[doi.org/10.15452/OJoEP.2023.15.0008]

Adams (1833–1903), a legal practitioner renowned for writing novels under various pen names, has been positioned as a likely candidate, *The Notting Hill Mystery* was published under the pseudonym Charles Felix.

6 In *The Notting Hill Mystery*, Baron R** turns to mesmerism in order to eliminate three people who are in line for an inheritance, while in *The Mystery of Edwin Drood*, the character of John Jasper is intoxicated due to the use of opium, completely leaving his actual identity and turning into someone else.

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Coral Ann Howells, ed. [*The Cambridge Companion to Margaret Atwood, Second edition*] Cambridge: Cambridge University Press, 2021.

Coral Ann Howells's volume brings together a cross-section of Atwoodian scholars to "take account of new developments over the past two decades" (11). Comparing it to the first edition, it replaces several chapters with essays by new contributors (Sarah A. Appleton, J. Brooks Bouson, Gina Wisker) and a new chapter on the TV adaptation of *The Handmaid's Tale* by Eva-Marie Kröller. The second edition of *The Cambridge Companion to Margaret Atwood* maps out Atwood's complex and creative development after 2000 and takes a fresh look at several of her earlier works across all genres, including the recent TV adaptations. The chapters of the book cover all the areas of Atwood's work and her Canadian and global political context.

In her Introduction, Coral Ann Howells looks back on the years since the first *Cambridge Companion to Margaret Atwood* was published in 2006 and provides readers with an overview of Atwood's literary production and Atwood criticism since 2000. She suggests that "since *The Blind Assassin* (2000) Atwood has reinvented herself, for there has been a significant shift of emphasis with her increasing engagement with popular fiction genres and her active involvement with digital technology, which has become an important feature of her storytelling and of her social activism" (2). The second edition of *The Cambridge Companion to Margaret Atwood* offers updated and rewritten chapters as well as new chapters on Atwood's work. The first contribution presents Atwood as a Canadian writer. Although Canada, as David Staines argues, was not a home for "writers in the fifties" (15), Atwood later became a major advocate of Canadian literature. "Atwood has also discovered Canada's cultural traditions, and her writing has examined them, both their follies and their triumphs, in a relentless and ongoing attempt to make Canada a nation of the world and its literature a commanding presence on the world stage" (30).

The following six chapters follow the recurring themes and leitmotifs of Atwood's writing. Pilar Somacarrera examines how Atwood's *oeuvre* deals with all forms of power "from dictatorships to the corporate power of global capitalism, through to the various kinds of personal power exercised in the heterosexual couples" (44). Eleonora Rao discusses the

themes of home and nation and its relevance to the futuristic settings of her later postapocalyptic fiction. The recurring topic of female bodies in Atwood's writing is explored by Sarah A. Appleton. From *The Edible Woman* to *The Heart Goes Last*, Atwood's bodies silently speak for their characters. From starving and suffering bodies to incarcerated bodies, Atwood's character experiences "loss of critical selfhood, a loss that is replicated in her actual body, but each also strives toward ways of defining her body" (61). Appleton argues that female bodies in Atwood's writing find ways to resist being destroyed or silenced.

Another significant theme is Atwood's writing and involvement in environmentalism. J. Brooks Bouson concentrates not only on Atwood's futuristic dystopian trilogy, but she also maps Atwood's criticism of the exploitation of nature, the destruction of animal and plant habitats and the extinction of species in her earlier fiction. Gina Wisker discusses Atwood's engagement with history and official history, memory, fiction, story, and writing. She concludes that "through recovering and reconstituting alternative stories, her work gives a voice to the [...] victims, women, indigenous people, immigrants, and poor." Fiona Tolan explores the topic of rewriting and intertextuality in Atwood's oeuvre (poetry, short stories, and novels), the dialogic nature of her polyphonic works, and Atwood's relationship with classic texts. In a witty remark, Tolan calls Atwood "a literary and cultural magpie, dipping into every corner of the literary canon with relish" (111). And because it is almost impossible to sum up Atwood's intertextual strategies in a short chapter, Tolan concentrates on Atwood's more recent works *The Penelopiad* (revisioning, resuscitating and rewriting *The Odyssey*) and *Hag-Seed* (multiple reconstruction and reimagination of Shakespeare's *The Tempest*). She concludes that "for Atwood, the classic plots must be reimagined and rewritten if they are to be revived" (122). Atwood's unique and distinctive sense of humour is discussed by Marta Dvořák. Dvořák suggests that Atwood favours the grotesque, which produces "carnivalesque laughter" (125), irony and satire, while also employing the strategies of parody, travesty, and metatextuality. Concentrating on *The Heart Goes Last,* she draws parallels with Atwood's earlier works. In "Telling and Multivocality" Dvořák examines *Hag-Seed* and how "the comic is produced through colloquial idiom" (129). The chapter shows that Atwood, through her "parodic espousals of the (anti)utopia genre, [...] does indeed satirize contemporary social patterns" (139).

The following chapters deal with Atwood's work in multiple genres: poetry, short fiction, recent dystopias and adaptations of her writing in other media. As in the first edition of the *Cambridge Companion to Margaret Atwood* (2006), Branko Gorjup explores Atwood's interest in the transformative power of imagination throughout her poetry. She concludes that "If our own metamorphoses are to be positive, Atwood's ethical argument is that we must learn to reject domination: the devastation of our natural world, the oppression of women, and political tyranny" (155). Unfortunately, the chapter could not include Atwood's new poetry volume, *Dearly.*

In "Margaret Atwood's Later Short Fiction," Reingard M. Nischik discusses three collections of short fiction collec-

tions, *The Tent, Moral Disorder* (both 2006), and *Stone Mattress: Nine Tales* (2014). Together with her chapter in the first edition of *The Cambridge Companion to Margaret Atwood*, Nischik provides us with a complete and comprehensive survey of Atwood's shorter fiction. Nischik argues that Atwood "ventures in new directions in her short fiction" (157). The chapter deals with the generic, thematic, and stylistic features of the three volumes: "In her blending of genres and narrative and verbal styles, her twisting, bending, and transcending of conventional genre boundaries, Atwood also in her later short fiction proves to be an ingenious and avant-garde practitioner of short fictional prose" (169).

Coral Ann Howells discusses resonances of political, social, and environmental themes in Atwood's most popular dystopia, *The Handmaid's Tale*, its TV adaptation, and its sequel, *The Testaments* (2019). The chapter discusses Atwood's *MaddAddam* trilogy (*Oryx and Crake* [2003], *The Year of the Flood* [2009], and *MaddAddam* [2013]) and *The Heart Goes Last* (2015). The chapter reflects on the very recent coronavirus pandemic, which according to Howells, "reminds us how crucial Atwood's warnings are to our survival as a civilized human society" (171).

The final chapter concentrates on the Hulu and MGM television adaptation of *The Handmaid's Tale*. Eva-Marie Kröller argues that "[t]he series became an international phenomenon, partly because it offered a timely commentary on the reactionary politics of nations that are not only located at opposite ends of the globe but are also assumed to exist at opposite ends of the ideological spectrum" (189). Kröller's chapter shows how Atwood's novel and its television adaptation provoke more discussion from more perspectives, and "expose the interdependence, sometimes alarming, of aesthetic, intellectual, and moral categories" (201). By this they activate and stir the discussion about the world we live in.

The authors of *The Cambridge Companion to Margaret Atwood* argue that Atwood is a messenger of hope and transformation. She constantly challenges the past narratives we keep believing in and provokes us to explore new visions of the future world. This volume is a worthy contribution to Atwoodian scholarship, covering all the important aspects of her writing: the themes of Canadian identity, environmentalism, feminism, technologies, and her distinctive humour, as well as Atwood's use of genres. The book is an inspiring and illuminative companion to students, academic and general readers of Margaret Atwood.

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