from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# Margaret Atwood (b. 1939)

(Canadian feminist novelist; Governor General's Award, Booker Prize, Montale Prize, Premio Príncipe de Asturias de las Letras 2008; Crystal Prize, Nelly Sachs Prize, Giller Award, National Arts Club Literary Award)

**Works**

Atwood, Margaret. *The Edible Woman.* Novel. 1969. London: Virago, 1980.

\_\_\_\_\_. *Surfacing.* Novel. 1972.

\_\_\_\_\_. *Surfacing* London: Virago, 1979. 1999.\*

\_\_\_\_\_. *Survival: A Thematic Guide to Canadian Literature.*Toronto: Anansi, 1972.

\_\_\_\_\_. *Poems 1965-1975.* 1976. London: Virago, 1991.

\_\_\_\_\_. "Happy Endings." In *Sudden Fiction International.* Ed. R. Shapard and J. Thomas. New York: Norton, 1989.

\_\_\_\_\_. "Happy Endings." Online ed.

<http://users.ipfw.edu/ruflethe/endings.htm>

\_\_\_\_\_. *Lady Oracle.* Novel. New York: Simon and Schuster, 1976.

\_\_\_\_\_. *Lady Oracle.* London: Virago, 1982.

\_\_\_\_\_. *Dancing Girls.* Novel. 1977. London: Virago, 1984.

\_\_\_\_\_. *Life Before Man.* Novel. 1979. London: Virago, 1982.

\_\_\_\_\_. *Bodily Harm.*  Novel. 1981. London: Virago, 1983.

\_\_\_\_\_. *Bodily Harm.* London: Vintage, 1996.

\_\_\_\_\_. *True Stories.* New York: Simon and Schuster, 1981.

\_\_\_\_\_. *Bluebeard's Egg.* Toronto: McClelland and Stewart, 1983.

\_\_\_\_\_. *Bluebeard's Egg and Other Stories.* London: Virago, 1988.\*

\_\_\_\_\_. *Second Words.* Toronto: Anansi, 1983.

\_\_\_\_\_. "The Pleasures of Rereading: A Symposium." *New York Times Book Review* 12 June 1983: 43.

\_\_\_\_\_. *The Handmaid's Tale.* Novel. Toronto: Seal, 1985.

\_\_\_\_\_. *The Handmaid's Tale.* Toronto: McClelland and Steward, 1985.

\_\_\_\_\_. *The Handmaid's Tale*. Boston: Houghton Mifflin, 1986.

\_\_\_\_\_. *The Handmaid's Tale.* New York: Fawcett Crest, 1986.

\_\_\_\_\_. *The Handmaid's Tale*. London: Cape, 1986.

\_\_\_\_\_. *The Handmaid's Tale.* London: Vintage Books, 1996.

\_\_\_\_\_. *El cuento de la criada.* Trans. Elsa Mateo Blanco. (Narrativa Salamandra). Barcelona: Salamandra, 2017. 12th ed. 2018.\* (With a new introd. by the author).

\_\_\_\_\_. *Cat's Eye.* Novel. 1988. London: Virago, 1990.

\_\_\_\_\_. *Poems 1976-1986.* 1987. London: Virago, 1992.

\_\_\_\_\_. *Wilderness Tips.* Stories. 1988. London: Virago, 1992.\*

\_\_\_\_\_. "La edad de plomo." Fiction. *Revista de Occidente* 139 (1992): 7-24.

\_\_\_\_\_. "The Whirlpool Rapids." In *The Norton Introduction to Literature.* 5th ed. Ed. Carl Bain et al. New York: Norton, 1991. 51-6.\*

\_\_\_\_\_. *Los diarios de Susanna Moodie.* Poetry. Spanish trans. 1991.

\_\_\_\_\_. *Good Bones.* Stories. London: Bloomsbury, 1992.

\_\_\_\_\_. *Dancing Girls and Other Stories.* 1984. London: Virago, 1993.\*

\_\_\_\_\_. "The Sin Eater." In *Reading Narrative Fiction*. By Seymour Chatman with Brian Attebery. New York: Macmillan, 1993.\*

\_\_\_\_\_. *Strange Things: The Malevolent North in Canadian Literature.* Oxford: Clarendon Press, 1995.

\_\_\_\_\_. *The Robber Bride.* New York: Doubleday, 1993.

\_\_\_\_\_. *The Robber Bride.* Novel. London: Virago, 1994.

\_\_\_\_\_. *La novia ladrona.* Trans. Jordi Mustieles.  Barcelona: Ediciones B, 1996.

\_\_\_\_\_. *La novia ladrona.* Barcelona: Círculo de Lectores.

\_\_\_\_\_. *Murder in the Dark: Short Fictions and Prose Poems.* London: Virago, 1994.\*

\_\_\_\_\_. Talk to the Toronto Council of Teachers of English. Internet document. <http://www.web.net/owtoad>

\_\_\_\_\_. *Ojo de gato.* Novel.

\_\_\_\_\_. *Alias Grace.* Novel. 1996.

\_\_\_\_\_. *Alias Grace.* Little, Brown, c. 2018.

\_\_\_\_\_. *Alias Grace.* (Audiobook). London: HarperCollins, 1996.\*

\_\_\_\_\_. Foreword to *The Cambridge Guide to Literature in English.* Ed. Ian Ousby. Cambridge: Cambridge UP, 1988.

\_\_\_\_\_. *Luna nueva.* Poetry. Spanish trans. 1999.

\_\_\_\_\_. *Juegos de poder.* Ed. and trans. Pilar Somacarrera. Madrid: Hiperión, 2000.

\_\_\_\_\_. *The Blind Assassin*. Novel. (Booker Prize 2000 winner).

\_\_\_\_\_. "Landcrab." Poem. In *Perrine's Literature: Structure, Sound, and Sense.* By Thomas R. Arp and Greg Johnson. 8th ed. Boston (MA): Thomson Learning-Heinle & Heinle, 2002. 954-55.\*

\_\_\_\_\_. "Siren Song." Poem. In *Perrine's Literature: Structure, Sound, and Sense.* By Thomas R. Arp and Greg Johnson. 8th ed. Boston (MA): Thomson Learning-Heinle & Heinle, 2002. 1027.\*

\_\_\_\_\_. *Oryx and Crake.* Novel. Vol. 1 of the post-apocalyptic series. 2003.

\_\_\_\_\_. "El Don Quijote de Halffter: Una ópera quijotesca." In *Don Quijote alrededor del mundo*. Barcelona: Instituto Cervantes / Galaxia Gutenberg – Círculo de Lectores, 2005. 17-28.\*

\_\_\_\_\_. *The Penelopiad.* London and New York: Canongate, 2005.

\_\_\_\_\_. *The Year of the Flood.* Vol. 2 of the post-apocalyptic series. 2009.

\_\_\_\_\_. *La puerta.* Poems. Bilingual ed. Ed. and trans. Pilar Somacarrera Iñigo. Bruguera, 2009. (Premio Príncipe de Asturias de las Letras 2008).

\_\_\_\_\_. *Payback: Debt and the Shadowside of Wealth.* Spanish trans. in Bruguera, forthcoming 2009.

\_\_\_\_\_. Foreword to *From Eve to Dawn: A History of Women.* 4 vols. *Volume I: Origins. Volume II: The Masculine Mystique. Volume III: Infernos and Paradises: The Triumph of Capitalism in the 19th Century. Vol. IV: Revolutions and Struggles for Justice in the 20th Century.* By Marilyn French. Feminist Press, 2009.

\_\_\_\_\_. *True Stories / Historias reales.* Trans., introd. and notes by Pilar Somacarrera Íñigo. Barcelona: Bruguera, 2010.

\_\_\_\_\_. "My Psychic Carburator." *NYR Blog* 6 May 2013.\*

<http://www.nybooks.com/blogs/nyrblog/2013/may/06/my-psychic-garburator/>

2013

\_\_\_\_\_. *Un día es un día.* Stories. Barcelona: Lumen, 2013.

\_\_\_\_\_. *MaddAddam.* Vol. 3 of the post-apocalyptic series. 2013.

\_\_\_\_\_. "When Privacy Is Theft." Rev. of *The Circle,* by Dave Eggers. *New York Review of Books* 21 Nov. 2013.\*

<http://www.nybooks.com/articles/archives/2013/nov/21/eggers-circle-when-privacy-is-theft/>

2013

*\_\_\_\_\_. The Testaments.* SF. 2019. (Booker Prize 2019).

**Criticism**

Antor, Heinz. "Tracking the Truth: Memory, History and the Imagination in Margaret Atwood's *Alias Grace*." In *Memory, Imagination and Desire in Contemporary Anglo-American Literature and Film.* Ed. Constanza del Río-Álvaro and Luis Miguel García-Mainar. Heidelberg: Winter, 2004. 447-67.\*

Arias, Rosario. Rev. of *Strange Things.* By Margaret Atwood. *Revista Alicantina de Estudios Ingleses* 10 (1997): 275-78.\*

Bader, Rudolf. Interview with Margaret Atwood. *Anglistik* 6.1 (1995): 7-18.

Barr, Marleen S. "Ms. Sammler's Planet: Margaret Atwood, Saul Bellow, and Joanna Russ Rescue the Female Child's Story." In Barr, *Lost in Space: Probing Feminist Science Fiction and Beyond.* Chapel Hill: U of North Carolina P, 1993. 196-222.\*

Berryman, Charles. "Atwood's Narrative Quest." *The Journal of Narrative Technique* 17.1 (1987): 51-56.\*

Braendlin, Bonnie Hoover. "Alther, Atwood, Ballantyne, and Gray: Secular Salvation in the Contemporary Feminist *Bildungsroman." Frontiers* 4 (1979): 18-22.

Brink, André. "Withdrawal and Return. Margaret Atwood: *Surfacing."* In Brink, *The Novel: Language and Narrative from Cervantes to Calvino.* Basingstoke: Macmillan, 1998. 253-68.\*

Brookner, Anita. "Three Little Maids from School, The Robber Bride." (Atwood). *Spectator* 16 oct. 1993.

Carmona Rodríguez, Pedro. "Into the Trackless Wilderness: Nation and Culture in Two Short Stories by Margaret Atwood." In *Fifty Years of English Studies in Spain* […] *Actas del XXVI Congreso de AEDEAN,* ed. Ignacio Palacios et al. Santiago de Compostela: U de Santiago de Compostela, 2003. 557-63.\*

Cerezo Moreno, Marta. "Margaret Atwood's Female Docile Bodies: A Foucauldian Reading of *The Handmaid's Tale."* 2003. In *Actas del XXVII Congreso Internacional de AEDEAN / Proceedings of the 27th International AEDEAN Conference.* Ed. Antonio R[odríguez] Celada, Daniel Pastor García, and Pedro Javier Pardo García. CD-ROM. Salamanca: Departamento de Filología Inglesa (Universidad de Salamanca) / Asociación Española de Estudios Anglo-Norteamericanos, 2004.\*

Chatman, Seymour. "2. Plot." In Chatman, *Reading Narrative Fiction.* New York: Macmillan, 1993. 20-57.\* (Definition of Plot; Closed and Open Plots; Story-Time and Discourse-Time; Narrative Order and Duration: Carson McCullers, 'A Tree- A Rock - A Cloud'; Margaret Atwood, 'The Sin Eater'; Joyce Carol Oates, 'Four Summers').

Cowart, David. "Bridge and Mirror: Replicating Selves in *Cat's Eye."* In *Postmodern Fiction in Canada.* Ed. Theo D'haen and Hans Bertens. Amsterdam: Rodopi; Antwerpen: Restant, 1992. 125-36.\*

Cuder Domínguez, Pilar. *"The Handmaid's Tale* como romance gótico." (Atwood). In *Actas del XII Congreso Nacional de la Asociación Española de Estudios Anglo-Norteamericanos.* Alicante: AEDEAN, 1991. 331-6.

\_\_\_\_\_. Rev. of *The Cambridge Companion to Margaret Atwood.* Ed. Coral Ann Howells. *Atlantis* 29.1 (June 2007): 172-78.\*

Darias Beautell, Eva. "A Verb or a Noun: The Canadian *Wilderness Tips."* (Atwood). In *Proceedings of the 22nd International Conference of AEDEAN (Asociación Española de Estudios Anglonorteamericanos). Lleida, 17-19 December 1998.* Ed. Pere Gallardo and Enric Llurda. Lleida: Edicions de la Universitat de Lleida, 2000. 489-92.\*

Deer, Glenn. "Rhetorical strategies in *The Handmaid's Tale:* Dystopia and the paradoxes of power." *English Studies in Canada* 18.2 (June 1992): 215-233.

Díaz Dueñas, Mercedes. "El uso irónico de la imagen de Europa en *Wilderness Tips* de Margaret Atwood." In *De habitaciones propias y otros espacios conquistados: Estudios sobre mujeres y literatura en lengua inglesa en homenaje a Blanca López Román.* Ed. Margarita Carretero González, Mª Elena Rodríguez Martín and Gerardo Rodríguez Salas. Granada: Servicio de Publicaciones de la Universidad de Granada, 2006.

Divasson Cilveti, Lourdes. "*The Handmaid's Tale:* Una forma de supervivencia." (Atwood). *Revista Canaria de Estudios Ingleses* 19/20 (1989-1990): 211-20.

Flood, Alison. "Margaret Atwood and Bernardine Evaristo share Booker prize 2019." *The Guardian* 15 Oct. 2019.\*

<https://www.theguardian.com/books/2019/oct/14/booker-prize-judges-break-the-rules-and-insist-on-joint-winners>

2019

Florén, Celia. "A Reading of Margaret Atwood's Dystopia, *The Handmaid's Tale."* In *Gender, I-deology: Essays on Theory, Fiction and Film.* Ed. Chantal Cornut-Gentille D'Arcy and José Angel García Landa. Amsterdam: Rodopi, 1996. 253-64.\*

Gallagher, Maggie. *"The Robber Bride." National Review* 5 46 n.2 (1994).

García Rayego, R., and E. Sánchez-Pardo González, eds. *De Mujeres, identidades y poesía: Poetas contemporáneas de EE.UU. y Canadá.* Madrid: Horas y Horas, 1999. (Marianne Moore, H. D., Sylvia Plath, Anne Sexton, Denise Levertov, Adrienne Rich, Margaret Atwood).

Gebauer, Carolin. "8. Narrative of Punishment: Experientiality, Immersion, and the Representation of Narrative Space in Margaret Atwood's *Oryx and Crake* (2003)." In Gebauer, *Making Time: World Construction in the Present-Tense Novel.* Boston and Berlin: De Gruyter, 2021. 173-93.\* (Anthropocene, Post-apocalypse)

<https://doi.org/10.1515/9873110708134-008>

2021

Gibert Maceda, María Teresa. "Metáfora en lo alto de los cielos, metáfora al fondo de la calle: El uso de la metáfora en *Life Before Man,* de Margaret Atwood." *Epos* 6 (1990): 511-20.\*

\_\_\_\_\_. "Apariencia y realidad: el uso de la metáfora en *The Handmaid's Tale." Epos* 7 (1991): 475-84.\*

\_\_\_\_\_. "Madres e hijas en la narrativa de Margaret Atwood." In *Estudios de la mujer en el ámbito de los países de habla inglesa*. Ed. M. Ardanaz *et al*. Madrid: Universidad Complutense, 1994. 1.333-40.

\_\_\_\_\_. "The Aesthetics of Ageing in Margaret Atwood's Fiction." *Women Ageing through Literature and Experience*. Comp. and ed. Brian J. Worsfold. (Dedal-Lit Series 4). Lleida: Edicions i Publicacions de la Universitat de Lleida, 2005. 31-42.

\_\_\_\_\_. "Margaret Atwood’s Art of Brevity: Metaphorical Conceptualization and Short Story Writing." In *Short Story Theories: A Twenty-First-Century Perspective.* Ed. Viorica Patea. Amsterdam and New York: Rodopi, 2012.

Gittings, Christopher E. "Re-Figuring Imperialism: Gray, Cohen, Atwood, and the Female Body." *The Glasgow Review* 3 (1995). In Internet:

<http://www.arts.gla.ac.uk/www/english/comet/others/glasgrev/issue3/gitt.htm>

Goldie, Terry. "The Pioneering Eye: Gunn, Moodie and Atwood." In *Autobiographical and Biographical Writing in the Commonwealth.* Ed. Doireann MacDermott. Sabadell: AUSA, 1984. 95-100.\*

Heilmann, Ann. "The Devil Herself? Fantasy, Female Identity and the Villainess Fatale in *The Robber Bride."* In *The Devil Himself: Villainy in Detective Fiction and Film.* Ed. Stacy Gillis and Philippa Gates. Westport (CT): Greenwood Press, 2002. 171-82.\*

Heller, Arno. "Margaret Atwood's Ecological Vision." In *Nationalism vs. Internationalism: (Inter)National Dimensions of Literatures in English.* Ed. Wolfgang Zach and Ken L. Goodwin. Tübingen: Stauffenburg Verlag, 1996. 313-18.\*

Hidalgo, Pilar. *Tiempo de mujeres.* Madrid: Horas y Horas, 1995.

Hite, Molly. "Optics and Autobiography in Margaret Atwood's *Cat's Eye."* *Twentieth Century Literature* 41.2 (1995).\*

Howells, Coral Ann. *Private and Fictional Worlds: Canadian Women Novelists of the 1970s and 1980s.* London: Methuen, 1987.

\_\_\_\_\_. *Margaret Atwood.* (Modern Novelists series). Basingstoke: Macmillan, 1995.

\_\_\_\_\_, ed. *The Cambridge Companion to Margaret Atwood.* Cambridge: Cambridge UP, 2006.

Hulbert, Ann. *"The Robber Bride." New Republic* 3 Jan. 1994.

Humm, Maggie. "Going through the Green Channel: Margaret Atwood and Body Boundaries." In Humm, *Border Traffic.* Manchester: Manchester UP, 1991. 123-59.\*

Hutcheon, Linda. *"The Robber Bride." Nation* (Toronto: U of Toronto, 1993).

Kuester, Martin. "Atwood: Parodies from a Feminist Point of View." In Kuester, *Framing Truths.* Toronto: U of Toronto P, 1992. 124-47.\*

Lacombe, Michele. "The Writing on the Wall: Amputated Speech in Margaret Atwood's *The Handmaid's Tale*." *Wascana Review* 21.2 (Fall 1986): 3-12

Loeb, Monica, and Gerald Porter, eds. *Dangerous Crossings: Papers on Transgression in Literature and Culture.* (Umeå Studies in the Humanities 146). Umeå University, 1999. (Gordimer, Octavia Butler, Byatt, George Eliot, Ondaatje, Dickens, Atwood, Dickinson).

Messud, Claire. "Nemesis in Female Form." Rev. of *The Robber Bride.* By Margaret Atwood.  London: Bloomsbury, 1993. *TLS* 8 october 1993: 27.

Michael, Magali Cornier. *Feminism and the Postmodern Impulse.* New York: SUNY Press, 1996.

Montelaro, Janet J. "Maternity and the Ideology of Sexual Difference in *The Handmaid's Tale." LIT* 6 (1995): 233-56.

Moreno Álvarez, Alejandra. *Lenguajes comestibles: Anorexia, bulimia y su descodificación en la ficción de Margaret Atwood y Fay Weldon*. (Treballs Feministes, 8). Palma: Ediciones UIB, 2009.

Neumann, Anne Waldron. "Escaping the 'Time of History': Present Tense and the Occasion of Narration in J. M. Coetzee's *Waiting for the Barbarians." Journal of Narrative Technique* 20.1 (1990): 65-86.

\_\_\_\_\_. "Present Tense and The Occasion of Narration in Margaret Atwood's *The Handmaid's Tale."* Paper read at the Nice Conference of the Association for the Study of Narrative Literature (June 1991).

Ng, Wendy. "Critique of Political Ideologies by Foregrounding Absurdity in Speculative Fiction: Sheri S. Tepper's *The Gate to Women's Country* and Margaret Atwood's *The Handmaid's Tales.*" M.A. diss. U of Singapore.\*

<https://www.academia.edu/20402214/>

2020

Nischik, Reingard M. *Mentalstilistik: Ein Beitrag zu Stiltheorie und Narrativik. Dargestellt am Erzählwerk Margaret Atwoods.* Tübingen: Narr, 1991.

\_\_\_\_\_. "Sukzessive und simultane Aufspaltung der Erzählinstanz im Erzàhlwerk Margaret Atwoods." *Orbis Litterarum* 49 (1994): 233-51.

Nischik, Reingard M. *Mentalstilistik: Ein Beitrag zur Stiltheorie und Narrativik.* Tübingen: Narr, 1991.

Palmer, Paulina. "Postmodern Trends in Contemporary Fiction: Margaret Atwood, Angela Carter, Jeanette Winterson." In *Postmodern Subjects / Postmodern Texts.* Ed. Jane Dowson and Steven Earnshaw. Amsterdam: Rodopi, 1995. 181-99.\*

Parker, Emma. "You Are What You Eat: The Politics of Eating in the Novels of Margaret Atwood." *Twentieth-Century Literature* 41.3 (Fall 1995).\*

Peel, Ellen. "Subject, Object, and the Alternation of First- and Third- Person Narration in Novels by Alther, Atwood, and Drabble: Toward a Theory of Feminist Aesthetics." *Critique* 30.2 (1989): 107-22.

Primiani, Alexandra. "Margaret Atwood's MaddAddam Begins with Bang, Engs with Whimper." *New York Daily News* 9 Oct. 2013.\*

<http://www.nydailynews.com/blogs/pageviews/2013/10/margaret-atwoods-maddaddam-begins-with-bang-ends-with-whimper>

2013

Raitt, Suzanne. "'Out of Shakespeare'? Cordelia in *Cat's Eye."* In *Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance.* Ed. Marianne Novy. 1999. Basingstoke: Palgrave, 2000. 181-98.\*

Rao, Eleonora. *The Fiction of Margaret Atwood.* New York: Peter Lang, 1993.

Raschke, Deborah. "Margaret Atwood's *The Handmaid's Tale:* False Borders and Subtle Subversions." *LIT* 6 (1995): 257-68.

Rev. of *Strange Things.* By Margaret Atwood. *Revista Alicantina de Estudios Ingleses* 10 (1997).

Rigney, Barbara Hill. *Madness and Sexual Politics in the Feminist Novels: Studies in Brontë, Woolf, Lessing and Atwood.* Madison: U of Wisconsin P, 1978.

\_\_\_\_\_. *Margaret Atwood.* (Women Writers). London: Macmillan, 1987.\*

Sánchez Calle, María Pilar. "History and Stories in Margaret Atwood's *The Robber Bride."* In *Proceedings of the 22nd International Conference of AEDEAN (Asociación Española de Estudios Anglonorteamericanos). Lleida, 17-19 December 1998.* Ed. Pere Gallardo and Enric Llurda. Lleida: Edicions de la Universitat de Lleida, 2000. 497-501.\*

\_\_\_\_\_. "Science and Autobiography in Margaret Atwood's *Cat's Eye."* In *aedeanXXXIII, Cádiz 12-14 Nov. 2009.* Ed. R. Galán et al.CD-ROM. Cádiz: Servicio de Publicaciones, U de Cádiz, 2010.\*

Schreiber, Anne. "Interview with Margaret Atwood." *Vogue* January 23 1985: 208-209.

Shapira, Yael. "Hairball Speaks: Margaret Atwood and the Narrative Legacy of the Female Grotesque." *Narrative* 18.1 (Jan. 2010): 51-72.\*

Shinn, Thelma J. "Gender Images and Patterns from Novel to Film." In *Gender, I-deology: Essays on Theory, Fiction and Film.* Ed. Chantal Cornut-Gentille D'Arcy and José Angel García Landa. Amsterdam: Rodopi, 1996. 451-59.\* (*The Handmaid's Tale*).

Somacarrera Íñigo, Pilar. *Margaret Atwood: Poder y feminismo.* Madrid: Ediciones del Orto, 2000.

Staels, Hilde. "Margaret Atwood's *The Handmaid's Tale*: Resistance Through Narrating." *English Studies. A Journal of English Language and Literature* 76.5 (1995).\*

\_\_\_\_\_. *Margaret Atwood's Novels. A Study of Narrative Discourse.* Tübingen and Basel: Francke, 1995.

Stein, Karen F. "Margaret Atwood's *The Handmaid's Tale*.: Scheherezade in Dystopia." *University of Toronto Quarterly* 61.2 (Winter 1991/2): 269-279.

Villegas López, Sonia. *Mujer y religión en la narrativa anglófona contemporánea.* Huelva: Universidad de Huelva, 1999. (Atwood's *The Handmaid's Tale,* Jane Rogers's *Mr Wroe's Virgins,* 1991).

Walker, N. "Ironic Autobiography: From *The Waterfall* to *The Handmaid's Tale."* In *Last Laughs: Perspectives on Women and Comedy.* Ed. R. Barreca. New York: Gordon & Breach, 1988.

Watkins, Susan. "Psychoanalytic Feminism: Juliet Mitchell: *Psychoanalysis and Feminism,* Nancy Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender,* Margaret Atwood: *Lady Oracle."* In Watkins, *Twentieth-Century Women Novelists: Feminist Theory into Practice.* Houndmills: Macmillan, 2001.

Waugh, Patricia. "Contemporary Women Writers: Challenging Postmodernist Aesthetics." (Atwood, Weldon, utopianism). In Waugh, *Feminine Fictions: Revisiting the Postmodern.* London: Routledge, 1989. 168-218.\*

Weber, Jean Jacques. "The Process of Schema Liberation: Margaret Atwood's *Surfacing."* In Weber, *Critical Analysis of Fiction.* Amsterdam: Rodopi, 1992. 65-82.\*

Wisker, Gina. (Anglia Polytechnic U). *Postcolonial and African American Women's Writing.* Houndmills: Macmillan, 2000.

Worthington, Kim L. "Communal Contestation: Margaret Atwood's *Lady Oracle."* In Worthington, *Self as Narrative.* Oxford: Oxford UP, 1996. 276-304.\*

Films

*The Handmaid's Tale.* Dir. Volker Schlöndorff. Screenplay by Harold Pinter, based on Margaret Atwood's novel. Cast: Natascha Richardson, Robert Duvall, Faye Dunaway, Aidan Quinn, Elizabeth McGovern, Victoria Tennant, Blanche Baker, Traci Lind, David Dukes. USA, 1990.

*The Handmaid's Tale.* TV series. Hulu, 2017. (Emmy Award 2017).

Internet resources

Atwood homepage.

http://www.io.org/~toadaly/toc.html

(December 1996).

Music

Ruders, Poul. *Tjenerindens Fortælling (The Handmaid's Tale / Der Bericht der Magd).* Opera. Libretto: Paul Bentley. Based on the novel by Margaret Atwood. World premiere recording (live). Marianne Rørholm, Hanne Fischer, Anne Margrethe Dahl, Susanne Resmark, Poul Elming, Aage Haugland, Ulla Kudsk Jensen, Djina Mai-Mai, Lisse-Lotte Nielsen, Kari Hamnøy, Gert Henning-Jensen, Elsebeth Lund, Pia Hansen, Bengt-Ola Morgny. Royal Danish Opera Chorus. Royal Danish Orchestra / Michael Schønwandt. 2 CDs. Copenhagen: dacapo, 2000.\*