

All writers must go from *now* to *once upon a time*; all must go from here to there; all must descend to where the stories are kept; all must take care not to be captured and held immobile by the past. And all must commit acts of larceny, or else of reclamation, depending how you look at it. The dead may guard the treasure, but it's useless treasure unless it can be brought back into the land of the living and allowed to enter time once more—which means to enter the realm of the audience, the realm of the readers, the realm of change.

Negotiating with the Dead
A Writer on Writing

The Edible Woman | Surfacing | Lady Oracle | Life Before Man | Bodily Harm | The Handmaid's Tale | Cat's Eye | The Robber Bride | Alias Grace | The Blind Assassin | Oryx and Crake | The Penelopiad | The Year of the Flood | MaddAddam | The Heart Goes Last

For a complete bibliography
margaretatwood.ca/full-bibliography-2

READ

margaretatwood.ca

conjuror

charactered

orphic

lantern bearer

fearless

fanciful

masterful

revelatory

I love Margaret Atwood—
because of her intelligent, imaginative
negotiations with the dead

