

Margaret Atwood

Happy Endings

Born in Ottawa, Ontario, in 1939, Margaret Eleanor Atwood was the daughter of an entomologist and spent her childhood summers in the forests of northern Quebec, where her father carried out research. Atwood began writing at the age of five and had already seriously entertained thoughts of becoming a professional writer before she finished high school. She graduated from the University of Toronto in 1961, and got a master's degree from Radcliffe. Atwood first gained prominence as a poet. Her first full-length collection of poems, *The Circle Game* (1966), was awarded a Governor General's Award, Canada's most prestigious literary honor, and she has since published nearly twenty volumes of verse. Atwood also began to write fiction seriously in graduate school, and her short stories were first collected in *Dancing Girls* (1977), followed by numerous additional collections, most recently *Moral Disorder* (2006).

A dedicated feminist, Atwood's works of fiction explore the complex relations between the sexes, most incisively in *The Handmaid's Tale* (1985), a futuristic novel about a world in which gender roles are ruthlessly enforced by a society based on religious fundamentalism. In 1986 Atwood was named Woman of the Year by *Ms.* magazine. Subsequent novels include *Cat's Eye* (1988), *The Robber Bride* (1993), *The Blind Assassin* (2000), and *The Year of the Flood* (2009). Atwood has served as writer-in-residence at many universities and she has been widely in demand for appearances at symposia devoted to literature and women's issues.

John and Mary meet.

What happens next?

If you want a happy ending, try A.

A

John and Mary fall in love and get married. They both have worthwhile and remunerative jobs which they find stimulating and challenging. They buy a charming house. Real estate values go up. Eventually, when they can afford live-in help, they have two children, to whom they are devoted. The children turn out well. John and Mary have a stimulating and challenging sex life and worthwhile friends. They go on fun vacations together. They retire. They both have hobbies which they find stimulating and challenging. Eventually they die. This is the end of the story.

1983



Margaret Atwood

B

Mary falls in love with John but John He merely uses her body for selfish pleases tepid kind. He comes to her apartment tw dinner, you'll notice that he doesn't even c a dinner out, and after he's eaten the dirt he falls asleep, while she does the dishes s having all those dirty dishes lying around she'll look good when he wakes up, but : even notice, he puts on his socks and his shirt and his tie and his shoes, the reverse c took them off. He doesn't take off Mary's c self, she acts as if she's dying for it every t exactly, she doesn't, but she wants John to do it often enough surely he'll get used to her and they will get married, but John go much as a goodnight and three days later they do the whole thing over again.

Mary gets rundown. Crying is bad for y and so does Mary but she can't stop. Peop tell her John is a rat, a pig, a dog, he isn't can't believe it. Inside John, she thinks, nicer. This other John will emerge like a l from a box, a pit from a prune, if the first.

One evening John complains about plained about the food before. Mary is hurt

Her friends tell her they've seen him woman, whose name is Madge. It's not ev Mary; it's the restaurant. John has never Mary collects all the sleeping pills and as them and a half a bottle of sherry. You can by the fact that it's not even whiskey. S hopes he'll discover her and get her to th and then they can get married, but this fai

John marries Madge and everything co

C

John, who is an older man, falls in lov dy twenty-two, feels sorry for him becau silling out. She sleeps with him even thou he met him at work. She's in love with nty-two also and not yet ready to settle

1983



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B

Mary falls in love with John but John doesn't fall in love with Mary. He merely uses her body for selfish pleasure and ego gratification of a tepid kind. He comes to her apartment twice a week and she cooks him dinner, you'll notice that he doesn't even consider her worth the price of a dinner out, and after he's eaten the dinner he fucks her and after that he falls asleep, while she does the dishes so he won't think she's untidy, having all those dirty dishes lying around, and puts on fresh lipstick so she'll look good when he wakes up, but when he wakes up he doesn't even notice, he puts on his socks and his shorts and his pants and his shirt and his tie and his shoes, the reverse order from the one in which he took them off. He doesn't take off Mary's clothes, she takes them off herself, she acts as if she's dying for it every time, not because she likes sex exactly, she doesn't, but she wants John to think she does because if they do it often enough surely he'll get used to her, he'll come to depend on her and they will get married, but John goes out the door with hardly so much as a goodnight and three days later he turns up at six o'clock and they do the whole thing over again.

Mary gets rundown. Crying is bad for your face, everyone knows that and so does Mary but she can't stop. People at work notice. Her friends tell her John is a rat, a pig, a dog, he isn't good enough for her, but she can't believe it. Inside John, she thinks, is another John, who is much nicer. This other John will emerge like a butterfly from a cocoon, a Jack from a box, a pit from a prune, if the first John is only squeezed enough.

One evening John complains about the food. He has never complained about the food before. Mary is hurt.

Her friends tell her they've seen him in a restaurant with another woman, whose name is Madge. It's not even Madge that finally gets to Mary; it's the restaurant. John has never taken Mary to a restaurant. Mary collects all the sleeping pills and aspirins she can find, and takes them and a half a bottle of sherry. You can see what kind of a woman she is by the fact that it's not even whiskey. She leaves a note for John. She hopes he'll discover her and get her to the hospital in time and repent and then they can get married, but this fails to happen and she dies.

John marries Madge and everything continues as in A.

C

John, who is an older man, falls in love with Mary, and Mary, who is only twenty-two, feels sorry for him because he's worried about his hair falling out. She sleeps with him even though she's not in love with him. She met him at work. She's in love with someone called James, who is twenty-two also and not yet ready to settle down.

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John on the contrary settled down long ago: this is what is bothering him. John has a steady, respectable job and is getting ahead in his field, but Mary isn't impressed by him, she's impressed by James, who has a motorcycle and a fabulous record collection. But James is often away on his motorcycle, being free. Freedom isn't the same for girls, so in the meantime Mary spends Thursday evenings with John. Thursdays are the only days John can get away.

John is married to a woman called Madge and they have two children, a charming house which they bought just before the real estate values went up, and hobbies which they find stimulating and challenging, when they have the time. John tells Mary how important she is to him, but of course, he can't leave his wife because a commitment is a commitment. He goes on about this more than is necessary and Mary finds it boring, but older men can keep it up longer so on the whole she has a fairly good time.

One day James breezes in on his motorcycle with some top-grade California hybrid and James and Mary get higher than you'd believe possible and they climb into bed. Everything becomes very underwater, but along comes John, who has a key to Mary's apartment. He finds them stoned and entwined. He's hardly in any position to be jealous, considering Madge, but nevertheless he's overcome with despair. Finally he's middle-aged, in two years he'll be bald as an egg and he can't stand it. He purchases a handgun, saying he needs it for target practice—this is the thin part of the plot, but it can be dealt with later—and shoots the two of them and himself.

Madge, after a suitable period of mourning, marries an understanding man called Fred and everything continues as in A, but under different names.

D

Fred and Madge have no problems. They get along exceptionally well and are good at working out any little difficulties that may arise. But their charming house is by the seashore and one day a giant tidal wave approaches. Real estate values go down. The rest of the story is about what caused the tidal wave and how they escape from it. They do, though thousands drown, but Fred and Madge are virtuous and lucky. Finally on high ground they clasp each other, wet and dripping and grateful, and continue as in A.

E

Yes, but Fred has a bad heart. The rest of the story is about how kind and understanding they both are until Fred dies. Then Madge devotes herself to charity work until the end of A. If you like, it can be "Madge," "cancer," "guilty and confused," and "bird watching."

F

If you think this is all too bourge Mary a counterespionage agent and so this is Canada. You'll still end up with a lustful brawling saga of passionate times, sort of.

You'll have to face it, the ending Don't be deluded by any other endi-ately fake, with malicious intent to c-sive optimism if not by downright ser-

The only authentic ending is the John and Mary die. John and Mary

So much for endings. Beginnings seurs, however, are known to favor th hardest to do anything with.

That's about all that can be said thing after another, a what and a whe Now try How and Why.

T. Coraghessan Boyle

Greasy Lake

T. Coraghessan Boyle (the T. stands for born in 1948 in Peekskill, New York, th immigrants. He grew up, he recalls, pampered punk" who did not read a boo-teen. After a brief period as a high se he studied in the University of Iowa W shop, submitting a collection of stories. His stories in Esquire, Paris Review, i and other magazines quickly won him n outrageous macabre humor and bizarre i Boyle has published nine volumes of including Greasy Lake (1985), T.C. I (1998), and Tooth and Claw (2005) ne quite unlike anything else in conter some Boyle novels reveal his wide-ran Prospects (1984) is a picaresque rom, East Is East (1990) is a half-serious, h American writers' colony. The Road to

F

If you think this is all too bourgeois, make John a revolutionary and Mary a counterespionage agent and see how far that gets you. Remember, this is Canada. You'll still end up with A, though in between you may get a lustful brawling saga of passionate involvement, a chronicle of our times, sort of.

You'll have to face it, the endings are the same however you slice it. Don't be deluded by any other endings, they're all fake, either deliberately fake, with malicious intent to deceive, or just motivated by excessive optimism if not by downright sentimentality.

The only authentic ending is the one provided here:

John and Mary die. John and Mary die. John and Mary die.

(which story is this)

So much for endings. Beginnings are always more fun. True connoisseurs, however, are known to favor the stretch in between, since it's the hardest to do anything with.

That's about all that can be said for plots, which anyway are just one thing after another, a what and a what and a what.

Now try How and Why.

T. Coraghessan Boyle

Greasy Lake

1985

F. Coraghessan Boyle (the T. stands for Tom) was born in 1948 in Peekskill, New York, the son of Irish immigrants. He grew up, he recalls, "as a sort of pampered punk" who did not read a book until he was eighteen. After a brief period as a high school teacher, he studied in the University of Iowa Writers' Workshop, submitting a collection of stories for his Ph.D. His stories in Esquire, Paris Review, the Atlantic, and other magazines quickly won him notice for their outrageous macabre humor and bizarre inventiveness. Boyle has published nine volumes of short stories, including Greasy Lake (1985), T.C. Boyle Stories (1998), and Tooth and Claw (2005). He has also published thirteen novels that are quite unlike anything else in contemporary American fiction. The subjects of some Boyle novels reveal his wide-ranging and idiosyncratic interests. Budding Prospects (1984) is a picaresque romp among adventurous marijuana growers. East Is East (1990) is a half-serious, half-comic story of a Japanese fugitive in an American writers' colony. The Road to Wellville (1993) takes place in 1907 in a



T. Coraghessan Boyle

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[Handwritten scribbles and notes in the right margin, including "which story is this" and "winning writer"]

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