*, by author Louise Doughty, one of the prize's 2008 judges. Doughty says: 'Twenty years ago, when I was an unpublished author, Margaret Atwood was my hero. I used to write out paragraphs from her novels and stick them up in my Camberwell bedsit. I'd study them avidly as they slipped down the damp walls.'"
- "Margaret Atwood Has Written the Libretto for *Pauline*." *Opera Canada* 49.2 (2 June 2008): 7. *Pauline*, is a chamber opera about the life and last days of Pauline Johnson, the writer-performer of Mohawk and English ancestry who toured Canada, Britain and the U.S. from the late 1800s to 1909. City Opera Vancouver will stage the new work in 2009 in the soon-to-be-renovated Pantages Theatre. COV, founded two and a half years ago by artistic director Charles Barber, has commissioned Greek-Canadian composer Christos Hatzis to compose the music, and mezzo Judith Forst will sing the title role.
- "Musicians, Authors and Actors Call for Release of Jailed Aboriginal Leaders." *Daily Miner and News* (Kenora, ON) 22 April 2008: News: A3. Excerpt: "Author Margaret Atwood, actor Cathy Jones and musician Sarah Harmer are among 20 prominent Canadians calling on Ontario Premier Dalton McGuinty to immediately free seven jailed aboriginal leaders and stop controversial mineral exploration across the province. In a letter being sent to McGuinty on Tuesday, the group of activists—which also includes former UN ambassador Stephen Lewis—pleads the case of jailed aboriginals trying to stop mining in their traditional northern territory, and says mining shouldn't take precedence over people's homes and health. Six members of the Kitchenuhmaykoosib Inninuwug (KI) First Nation, including Chief Donny Morris and Deputy Chief Jack MacKay, were sentenced to six months in jail last December after ignoring an injunction allowing Platinex to start drilling on traditional aboriginal territory 600 kilometres north of Thunder Bay, Ont. Retired Algonquin chief Bob Lovelace is also serving six months in jail for his role in opposing a uranium project in eastern Ontario. 'We support the right of a community to say NO to mineral exploration and mining projects that threaten the health of people and ecosystems in Ontario,' states the letter, which also notes a grandmother will spend her 60th birthday behind bars for protesting mineral exploration on her traditional land. 'These are fathers, mothers, sons, daughters, grandfathers and grandmothers.'"
- "Statue of 'Poet of the Land' Purdy Unveiled." *Daily Herald-Tribune* (Grand Prairie, AB) 23 May 2008: Entertainment: 38. Atwood present at unveiling of a statue of Al Purdy on the grounds of the Ontario legislature. Atwood helped commission the project honoring Al Purdy who died in 2000 at age 81.
- ADAMS, James. "Intense Security Checks Lead to Author's Absence." *Globe and Mail* 16 June 2008: National News: A2. Excerpt: "An Indo-Canadian author and playwright from Calgary cancelled scheduled appearances at two major cultural events in Toronto after failing to get assurances from Air Canada that he would not be subjected to the intense security checks that marred previous flights to and from Calgary this spring. Jaspreet Singh wrote to Atwood, asking her to get involved in ameliorating what he calls his 'Kafkaesque position.' He also called on PEN Canada, which defends persecuted writers in Canada and abroad. Mr. Singh, 39, was to have

read at Toronto's Luminato Festival. He bowed out of that commitment after encountering 'difficulties' that day catching an Air Canada flight from Calgary, his home since 2006. A Canadian resident for almost 20 years and a Canadian citizen since the early 1990s, Mr. Singh tried to use the electronic check-in at Calgary International Airport. When repeated attempts failed to result in a boarding pass, he elected not to do a manual check-in with Air Canada staff and instead returned home. It was the third incident in less than seven weeks in which Mr. Singh failed at the electronic check-in. Prior to this, he said, he had travelled far and wide for many years without problems, including a trip to his native India in January."

ATTWOOD, Rebecca. "A Clear Case of 'Laxative Enforcement Policies.'" *Times Higher Education Supplement* 28 August 2008: News: 7. Excerpt: "Academics have responded with gusto to the revival of Times Higher Education's annual 'exam howlers' competition. This year's student slip-ups include visual as well as verbal gems, on topics ranging from nirvana to Northern Rock. First up, one for the 'truer than intended' section, courtesy of a student of University of Southampton research fellow Anita Perryman: 'Tackling climate change will require an unprecedented response.' In literature, a student of Bath Spa University teaching fellow Greg Garrard contributed the following insight into the work of author Margaret Atwood: '*The Handmaid's Tale* shows how patriarchy treats women as escape goats.'"

BARRECA, Gina. "Yeah, but I Want to Be Margaret Atwood." *Chronicle of Higher Education* 54.21 (1 February 2008): B2. Excerpt: "'I want to be you when I grow up,' smiled the young woman. She meant to be nice. Maybe. I was signing copies of *Babes in Boyland* after a talk I'd given on women, ambition, and education. I wasn't surprised to meet an educated and ambitious woman during the signing; what shocked me was that her ambition was to be me. One likes to encourage the next generation and all that. But this woman was too close to my real age, my real life. I paused and looked up into her eyes. She grinned, yes, but her look was not entirely disarming. Who exactly is this 'me' she wants to be? I bet she doesn't want to be earning far less than a quarter of the salary earned by the coaches at her university. She doesn't really want to make the hard deadline and grade the stacks of papers. No, what the woman wants is to be a writer. She wants to be signing copies of her own book, and to be invited to talk about her ideas and be rewarded for doing so. Fair enough. What's not to like? When you put it that way, it sounds terrific. And it is—I have no complaints—but it isn't what she thinks it is. No doubt she figured she wanted to be me because I was sitting there in front of a stack of books. I represented a picture of herself she could imagine becoming. I didn't tell her to raise her sights higher, because it would have seemed ungenerous. Instead I wished her luck, smiled, and meant it." Prof. Barreca is a Professor of English, University of Connecticut. Also available at <http://chronicle.com/review/brainstorm/barreca/why-i-want-to-be-margaret-atwood> 1 August 2009)

BENEDETTI, Paul. "The Secret World, Rituals and Shame of Men's Book Clubs." *Hamilton Spectator* (ON) 12 July 2008: Weekend Reader: WR07. Excerpt: "Being guys, the first thing we did was set out the rules of the club. 1. Books could include nonfiction, fiction and books by James Frey. 2. No books solely about menstruation (see *The Red Tent*) or men-hating. 3. No books by Margaret Atwood. (See above). 4. No Oprah books. (See James Frey). 5. *Sports Illustrated* is very good, but is technically not a 'book.' 6. No books about grinding poverty or incest, no matter how many adjectives are used per sentence. 7. Books must have plots, thus eliminating much of modern Canadian literature. 8. Science fiction is great, unless it's by Margaret Atwood. (See above again)."

BEST, Patricia. "Big Names Back Charity IPO." *Globe and Mail* 23 October 2008: Report on Business: B2. The charitable IPO, supported by Atwood, was the first in Canada and was modeled after one floated by a charity for the homeless in California's Marin County. The charity floating the Toronto issue, the Canadian Women's Foundation, is a national organization dedicated to improving the lives of women and girls. This particular fund, called the Girls' Growth Fund supports self-esteem, leadership and resiliency programs for girls nine to 13 years of age. The fund's goal is to raise \$1-million by Dec. 31, with shares priced at \$100 apiece. The fund certainly boasted a stellar list of initial investors, including Atwood along with BMO chief economist Sherry Cooper, cable czar Jim Shaw (who, along with his wife, Meg, bought the biggest lot—500 shares), French fry mogul Wallace McCain and his wife the Honourable Margaret Norrie McCain, diplomat Stephen Lewis, Indigo CEO Heather Reisman, and former broadcaster Pamela Wallin.

BUHASZ, Laszlo. "Peggy at Sea." *Globe and Mail* 19 July 2008: Travel; Cruising: T8. A note that Atwood was to be the guest speaker on the Cunard Line's Queen Mary when it set sail on 27 August 2008 from Southampton to New York.

CHISHOLM, Kate. "Books on Air." *The Author* 119.2 (Summer 2008): 61-63. Chisholm, a radio critic,

reflects on the relationship books and authors have with radio broadcasting—and discusses several authors, such as Atwood, who have embraced the radio.

- CHURCH, Elizabeth. "Authors Protest against Strings on Funds." *Globe and Mail* 31 May 2008: National News: A13. At its annual meeting in Toronto, attended by Atwood and about 200 other authors, the Writers' Union of Canada passed a motion protesting a new federal policy for funding foreign Canadian studies programs which they saw as the latest move by the Harper government to put strings on money for academic research and limit support for the arts. At issue was a federal program called Understanding Canada, a new take on a decades-old policy that has nurtured Canadian studies programs around the globe. The \$4.6-million program, run out of the Department of Foreign Affairs and International Trade, was widely credited as a key ingredient in raising awareness of Canadian culture in the academic community and encouraging the study of Canadian authors on campuses around the world. The revised program, which came into effect 1 April 2008, stated that priority for funding would be given to work on such specific issues as peace and security in Afghanistan, North American partnerships (including key Canada-U.S.-Mexico bilateral issues), economic development and prosperity, managing diversity, and environment and energy. It also replaced an exchange program for "cultural personalities" with one that allows Canadian experts in "key issues" to participate in strategic forums. "It is dismaying that the Harper government seems not to understand what 'arm's length' and 'intellectual freedom' mean," Atwood said in an e-mail [to Church]. The government, she said, "has shown, once again, a dismissive if not overtly hostile attitude toward the promotion and study of Canadian art and culture abroad."
- DAMS, James. "Release of Atwood Novel Postponed Because of U.S. Vote." *Globe and Mail* 26 January 2008: Weekend Review: R4. Excerpt: "Margaret Atwood was to have seen her new, as-yet-untitled novel, her first since the international bestseller *Oryx and Crake* (2003), published simultaneously this-fall in the United States, Canada and Britain. Now it's going to be released in fall, 2009—rescheduled because of fears that media attention in the crucial American market will be so focused on the presidential election that her new novel 'or anyone else's' won't get the necessary attention. 'We initially thought September [2008] might be early enough, but everyone in the States says no; it will be election, election, election full out from now until November, 2008,' Atwood said in an e-mail this week. Atwood representatives—including Phoebe Larmore, her North American agent; Ellen Seligman, her editor at Toronto's McClelland & Stewart; her U.S. editor Nan Talese, with Doubleday Books New York; and her London publisher, Lennie Goodings of Virago Press—held discussions late last week to explore options. 'They all want to go at once' in terms of publication, Atwood noted, 'and 2009 fall is the earliest time they can all do that.' In fact, 'fall 2009 was actually my idea,' she said, adding that publication then will coincide with her 70th birthday, on Nov. 18. 'Time for a party!' Asked how she feels about the postponement, Atwood replied: 'Terrific! I can take up yoga and paint my desk. Been postponing both for years. Also, by that time, the LongPen [the long-distance autographing machine that Atwood has been championing—and bankrolling—since 2004] will be more deployed . . . so it will be more usable for carbon-free touring.' . . . Still, had the novel been released this November, what combination of candidates does she feel would have given her the least or the most competition? A Barack Obama-John McCain joust? Hillary Clinton versus Rudy Giuliani? How about Mitt Romney against John Edwards? 'Too hypothetical a question,' Atwood replied. 'How about Peter Pan versus Captain Hook? We all know how that one comes out anyway.'"
- FRASER, John. "Feeling the Pinch." *Maclean's* 13 October 2008: Society: 100. How, thanks to an exciting US election, Atwood's plans to promote her new novel gave way to writing *Payback* as a Massey lecture. Fraser is the Master of Massey College and has long association with Atwood.
- GIBB, Camilla. "Margaret Atwood." *Globe and Mail Online* 19 November 2008. Writer Camilla Gobb nominates Atwood for the Globe's "Nation Builder" Award. Excerpt: "An artist observes, reads the signs in the ether, responds to and even predicts the weather on occasion. Margaret Atwood's antennae are more attuned than most—with her Massey Lectures, broadcast on CBC Radio and collected and published as *Payback: Debt as Metaphor and the Shadow Side of Wealth*—she could not have presented a more timely offering. . . . While Atwood states that this is not her 'mission,' it is hard not to think of her as both creator and crusader. In a year when it has felt the arts were under attack in Canada, Atwood has been vigilant in response. She has spoken about the importance of our creative industries in terms of our reputation and presence in the world, has rebutted Stephen Harper's portrait of the ordinary Canadian as one who is not interested in the arts and refused his dismissal of the sector as a 'niche industry' with reference to hard economic facts. Atwood's concern for our welfare as Canadians is palpable, potent and productive. She is a

- model not just of authorship, but of citizenship and engagement both domestically and abroad. She lends her time and energy to artistic enterprises, environmental causes, and human rights organizations such as PEN, and manages not only to finish her own novel this year, but to read 95 books by other writers as a judge for the 2008 Scotiabank Giller Prize. Whether through prose or in the political arena, Atwood articulates her convictions because she believes we care. Her faith in us is generous and inspiring and challenges us all to 'pay back' and be better citizens of a country and a world." Available at: <http://www.theglobeandmail.com/archives/margaret-atwood/article722938/> (1 August 2008).
- GIOIA, Ted. "The New Canon: *The Handmaid's Tale* by Margaret Atwood." Blogcritics.org Books 18 August 2008. The New Canon is a regular feature, contributed by Ted Gioia, focusing on great works of fiction published since 1985. These books represent the finest literature of the current era, and are gaining recognition as the new classics of our time. In this installment of The New Canon, Gioia looks at *The Handmaid's Tale*. (675 w). Available: <http://blogcritics.org/books/article/the-new-canon-the-handmaids-tale/> (1 August 2009).
- GOTTLIEB, Anthony. "My Parrot, My Self." *New York Times* 12 October 2008: Book Review: 35. Excerpt: "According to Pliny's 'Natural History,' a raven who hailed the emperor Tiberius every morning became such a local hero that he was granted a funeral procession through the streets of Rome. In September 2007, an African gray parrot named Alex went out in even grander style. Obituaries and articles about the bird appeared in publications around the world, including *The New York Times*. But even before Alex was found dead in his cage at Brandeis University in Massachusetts, he had made his literary mark with a walk-on part in a novel, *Oryx and Crake*, by Margaret Atwood. Alex thereby joined the venerable, bizarre and surprisingly large club of talking parrots in literature...."
- HAWORTH, Jenny. "Prize-Winning Author Warns Humans Could Be Headed for Extinction." *The Scotsman* 26 August 2008: 6. Atwood has warned that the planet is at a "crisis moment" and the human race could be headed towards extinction. As president of the Rare Birds Club of BirdLife International, she sent out the warning during an RSPB Scotland fundraising dinner in Edinburgh. RSPB refers to the Royal Society for the Protection of Birds. Excerpt: "The Canadian said although the 'cockroaches will always be fine,' humans may not. She urged everyone to play their part in tackling climate change. The fundraising dinner was held at the Balmoral Hotel, where Atwood was guest of honour, along with her ornithologist husband, Graeme Gibson. Speaking to *The Scotsman*, Atwood said she thinks the crisis involves climate change, deforestation, overfishing, declines in bird populations and production of energy. The 68-year-old, who lived in Edinburgh for a year in 1978, backed *The Scotsman's* Save Our Seas campaign, saying the oceans are crucial for many reasons, from providing food to sustaining jobs. 'I have so many people saying to me: 'Is there hope?' Atwood told the audience. 'What people are really looking for is hope. If people knew what to do they would do it. We need the science to tell us what to do. We need the will and the heart to enable us to do it. The trouble with politicians is their terms are very short. Eighty per cent of their energy goes into staying elected.' She said that, as a result, charities like RSPB are crucial."
- JOHNS, Ian. "Television: Wednesday 8 October: Digital Pick of the Day: WILDERNESS EXPLORED BBC4, 9 P.M." *The Observer* 5 October 2008: Observer TV and Radio: 16. Excerpt: "Margaret Atwood contributes to the first in this excellent series exploring our changing perceptions of the world's remoter regions, beginning with the Arctic. From British Navy expeditions of the 1800s (a 16-year-old Horatio Nelson is reputed to have fought a polar bear single-handed) to charting the impact of climate change today, we've gone from regarding the Arctic as an isolated, virgin land to one inextricably linked with the fragility of the planet. As one interviewee observes: 'The North Pole is an absence of anything yet it's that point at which scientific inquiry and the imagination combine.'"
- JOHNSON, William. "The Rise and Fall of the Harper Majority." *Globe and Mail* 10 October 2008: Comment: A19. Notes how Prime Minister Harper undercut his support in Quebec by slashing support to artists, a move publicly opposed by Atwood. Excerpt: "Ms. Atwood suggested this week that cutting funds to artists was the first step toward dictatorship. And she raised eyebrows last Friday by asking Quebecers to vote for the Bloc Québécois. But no surprise there. Years ago, Ms. Atwood confided to journalist Francine Pelletier her disappointment that Quebec voted No in the 1980 referendum on sovereignty-association. 'Many of us were in favour of Quebec's right to self-determination. And you voted No.' 'The result of the referendum disappointed Canadians?' Ms. Pelletier asked. 'The intellectuals, at least. There was a rather widespread feeling that one has to stand up and affirm one's identity,' Ms. Atwood said. In Quebec, the

debate has been far more virulent. There, the cuts in cultural grants have been presented as an attack on the province's very identity."

- KERMODE Frank, Antonia FRASER, John GROSS *et al.* "Tears, Tiffs and Triumphs: One Judge Threatened to Throw Himself Off a Balcony, Another Provoked a Punch-Up, a Third Was Chatted Up in the Taxi Home by Saul Bellow . . . To Mark the 40th Anniversary of the Booker Prize and the Impending Announcement of the 2008 Shortlist, We Asked a Judge From Every Year to Tell Us the Inside Story of How the Winner Was Chosen: And the Winner Was ..." *The Guardian* 6 September 2008: Guardian Review Pages: 2. (9099 w). Excerpt: "2000 Rose Tremain: My second stint as a Booker prize judge contrasted with the first in one important respect: we had an extremely effective and powerful chair in Simon Jenkins. In 1988, the lovable Michael Foot had been hampered, as chair, by diary overspill. But Simon's influence on the 2000 jury was impressive. Meetings were held at his rooms in Albany, rather than at Martyn Goff's preferred venue of the Savile Club. Despite the constant lamentations of his fax machine, Simon's attention never strayed from the tasks in hand, the first of which was to kick out the dross. Roy Foster, Caroline Gascoigne, Mariella Frostrup and I were a vocal team and we each had our favourites. Mariella was able to squeeze Matthew Kneale's *English Passengers* on to the list, and Caroline's advocacy for Kazuo Ishiguro's *When We Were Orphans* was duly recognized. Roy Foster and I lost our battle for Anne Enright's *What Are You Like?*, but my call-in title, Trezza Azzopardi's *The Hiding Place*, scraped home. What is really interesting is that nobody thought Margaret Atwood's *The Blind Assassin* was her best book. Where Simon's mental agility paid off was in persuading us all (except Mariella) that Atwood deserved the prize anyway—for all the times she'd nearly won it and had been pipped at the post by a lesser writer."
- KNELMAN, Martin. "Stars Want Arts Plan in Return for Votes." *Toronto Star* 11 September 2008: Entertainment: E02. In the face of federal cutbacks to arts programs, artists were demanding that funding become a central issue in the federal election. Excerpt: "What makes this federal election different from other elections? According to Paul Gross, one of Canada's few showbiz celebrities, it should be the first election in which the arts—and how to fund them—are a central issue. 'When I travel abroad and someone says, tell me about Canada,' Gross says, 'I'm not going to talk about a trade deal. I'm going to talk about Margaret Atwood, Karen Kain and Atom Egoyan. The arts tell the world who we are.' Yesterday Gross added his star power to a gathering of Toronto arts leaders speaking about funding cuts made shortly before the election was called. Ottawa has cut more than \$45 million. Another \$15 million from Telefilm's New Media fund is said to be at risk, but the heritage ministry said no final decision has been made. The event—organized by the Toronto Arts Council and Business for the Arts—joined the funding cuts and the election to the glittery showcase known as the Toronto International Film Festival."
- LOURENÇO, José. "Xiaolan Health Centre: Where the Elite Meet Their Guru." *Globe and Mail* 22 November 2008: M1. Atwood and Graeme Gibson were present at the opening of the Toronto Health Centre which was conceived by Xiaolan Zhao.
- MARCHE, Stephen. "Our Lack of Patriotism IS Our Patriotism." *Toronto Star* 28 June 2008: Ideas: ID01. Notes that Atwood (and Don Cherry, the hockey commentator) have made not being humble the key element of their personas to great success. Excerpt: "Cherry wants us to act a bit more like Margaret Atwood: tough, aggressive, uncompromising, not humble. She is Canada's most American writer—that's the irony of her status as icon. Canlit = Margaret Atwood. Canlit has frizzy hair under its slightly eccentric gardening hat. But the kind of books she writes and the style in which she writes them share almost nothing with her Canadian predecessors and little with her Canadian contemporaries. The influences are American: As a poet, she belongs with Anne Sexton and Sylvia Plath, not F.R. Scott or Louis Dudek; as a novelist she belongs with John Updike and Saul Bellow, not Hugh MacLennan or Margaret Laurence. She does not at all write like the literature she promotes in *Survival*. With the place names blocked out, a reader unfamiliar with her work would guess it was written from somewhere in the Northeastern United States. Her persona doesn't conform to the clichés of Canadian identity either. Her personal arrogance, so evident in every interview, cloaks an intellectual restlessness superabundantly rich and fabulous. Like all great writers, her main flaw is also her greatest strength: In her case, it's that she's a street fighter willing to take on all comers. Novels, poetry, short stories, criticism, postcard fiction, children's books, collections of loose notes—she even continues to write book reviews. What on earth does she have to prove? And yet she goes on proving. Atwood has always flaunted her ambitions magnificently. What could be less Canadian than such enormous raw aggression? "
- MARTIN, Sandra. "Author [James Reaney] Was 'One of the Finest Writers Canada Has Produced': Long-

- Time University of Western Ontario Professor Played with Form, Voice and Space on the Page, the Airways and the Stage. He Rarely Strayed From His Regional Roots." 13 June 2008: Obituaries: S7. Atwood, who knew Reaney commented that he "was a true original," who was very "playful, inventive, musical and theatrical." She still remembered seeing him perform his early work, *One Man Masque*, when she was an undergraduate at the University of Toronto in the late 1950s. "It was never to be forgotten by anybody who saw it," she said. "The first half was life and the second half death and, in order to make the transition, he climbed into a coffin and came out wearing goggles, furry driver's gloves and carrying a blue flashlight. It was one of the strange, surreal moments of theatre," she added—perhaps unnecessarily. As an undergraduate she first read Reaney's short story, "The Bully" which she later included in *The New Oxford Book of Canadian Short Stories*, which she edited with Robert Weaver in 1987. In her introduction, Ms. Atwood suggested that Prof. Reaney anticipated what came to be called Southern Ontario Gothic, a group of writers including Alice Munro, Robertson Davies, Timothy Findley, Jane Urquhart and Barbara Gowdy, who inhabit a literary landscape whose "main features were defined earlier by James Reaney." As for Prof. Reaney's influence on her own work, she said simply: "Without 'The Bully,' my fiction would have followed other paths. If there are such things as 'key' reading experiences, 'The Bully' was certainly one of mine."
- MIDDLEMISS, Jim. "Signed, Sealed, Safe." *National Post* 11 February 2008: Financial Post: FP1. How Atwood learned from a mistake early in her career when she was the "negative beneficiary of a bad film contract." This time, when starting her company Unotchit Inc., she sought legal and accounting advice right from the beginning. Now she isn't worried about unforeseen surprises: "There are no skeletons in the closet. They are all right here on the floor where I can see them."
- MILLER, Phil. "Sir Sean to Cause a Stir at Book Festival." *The Herald* (Glasgow) 13 June 2008: News: 3. Atwood among a number of famous authors, including Sir Sean Connery, who planned to attend the upcoming Edinburgh International Book Festival. In the email in which she agreed to come Atwood said she would "strangle gerbils" to return, adding "I am a gerbil lover too."
- NOLAN, Daniel. "Margaret Atwood Pays Homage to Scrooge." *Hamilton Spectator* (ON) 21 November 2008: Local: A06. Report of Atwood appearance to discuss *Payback* in the Steel City. Excerpt: "She laughingly denied some suggestions she wrote her book as a publicity stunt due to the world economic crisis, which she called 'unfortunate.' She told the audience debt is incurred from the moment they are born. Her father spent \$107 when her mother gave birth to her in 1939 in an Ottawa hospital and had to pawn a fountain pen to raise the money. 'Who do we owe what to? That's what it is all about ... on a broader nature.' She said there is an old phrase about paying a debt to nature and it's paid when a person dies. 'It's not a nice thought paying off that final mortgage,' she joked."
- O'REILLY, Nicole. "Timing of Market Good News for Atwood." *Guelph Mercury* (ON) 22 November 2008: News: A1. Report of Atwood appearance (discussing *Payback*) at Norfolk Street United Church where she was interviewed by Robert Enright, editor-at-large of *Border Crossings* magazine. Excerpt: "Atwood said she was perturbed and disturbed by spending in the United States before the collapse. Where she used to see ads about cream and shampoo, she started seeing ads about debt. When she first started writing *Payback*—which she did in two and a half months—her editors didn't like her working title, *Debt*. Debt isn't a sexy work, Enright said. 'It's sexy now,' Atwood retorted, getting another big laugh."
- OLSON, Sheree-Lee. "The Buy: MBT Tambo Boot." *Globe and Mail* 18 October 2008: Globe Style: L10. Notes that Atwood is a "devotee" of MBTs. Excerpt: "If you don't know what MBTs are, you should. Invented by Swiss engineer Karl Müller and launched in 1996, they are based on the notion that walking on uneven terrain exercises the body. MBT stands for Masai Barefoot Technology, a nod to the African tribe known for running long distances—yes, barefoot. The shoe's thick and rounded sole forces the wearer slightly off balance, so the core muscles, as well as the glutes, are obliged to work to compensate. It's like a little gym in a shoe, says Ron White, owner of the eponymous line of shoe stores (www.ronwhite.ca) and the supplier to the stars of 'all day heels.'"
- PACHTER, Charles. *M Is for Moose: A Charles Pachter Alphabet*. Toronto: Cormorant Books, 2008. This is an unpagged, but alphabetically arranged set of Pachter sketches. Atwood appears under "P" for "Poet, who makes the words race." A little appendix at the end of the book, "About the Images" confirms that the one in the book is of Atwood.
- PONS, Sophie. "Writers at Prague Festival Remember 1968." *Agence Press France* 7 June 2008. Atwood, speaking at the 18th Prague Writers' festival which bore the theme "1968: Laughter and Forgetting," noted that at the time she was working on her first novel, *The Edible Woman*, and

- saw what was happening [that year] as the "women's movement in its second wave." Atwood's '68 was marked by the emergence of the mini-skirt and contraception, long before AIDS and religious fundamentalism once again changed the horizon. Available from Lexis-Nexis.
- PUKAS, Anna. "Wizard! Why Blyton's the Best." *The Express* 19 August 2008: News: 28. Children's literature reigned supreme in a recent British poll that named Enid Blyton, Roald Dahl and J.K. Rowling the U.K.'s "most cherished and best-loved" authors. Blyton, the writer behind the still-popular adventure-filled Famous Five series, emerged victorious in a survey of the British public that was commissioned to mark the 2008 Costa Book Awards and carried out earlier in August. Dahl, the beloved author of such titles as *Charlie and the Chocolate Factory*, *James and the Giant Peach* and *The Witches*, placed second in the poll of approximately 2,000 adults. Rowling, creator of the blockbuster Harry Potter series, came in third and was one of just two modern authors who cracked the list's top 10. The other was horrormeister Stephen King, who landed in ninth place. Margaret Atwood placed 24th, while other notable names that made the list of 50 include Dr. Seuss (39), Judy Blume (33), Mark Twain (40), Jackie Collins (21), Isaac Asimov (23), Dan Brown (19), Leo Tolstoy (45) and Martin Amis (22).
- ROBINSON, David. "Book Review Festival: Autobiography and the Art of Finding Links between Fact and Fiction." *The Scotsman* 25 August 2008: 36. Report of Atwood's appearance on a panel at the Edinburgh Book Festival. Excerpt: "Before a diverting discussion that incidentally revealed the full extent of her non-writerly knowledge (a childhood that equipped her to mend car engines and sewing machines and an adulthood in which she has invented a robotic book-signing device), [Atwood] read an unfinished story that she had intended to include in her wonderful collection *Moral Disorder*. In it, the narrator writes about books in which her now-dead father, an entomologist who grew up in the wilds of Canada, had written in the margins. She finds a note in one hinting about writing his own autobiography. But the note ended with that one word, as if he'd despaired that anyone would ever be interested in a remotely distant, seemingly unimportant life."
- WAINWRIGHT, Martin. "Harry Potter Prequel Sets New Record." *The Guardian* (London) 9 August 2008: Guardian Home Pages: 5. Atwood contributes a story ["Canute"] to a collection of short stories titled *What's My Story*, a post-card size collection issued in aid of Dyslexia Action and English PEN. (See citation under Atwood's Works in this checklist).
- WERE, Wendy. "Message From the Artistic Director: Sydney Writers' Festival 2008 Official Guide May 19-25—Welcome." *Sydney Morning Herald* (AU) 5 April 2008: Supplement: 2. Were notes that Festival will be premiering the use in Australia of Atwood's invention, the LongPen, which will allow the Festival to hold conversations with overseas writers who could not otherwise participate.

Scholarly Resources

- Margaret Atwood Studies*. Ed. Theodore F. Sheckels. Vol. 1. Ashland, VA: Margaret Atwood Society, 2007-.
- ÁLVAREZ, Alejandra Moreno. *Lenguajes comestibles : Anorexia, bulimia y su descodificación en la ficción de Margaret Atwood y Fay Weldon*. Palma de Mallorca: Universitat de les Illes Balears, 2008. In Spanish. Study of eating disorders in *The Edible Woman* and *Lady Oracle*. For more see http://www.imf.csic.es/web/esp/biblioteca/novedades/imatges/Novedades_67_llibres/historia_cien_cia/lenguajes_comestibles008.pdf (1 August 2009)
- APPLETON, Sarah A. "Myths of Distinction; Myths of Extinction in Margaret Atwood's *Oryx and Crake*." *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 9-23.
- APPLETON, Sarah A. ed. *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Newcastle upon Tyne: Cambridge Scholars, 2008. Individual essays and indexed in this checklist.
- ARMENGOT, Sara Scott. "Typology and the Promised Land in Twentieth-Century Inter-American Literature and Film." PhD thesis. Pennsylvania State University, 2008. 204 pp. "This study addresses the role of typology in twentieth-century works of literature and film from the Americas, in Spanish, English, French, and Portuguese, that deal with the meaning of America and of American history. Existing scholarship has focused on typological thought in colonial Latin America and Puritan New England, but rarely on other periods. This project, however, explores religious and secular concepts of America by examining how twentieth-century works employ imagery, structures, and themes that can be read as typological. The works analyzed in this study have been selected based on their contributions to the larger conversation about the typologically

- derived concept of the Americas as a providential New World. Many of the works foreground typological representations of a new covenant between God and America; some employ types in hybridized forms that can be read through the lens of typology as tools to resist oppression. This study examines the use of typology and hybridized types in utopian and dystopian representations of American Edens, Afro-Caribbean messianic figures, Native American counternarratives, and engagements with the concept of the posthuman. Literary texts from Brazil, Canada, Cuba, the Dominican Republic, Haiti, Mexico, Peru, and the United States, written by Euclides da Cunha, Margaret Atwood, Reinaldo Arenas, José Enrique Méndez Díaz, Jacques Roumain, René Depestre, José María Arguedas, Mario Vargas Llosa, Tony Kushner, Toni Morrison, Leslie Marmon Silko, and Gerald Vizenor, are analyzed in addition to films from Canada, Mexico, and Brazil by David Cronenberg, Guillermo del Toro, and Glauber Rocha. The uses of typology and related interpretive strategies in these works provide a significant focal point from which to examine the persistence and development of religiously inflected conversations on the history and meaning of the Americas." (Author). In Atwood's case, it is *The Handmaid's Tale* which is examined. For more see DAI-A 69.11 (May 2009).
- ARTHUR, Tamara. "Writing Bodies into History: Margaret Atwood's *Alias Grace* and *The Blind Assassin*." MA thesis. Lakehead University, 2008. 111 pp. "Historical fiction simultaneously can be used to document history while also questioning traditional history and ways of knowing. In particular, Margaret Atwood's historical fiction questions traditional history and patriarchal voice by highlighting textuality and storytelling and challenging history's ability to access 'real' events, ideas and meanings. In this thesis I focus on two of Atwood's later works, *Alias Grace* and *The Blind Assassin*, which participate in the contemporary rethinking of history not only by problematising traditional history but also by incorporating the body as a way of telling history...." (Author). For more see MAI 47.5 (October 2009).
- ASP-GRAHN, Yvonne Elizabeth. "Troubling Patterns: a Dystopian Perspective of Female Division in Margaret Atwood's *The Handmaid's Tale*." MA thesis. University of St. Thomas (St. Paul, MN), 2008. 32 pp.
- ASSMANN, Aleida. "Transformations Between History and Memory: Part I: What Does It Mean for a Community to Have Memory?" *Social Research* 75.1: (March 2008): 49-73. Includes several of Atwood's thoughts on this topic derived from *In Search of Alias Grace*, Ottawa: University of Ottawa Press, 1997.
- BARZILAI, Shuli. "'Tell My Story': Remembrance and Revenge in Atwood's *Oryx and Crake* and Shakespeare's *Hamlet*." *Critique* 50.1 (Fall 2008): 87-110. "The many literary traditions Margaret Atwood explores and subverts in *Oryx and Crake* tend to obscure the crucial genre form with which her novel engages: the revenge tragedy. This article proposes that *Oryx and Crake* be read as an intertextual dialogue with Shakespeare's *Hamlet* in particular. In both texts, a revenge plot inexorably unfolds: a father is treacherously murdered; a mother, implicated in her husband's death, marries the murderer; an only son learns of the secret crime and dedicates himself to vengeance." (Journal).
- . "Unfabulating a Fable, or Two Readings of 'Thylacine Ragout.'" *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 127-150. Atwood's short story "Thylacine Ragout" is available in *The Tent*, Toronto: McClelland & Stewart, 2006. 73-75
- BLANC, Marie-Thérèse. "Margaret Atwood's *Alias Grace* and the Construction of a Trial Narrative." *English Studies in Canada* 32.4 (June 2008): 101-127. "Many of the articles published on Margaret Atwood's *Alias Grace* since the late 1990s reveal a measure of discomfort with what appears to be the novel's incompatible aims, namely those of providing a postmodernist critique of history within the framework of nineteenth-century literary conventions. I argue that these two aims are reconcilable when the novel is understood as a trial novel that questions the construction of a teleological courtroom narrative deliberately based upon nineteenth-century novel-writing strategies and delivered in large part by a fictional Grace Marks, who acts throughout the novel as her own defence attorney." (Author)
- BOULWARE, Taylor J. "'Style upon Style': *The Handmaid's Tale* as a Palimpsest of Genres." MA thesis. Oregon State University; 2008. 81 pp. "This thesis undertakes an examination of Margaret Atwood's 1985 novel, *The Handmaid's Tale*, as a layering of genres. A futuristic dystopia that imagines late twentieth-century America as having fallen into neo-Puritanism and totalitarianism following widespread infertility and violence, *The Handmaid's Tale* invites contemplation of various forms of fundamentalism, radicalism, and sexual politics. Atwood's use of palimpsestic imagery to convey a layered experience of time extends to the generic complexity of *The Handmaid's Tale*.

Using the image of the palimpsest as the controlling metaphor, I survey the ways in which the novel can be read as an historical novel, satire, and postmodern text, exploring the ways in which the novel embodies and extends the defining characteristics of each genre. These genres share the common trait of functioning as social commentary. Thus, an examination of the novel's layering of genres works to provide greater insights into the ways in which Atwood is interrogating the mid-1980s cultural milieu to which she was responding and from which she was writing." (Author). For more see <http://hdl.handle.net/1957/8513> (1 August 2009)

- CALLAWAY, Alanna A. "Women Disunited: Margaret Atwood's *The Handmaid's Tale* As a Critique of Feminism." MA thesis. San Jose State University, 2008. vi, 72 pp. "While there is plenty of traditional feminist critique of male power structures in Atwood's works, and particularly in *The Handmaid's Tale*, this thesis argues that the power structure of Gilead (the biblically-inflected nation Atwood imagines) also critiques the feminine roles that support and enable the repression 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 disunity of women. Thus, this thesis turns the focus of *The Handmaid's Tale* from the consequences of patriarchal control and 'traditional' misogyny, to the matriarchal network, and a new form of misogyny: women's hatred of women. Read thusly, *The Handmaid's Tale* becomes a prophetic call to action." (Author). For more see *MAI* 47.1 (February 2009).
- CANTON, Kimberly Fairbrother. "'I'm Sorry My Story Is in Fragments': Offred's Operatic Counter-Memory." *English Studies in Canada* 33.3 (September 2007): 125-144. "The Canadian Opera Company opened its 2004-2005 season to great critical and cultural acclaim with the Canadian premiere of Poul Ruders and Paul Bentley's *The Handmaid's Tale* (*Tjenerindens Fortslling*), an operatic adaptation of Margaret Atwood's 1985 dystopic novel of the same title. Opening an opera season with a contemporary work is a box-office gamble; indeed, this risky decision marked a first for the Canadian Opera Company. And, as Atwood admits, when Ruders first approached her and proposed adapting her novel into opera, she thought, 'This person is mad.' But the final product, which received its world premiere on 6 March 2000 with the company that commissioned the work (Royal Danish Opera), demonstrates the fortuitous truth that first thoughts are often wrong. In his 2003 review of the British premiere, Martin Anderson aptly sums up the general enthusiasm for the work: 'what a superior piece of theatre it is: music, libretto, direction, stage design, costumes and lighting all coalesce to thrilling effect. ... It has been years since I've seen something this good.' A reception so positive is rare for contemporary music of any kind, never mind contemporary opera, which has the misfortune of competing for airtime in perhaps the most inflexible canon in classical music. It is also rare for an adaptation of a literary work as famous as *The Handmaid's Tale* to be lauded so wholeheartedly. As Herbert Lindenberger notes, '[W]henever a canonized literary work—be it a drama, novel, or verse narrative—has been turned into an opera, its admirers note and often deplore what has been 'lost' from the original in the course of transformation.'" (Author).
- CAPPERDONI, Alessandra. "Feminist Progenies—Unlawful Citizenship: Reproduction, Technology and the Spectres of the Nation in Margaret Atwood and Larissa Lai." *West Coast Line* 42.3 (2008): 44-60. An essay is presented on human reproduction which focuses on *Oryx and Crake* and Larissa Lai's long poem "Rachel," which relate biological power and global capitalism. It stresses how reproduction is affected by human fantasies and state control and highlights the importance of the womb to define human rights and citizenship.
- CARMEAN, Karen, updated by Karen F. STEIN and Jamie Sondra SINDELL. "Margaret Atwood." *Notable American Novelists*. Ed. Carl Rollyson. Rev. ed. Vol. 1. 39-50. Biographical information plus brief analyses of most novels up to *Oryx and Crake*. In fairness, the text describes her as an "unabashed Canadian."
- CHILTON, Myles. "Two Toronto Novels and Lessons of Belonging: The Global City in Modern Canadian Literature." *Studies in the Literary Imagination* 41: 1 (Spring 2008): 47-68. The article focuses on the conceptualization of the global city in modern Canadian literature, examining how Russell Smith's 1994 novel *How Insensitive* and Atwood's 1988 novel *Cat's Eye* discuss urban cosmopolitanism and the transformation of Toronto into a global city. Both novels have been deemed to reflect the inner-city sense of community in Toronto, which led to the global concept. The novels were also used not only to demonstrate the social, political and economic changes but also to highlight the relationship between the global city and the nation-state.
- COHN, Jesse. "Atwood's 'Uncles': Margaret Atwood: Critical Essay." *The Explicator* 66.3: (March 2008): 137-139. Analysis of Atwood's short story which first appeared in *Wilderness Tips*.
- COOKE, Nathalie. "Turning the Pages: Rereading Atwood's Novels." *English Studies in Canada* 33.3

- (September 2007): 89-93. "Describing a book as a 'Page Turner' is often taken as an insult: a dismissal of the book on the grounds that its primary, and possibly only appeal is at the level of plot. But all fiction attempts to appeal to its readers, and those readers should be tempted to turn the pages. In the case of Margaret Atwood's fiction, however, readers are tempted to turn the pages both ways. Her fiction urges first-time readers forward, forward toward richly satisfying, if not entirely conclusive, moments of closure. But her fiction also demands readers to turn backwards, to turn the pages in the other direction as well: to go back to read again and reassess in light of the new insights they have gleaned as they have read forward. Think, for instance, of the difference between a reader's first encounter with Offred in *The Handmaid's Tale* and that same reader's return to the novel once s/he understands that Offred's story has been pieced together by the insidious Pieixoto. Similarly, with each new addition to the oeuvre of this prolific author, while readers find themselves moving on to meet new fictional characters and landscapes, they also find themselves returning, turning back as it were, to earlier Atwood works in order to read those works through a new lens and with new insights. Take, for example, *Blind Assassin*, which, upon first reading, appears to be a character study of a woman's journey through life to old age, occupying thereby a similar position to *The Stone Angel* in the oeuvre of Margaret Laurence or *The Stone Diaries* in that of Carol Shields. As readers reach the concluding pages, however, they recognize that the old lady is one of the titular 'blind assassins,' as she confesses both her crime and the complex nature of her culpability." (Author).
- COSGROVE, Molly. "Who's Oppressing Women Now?: Complications of Second Wave Feminist Ideologies and Gender Restrictions in Margaret Atwood's Fiction." MA thesis. St. Bonaventure University, 2008. iii, 128 pp. "This thesis analyzes the portrayals of women and women's relationships in Margaret Atwood's *The Handmaid's Tale*, *Cat's Eye*, and *The Robber Bride* as they relate to different feminist thinking from the second wave, specifically separatism and consciousness-raising groups." (Author)
- CUDER-DOMINGUEZ, Pilar. "Margaret Atwood's Metafictional Acts: Collaborative Storytelling in *The Blind Assassin* and *Oryx and Crake*." *Revista canaria de estudios ingleses* 56 (2008): 57-68.
"Contemporary Canadian authors appear to find self-reflective fiction a powerful tool to explore a variety of issues. Margaret Atwood's latest novels continue her exploration of the dynamics of storytelling. In *Negotiating with the Dead* (2002), Atwood discusses the writing triangle (i.e. the interconnection between the writer, the reader, and the text) as 'communion,' and she stresses the importance and singularity of the reader in the process. The aim of this paper is to describe the writing triangle in her latest novels and to discuss its implications in the context of Atwood's own production. In them, two lovers live out their passion in closed rooms while they tell each other tales. The storyteller has the ability to keep the listener enthralled, but the audience is far from powerless, since for them listening becomes an act of (psychological versus physical) possession, whereby they appropriate and 'consume' their loved ones." (Author abstract).
- CZARNOWUS, Anna. "Grace Pre-Raphaelites and Pre-Raphaelite Grace: Victorian Visual Arts in Margaret Atwood's *Alias Grace*." *Romanica Silesiana* 3 (2008): 68-81. (In Polish). "The visual imagery of Margaret Atwood's *Alias Grace* might have as one of its sources the 'graceful', hence popular, art of the Pre-Raphaelite Brotherhood. Grace's beauty veils her emotional torment in the mode similar to the comely faces of Pre-Raphaelite models: theirs are the faces disguising suffering and insanity. Moreover, during her confinement in the asylum, Grace is even compared by one of the characters to the raging Ophelia, a theme recurrent in the Victorian art. In her 'psychoanalytic' sessions the servant reveals her obsession with the gothic image of her dead mother drowning in the sea, metamorphosing into another woman, perhaps Mary Whitney or Nancy Montgomery. In the dream vision of Doctor Simon Jordan in turn, Grace overcomes the Ophelia-like death in water and lives on despite the difficult past. Consequently, Pre-Raphaelite paintings constitute another Victorian element in the novel's dense texture, which has already been interpreted by the critics as the one involving Dickensian orphans and Coventry Patmore's 'angels in the house.'" (Author).
- DAVIS, H. Louise. "Natural Resistance: Margaret Atwood as Ecofeminist or Apocalyptic Visionary." *Women Writing Nature: A Feminist View*. Ed. Barbara J. Cook. Lanham, MD: Lexington Books, 2008. 81-94. Excerpt: "Many ecofeminists argue that it is imperative that women recognize the parallels between their oppression and that of the natural world, and that both women and nature should be conceived of and represented as agents in their own right. As a result of their extraordinary encounters with the natural world, almost all of Atwood's female protagonists go through a transformative state in which they come to acknowledge both their connection to nature and their own agency."

- DAVIS, Roger. "A White Illusion of a Man': Snowman, Survival and Speculation in Margaret Atwood's *Oryx and Crake*." *Hosting the Monster*. Ed. Holly Lynn Baumgartner and Roger Davis. Amsterdam: Rodopi, 2008. 237-258. "The protagonist of Margaret Atwood's 2003 dystopian novel *Oryx and Crake* calls himself 'Snowman' after the Abominable Snowman. An isolated survivor of the destruction of humanity, Snowman is Atwood's vehicle to speculate on the future of humanity given the current debates about potential catastrophes: environmental degradation, unchecked scientific progress, rampant consumerism, human exploitation. Contextualized within Atwood's longstanding interest in survival as a Canadian master narrative and within the divided critical debate about the potential hope of the novel, this paper will read Snowman as a site of negotiation between several contradictions arising from European colonial history and the history of late modernity. Representatively, Snowman invokes the purity of whiteness and the optimism of science and progress of European Enlightenment, yet he simultaneously suffers bodily failure as he starves and suffers attacks from creatures and disease in the post-apocalyptic world. He represents the possibility of leading humanity into an altered but potentially better existence while he simultaneously resents and fails to take responsibility for his situation and actions with an almost willful neglect of power." (Author)
- DAY, Judith Ann. "The Patriarchal Shadow Over the Female Rite of Passage: Maxine Hong Kingston's *The Woman Warrior*, Margaret Atwood's *The Edible Woman*, and Paulo Coelho's *Eleven Minutes*." MA thesis. California State University, Dominguez Hills, 2008. 75 pp. "Joseph Campbell, educator and author, devoted much of his work to the hero archetype, a philosophy that the journey of self discovery is universal, a cross-cultural paradigm applied to ancient and modern times. According to Campbell, the hero journey mirrors the human rite of passage, with one important exception, a separation of the male and female rite of passage experience. Campbell emphasizes that a young male must set out on a journey of discovery, juxtaposed with the female's physiological transition to womanhood, a determination placed upon her at the onset of menses, rather than a mandated quest. This thesis analyzes three female journeys to argue that the patriarchal oversight developed by each represented culture and supported in Campbell's rite of passage rhetoric permeates the protagonist's world and that unification of the rite of passage archetype without gender-specific rhetoric offers a more complete understanding of the journey experience in each novel." (Author). For more see *MAI* 47.3 (June 2009).
- DE LUCA, Anna Pai. "The Maturing of the Goddess: the Crone Figure in Laurence and Atwood." *The Goddess Awakened: Partnership Studies in Literatures, Language and Education*. Ed. Antonella Riem Natale, Luisa Conti Camaiora, and Maria Renata Dolce. Udine: Forum, 2007. 191-198.
- DEITERING, Cynthia. "Waste Sites: Rethinking Nature, Body, and Home in American Fiction Since 1980." PhD thesis. State University of New York at Binghamton, 2008. 135 pp. "[This thesis] examines U.S. novels of the late 20th century in an attempt to explore the ways in which novelists during these years represented our culture's radically changing relation to the environment. My premise, in focusing on fiction of this period, is that it was during the relatively brief period of the 1980s that we underwent a fundamental shift in historical consciousness. By the early 1990s, we had already crossed some unnamed boundary, were already living in a 'postnatural' age, as Bill McKibben suggested in his 1980 book, *The End of Nature*. It was during the 1980s that we collectively witnessed, comprehended and responded to this new phenomenon: that the sites in which we dwelled—nature, our bodies, our homes—were becoming utterly changed as a result of environmental contamination. This phenomenon was intensified by a new cultural attitude toward nature that placed it under the hegemony of culture. Consequently, our inherited conceptions of these dwelling sites became quickly obsolete, and our previous notions of nature, the body, and home were reconfigured. These nascent re-visions can be glimpsed in novels of the 1980s. Fiction of this period is important in that it illuminates what might otherwise be a forgotten part of our cultural history. The novels of Don DeLillo, John Updike, Paule Marshall, John Gardner, William Gaddis, Margaret Atwood, Meridel Le Sueur, John Cheever, Saul Bellow and others reflect the radical ontological shift that we experienced during the 1980s and have perhaps already begun to forget in the cultural landscape of the 21st century. During the 1990s, novelists such as Helena Maria Viramontes, Richard Powers, and Ruth Ozeki continued to offer evolving representations of nature, the body, and home in relation to ecological contamination and environmental injustice. In focusing on fiction since 1980, I do not mean to suggest that a cultural and literary concern with ecological destruction is unique to this period—only that environmental contamination reached a sort of critical mass during the 1980s, both in absolute terms and in the extent of disruption to American culture." (Author). In Atwood's case, *The Handmaid's Tale* is the novel at issue. For more see *DAI-A* 69.7 (January 2009).

- DOMINGO, Andreu. "'Demodystopias': Prospects of Demographic Hell." *Population & Development Review* 34.4 (December 2008): 725-745. Some references to *The Handmaid's Tale* and *Oryx and Crake*.
- DONG-MEI, Zhang. "An Eco-Feminist Interpretation of Atwood's *The Handmaid's Tale*." *Foreign Literature Studies* 5 (2008): 144-152. In Chinese. "Expounding and analyzing from various perspectives the relationship between women and nature is one important objective for eco-feminism. Margaret Atwood's masterpiece, *The Handmaid's Tale*, presents relationship between women and nature in the following aspects; women suffer much more in polluted environment—one of the environment justice concerns discussed much in the ecological ethics area recently; women's affinity to nature turns out to be one effective strategy for women to survive a patriarchal society; the descriptions of the animals' miserable situations imply women's similar oppressed conditions. This essay, by analyzing the women-nature relationship revealed in the novel, attempts to disclose the author's profound ecological concern and feminist consciousness." (Journal).
- DRICHEL, Simone. "Regarding the Other: Postcolonial Violations and Ethical Resistance in Margaret Atwood's *Bodily Harm*." *Modern Fiction Studies* 54.1 (Spring 2008): 20-49. "To observe that postcolonial studies as a field appears to be plagued by a guilty conscience—a persistent anxiety over its potential complicity with colonialism—is to state the obvious. Drawing on Emmanuel Levinas's philosophy, this essay exploits and extends this observation to argue that this guilty conscience reveals a largely overlooked ethical dimension in a field that derives its *raison d'être* from political, not ethical, concerns. Focusing on the concept of *le regard*, the essay suggests that Margaret Atwood's *Bodily Harm* offers an exemplary dramatization of such a guilty conscience, simultaneously revealing *le regard's* complicity with colonial violence and its ethical interruption." (Journal)
- DUNCAN, Rebecca. "Margaret Eleanor Atwood (November 18, 1939--)." *Arthurian Writers: A Biographical Encyclopedia*. Ed. Laura Cooner Lambdin and Robert Thomas Lambdin. Westport, CT: Greenwood Press, 2008. 357-363. This book is a collection of profiles of authors who have "employed Arthurian legend in some significant way from the old English/medieval period to the present." Entries are arranged chronologically—with Atwood being at the tail end.
- FILIP ALB, Anemona and Andreea ȘERBAN. "Look Who's Talking: Gendered Discourse in Margaret Atwood's 'Backdrop Addresses Cowboy.'" *Gender Studies* 6 (2007): 110-118. "In this paper [we] examine the discursive configuration of negotiations between what Seamus Heaney coined as the 'feminine mode' and the 'masculine' – and the ways in which this distinction instantiates iconographies, be they feminine or masculine. Beyond the cultural constructs of gender and the patriarchal structures of language, Heaney's classification deems 'language' instantiation, which he labels 'mode', as the distinguishing factor." (Authors).
- GILBERT, Emily. "Beyond Survival? Wilderness and Canadian National Identity into the Twenty-First Century." *British Journal of Canadian Studies* 21.1 (2008): 63-88.
- GLOVER, Jayne Ashleigh. "'A Complex and Delicate Web': a Comparative Study of Selected Speculative Novels by Margaret Atwood, Ursula K. Le Guin, Doris Lessing and Marge Piercy." PhD thesis. Rhodes University [South Africa], 2007. xiii, 288 pp. This thesis "argues that a specifiable ecological ethic can be traced in [the work of the four authors under examination]—an ethic which is explored by them through the tensions between utopian and dystopian discourses. The first part of the thesis begins by theorizing the concept of an ecological ethic of respect for the Other through current ecological philosophies, such as those developed by Val Plumwood. Thereafter, it contextualizes the novels within the broader field of science fiction, and speculative fiction in particular, arguing that the shift from a critical utopian to a critical dystopian style evinces their changing treatment of this ecological ethic within their work. The remainder of the thesis is divided into two parts, each providing close readings of chosen novels in the light of this argument. Part Two provides a reading of Le Guin's early Hainish novels, *The Left Hand of Darkness*, *The Word for World is Forest* and *The Dispossessed*, followed by an examination of Piercy's *Woman on the Edge of Time*, Lessing's *The Marriages Between Zones Three, Four and Five*, and Atwood's *The Handmaid's Tale*. The third, and final, part of the thesis consists of individual chapters analyzing the later speculative novels of each author. Piercy's *He, She and It*, Le Guin's *The Telling*, and Atwood's *Oryx and Crake* are all scrutinized, as are Lessing's two recent 'Ifrik' novels. This thesis shows, then, that speculative fiction is able to realise through fiction many of the ideals of ecological thinkers. Furthermore, the increasing dystopianism of these novels reflects the greater urgency with which the problem of Othering needs to be addressed in the light of the present global ecological crisis." (Author abstract). Available from <http://eprints.ru.ac.za/1001/> (1 August 2009).

- GORJUP, Branko. *Margaret Atwood: Essays on Her Works*. Toronto: Guernica, 2008. This book consists of 10 essays on Atwood's various novels, beginning with *The Edible Woman* and ending with *The Blind Assassin*. All essays, except the one on *The Blind Assassin*, have been published previously. The book also has a long interview with Atwood, also unique to it. All essays plus the interview have been indexed in this checklist.
- . "Paradox of Discourse in Margaret Atwood's *Surfacing*." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 42-54. Reprinted from *Rivista di studi canadesi* 11 (1998).
- GREENE, Gayle. "Margaret Atwood's *The Edible Woman* 'Rebelling Against the System'." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 11-41. Reprinted from *Margaret Atwood: Reflection and Reality*. Ed. Beatrice Mendez-Egle and James M. Haule. (1987).
- HALL, Jackie. "Cultural Constructions of the Female Body: Narrative as Resistance in Margaret Atwood's *The Edible Woman*, Adele Wiseman's *Crackpot* and Gabrielle Roy's *La rivière sans repos*." MA thesis. Université de Sherbrooke (Canada), 2008. 114 pp. "In this study I explore narrative resistance in three Canadian novels: Margaret Atwood's *The Edible Woman*, Adele Wiseman's *Crackpot* and *La rivière sans repos* by Gabrielle Roy. I argue that the first two novels counter the dominant constructions of the virgin as the thin, acquiescing body and the whore as the out of bounds, devouring body respectively. ... Throughout this study I draw from recent theorists who combine feminist perspectives with theories on the body including Susan Bordo and Elizabeth Grosz along with feminist literary critics such as Linda Hutcheon and Patricia Smart. ... In my reading of *The Edible Woman* I suggest that Atwood's protagonist deviates from the virgin stereotype by following the knowledge of her body rather than that of her intellect. In *Crackpot* I argue that the fat, sexual body of Wiseman's Hoda asks the reader to question assumptions about normative beauty, female sexuality and marginalization. In *La rivière sans repos* I explore how Roy places mother at the centre of the text, which allows for an exploration of the contrast between mothering as experience and motherhood as institution. Each novel proposes a complexity to our experience that has generally been limited to virgin, whore and mother and, consequently, I argue that each offers a discourse of resistance and the possibility of social, cultural and political change." (Author). For more see MAI 47.03 (June 2009).
- HALL, Lynda. "'He Can Taste Her Blood': Dr. Jordan's Consuming Desire in *Alias Grace*." *Margaret Atwood Studies* 2.1 (August 2008): 28-36.
- HALL, Susan Lillian. "Seduction and Servitude: The Erotics of Women's Captivity Narratives." PhD thesis. Cornell University, 2008. vii, 198 pp. "My dissertation considers narratives of Indian captivity and antebellum slavery in relation to erotic novels that depict fantasies of willing enslavement. While carefully evaluating the historical context of each narrative, I focus on the psychic dimensions of domination and submission in order to identify desire and agency and then to question when and if desire determines agency. The psychoanalytic model of the seduction fantasy proposes that the eroticization of and the desire for submission may be linked to a structural foundation of human subjectivity. By acknowledging the possibility of a subject's masochistic relationship to the Other, I interrogate the psychic foundation of the desire for submission; such a desire raises an uncomfortable but necessary questioning of both the extent to which and the ways in which a captive is complicit in her servitude. I offer an innovative approach to captivity literature through the development of a transhistorical account of the psychical conditions of servitude by showing that the captive's ability to act as an agent of her own will is subject to both external and internal constraints: the orders of her captors, various historical and material conditions, and her unconscious fantasies, especially her relationship to the psychical Other. ... Chapter four focuses on Margaret Atwood's *The Handmaid's Tale*; ... Atwood demonstrates the perils of being objectified in servitude. Atwood also explores the constraints of a social and symbolic order that tends to limit expressions of a woman's desire to fantasies envisioned by the male subject." (Author). Available from <http://en.scientificcommons.org/37981890> (1 August 2009).
- HALL, Terry Ryan. "Exploring the New Front of Cultural War: 1984, *Oryx and Crake*, and Cultural Hegemony." MA thesis. Western Kentucky University, 2008. iii, 57 pp. "Dystopic fiction is defined by its depiction of oppressive societies with power structures that seek to exercise control on its citizens. Orwell's classic *1984* depicts a society that is a reaction to World War II and totalitarian regimes. This society depicts elements of cultural hegemony that are altered during the move to postmodernism. Atwood's *Oryx and Crake* evolved to reflect the political climate that grew out of the Cold War's end, while retaining the cautionary messages regarding the state's ability to control. *Oryx and Crake* can be seen as completely reversing the concern from centralized power

- to decentralized power (represented by multinational corporations beholden to no single government.) This phenomenon is indicative of the postmodern period and the onset of late capitalism as defined by cultural critic Fredrick [sic] Jameson. Using the theory of Jameson and other postmodern theorists, an exploration of the dystopic novels of Orwell and Atwood reveals how cultural hegemony has been implemented and altered from the modern to the postmodern." (Author). Available from <http://digitalcommons.wku.edu/theses/12> (1 August 2009)
- HARRIS, Jacqueline Haley. "Rereading and Rewriting Women's History." MA thesis. Utah State University, 2008. 85 pp. "In Margaret Atwood's nonfiction book *Negotiating with the Dead: A Writer on Writing* (2002), Atwood discusses the importance of the female writer's responsibility, that to write as a woman or about women means that you take upon yourself the responsibility of writing as a form of negotiation with our female dead and with what these dead took with them—the truth about who they were. By rereading and rewriting our communal past, women writers pay tribute to our female ancestors by voicing their silent stories while also changing gender stereotypes, complicating who these women were, and acknowledging their accomplishments. [Within this context this thesis examines Tracy Chevalier's 1999 novel *Girl with a Pearl Earring*, Susan Vreeland's *Girl in Hyacinth Blue*, Willa Cather's 1931 novel *Shadows on the Rock*, and Cather's short story 'Coming, Aphrodite!' (1920)]. Atwood, Chevalier, Vreeland, and Cather all demonstrate rereading and rewriting of women in women's history in order to add missing female perspective to our male-authored past while also giving voice to female dead who need to have their stories told." (Author). For more see MAI 47.1 (February 2009). Available from <http://digitalcommons.usu.edu/etd/19/> (1 August 2009).
- HENGEN, Shannon. "Staging Penelope: Margaret Atwood's Changing Audience." *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 47-55.
- HINES, Molly Elaine. "Margaret Atwood's *The Handmaid's Tale*: Fundamentalist Religiosity and the Oppression of Women." MA thesis. Angelo State University, 2007. 2 microfiches. University Microfilms order no. 14-33700.
- HOWELLS, Coral Ann. "Cat's Eye: Elaine Risley's Retrospective Art." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 130-147. Reprinted from *Margaret Atwood: Writing and Subjectivity: New Critical Essays*. Ed. Colin Nicholson. (1994).
- . "We Can't Help but Be Modern": *The Penelopiad*." *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 57-72. On the play.
- INGERSOLL, Earl G. "Margaret Atwood: Canadian Novelist and Literary Critic." *The 20th Century 1901-2000*. Ed. Robert F. Gorman. Pasadena, CA: Salem Press, 2008. 169-171. Includes excerpt from *The Blind Assassin* (2000), "Iris's Daydream."
- IRVINE, Lorna. "The Here and Now of *Bodily Harm*." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 95-114. Reprinted from *Margaret Atwood: Visions and Forms*. Ed. Kathryn VanSpanckeren and Jan Garden Castro. (1988).
- ITO, Setsu and Naomi OKAMURA. *Magaretto Atoddo* [Electronic Resource]. Tokyo: Sairyusha, 2008. 381, 15 pp. In Japanese. Available for 3000 yen (\$31.14 USD) at <http://www.bk1.jp/trcno/08058357/?partnerid=oclc&siteid=oclc> . (1 August 2009).
- JONES, Bethan. "Traces of Shame: Margaret Atwood's Portrayal of Childhood Bullying and Its Consequences in *Cat's Eye*." *Critical Survey* 20.1 (2008): 29-42. The author comments on Atwood's depiction of family relations and how the book illustrates the effects of bullying in children noting that the masculine upbringing of Elaine, the book's female protagonist, makes her susceptible to bullying from other women.
- KAPUSCINSKI, Kiley. "Negotiating the Nation: The Reproduction and Reconstruction of the National Imaginary in Margaret Atwood's *Surfacing*." *English Studies in Canada* 33.3 (September 2007): 95-133. "In a lecture delivered as part of the Clarendon lecture series at Oxford University in the spring of 1991, Atwood discusses the building of national mythologies and prompts her listeners to re-examine a central Canadian emblem and their thoughts on Canadian national identity by provocatively questioning, 'You thought the national flag was about a leaf, didn't you? Look harder. It's where someone got axed in the snow' (*Strange Things* 14). Through this simple semiological exercise, Atwood invites a radical shift in the perception of Canada's collective consciousness and a re-evaluation of what she terms 'the great Canadian victim complex' in order to reveal both the capacity of Canadians to do harm to others and the violence that exists unremarked at the heart of the Canadian signature. This renegotiation of national discourses is similarly demonstrated in Atwood's use of the violent woman as a destabilizing figure who,

- through her brutality, points toward broader social trends and reconfigures centralized myths of Canadian identity." (Author).
- KATZ-ROY, Ginette. "Sexual Politics and Textual Strategies in Margaret Atwood's *The Handmaid's Tale*." *History, Politics, Identity: Reading Literature in a Changing World*. Ed. Marija Knežević and Aleksandra Nikčević-Batričević. Newcastle: Cambridge Scholars Publishing, 2008. 111-133. "After a study of the 'tale' and its political implications, I will try to focus on the patriarchal power structures that Atwood denounces in this novel and the means of resistance she imagines for her heroine, language being of paramount importance in this story as an instrument of power—or subversion—and a means of attaining freedom." (Author)
- KEANEY, Brian. "The Language of Food in Margaret Atwood's *The Edible Woman*, Iris Murdoch's *The Sea, the Sea*, and Anita Brookner's *Providence*." MA thesis. Bridgewater State College, 2007.
- KECK, Michaela. "'Murder in the Dark': Lying Games and Margaret Atwood's *Loci*." *Margaret Atwood Studies* 2.2 (December 2008): 13-14.
- KORTE, Barbara. "Margaret Atwood, *Oryx and Crake* (2003)." *Novels, Part I*. Ed. Klaus Stierstorfer, Laurenz Volkmann and Susanne Peters. Trier (GE): Wissenschaftlicher, 2008. 21-36.
- . "Women's Views of Last Men: Mary Shelley's *The Last Man* and Margaret Atwood's *Oryx and Crake*." *Reading(s) From a Distance: European Perspectives on Canadian Women's Writing*. Ed. Charlotte Sturgess and Martin Kuester. Augsburg: Wißner-Verlag, 2008. 152-165. Excerpt: "Ultimately, the two women writers considered here use the last-man narrative with a similar aim and, despite the long distance that lies between them, a frighteningly similar outcome. Both at the beginning and the provisional end of the process of modernization, female writers diagnose the probable cause of apocalypse in civilizations that are marked more dominantly by men than by women. In this light, it seems only fitting they choose to let men experience and reflect about the end."
- KOTTISWARI, W. S. *Postmodern Feminist Writers*. New Delhi: Sarup & Sons, 2008. See especially Chapter 2, "Postmodernism in the Canadian Context—Margaret Atwood as a Postmodernist." 11-47.
- KOUSTAS, Jane. *Les belles étrangères: Canadians in Paris*. Ottawa: University of Ottawa Press, 2008. A book concerned with the practice of translating Canadian English-language fiction in France. See especially Chapter 2, "From Canada with Lit.: Eight Postcards: Mavis Gallant, Nancy Huston, Robertson Davies, Carol Shields, Margaret Atwood, Michael Ondaatje, Ann-Marie MacDonald, Alistair MacLeod." 41-117, and in particular, the section on Atwood. 91-100. Excerpt: "This study focuses primarily on the critical response to Atwood's work and considers only briefly the made-in-France translations themselves, examining in particular the most successful publications, namely *La servante éclairante* and *Le tueur aveugle*."
- KUNKEL, Benjamin. "Dystopia and the End of Politics." *Dissent* 55.4 (Fall 2008): 89-98. In this article the author discusses novels that depict a dystopian future on earth, contending that significant events in the 1990s, including the collapse of the Soviet Union, the identification of global warming as an agent in climate change, a rise in globalization and the occurrence of epidemics, led to anxieties about the future. Kunkel claims that such concerns are reflected in a number of science fiction novels including *Oryx and Crake*, *Never Let Me Go* by Kazuo Ishiguro, and *Cloud Atlas* by David Mitchell.
- LIN, Chi-Hui. "Atwoodian Gothic: Trauma and Writing in Margaret Atwood's *Lady Oracle*." MA thesis. National Taiwan University Graduate Institute of Foreign Languages and Literatures, 2008. 84 pp. In English. Based on *Lady Oracle*. For more see <http://www.cetd.com.tw/ec/thesisdetail.aspx?etdun=U0001-0907200822512200> (1 August 2009).
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- LU, Yiqin. "Magelite Aitewu << Shi Nu De Gu Shi >> Zhong De Ya Po Yu Fan Kang =Oppression and Resistance in Margaret Atwood's *The Handmaid's Tale*." MA thesis. National Taiwan University Dept. of Foreign Languages and Literatures. 95 pp. In Korean. "In this thesis, I attempt to show that Atwood's *The Handmaid's Tale* is a feminist critical dystopia. In light of Louis Althusser's theory of ideology and the feminist theories of Luce Irigaray and Adrienne Rich, I argue that Atwood not only highlights ideological control and (re)production of patriarchy, but also attempts to show how female desire and female bonding may enable women to resist patriarchy and envision alternative identities." (Author). For more see http://hermes.hrc.ntu.edu.tw/showtheses.asp?AMP_ID=179 (1 August 2009)
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- McKINSTRY, Susan Jaret. "Living Literally by the Pen: The Self-Conceived and Self-Deceiving Heroine-Author in Margaret Atwood's *Lady Oracle*." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 55-73. Gorjup's acknowledgements note that this is reprinted from *Margaret Atwood*, Barbara Hill Rigney (1987). In fact it is reprinted from *Margaret Atwood: Reflection and Reality*. Ed. Beatrice Mendez-Egle and James M. Haule. (1987).
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- NISCHIK, Reingard. "Multiple Challenges: The Canadian Artist Story and Gender." *Reading(s) From a Distance: European Perspectives on Canadian Women's Writing*. Ed. Charlotte Sturges and

- Martin Kuester. Augsburg: Wißner-Verlag, 2008. 41-53. Excerpt: "The Canadian artist story is a relatively recent but important literary format of Canadian literature (especially from the 1960s) onwards), which is significant...for its sheer quantity in Canada, for its overall quality, and last but not least, for the varied treatment of gender particularly by female authors.... [In this paper] I want to focus on artist stories by Alice Munro and Margaret Atwood that ingeniously link problems of the artist with those of gender...." .The main Atwood story under analysis: "Significant Moments in the Life of My Mother"
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- ROGERS, Janine. "Secret Allies: Reconsidering Science and Gender in *Cat's Eye*." *English Studies in Canada* 33.3 (September 2007): 145-170. "When Margaret Atwood published *Cat's Eye*, readers intuited that Atwood was portraying a delicate negotiation between science and art. 'The scientific imagination balances the mythic imagination,' wrote Eleanor Cook in a review, 'as in the two epigraphs, one from Hawking and one from a mythical Genesis.' But when critical interpretations of science in the novel began to appear, that readerly intuition was challenged as some critics concluded that science was a negative force in the novel—an extension of an empiricist and racist patriarchy. Molly Hite, for example, calls the physicist character Stephen 'a representative of the white, Western, male oppressor class' who suffers simultaneously from an 'unawareness of the disciplinary system and of his own visibility within that system.' June Deery writes, 'Atwood concludes that what links science, imperialism, and patriarchy is control of the body. ... Western scientists ... have traditionally been depicted as subduing nature as female. ... They share some of the same attitude as colonists: conquer, map, know, and sell.' Susan Strehle suggests that the patriarchy is active in *Cat's Eye* in the strictest sense, attributing all forms of Elaine's suffering to 'the fathers' in the novel who enact 'hierarchies of value that place women at the bottom and girls below them.' She identifies the 'paternal authorities' as 'home, church, school, and state' (170). She associates science with these paternal authorities, constructing 'classical science' as the 'scientific method of detached objectivity that denies women subjectivity.' As a feminist and a teacher of this text in women's literature and science and literature courses for over ten years, I have both felt myself, and noted in other readers, an emotional disconnect between readings that view science as oppressive and the portrayal of science and scientists in the novel." (Author)
- RUBENSTEIN, Roberta. "Nature and Dystopia in *The Handmaid's Tale*." *Margaret Atwood: Essays on Her Works*. Ed. Branko Gorjup. Toronto: Guernica, 2008. 115-129. Reprinted from *Margaret Atwood: Vision and Forms*. Ed. Kathryn VanSpanckeren and Jan Garden Castro. (1988).
- RULE, Lauren A. "Not Fading Into Another Landscape: Specters of American Empire in Margaret Atwood's Fiction." *Modern Fiction Studies* 54.4 (Winter 2008): 627-653. This article examines the role of landscapes in *The Handmaid's Tale* and "Death by Landscape." The author contends that Atwood uses landscape as a visual representation of America's imperial history. This is illustrated by the containment and appropriation of women.
- SALDIVER, Kenneth A. "Nothing but Flowers: The Challenges of Working with Three Major Tropes in Post-Apocalyptic Fiction." MA thesis. Emporia State University, 2008. 75 pp. "This thesis consists of a prologue and sections of the first two chapters of the novel draft 'Of Concrete and Earth.' The critical section focuses on three tropes commonly found in post-apocalyptic fiction: the portrayal of

history as a circular movement, primitivism, and most importantly, the presence of artifacts from the fallen civilization. After providing a definition of these three tropes and briefly discussing their relationship with one another, the critical section continues with examples of these tropes and how they are portrayed in David Brin's *The Postman*, Margaret Atwood's *Oryx and Crake*, and Octavia Butler's *Parable of the Sower*. The critical section invites readers to ask what is so integral to humanity that it cannot help but resurface even after the fall of civilization. The unfinished draft 'Of Concrete and Earth' contains most of the first two chapters and is intended to demonstrate the same tropes of circular history, primitivism, and artifacts." (Author). For more see MAI 47.04 (August 2009).

- SANCHEZ-GRANT, Sofia. "The Female Body in Margaret Atwood's *The Edible Woman* and *Lady Oracle*." *Journal of International Women's Studies* 9.2 (March 2008): 77-92. "This essay examines scholarly discourses about embodiment, and their increasing scholarly currency, in relation to two novels by the Canadian writer Margaret Atwood. Like many of Atwood's other works, *The Edible Woman* (1969) and *Lady Oracle* (1976) are explicitly concerned with the complexities of body image. More specifically, however, these novels usefully exemplify her attempt to demystify the female form. In the following pages, I investigate Atwood's treatment of the mind/body dualism and analyse the ways in which she responds to, and resists, its destructive effects. Using contemporary theory, moreover, I show how Atwood deals with the concept of female space, as well as the 'space' of the female body itself. I also consider Atwood's representation of the female appetite, taking into account its relationship to power and identity, and foregrounding the cultural meaning of eating disorders. Taken together, these subject matters demonstrate how the body 'feeds' identity and how a woman's corporeal experience directly influences her cultural experience. Through a close engagement with recent theories of embodiment, I analyse the extent to which Atwood's fiction might dismantle culturally-encoded concepts of femininity and propose a useful corrective to traditional readings of the female body in which the re-embodiment of the self is equated to a re-embodiment of culture." (Author). Available: <http://www.bridgew.edu/soas/jiws/Mar08/SanchezGrant.pdf> (1 August 2009).
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- SEMENOVICH, Lacie M. "Old Beginnings: the Re-Inscription of Masculine Domination at the New Millennium in Margaret Atwood's *Oryx and Crake*." MA thesis. Cleveland State University, 2008. v, 68 p. : digital, PDF file. "This essay analyzes the role of masculine domination in the twenty-first century as portrayed in Margaret Atwood's 2003 novel of speculative fiction, *Oryx and Crake*. I argue that Atwood's uncharacteristic choice of male primary characters highlights the masculine/feminine and the human/nature binaries in order to critique the destructiveness of a continued masculine domination of nature and the feminine. I utilize Donna Haraway's theory of speculative fiction as an alternative space in which we can begin to explore new relationships with nature to critique Atwood's novel. In my first chapter, I posit that Atwood utilizes Judeo-Christian allusions to situate the novel within the framework of biblical hierarchy. In my second chapter, I show that Atwood inverts the symbol of the monster in order to illustrate the continued domination of nature and the feminine and to designate the masculine as monstrous through its appropriation of nature and the feminine. My third chapter explores the boundary crossing of the genetically altered Crakers as an attempt to reconstruct the social body that ultimately fails because of Crake's embeddedness in a culture of masculine domination. While some critics read Jimmy/Snowman as the possibility for humanity's redemption, my fourth chapter argues that he actually reinscribes an ideology of masculine domination into the Craker culture through his mythologies and ritualistic teachings. I contend that Atwood's characters fail to realize the true possibility of change in the 'elsewhere' she creates by virtue of their inability to cross the boundary of their own Judeo-Christian centered ideology which acts as a critique of the West's current culture of consumer driven environmental degradation." (Author). Available http://rave.ohiolink.edu/etdc/view?acc_num=csu1231430843 (1 August 2009).
- SERBAN, Andreea. "Cannibalised Bodies: Margaret Atwood's Metaphors of Troubled Identities." *B. A. S.: British and American Studies/Revista de studii Britanice si Americane* 14 (2008): 79-88. Under analysis: *The Edible Woman* (1969), *Lady Oracle* (1976) and *Cat's Eye* (1989).
- . "The Magic of the Eye: Margaret Atwood's *Cat's Eye*." *B. A. S.: British and American Studies/Revista de studii Britanice si Americane* 13 (2007): 77-86.
- SHASTRI, Sudha. "Revisi(ti)ng the Past: Feminist Concerns in Margaret Atwood's *The Penelopiad*." *Sites of Female Terror/ En torno a la mujer y el terror*. Ed. Ana Antón-Pacheco Bravo, Isabel Durán

- Giménez-Rico, Asunción López-Varela Azcárate, Carmen Méndez García, Joanne Neff Van Aertseleer, Ana Laura Rodríguez Redondo, and Beatriz Villacañas Palomo. Cizur Menor (SP): Aranzadi, 2008. 141-150.
- SINGH, Stephanie. "Semantik Der Krise – Semantik Der Zukunft: Die Kultursemiotische Funktion Der Zeitgenössischen Literatur Am Beispiel Der Biotechnologie." Doctoral Dissertation. University of Munich, 2006. 349 pp. In German, with heavy focus on *Oryx and Crake*.
- SLAPKAUSKAITÉ, Rūta. "Postmodern Voices From Beyond: Negotiating with the Dead in Margaret Atwood's *The Penelopiad*." *Literatūra* 49.5 (2007): 138-146. Available from www.cceol.com (1 August 2009).
- STAVELEY, Helene. "Playful Citizens: Utopian Intersections of Play, Sex and Citizenship in Contemporary Canadian Fiction." PhD thesis. Memorial University, 2008. 349 pp. "Playful Citizens' explores the contemporary novel, especially as written by Canadians, in terms of how it deals with ideas about play, game, and sex, and how it relates these ideas to constructions of civic responsibility. Considered as strategies for human interaction, play, game and sex act within fiction to situate the citizen at a troubled intersection where pleasure challenges responsibility. Playful or 'ludic' activities arbitrarily conflate opposites and straddle boundaries because it is diverting, interesting, and vitalizing to do so: 'fun.' Ludic activities challenge 'responsibilities' almost by definition, and indeed the ludic and the civic test each other's limits in Margaret Atwood's *Lady Oracle* (1981) and *Blind Assassin* (2000), Nicole Brossard's *Baroque d'Aube* (1995) and *Désert Mauve* (1987), George Bowering's *Caprice* (1987), Thomas King's *Green Grass, Running Water* (1993), Gail Scott's *Heroine* (1987), Lisa Moore's *Alligator* (2005), and in British writer Jeanette Winterson's *PowerBook* (2000). The interaction of the ludic with the civic enacts a reconfiguration of power dynamics in these narratives, even as it permits a profusion of alternate fictional worlds to burst into existence. Taken together, the reconfiguration of power and the multiplicity of alternate worlds gesture unmistakably towards the 'real' human potential for utopia." (Author). For more see DAI-A 70.3 (September 2009).
- STEIN, Karen. "It's About Time: Temporal Dimensions in Margaret Atwood's *Life Before Man*." *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 95-113.
- STREHLE, Susan. *Transnational Women's Fiction: Unsettling Home and Heartland*. Houndmills, Basingstoke, Hampshire, Palgrave Macmillan, 2008. See especially Chapter 3, "The Incandescent Home: Margaret Atwood's *The Blind Assassin*." 53-76. Excerpt: "While Atwood's own childhood homes were by all accounts happy, though impermanent places, the homes in her fiction threaten or stifle their inhabitants, especially women.... I will argue that in *The Blind Assassin* (2000), protagonist-narrator Iris Chase Griffen reflects both Canada and the woman in the imperial house, equally anxious divided subjects with privilege but no overt power."
- STURGESS, Charlotte and Martin KUESTER ed. *Reading(s) From a Distance: European Perspectives on Canadian Women's Writing*. Augsburg: Wißner-Verlag, 2008. "This volume brings together the contributions to a joint venture of the Canadian Studies Centres of the universities of Strasbourg and Marburg, a conference on European perspectives on Canadian women's writing that took place October 28 and 29, 2005, at Strasbourg's Université Marc Bloch." (Introduction). Many of the articles in this collection are relevant to Atwood scholars and have been indexed in this checklist.
- THOMAS, Deborah A. "'Don't Let the Bastards Grind You Down': Echoes of *Hard Times* in *The Handmaid's Tale*." *Dickens Quarterly* 25.2 (June 2008): 90-97. The article examines the relationship between *Hard Times* by Charles Dickens and *The Handmaid's Tale*, noting that the relationship between the two books is not obvious, given that *The Handmaid's Tale* is science fiction and *Hard Times* takes place in a British Victorian setting. It suggests that one of the parallels between the books is that both feature a woman who is oppressed by a totalitarian system.
- TOWNSEND, Jessica A. "How to Save the Future: Anxiety and Social Criticism in Feminist Dystopia." MA thesis. University of Wyoming, 2008. 120 pp. "In this ... thesis, I discuss six dystopian novels by women spanning over nearly seventy years in order to examine trends of authorial anxiety reflected in text as a reflection of the authors' current social/political climate. In addition, I look at the patterns each of these authors utilize in order to deal with each textual anxiety. ... Chapter two deals with Margaret Atwood's 1986 *The Handmaid's Tale* and Ester M. Friesner's 1996 *The Psalms of Herod*, looking at how each novel reflects the authors' concerns regarding the New Right and Neo-Conservative Christianity in America." (Author). For more see MAI 47.01

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- TWEED, Laurel. "Care Ethics and Cloning: A Speculative Literary Critique of Human Biotechnology." MA thesis. Iowa State University, 2008. 105 pp. "Debates about human cloning are typically argued within a framework of individual rights and justice that promote a particular view of human independence. As a result, the cloning debate is impoverished because it fails to adequately consider human interdependence. Rather than considering whether we have a right to clone, feminist care ethics offers the question, is it caring to clone? To explore questions of social and political care ethics within the cloning debate, this thesis examines two contemporary speculative novels, Margaret Atwood's *Oryx and Crake* (2003) and Kazuo Ishiguro's *Never Let Me Go* (2005), which represent uses of human cloning that function as an ineffective cure for the social and political care that is missing in the US and the UK. These novels also suggest that the ethics of care as a social and political theory may be advanced by broadening civic discourse to involve the arts and humanities." (Author). For more see *MAI* 46.05 (October 2008).
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- VELLINO, Brenda Carr. "Human Rights Poetry as Ethical Tribunal: Bodies and Bystanders in Margaret Atwood's 'Footnote to the Amnesty Report on Torture.'" *Law, Mystery, and the Humanities*. Ed. Logan Atkinson and Diana Majury. Toronto: University of Toronto Press, 2008. 217-246. Atwood's 1978 poem as a statement of human rights.
- WEESE, Katherine J. *Feminist Narrative and the Supernatural: The Function of Fantastic Devices in Seven Recent Novels*. Jefferson, NC: McFarland, 2008. See especially Chapter 2, "From 'The Lady of Shalott' to 'Lady Lazarus': Margaret Atwood's *Lady Oracle*." 48-68.
- WEILER, Derek. "Surviving *Survival*." *Quill & Quire* 73.10 (December 2007): 20-27. An interview with three critics, Lynn Coody, Philip Marchand, and Noah Richler, about the impact and continuing relevance of Atwood's book.
- WILSON, Sharon R. "Fairy Tales, Myths, and Magic Photographs in Atwood's *The Blind Assassin*." *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*. Ed. Sarah A. Appleton. Newcastle upon Tyne: Cambridge Scholars, 2008. 73-93.
- . "Margaret Atwood and the Fairy Tale: Postmodern Revisioning in Recent Texts." *Contemporary Fiction and the Fairy Tale*. Ed. Stephen Benson. Detroit: Wayne State UP. 98-119. Wilson specifically analyses *The Robber Bride* and *Morning in the Burned House* (101-106), *Alias Grace* and *The Blind Assassin* (106-111), and *Oryx and Crake* (112-116).
- . *Myths and Fairy Tales in Contemporary Women's Fiction: From Atwood to Morrison*. New York: Palgrave Macmillan, 2008. See especially Chapter 1, "Margaret Atwood's Monstrous, Dismembered, Cannibalized, and (Sometimes) Reborn Female Bodies: *The Robber Bride* and Other Texts." 13-33; Chapter 2, "Fitcher's and Frankenstein's Gaze in Atwood's *Oryx and Crake*" 35-51; and Chapter 3, "The Writer as Crone Goddess in Atwood's *The Penelopiad* and Lessing's *The Memoirs of a Survivor*." 53-67.
- WOLFRAME, Phebe Ann. "Invented Interventions: Atwood's Apparatuses of Self-Extension and Celebrity." *Margaret Atwood Studies* 2.1 (August 2008): 13-28. On the LongPen.
- WRIGHT, Laura. "Orwellian Animals in Postcolonial Contexts: Margaret Atwood's *Oryx and Crake*." *Margaret Atwood Studies* 2.1 (August 2008): 3-13.

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The Newsletter of the **MARGARET ATWOOD SOCIETY**

The newsletter section consists of the Society president's remarks and the minutes from the annual business meeting of the Society at the December 2008 MLA meeting in San Francisco.

President's Remarks

Greetings, Fellow Atwoodians!

Hope your semester is off to a good start! As this issue of the *Journal* goes to press, we in the States are excitedly anticipating the U.S. publication of Atwood's new novel—scheduled for September 22. One of our MLA sessions will focus on the exciting addition to Atwood's oeuvre. Our annual business meeting, by the way, is planned for the evening of December 29, so if you are coming to Philadelphia, please pencil that in for us.

Another item to remember—and to pass on to others as well—is the various contests in Atwood scholarship coming up soon. This year's judges and categories are as follows, with the submission deadline of December 1:

- >**Book:** Karma Waltonen. Send the book to 2041 E. 8th Street, Davis, CA 95618
- >**Published Article:** Deborah Rosenthal. E-mail to debbyrosenthal@comcast.net or send a copy to 78 Baldwin Drive, Sharon, MA 02067
- >**Dissertation:** Karen MacFarlane. Send a hard copy to English Department, Mount Saint Vincent U., Halifax, NSB3M 2J6