

MARGARET ATWOOD IN SPANISH ACADEMIA: THEMES, APPROACHES, AND CRITICAL EVOLUTION

Carmen Velasco-Montiel

Universidad Pablo de Olavide

ABSTRACT

This article provides a comprehensive review of Margaret Atwood's academic reception in Spain over the past four decades, tracing thematic trends and evolving critical approaches. Since Canadian literary studies emerged in Spain in the 1980s, Atwood has been a key figure, with over two hundred scholarly studies investigating her and her works. Initially, research focused on postmodernism, feminism and Canadian identity led by a group of young female researchers. Over time, interest has expanded to include her dystopian narratives, intertextuality and the representation of power structures. Notably, interest in Atwood's work has intensified, stimulated by the TV series adaptation of *The Handmaid's Tale*. Transmedia and audiovisual analyses have been conducted amidst a deeper engagement with contemporary socio-political issues such as ecocriticism, posthumanism, and feminist debate.

KEYWORDS: Margaret Atwood, Canadian Literature, Academic Reception, Feminist Studies, *The Handmaid's Tale*.

MARGARET ATWOOD EN LA ACADEMIA ESPAÑOLA:
TEMAS, ENFOQUES Y EVOLUCIÓN CRÍTICA

RESUMEN

Este artículo revisa exhaustivamente la recepción académica de Margaret Atwood en España durante los últimos cuarenta años. Desde el comienzo de los estudios literarios canadienses en España en los años ochenta, Atwood ha sido una figura clave; más de 200 trabajos académicos versan sobre ella y su obra. Inicialmente, la investigación se centró en el posmodernismo, feminismo e identidad canadiense, liderada por un grupo de jóvenes investigadoras. Actualmente, estos enfoques se han ampliado para incluir temas como sus distopías, la intertextualidad y la representación de estructuras de poder. El interés por su obra se ha intensificado tras la adaptación televisiva de *The Handmaid's Tale*, lo que ha generado análisis transmedia o audiovisuales auspiciados por un mayor compromiso con cuestiones sociopolíticas contemporáneas, como la ecocrítica, el poshumanismo y el discurso feminista.

PALABRAS CLAVE: Margaret Atwood, literatura canadiense, recepción académica, estudios feministas, *El cuento de la criada*.

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ATWOOD STUDIES IN SPAIN: THEMES AND APPROACHES

Since the beginnings of Canadian literary studies in Spain in the 1980s, Margaret Atwood has aroused considerable interest in a broad sector of Spanish academia (Darias-Beautell 2013; Somacarrera 2013b). Forty years after the first printed mention of Margaret Atwood in Spain –Bernd Dietz’s poetry anthology *Antología de la poesía anglocanadiense contemporánea* (1985)– and more than two hundred academic works published since, this essay seeks to review the entire body of Spanish scholarly practice and inquiry on an author who has long been a significant presence in Spanish academia. A presence that has recently become more vibrant, inspiring new research themes and topics while deepening long-standing approaches. Particularly noteworthy are studies framed within postmodernism and feminism, as well as those dealing with her contribution to the construction of Canadian identity. Although these three elements form the backbone of academic production on Atwood, given her experimentation with different literary genres and sub-genres, there are a multitude of themes and characteristics that also give rise to research. Indeed, not only have her novels been analysed, but also her short stories, poetry and essays. Her dystopias and their representation of power structures have received ample critical attention, alongside her neologisms, gender focus, rewritings and intertextual references to the canonical and popular literary tradition, which have been frequently examined, as well as her concern for the environment, amongst others.

Margaret Atwood was received in the late 1980s and 1990s as an established and representative Canadian author. From the sources collected, it can be affirmed that she was particularly welcomed by a group of young female researchers specialising in Canadian, postcolonial, or women’s literature, who were amidst completing their doctoral theses or had recently defended their dissertations within a five-year timeframe. There are exceptions, such as the work of María Luisa Dañobeitia Fernández, María Teresa Gibert Maceda, Pilar Hidalgo and Socorro Suárez Lafuente. These researchers shared the aforementioned research interests, but they were already established in the field and had extensive experience.¹

Research on Atwood in Spain has been growing steadily over time. However, interest in her work has increased exponentially since the broadcast of the TV adaptation of *The Handmaid’s Tale*. Its popularisation within a socio-political context of uncertainty and involution has attracted young researchers and fostered approaches aligned with the zeitgeist and contemporary sensibilities, such as transmedia studies and the growing inclusion of ecocritical and posthumanist theories.

The corpus for this literature review was compiled by searching “Margaret Atwood” in various repositories, including MLA, LiOn, Dialnet, JSTOR and Eureka (the library catalogue of Universidad Pablo de Olavide) as well as Google Scholar.

¹ Of the texts collected for the period 1987-1999, only two are signed by a male researcher: Urbano Viñuela Angulo in co-authorship with Socorro Suárez Lafuente (1999); and José Antonio Zabalbeascoa Bilbao (1992).



Additionally, the emblematic reference guide by McCombs and Palmer (1991), later expanded by Hengen and Thomson (2007) and continued by the Margaret Atwood Society through the “Annual Atwood Bibliography”² section of their journal *Margaret Atwood Studies*, were thoroughly scrutinised. These periodic bibliographies meticulously document a wide range of publications related to Atwood, encompassing translations, interviews, reviews, academic and journalistic articles, monographs, and doctoral theses, amongst others. While not claiming to be exhaustive, these journal compilations are noteworthy for their comprehensiveness, with their most recent volume included in this study (2024) covering works published up to 2022. Consequently, a thorough collection of all scientific publications within the Spanish context has been assembled.

This bibliographical review is organised according to thematic nodes, while it simultaneously provides a glimpse of the chronological evolution, thus offering a panoramic view of Atwoodian studies in Spain. It is worth noting, however, that certain overarching issues –such as gender, feminist, and postmodernist approaches– permeate the forty years of scholarly production reviewed. This article aims to shed light on and evaluate the role played by Margaret Atwood as both an object of research and, where relevant, a teaching subject within Spanish academia, and thus to observe the thematic developments, trends, fluctuations and constituent elements involved.

2. ATWOOD AND ROMANCE

Gender has been a central concern in Atwood studies as from the earliest academic works on the author. The first traced academic text was Lourdes Divasson Cilveti’s doctoral dissertation *La novelística de Margaret Atwood: The Edible Woman y Surfacing, dos romances contemporáneos* (1987). In its published version, Divasson Cilveti (1988) argues that Atwood breaks with the archetypal romance model theorised by Northrop Frye: Atwood’s female heroine never receives the expected recognition (*anagnorisis*) due to her womanhood. This failed ending, according to the researcher, highlights the injustice faced by women and advocates for the reinvention of humanity. A similar conclusion is achieved by Martín Santana (1995): since there is no apparent social change and women are trapped in an oppressive pattern, humour becomes a tool employed by Atwood as a means of escape in both *The Edible Woman* and *Lady Oracle*.

Cuder (1991) also examined romance, specifically gothic romance, in her doctoral thesis (1993). She claims that the gothic elements of Atwood’s novels function as a strategy to explore female discourse and the socio-political barriers that women have historically suffered. Sánchez Calle (1997), applying Atwood’s victim

² Specifically, the bibliographies made by Thomson and Hengen (2008; 2009; 2010; 2011; 2012; 2013), Thomson and Ganz (2014; 2015; 2016; 2017; 2018; 2019; 2021; 2022; 2023), and Humphries and Ganz (2024).



theory, argues that Atwood employs the gothic trope of the innocent and powerless protagonist to illustrate that passivity in the face of power abuse offers no immunity against it. Villegas López (1999a; 1999b) incorporates insights from anthropology, theology and feminist literary criticism to study the construction of female identity through religious discourse. Women writers like Atwood in *The Handmaid's Tale* have subverted the patriarchal phallogocentrism promoted by religious discourses through the use of an autobiographical self that represents an act of disobedience.

3. ATWOOD AND CANADIAN IDENTITY

Canadian identity has been a recurring theme as well. The following areas have been analysed: the relationship between feminism and Canadian and Quebecois nationalism (Gibert Maceda 1992; 1993); Canadian identity in confrontation with American identity (Zabalbeascoa Bilbao 1992); the link between nature and national iconography (Carmona Rodríguez 2003; Martín Párraga 2018); travel as a postmodern vector (Carmona Rodríguez 2001); and the unmasking of the images that Canada projects on other countries and on itself (Díaz Dueñas 2006; 2010), with special emphasis on postmodern literature and its carnivalesque elements (Darias-Beutell 2006).

Atwood's reinterpretation of Susanna Moodie (1803-1885), a Canadian pioneer and one of the country's first women writers, is analysed by Dañobeitia Fernández (1990) in terms of intergenerational, cultural and, above all, class contrast. Martín Párraga (2018) also discusses Moodie's figure, arguing that the nineteenth-century writer both inspires and informs Atwood's search for her own identity and the myth of Canadian identity, aspects which he emphasises succinctly in 2020.

There are also scholarly works that intertwine the study of Francophone and Anglophone Canadians, with Atwood serving as one of their references: while Gibert (1992; 1993) focuses on feminism and its links to nationalist movements, Divasson Cilveti (1990) compares Margaret Atwood with Hubert Aquin through the lens of their shared interest in identity. These contrastive studies between Anglophone and Francophone Canada are not revisited in the case of Atwood until twenty years later, with a comparison of her works and those of Marie-Claire Blais (Pich Ponce 2013; 2014).

Midway through the first decade of the twenty-first century, Darias-Beutell (2006) observes a paradigm shift: cultural nationalism is being overcome as the global and the local inevitably converge. In the same vein, Díaz Dueñas (2006, 135) notes that debates on national identity seem to be of less interest to Canadian intellectuals at the end of the century and the beginning of the millennium, although publications on the subject continue. This tendency can also be observed in Spanish academia.



4. THE USE OF LANGUAGE AND POWER IN ATWOOD

Atwood's lexical and discursive uses have been explored from the perspective of both metatextuality and identity enunciation in several of her works. Her female protagonists struggle to find their own forms of expression, given that the inherited and imposed patriarchal language is neither sufficient nor valid (Carrera Suárez 1989; Llantada Díaz 1998; Rodríguez López 2012). Research addressing this analysis is grounded in 1970s feminist linguistic theories, which sought counter-narratives and unprecedented forms of individual expression aimed at dismantling the subjugation of women through language.³

In this sense, it is also worth reviewing the work of Moreno Álvarez (2005; 2006; 2009; 2011), who, through feminist and psychoanalytic poststructuralist theories, explores the protagonists' search for a language of their own through food in *The Edible Woman* and *Lady Oracle*. Women, traditionally passive objects deprived of a language of their own, use food as a means of self-expression and to gain control, thus becoming active subjects who are masters of their own destiny. This notion, mentioned by Calamita and Richart-Marset (2022), is further developed by Duarte (2022) from the perspective of animal studies.

Similarly, López Sánchez-Vizcaíno (2012) employs Foucault's theories of power, punishment, and surveillance and observes that the protagonist of *Alias Grace*, in her marginality, can only articulate her truth through an indirect, symbolic and ambiguous language: "which is the language of the quilt and the language of literature itself" (174). This relationship between language and quilting is further expanded by Torrejón-Tobío (2023) as a representation of female resistance.

The novel *Alias Grace* has inspired research about literature as a platform for marginalised voices. Arias Doblaz (2005) examines spiritualism as a postmodern metaphor for the Victorian anxieties present in today's society. Like Carmona Rodríguez (2006), Arias Doblaz considers the resignification of the past as a way of understanding the present. Through metafictional dialogue and from their intersectional marginalisation, the women of the past depicted in the novel narrate their own truths and, through this action, delegitimise and challenge official historical narratives (Carmona Rodríguez 2006; López Ramírez 2020; Calvo de Mora Mármol and Sánchez Espinosa 2021). Paradoxically, for Grace Marks, silence is also a tool

³ For Llantada (1998), the protagonist of *Surfacing* strives to find a language that allows her to express her reality until she concludes that, even if not effectively, she needs to communicate. In contrast, for Carrera (1989) the narrator of "Giving Birth" assumes and appropriates this expressive imperfection represented through her fragmentation. Carrera draws on Cameron's theory (1985), which postulates that meanings are neither universal nor immutable, but that it is the user who creates and modifies them. Regarding identity expression, Rodríguez López (2012) explains from Lacanian precepts that the gap between the signifier, the signified and the referent allows the protagonist of "Loulou; or, the Domestic Life of Language" to keep alive the erotic attraction that men feel towards her, a condition that she accepts despite the fact that this language does not represent her.



of resilience (Cores Antepazo 2024) useful for modulating the representation of her own identity by the press (Calvo de Mora Mármol 2021).

In addition to López Sánchez-Vizcaíno (2012), Foucault's theories on power mechanisms have inspired several studies, some of which offer a panoramic overview, such as those of Somacarrera (2006a; 2006b; 2021a). Similarly, the examination of the concept of power in Atwood's oeuvre is the subject of a brief but substantial monograph entitled *Margaret Atwood (1939-): poder y feminismo*, which was the first monograph on Atwood in Spain (Somacarrera 2000c). Somacarrera has also explored the relationship between power and monstrosity in another monograph, *Poder y monstruosidad en la narrativa de Margaret Atwood* (2021b), and in an article on the relationship of monsters and the pandemic in the *MaddAddam* trilogy (2023), both in the wake of *Monster Theory* (Cohen, 1996), whose central hypothesis is that monsters and monstrosity encode present-day anxieties and fears.

Amongst the more specific studies grounded in Foucauldian theories, research has explored how the Republic of Gilead establishes its oppressive system to subjugate handmaids in *The Handmaid's Tale* (Cerezo Moreno 2004) and its creation of heterotopic spaces to indoctrinate teenage girls in the TV series adaptation and *The Testaments* (Tabuyo-Santaclara 2024b); the use of the medical gaze as a tool of patriarchal control in *The Edible Woman* (Cerezo Moreno 2014); the creation of neologisms by power groups to manipulate the population in *Oryx and Crake* (López Rúa 2005) and, especially women, in *The Handmaid's Tale* (López Rúa 2019; 2021). Romero Polo (2021) briefly refers to Foucault's *Surveiller et punir* (1975) in her study of violence in *Cat's Eye* from a feminist perspective, examining the mechanisms of punishment and control of female behaviour.

Beyond Foucault's theories, Díaz Dueñas (2013) highlights the power exercised through language in the *MaddAddam* trilogy, while Martín Párraga (2019) examines phallogocentrism, arguing that the dystopian world and its destruction respond to and are shaped by male sexual desires. Martín Párraga, like Sánchez Calle (2013) in her analysis of the trilogy's characters, reflects on the roles of science and art in this dystopian context. The use of language in *The Handmaid's Tale* is tangentially addressed by Galán Rodríguez (2007) and further explored by Álvarez Sánchez (2021) through the theoretical frameworks of Luce Irigaray and Judith Butler: body and language are wielded as tools of control but also as means of resistance to such control—a notion that gains further depth in the graphic novel adaptation.

5. REWRITINGS, INTERTEXTUALITY AND METAPHORS

Studies on rewritings and intertextuality in Margaret Atwood's work have been particularly fruitful, thanks to the author's compelling and continuous dialogue with mythological, canonical and popular texts. Atwood is renowned for her reinterpretations of these texts from a contemporary perspective that disrupts and challenges inherited patriarchal, colonial and anthropocentric foundations. Within Spanish academic research, Suárez Lafuente (1997) analyses the intertextual references in *The Robber Bride* through a feminist approach. From the same perspective, Navarro



López (2019) studies the references to folk tales and the Bible in *The Handmaid's Tale*. Mendoza Fillola (2008) highlights the significance of hypotextual references in the metafictional rewriting of “The Little Red Hen” and how they forge a connection with Atwood’s readership. Additionally, her metafiction has inspired didactic proposals for teaching English as a second language (Pérez Valverde 2001).

Furthermore, Atwood’s rewritings of Shakespeare have been studied: from her feminist retelling of *Hamlet*, “Gertrude Talks Back,” in which a determined Gertrude takes the floor and dismantles sexist prejudices (Cuder 2001), to the contemporary transposition of *The Tempest* articulated in *Hag-Seed*, a doubly original reinterpretation, as the author displays her (original) wit, but is also faithful to the primary (or original) source (Muñoz-Valdivieso 2017).

However, if there is a postmodern and feminist rewriting that gives voice to the silenced, questions and dismantles official narratives, constructs new inclusive discourses with intersectional perspectives and undermines the foundation of the oppressive, binary patriarchal structure, that work is *The Penelopiad* (2005). This retelling of the *Odyssey* from the perspective of Penelope and her twelve murdered maids has been extensively studied (Cabanilles 2007; Beteta Martín 2009; Fernández Hoyos 2011; Martín Gutiérrez 2012; Rodríguez Salas 2015; González Villafaña 2016; Caballero Artigas 2017; Romero Lorenzo 2021; Zalbidea-Paniagua 2024). More recently, this framework has been expanded through dialogue with other reinterpretations of Penelope, such as those by Begoña Caamaño (López Gregoris 2018), Patrizia Monaco (Martín Clavijo 2018) and Madeline Miller (Díaz Morillo 2020). These writers seem to respond to Atwood, modifying and challenging her work while continuing to critique patriarchal structures. Additionally, *Atwood's Penelope* has inspired comparisons with other female characters, such as Molly Bloom from Joyce’s *Ulysses* (Rodríguez-Trinado 2024). Notably, *The Penelopiad*, due to its very nature, has also been examined within the field of classical reception studies. Indeed, Nisa Cáceres and Moreno Soldevila (2023) consider *The Penelopiad* a foundational work in the twenty-first century rewriting of the Trojan myths from a feminine perspective.

Atwood’s poetic rewriting of classical Graeco-Latin myths has also been critically analysed, such as the myth of Eurydice (Cabanilles 2007; Pérez Romero and Oliva Cruz 2011).⁴ Within the field of classical studies, Muñoz García de Iturrospe offers significant contributions by linking the knowledge and use of Latin to phallogocentrism (2009; 2012). This scholar briefly explores the role of Latin in Atwood’s work, portraying it as a symbol of women’s appropriation of the classical tradition –and by extension, knowledge– in *The Blind Assassin* (2009). Furthermore, she examines the engravings and other metalinguistic elements in *The Handmaid's Tale* as references to the traditional male dominance over language and power (2012).

Gibert Maceda traces the rewritings and intertextual references to *Frankenstein* (2018c) in Atwood’s work, as well as her allusions to *The Wizard of Oz*, both from L. Frank Baum’s 1900 novel and Victor Fleming’s 1945 film adaptation (Gibert

⁴ Amparo Arróspide translated several poems for the literary journal *Espéculo* (1999) in which Atwood’s connection with classical mythology stands out.



Maceda 2019). She studies the metaphorical language used by Atwood, arguing that the metaphors in *Life Before Man* and *The Handmaid's Tale* reveal the contrast between fantasy and reality (Gibert Maceda 1990; 1991). Similarly, this researcher explores Atwood's metaphorical language from several perspectives: the aesthetics of old age (2005), health and illness (2010), childhood (2018d), and representations of world wars and the suffering of their victims (2014; 2018a; 2018e).⁵ These images often challenge or parody societal preconceptions. Finally, she also scrutinises the presence of metaphor in Atwood's short stories (Gibert Maceda 2012), highlighting how it enhances and intensifies semantic interpretation, while simultaneously provoking reflection in the reading public through metatextual and metafictional elements.

Similarly, López-Rodríguez (2023) examines the metaphorical representations of women's bodies as machines and animals in *Surfacing*. These metaphors depict the experiences of the female characters and expose the limitations and control imposed on their bodies by Western patriarchy.

6. POETRY, ESSAYS AND SHORT STORIES

Considerable critical attention has been devoted in Spanish academia to the poetry of Margaret Atwood. As previously stated, she was included in the first Canadian anthology compiled and translated by Bernd Dietz (1985).⁶ Atwood's poetry has also been analysed from a variety of perspectives. In addition to the aforementioned studies on poetry about classical myths and Susanna Moodie, there is the notable critical work of Pilar Somacarrera, who identifies heterosexual and power relations as highly relevant themes in Atwood's poetry and prose (1999; 2000a; 2000b; 2000c; 2001; 2006a; 2006b; 2007; 2021a). For instance, Somacarrera (1999) examines power relations in the poetry collection *Power Politics* (1971), a study she later expands by analysing rhetorical figures (2000a) and metaphors (2001). Additionally, she has explored Atwood's political stance through her most vindicative poetry, produced between 1970 and 1980 (Somacarrera 2007; 2012).

Recently, Atwood has been compared to the Spanish poet and contemporary Juana Castro (1945-) in terms of their shared struggle against phallogocentrism (Martín Párraga 2022), thus continuing the transnational trajectory that has been observed, albeit modestly, since 2010. Sánchez Calle, for her part, examines the

⁵ Gibert Maceda (2014; 2018a; 2018e) and Díaz Dueñas (2006; 2010) concur that Atwood's oeuvre is characterised by anti-war sentiments and avoids capitulating to the trope of portraying soldiers and victims as heroes. Atwood distances herself from the conventional Canadian perspective on the world wars as sacrifices for the common good and, instead, she emphasises the futility and profound suffering experienced by both direct and indirect victims of war.

⁶ MacDermott (1985), in her review of Dietz's anthology, highlights the underrepresentation of Canada in literature translated into Spanish, as well as other countries of so-called Commonwealth literature, which may have received slightly greater representation thanks to the international awards won by their authors.



poems in *The Door* in light of the author's theories on writing, age, and death (2018a; 2018b), as well as the representations of nature and the environment in a selection of recent poems, including the collection *Dearly* (Sánchez Calle 2024). While the essay *Negotiating with the Dead: A Writer on Writing* serves as a tool from which to analyse Atwood's positioning towards writers and writing (Muñoz-Valdivieso 2017; Sánchez Calle 2018a; 2018b), it has been the subject of a study on the autobiographical genre and a reference for transnational and gender-genre comparisons in Durán (2009; 2019).⁷ Cuder (2008) studies the interconnection with the writer, the reader and the text addressed in Atwood's essay applied to the metafictional storytelling in *The Blind Assassin* and *Oryx and Crake* from a narratological point of view.

In the context of short stories, the works previously cited⁸ can be expanded with Pérez Valverde's (2012) revisions in terms of gender and genre through metafiction in "women's novels"; and those of López Ramírez (2021a; 2021b; 2022) on the stereotypical elements and characters of gothic noir literature in "The Freeze-Dried Groom," the female monster or vampire in "Lusus Naturae" and "I Dream of Zenia with the Bright Red Teeth." Also noteworthy is the article by Núñez-Puente (2020), in which she reflects on female heterosexual relationships through the study of a transnational selection of short stories by women writers produced between 1936 and 2016, including "Rape Fantasies." Short stories and micronarrative are approached by Saponjic-Jovanovic (2018) in her dissertation, also from a transnational perspective. It is also worth mentioning that monographs such as Somacarrera (2000c) and Cuder (2003), in their review of Atwood's generic bibliography, take this concise form of text into account, as does Gibert Maceda (2004) in her volume on Anglophone Canadian literature.

7. MOTHERHOOD, DYSTOPIAS, POSTMODERNITY AND PEDAGOGICAL MATERIAL

Several researchers have subjected the representations of motherhood and mother-child relationships to analytical scrutiny, with a clear interest in the female figures, which, as Gibert (1994, 334) points out, are much more developed by the

⁷ It should be clarified that Durán distances herself from any form of essentialist feminism and rejects the notion that women write autobiographies with common characteristics that are completely unrelated to male autobiographies. Her 2009 gender analysis includes male writers with a twofold aim: first, to remind us that men are also a gender and, therefore, any gender study must take them into account; second, to dismantle the assumption that the two sexes write radically different autobiographies. In 2019, Durán focuses solely on women's autobiographies, examining the transnational dialogue within the autobiographical genre or "autocritography," as the chosen corpus blends literary criticism with autobiographical elements.

⁸ Carrera Suárez (1989; 1994), Divasson Cilveti (1989b), Cuder Domínguez (2001), Carmona Rodríguez (2003), Díaz García (2005), Díaz Dueñas (2006), Darias-Beutell (2006) and Gibert Maceda (2012), who also considers Atwood's short stories in her search for image repetitions in other articles.



author and studied by critics than their male counterparts. This researcher also demonstrates the recurrence of the motif of motherhood in Atwood from a critical position towards prejudices and idealisations of the relationships between mothers and daughters. Hidalgo's (1990) study on the maternal figure and feminine identity is equally panoramic, and in a sense, it can be considered a precursor to Arias Doblas' research on the maternal figure. Arias Doblas (1999; 2001; 2004; 2006) employs an interdisciplinary approach, integrating psychological, psychoanalytical and sociological feminist studies, particularly those of Nancy J. Chodorov in her analysis of Atwood's maternal-filial relations.

Analogously, Cerezo Moreno (2007) in her study of *Lady Oracle* sheds light on the transmission of gender violence from mothers to daughters and how it reproduces male dominance and female submission. Recently, Muñoz-González (2021b; 2023) and Velasco-Montiel (2024b) have studied motherhood from a posthuman and ecofeminist perspective while, in a similar vein, Duarte (2024b) highlights the parallels between the maternal experiences of handmaids and those of domesticated non-human animals. Moreover, in his review of pregnancy and childbirth in Anglophone literature from the nineteenth century to the present, Cortés Vieco (2021) uses *The Handmaid's Tale* as a reference for the twentieth and twenty-first centuries and concludes that

female empowerment or powerlessness in sexual reproduction and maternity are indicative of the progression or the regression in terms of gender equality, and that literature—together with its retrospective critical analysis—provides barometers not only to mark and honor women's (pro)creative victories, but also to alert them to the reappearance of patriarchal revenants, seeking to usurp their (un)maternal freedom and their uniquely resonant voices narrating pregnancy and childbirth. (236-237)

Arias Doblas (2006) was the first to apply trauma theory to Atwoodian studies in the context of Spanish academia, interpreting *Cat's Eye* as a work that anticipates the interest of the contemporary Anglophone novel on this subject. Building on this premise, Romero Polo (2021), in her analysis of violence between women through the feminist theories of Butler and Witting, examines the novel and demonstrates that violence can be conceived as a tool for enforcing the performativity of gender. The protagonist ultimately overcomes her trauma through literature and forgiving her aggressors, breaking, thus, the cycle of violence and subverting patriarchal law. Gibert Maceda (2016) also explores the theme of trauma extensively in *The Blind Assassin*, particularly in relation to memory, through a narrator who mutates and splits into multiple selves—the self that remembers and the remembered selves, a division that recalls the fragmentation portrayed in "Giving Birth" (Carrera Suárez 1994).

The dystopian subgenre has proven to be a fertile ground not only for developing theories about power and the use and creation of language, but also for reflecting on forms of survival, such as irony (Divasson Cilveti 1989a); ethical dilemmas, including the ease with which we can become the 'other' (Clemente Bustamante 2008); the harmful ways in which communities attempt to defend themselves from dangerous environments (Díaz Dueñas 2013); the complex



relationship between human beings and science, as Atwood employs scientific innovation to warn of the dangers inherent in contemporary society (Clemente Bustamante 2009); and transnational intersections with other novels and current concerns regarding women and the use of the past (Elices Agudo 2023).

In recent years, on an ethical level, studies of an anthropocene or posthumanist nature have offered significant insights. Researchers such as Cuadrado Payeras (2019) examine these themes in works like the *MaddAddam* trilogy and *The Heart Goes Last*. Similarly, Muñoz-González (2021a; 2021b; 2021c; 2022b; 2023; 2024) links ethical enquiry in the framework of the Anthropocene to social, gender and environmental issues. However, credit for inaugurating the posthuman ethical review in Atwoodian studies must again be given to Arias Doblas (2011) focusing on the relationship between literature and science. This link is evident in *Cat's Eye*, where the scientific method together with biology and physics structure the narrative and the work of the protagonist (Sánchez Calle 2010), a relationship that Arias Doblas (2004) also observes in *Life Before Man*, although in this case the scientific emphasis is on palaeontology, which symbolises the need to travel to the past in order to understand the present—a theme consistent with her earlier observations.

Spectrality and the spectral turn occupy a relevant place in Arias Doblas' aforementioned study of *Alias Grace*, where she values the “archeological project of digging out the past” (2005, 102), as it provides a clarifying vision of the present. Gibert Maceda (2018b) also reflects on spectrality as a trope in the story “Death by Landscape” and relates it to nature and debates about Canadian identity and literature. Finally, it is worth mentioning the study by Alonso-Breto (2009), who analyses *Surfacing* and *Lady Oracle* as two novels in which modernity and postmodernity intertwine; she confirms the theories of Jean François Lyotard, who argues that postmodernity emerges within the broader context of modernity.

Atwood's work has also inspired the creation of teaching/learning materials and the application of new methodologies. In addition to the previously mentioned work by Pérez Valverde (2001), Pilar Cuder's *Margaret Atwood: A Beginner's Guide* (2003) and Gibert Maceda's *Canadian Literature in the English Language* (2004) are noteworthy contributions. Monographs of interest to both students and scholars include Pilar Somacarrera's *Margaret Atwood (1939-): Power and Feminism* (2000c) and *Poder y monstruosidad en la narrativa de Margaret Atwood* (2021b). Strategies such as close reading from a gender perspective have been reviewed by Calvo de Mora Mármol and Sánchez Espinosa (2021) for the study of *Alias Grace*, and have also been applied within the framework of ‘feminist new materialist pedagogy’ to *The Handmaid's Tale* (Revelles-Benavente 2023; Revelles-Benavente and Lorente Acosta 2024). The latter two works combine both the *The Handmaid's Tale* novel and its series adaptation, as does Velasco-Montiel (2023), who examines Canadian literature and dystopia from a gender perspective for high school students while providing instructional material.



8. TRANSLATION AND RECEPTION STUDIES

The study of Atwood's works in translation began in 1998 with Pilar Somacarrera's research, motivated by a lecture on English-speaking women poets, for which she had to translate Atwood's poetry (Somacarrera 2005, 162). Since then, she has translated and analysed Atwood's poetry (1999; 2000a; 2000b; 2001; 2005; 2007; 2012), documenting her approach to translation, the challenges she faced, and the elements she prioritised in her translation through her research (2005; 2013a) and the prefaces to the poetry collections⁹ she has translated.

Regarding the translation of Atwood's fiction, Díaz García (2005) provides a critical analysis of her own rendering of *Murder in the Dark* (1983), while Fernández Agüero (2007) and Hernández Rodilla (2023) focus on Atwood's dystopias and the creation of neologisms in *Oryx and Crake* (2003) and *The Handmaid's Tale* (1985), respectively. These studies reach similar conclusions, emphasising the importance of recognising and preserving the author's characteristic style in translation. Velasco-Montiel (2024a), for her part, applies a Feminist Translation Studies approach to three editions of *The Handmaid's Tale* in Spanish (1987, 2001 and 2017) and concludes that, over time, the revised texts have a more inclusive perspective and better reflect the author's assertions about (in)equality between men and women.

In 2009, in the wake of von Flotow and Nischik's groundbreaking study (2007), Somacarrera began to take an interest in researching the reception of Canadian literature, including Atwood (Somacarrera 2009). As a result, in 2013 she published *Made in Canada, Read in Spain*, a volume on the evolution and situation of Canadian literature in Spain, which provides an overview of the reception of Canadian literature (2013b), as well as a chapter on Atwood (2013a). Thus, Somacarrera analyses the factors and actors –i.e., “authors, translators, publishers, editors, readers, publicity officers, reviewers, and cultural and political institutions” (2013a, 109)– that influenced the transfer of Atwood's work from *The Handmaid's Tale* publication in Spanish in 1987 (109-114) until 2012, when *Tengo hambre de ti (I'm Starving for You)* was published. In the early days, Atwood was presented in Spain as an alternative, rather than canonical, author within science fiction and women's literature, but her symbolic capital grew over time (Martín-Lucas 2012; Somacarrera 2013a, 114-15, 127; 2017a, 146). Martín-Lucas (2012, 301) notes that Atwood's beginnings in Spain coincided with the rise of feminist literature and acknowledges, as Somacarrera (2013a) does, that as she received awards such as the Booker Prize (2000) and the Prince of Asturias (2008), her work gained further promotion. In the press, Atwood has received preferential treatment compared to other Canadian authors. She is presented as an intellectual figure in the Spanish literary system, and her status as the most prominent Canadian author, along with her numerous awards and perennial candidacy for the Nobel Prize, is repeatedly emphasised (Somacarrera 2013a).

⁹ Specifically, *Power Politics*, *The Door* and *True Stories*.



Similarly, Pascual Soler (2013) examines paratexts by using Genette's (1997) theory, i.e., flaps, advertisements, etc., alongside critical reviews, to examine the conditions under which Canadian women authors are promoted. These authors are framed within a cosmopolitan context that minimises or obscures any trace of their nationality.

As for Atwood's reception in other official Spanish languages, Alonso-Breto and Ortega-Sáez (2013) have conducted studies on the Catalan reception, stating that Atwood is one of the most translated Canadian authors into Catalan. In this language, Atwood has enjoyed a privileged position, with some of her titles being translated into Catalan before being translated into Spanish, particularly in the case of children's literature. In this regard, Carné's (2012) study of the anthology *Cares a la finestra: 20 dones poetes de parla anglesa del segle XX*, in which Atwood appears, edited and translated from English into Catalan by Montserrat Abelló, is particularly relevant. Carné shows that, with this anthology, Abelló intended to champion women's poetry in Catalan literature, as their presence was lacking both in quantity and quality (2012, 860). Notably, Atwood's works were not translated into other co-official languages, such as Galician and Basque, until after 2017.

In March of 2017, Margaret Atwood was awarded the degree of Doctor *Honoris Causa* by the Universidad Autónoma de Madrid. Somacarrera played a pivotal role in proposing Margaret Atwood, and she served as her doctoral godmother. This recognition was bestowed in acknowledgment of Atwood's "role as an advocate of human rights and environmental protection" (Somacarrera 2017b, 16). That year, 2017, marked a shift in the reception of Atwood, as attested by Somacarrera (2019), who reviews the impact and international reception of the dystopian series, analyses journalistic articles, and connects these phenomena to the social and political processes taking place at the time, as well as the ideological appropriation of the work. Velasco-Montiel (2024a) builds upon Somacarrera's research (2013 and 2019) to study the reception and translation of Atwood's work up until 2023. While the perception of Atwood as a feminist author has been strategically utilised by various critics and journalists (Somacarrera 2013a), from 2017 onward, her association with feminism has become an enabler of her celebrity status.

9. RECENT LINES OF RESEARCH AND STUDIES OF AUDIOVISUAL ADAPTATIONS OF ATWOOD'S WORK

The *Handmaid's Tale* phenomenon has resonated in Spanish academia, leading to a stream of studies on Atwood in general and on her dystopian novels in particular. A third of all academic research on Atwood has been published since 2019, and of this fraction, more than half deals with her dystopias. It should be clarified that only those studies specifically centred on Margaret Atwood are considered in this section. This is due to the primary objective of this work which is to analyse the reception of the Canadian author, not the transmedia products derived from her literary work. Such is the case of *The Handmaid's Tale* TV series which, in its sixth season, already has an (id)entity almost independent from its creator. Nevertheless,



studies such as Aguado-Peláez (2019), Piñeiro Otero (2019), Martínez-García and Rubio-Hernández (2020), Arocena Badillos (2021), Cortés-Selva and Martínez-Guillem (2021), Gámez Fuentes and Maseda García (2021) and Giménez Mateu (2021a; 2021b; 2022; 2023) prioritise the audiovisual format and share a gender-focused perspective, while remaining partially connected to the author. These studies reflect a new trend: an increasing emphasis on the audiovisual medium. However, the novel and its filmic adaptation had already been studied in Spain by Florén Serrano (1994). In her comparison between *The Handmaid's Tale* and the 1990 film directed by Volker Schlöndorff, Florén Serrano highlights the chronological changes as well as the erotic emphasis that trivialises the sexual violence of the novel. Within hybrid or transmedia works, we can highlight Muñoz-González (2019a), Revelles-Benavente (2021), Tabuyo-Santaclara (2024a; 2024b), as well as the monograph *El cuento de la criada: ensayos para la incursión en la República de Gilead* (Mead et al. 2019).

Revelles-Benavente (2021) conceptualises the “intra-mat-externality” methodology—which combines Barad’s intra-action theory with Kristeva’s metatextuality—as a strategy of feminist resilience to counteract the neoliberal takeover of the movement. She applies this framework to the case study of what she describes as “*The Handmaid's Tale* phenomenon,”¹⁰ which encompasses “the novel, the television series, and the political demonstrations inspired by the book and the show that have been organised around the world” (2021, 192). Tabuyo-Santaclara (2024b), analyses the subversive behaviours of teenage girls in Gilead, both in *The Testaments* and in the series, from the perspective of girlhood studies and affect theory. Additionally, she examines (2024a) the socio-political and abortion contexts of *The Handmaid's Tale* and compares the novel’s setting to the Reagan era and the series’ setting to the Trump presidency. She also explores the limits of representation in the use of the handmaid’s uniform as a protest symbol, an element that transcends both cultural products.

Indeed, since 2019, *The Handmaid's Tale* has attracted significant scholarly attention. Particularly, the series fuelled current reproductive debates,¹¹ especially around surrogacy¹² (Serón Navas 2020; Aparicio Rodríguez 2021)¹³. Duarte (2024b) explores, through the absent referent theory, the objectification of the female reproductive body in the novel and compares it with the exploitation of non-human animals. In this regard, the studies conducted by Muñoz-González (2019a, 2019b) merit specific attention due to her critical examination of surrogacy

¹⁰ Similarly, Fiona Tolan (2023, 149-151) draws on the concept coined by Huggan (2001) known as the “Atwood phenomenon” to develop the multidimensional scope and expansion of Atwood’s later work.

¹¹ López-Rodríguez (2023) also highlights the contemporary relevance of *Surfacing* in relation to women’s sexual and reproductive rights, which are still actively challenged today by the conservatives and their defense of the “traditional family.”

¹² While the term *surrogacy* appears in recent academic discourse, Divasson Cilveti (1990, 212) had already used the expression “vientres de alquiler” (“wombs for hire”) in reference to this dystopia.

¹³ In the same vein, and pointing to the success of the series, Casas Janices (2019) studies fertility and reproduction (including surrogacy) in dystopian novels written by women in Spanish.



as a method characterised by systemic racism, classism, and colonialist ideology that effectively undermines the autonomy and legal legitimacy of women to make decisions regarding their bodies. The researcher undertakes a thorough evaluation of the dystopian elements in the series and interrogates the emphasis placed on its perceived contemporary resonance.¹⁴ Although she does not deny this relevance and conducts an illuminating analysis of the parallels between the handmaids and surrogate mothers –women reduced to “two-legged wombs” dependent on male seed, which she analyses in depth (Muñoz-González 2019b)– she concludes that the series has undergone updates in certain aspects, such as technology, sexual orientations, and race, reflecting the progress that has been made since 1985:

[L]a serie, a pesar de no mantener intacta la complejidad de la novela, es una exitosa evolución de la misma, capaz de adaptarse y sobrevivir porque mantiene aún vivo uno de los más importantes mensajes de la obra original: no podemos rendirnos ni tolerar ningún recorte en los derechos civiles ni humanos en favor de ninguna pretendida seguridad, privilegio o ideología. (2019b, 82)

Muñoz-González also examines the concept of “feminist dystopia” in relation to *MaddAddam* (2013) and *The Handmaid’s Tale* (1985). While *MaddAddam* includes certain emancipatory achievements, its portrayal of women and their actions ultimately reinforces patriarchal patterns. In contrast, labeling *The Handmaid’s Tale* as a feminist dystopia would be reductive, as the novel conveys “multilayered meanings since it aims at numerous other targets in its social criticism agenda” (Muñoz-González 2022a, 192). She further develops this topic in her monograph *Posthumanity in the Anthropocene: Margaret Atwood’s Dystopias*, where she examines this and two other key dimensions: “images of posthumanism that express concerns about technology, engagement with environmental humanities and critique of the Anthropocene, and genre questions related to the dystopian form” (2023, 4).

As already stated, in recent years there has been a notable surge in the number of anthropocene or posthuman studies undertaken by researchers such as Cuadrado Payeras (2019), Muñoz-González (2021a; 2021b; 2021c; 2022b; 2023; 2024), Somacarrera (2021b; 2023), Revelles-Benavente (2023) and Velasco-Montiel (2024b). These scholars highlight gender, social and environmental issues, the latter being one of the main reasons she was awarded the degree of Doctor *Honoris Causa* by the Universidad Autónoma de Madrid, alongside her advocacy for human rights. This recognition underscores academia’s growing concern for environmental matters. The ecocritical perspective in *The Handmaid’s Tale* has been the subject of scholarly investigation by Rodríguez Avis (2021), while being a contributing factor in Pina Arrabal’s (2019) study of *Surfacing*, gender, and victimization. Additionally, Martín Párraga (2019) examined this perspective in *Oryx and Crake*, while Carmona Rodríguez (2023) briefly mentioned it in relation to the story “Age of the Lead.”

¹⁴ Somacarrera (2019) emphasises the creators’ interest (and even Atwood’s, albeit unconsciously) in accentuating the topicality of the text as a means of promoting the series.



Less critical attention has been paid to racial issues. In this sense, Alegría-Hernández's (2022) work on the zombifying male gaze in *Oryx and Crake* from a post-racial perspective opens up a new space of analysis that challenges conventional perceptions and delves into the complex intersection between racial identity and Atwood's dystopian narrative, an issue also noted in Tabuyo-Santaclara (2022; 2024a). From a Jungian and LGBTQ+ perspective, Pardillos Rodríguez (2022) explores Atwood's female narrators, concluding their female companions are counterparts that reflect their fears and repressions.

The concept of resilience has been examined from various theoretical perspectives: affect theory in *The Heart Goes Last* (Fraile-Marcos, 2021), silence in *Alias Grace* (Cores Antepazo 2024), and the posthuman (Revelles-Benavente, 2021). The theory of affect is also reflected in Revelles-Benavente's (2023) pedagogical pilot plan, as well as Tabuyo-Santaclara's (2024b) analysis, in which she concludes that teenage girls use affect to break free from the illusion of happiness imposed by Gilead's regime in order to seek their own forms of happiness.

The Covid-19 pandemic also influenced Atwood studies. Velasco-Montiel (2021) and Somacarrera (2023), amongst other topics, reflect on the parallels between the pandemic and the *MaddAddam* trilogy.¹⁵ Machado-Jiménez (2021) examines how a global health crisis like the coronavirus pandemic can be a fertile ground for increasing gender inequalities and misogyny –which she terms a “gender pandemic” caused by the “*patriarcavirus*.” She draws connections between these contemporary issues and the experiences of women in *The Handmaid's Tale*, where patriarchy justifies its oppressive policies toward women and their bodies by virtue of epidemics and environmental disasters. Biology and society thus combine to reinforce female subjugation. Her study gives rise to reflections on Spanish politics and feminism, connections that have also been made in the debates on surrogate motherhood (Serón Navas 2020), the gang rape trial known as La Manada case (Núñez-Puente 2020), and the establishment of the Ministry of Equality along with the Spanish far right's reaction to it (Revelles-Benavente 2021).

Finally, although they have been cited throughout the text, it is worth mentioning once again the doctoral theses on Atwood in Spain. These demonstrate both the constant interest in the author evidenced in Spanish academia and the multifaceted nature of her work, which allows her to be studied from numerous perspectives and themes, although it should be noted that most of the following research has a strong gender or feminist focus. In chronological order, the theses defended in Spain on Margaret Atwood have dealt with the application of the narrative concept of romance in her work (Divasson Cilveti 1987; Cuder Domínguez 1993), religious discourse and women (Villegas López 1999a), mother-daughter relationships (Arias Doblas 2001), eating disorders (Moreno Álvarez 2005), Homeric rewritings (De la Riva Fort 2016), short stories and flash fiction (Saponjic-Jovanovic

¹⁵ Similarly inspired, González-Campos (2022) includes *Oryx and Crake* in his article on the broader context of pandemics and dystopian fiction in English.



2018), the posthuman (Muñoz-González 2021a; Cuadrado Payeras 2023), the audiovisual adaptation of *The Handmaid's Tale* (Giménez Mateu 2022), ecofeminist and animal studies (Duarte 2024a) and Atwood's reception and translation in Spain from a feminist approach (Velasco-Montiel 2024a).¹⁶

There is also a larger presence of the term “feminist” and similar terms in Spanish academic production from 2019 onwards. However, its use is not new: Somacarrera (2000c) and Arias Doblas (2001) had already used this term, and Carrera Suárez (1989) openly applied feminist linguistic theories even earlier. This recent increase, nonetheless, is evidence of a renewed and growing social and academic interest in approaching and studying the author from a feminist perspective. Paradoxical in this sense is Núñez-Puente's statement: “my theoretical and critical approach is not only feminist, but also socially committed” (2020, 108, my translation); or Calvo de Mora Mármol and Sánchez Espinosa's assertion, which is categorical: “The overall perspective of this article is feminist” (2021, 2). This explicitly feminist stance has gained strength in recent years, probably, as Revelles-Benavente (2021, 190) points out, as a consequence of the massification of feminism, which requires a constant redefinition of the movement and an open stance that contradicts the false idea of scientific neutrality.

The latest academic works perceive the risk of feminism being diluted amidst its growing popularisation and of patriarchal positions infiltrating gender studies under a false pretence of equality, which is why they adopt a more militant position. Similarly, critiques of neoliberalism and capitalism are also reflected in these studies on dystopian fiction (Cuadrado Payeras 2019; Fraile-Marcos 2021; Revelles-Benavente 2021; 2023; Muñoz-González 2022b; Alegría-Hernández 2022; Duarte 2024b; Velasco-Montiel 2024b). This dystopian shift, alongside advancements in feminist thought, expands beyond traditional theories like Kristeva's and Irigaray's explorations of identity and language, incorporating more recent contributions such as Judith Butler's gender deconstruction and posthuman theories by Donna Haraway and Rosi Braidotti. Feminist inquiries in Atwoodian studies are not novel but rather build upon existing currents within the discipline. Female scholars conscientiously continue their resistance against phallogocentrism, generating knowledge from a perspective that seeks to denounce inequality and promote inclusivity.

¹⁶ Additionally, at least three new doctoral research projects are, at the time of writing, still in progress: an intersectional feminist analysis of *The Handmaid's Tale* (Tabuyo-Santaclara, 2022); the motif of sewing in contemporary literature, explored by Celia Torrejón-Tobío in her PhD thesis *Tirando del hilo: el motivo de la costura en la literatura contemporánea*, within the PhD program in Languages, Texts, and Contexts at the University of Granada (in progress); and Sara Calvo de Mora's research, *Servants and Peddlers: Multiplicity of Identities and the Working-Class “Other” in Margaret Atwood's Alias Grace* (in progress).



10. CONCLUSIONS

Over the past four decades, Margaret Atwood's presence in Spanish academia has evolved from an initial focus on gender, Canadian identity, and postmodernism to a more diverse and interdisciplinary body of research. The diversity of her work is reflected in academic research, although her novels have been particularly favoured, especially in the last five years following the resurgence of interest sparked by the TV adaptation of *The Handmaid's Tale*. Gender and feminism have remained central themes, though recent scholarship indicates a resignification of feminism from an activist perspective.

After reviewing the cited works, it is evident that research on Atwood in Spain has been predominantly conducted by young female researchers since the early days of her academic reception. This trend has continued, with many of these scholars continuing to engage with Atwood's work while new young female researchers delve into her writings. Of the 202 texts analysed, 172 were authored solely by female researchers, 26 by male researchers, three co-authored by both genders, and one book dedicated to Atwood featuring contributions from both male and female scholars.

Whereas the relevance of gender and postmodernism has persisted, interest in Canadian identity declined in the 2000s, paralleling trends in Canadian academia (Darias Beutell 2013) and Atwood's own thematic shifts. The study of language and power in her works remains a constant, often intersecting with metatextuality and identity, particularly regarding the agency of her female protagonists. Spanish academia has maintained a steady interest in these themes over the past four decades, focusing on how repressed and marginalised characters express themselves—whether through food, silence, quilting, or, most significantly, by telling their own stories.

Over the past five years, however, her speculative works have garnered significant attention, aligning with her shift towards dystopian fiction, a trend also observed internationally (Howells 2021, 8). Since the publication of *Oryx and Crake* (2003), the Canadian author has primarily engaged with dystopian themes, alongside two commissioned retellings of classical works: *The Penelopiad* (2005) and *Hag-Seed* (2016). The former work has inspired studies on rewritings and intertextuality, which gained traction after its publication in 2005 and has been embraced by English scholars, classicists, and those exploring transnational perspectives. Among the genres Atwood explores, essays have received relatively little attention. When studied, they are often used for contextualising her fiction rather than as standalone subjects.

The 2017 TV adaptations have amplified scholarly interest. New research on Atwood has attracted a broader range of scholars, expanding approaches and subjects of study. While women have always been a focal point, recent studies have begun to address other marginalised subjects, including girls and non-human animals. Ecocriticism, always present in Atwood's work but previously underexplored in Spanish academia—which has traditionally prioritized themes like power, language, metatextuality, intertextuality, and motherhood—is now regaining recognition. A shift reflected in the honorary doctorate she received in 2017 from the Universidad Autónoma de Madrid, which recognised her advocacy for human rights and environmental protection. More importantly, this dictinction also acknowledged her



exploration of what it means to be human –a recurring theme in her works– which remains a significant focus in recent academic studies, underscoring the enduring social relevance of her literature.

The increasing scholarly attention on Margaret Atwood's works in Spanish academia, particularly since 2019, reflects a growing intersection between feminist literary studies, dystopian fiction, and audiovisual adaptations. The surge in research, especially on her dystopias, highlights not only Atwood's relevance in contemporary debates on gender, reproductive rights, and power dynamics but also the shifting academic landscape toward transmedia narratives and posthuman perspectives.

Despite these advancements, some gaps remain in Atwood studies. Recent research, for example, has just begun to address racial issues and intersectionality. While feminist theory continues to be a central framework, newer perspectives are emerging to enrich it, such as affect theory, queer theory, critiques of neoliberal feminism, and posthuman and ecocritical feminism. These approaches expand the conversation to include environmental and non-human concerns, while maintaining a strong commitment to social justice and inclusivity.

Ultimately, Atwood's work relentlessly mirrors contemporary anxieties, its interdisciplinary potential being fully embraced by Spanish academia. The current proliferation of feminist, posthuman, ecocritical, and audiovisual research signals a sustained and evolving engagement with her narratives. Future Atwood studies will likely continue to further inquiry into what it means to be human and how to face present threats without losing our humanity.



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