

Humans and Non-Humans Relation in Atwood's *MaddAddam Trilogy*

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Letter of Recommendation

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## Declaration

I hereby declare that this dissertation entitled "Humans and Non-Humans Relation in Atwood's *Madd Addam Trilogy*" submitted to the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is an entirely original work, and I have made due acknowledgements to all ideas and information borrowed from various sources in the course of writing this dissertation. The results presented in this dissertation have not been presented anywhere else for the award of any degree or any other reasons, except where due acknowledgement is made in this dissertation. No part of the content of this dissertation has ever been published in any form before. I shall be solely responsible if any evidence is found against my declaration.

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## Abstract

This study explores relations between humans and non-humans in Atwood's *MaddAddam Trilogy*, comprising of *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*. Although the study primarily focuses on *MaddAddam*, it brings adequate references of humans and non-humans from *Oryx and Crake* and *The Year of the Flood*. According to this research, *MaddAddam Trilogy* critiques the symbiotic and indispensable relation of non-human life by depicting a world, where humans use biotechnology to soar in the changed world and have relation with non-humans. Atwood ruptures the dichotomy between human and non-human, showing the coherent relation, species extinction, and ecological degradation and so on are amplified through human practices. She calls for harmony, embodiment of the deep ecologies and adherence to simplicity, sustainability and respect for all life. Despite genetic transformations instigated by humans, the non-human entities exhibit notable resilience and adaptability, with some even developing their own culture and spirituality. Through the trilogy, Atwood emphasizes a need for an ethical and respectful relationship between humans and non-humans, and thereby presents a model of harmonious and more ethical and sustainable co-existence. In order to examine such relationship between humans and non-human entities, this study draws upon theoretical insights developed by Rosi Braidotti, Cary Wolfe and Jeremy Bentham.

*Key words:* deep ecology, symbiotic relation, genetic engineering, environmental collapse, harmony

## Table of Contents

Contents	Page no.
Letter of Recommendation .....	2
Letter of Approval .....	3
Declaration .....	4
Acknowledgements .....	4
Abstract .....	6
Table of Contents .....	7
Chapter I: <i>MaddAddam Trilogy</i> and Environmental Issues .....	1
1.1 Background .....	1
1.2 Statement of Problem .....	3
1.3 Hypothesis .....	4
1.4 Research Questions .....	4
1.5 Objectives of the Study .....	5
1.6 Significance of the Study .....	5
1.7 Research Methodology .....	5
1.8 Organization of the Study .....	6
Chapter II: Atwood's <i>MaddAddam Trilogy</i> : Critical Engagement with Responses and Methods .....	6
2.1 Methods and Materials .....	14
Chapter III: Ecological Interconnections in Atwood's <i>MaddAddam Trilogy</i> .....	20
3.1 Examining the Relationship between Humans and Non-humans in <i>MaddAddam</i> ..	21
3.2 The Interplay of Human and Non-human Dynamics in <i>The Year of the Flood</i> .....	53
3.3 The Interface between Humans and Non-humans in <i>Oryx and Crake</i> .....	60
Chapter IV: Non-human Entities as an Alternative to Humans in <i>MaddAddam Trilogy</i> .....	75
Works Cited.....	77

## Chapter I: *Madd Addam* Trilogy and Environmental Issues

### 1.1 Background

Margaret Atwood's *Madd Addam Trilogy* provides an opportunity for a critical evaluation from the deep ecological perspective. The trilogy, consisting of *Oryx and Crake*, *The Year of the Flood*, and *Madd Addam*, portrays consequences of genetic engineering, corporate hegemony, and environmental devastation but still there is a closed and harmonious relation between humans and non-humans. The characters, Snowman, Toby, and Ren are among the primary people navigating survival in this ravaged world. The first two novels, *Oryx and Crake* and *The Year of the Flood*, begin with a post-apocalyptic setting, with Jimmy and Toby as the only survivors of a pandemic. The trilogy's non-linear narrative method presents a posthuman period.

Atwood's characters and circumstances depict a picture of the posthuman era, in which the "transformation of the human into a disembodied posthuman" (Hayles<sup>22</sup>) ironically represents human progress. Crake, in the novel, is a visionary scientist who seeks to engineer a utopian society through genetic modification, viewing traditional human flaws as solvable through bioengineering. His approach involves creating a new species, the Crakers, designed to be free from the destructive tendencies he perceives in humanity. Crake's approach adds a significant layer to the posthumanist narrative by conceptualizing biological innovations such as xenotransplantation and other types of organ transplantation that prolong life and modify the human state. Atwood sees plenty of ways in which people might redefine existence, stretching the frontiers of what it is to be human. Her 'dystopian art' powerfully depicts a culture coping with these shifts, addressing essential problems for all living forms on Earth and challenging anthropocentric beliefs that require serious examination. Atwood presents her futuristic works, especially the *Madd Addam* Trilogy, as a realistic portrayal of posthuman situations through her dynamic style of dialogue. Her story intertwines the

personal histories of the characters with more general themes of human resilience, ecological stewardship, and scientific ethics. When analyzed from a deep ecology perspective, the trilogy challenges the anthropocentric viewpoint that puts human needs before of natural harmony. It illustrates the detrimental effects of technology excess and human arrogance on the natural environment while highlighting the fundamental value of all living things and the interdependence of all life. The *Madd Addam Trilogy* is a useful literature for study within the deep ecology paradigm because of its complex world building and insightful commentary on the relationship between science, society, and ethics.

This study explicates a relationship between humans and non-humans in Atwood's novel *Madd Addam Trilogy*. The representation of the alternative beings, which have compassion towards non-human entities, draws the reader's attention to the relation between human beings and non-human beings. The Crakers, designed to live harmoniously with nature, embody deep ecological values of simplicity, sustainability, and respect for all life, contrasting with the exploitative behaviors of humans. By presenting the Crakers' harmonious existence as a model for a more ethical and sustainable coexistence, Atwood emphasizes a need for a balanced and respectful relationship between humans and non-humans. Despite their exploitation at the hands of humans, non-human entities like the Pigoons and Crakers, who have been framed through genetically modified humans, show resilience and adaptability, with the Crakers developing their own culture and spirituality.

The characters continue to evolve over time in this horrible landscape. Toby, Ren, and Jimmy evolve as a result of their experiences with their bodies scarred by the suffering of their planet. Their complex identities, which change over time, make people feel deeply connected to their suffering by reflecting our own inner problems and weaknesses.

The novel's investigation into genetic engineering is fraught with moral and ethical dilemma. The creation of a mysterious new species called the Crakers through genetic

engineering is a result of human intervention. Their presence reveals the sinister shadows of progress, forcing a reckoning with scientific ambition versus nature's purity. Atwood's world, marked by genetic alterations in that era, shows the alternative opportunity to discern innovation from desecration and rethink about human technological triumphs. Environmental issue spread across the novel crucially shows the deep ecological agenda.

Similarly, an eco-spiritualist movement known as the God's Gardeners puts religion front and center. Atwood explores the hopefulness and nature of faith, showing how it can be a source of hope in a dark world and harshness. First-person experiences, journal entries, and storytelling are woven together across Atwood's trilogy. Atwood's insightful social commentary exposes the dystopian fabric, exposing the raw nerves of corporate power, environmental issue, and the relentless march of technology. Furthermore, Atwood sows the seeds of hope to humanity through the portrayal of an alternative way of life based on ethical relation between humans and non-humans.

## 1.2 Statement of Problem

Contrary to humans, the trilogy's representation of the alternative beings like Crakers, who have compassion towards non-human entities, is quite intriguing. Designed to live harmoniously with nature, the Crakers embody deep ecological values of simplicity, sustainability, and respect for all life, contrasting with the inquisitive behaviors of humans.

The representation of these non-human entities as ethical beings made meexamine the relation between human beings and non-human beings. The problem addressed in this study is how the novel *Maddb AddamTrilogy* challenges traditional views of human-nature relations by highlighting current environmental crises, questioning preconceived notions, and emphasizing the necessity for environmental protection through an ecocritical lens, particularly deep ecology. The study aims to clarify the novel's complex portrayal of environmental responsibility and enrich eco-critical discourse by exploring the intersection between ecological knowledge and environmentalism.

In addition to highlighting the present environmental concerns, *Madd Addam Trilogy* comprehensive depiction of nature and its interaction with human civilization questions conventional wisdom on the relationship between human and non-human the natural world. With an emphasis on deep ecology, this work applies ecocriticism to analyze *Madd Addam Trilogy*.

### 1.3 Hypothesis

Margaret Atwood's *Madd Addam Trilogy* depicts the relationship between humans and non-humans, emphasizing the interconnectedness of all life forms, challenging anthropocentric dominance and advocating for a paradigm shift toward sustainable coexistence and environmental stewardship. This study claims that Atwood's depiction of genetically created organisms as well as the devastating repercussions of ecological degradation, serves to condemn human exceptionalism and encourages a broader understanding of biodiversity and environmental balance. In addition, this study equally claims that the portrayal of ethical non-humans- as an alternative to humans, shows Atwood's quest for a world, which is based on ethics, egalitarianism, and co-existence.

### 1.4 Research Questions

Primarily, this research pursues the answers to the following questions:

- i. How does Margaret Atwood's *Madd Addam Trilogy* portray the ethical implications and consequences of genetic engineering for human and non-human relationships?
- ii. How do the Crakers in the *Madd Addam Trilogy* inquire and reinterpret established human traits and societal constructs?
- iii. What environmental themes emerge from the *Madd Addam Trilogy's* connections between humans and non-humans, and how do these themes challenge present ecological practices?

### 1.5 Objectives of the Study

- i. Investigate deep ecology within ecocriticism and examine its influence on modern environmental philosophy among humans and non-humans.
- ii. Examine the *Madd Addam Trilogy* as a dystopian book, concentrating on the themes of ecological and societal collapse.
- iii. Evaluate emerging solutions to environmental degradation in dystopian narratives, emphasizing on their real-world relevance and inventiveness.

### 1.6 Significance of the Study

The study of the interaction between humans and non-humans in Margaret Atwood's *Madd Addam Trilogy* has tremendous research potential for a variety of reasons. Firstly, it provides a critical perspective on current issues concerning genetic engineering and biotechnology, as well as their ethical implications. Researchers can draw connections between fictional interactions between humans and genetically engineered organisms like the Crakers and real-world arguments concerning the limits of human intervention in nature and the implications of such acts. Secondly, the trilogy sheds light on environmental sustainability and the influence of human activities on ecosystems, fostering a better awareness of ecological balance and the opportunity for more sustainable living habits. Furthermore, Atwood's writing promotes a rethinking of what it is to be human in an ever-changing technological context, questioning traditional concepts of identity, morality, and social standards. This work also adds to the larger subject of ecocriticism particularly deep ecology and posthumanism, strengthening arguments regarding humanity's future and relationship with other species. Finally, the investigation of these topics in Atwood's trilogy not only enriches literary studies, but also inspires multidisciplinary approaches to tackling some of today's most important ethical and environmental challenges.

### 1.7 Research Methodology

Research methodology, which is exercised in this study, is based on qualitative research involves collecting non-numerical data to understand concepts, opinions, or

experiences. This study aimed to gain insights through the data collection from the reservoir of the research papers, books and existing theories which are appropriate to lens the study through deep ecological context of Margaret Atwood's *MaddAddam Trilogy*. This methodology is particularly valuable for studying complex social processes, understanding nuanced human experiences, and generating theories.

In this course of exploring the issue in its depth, the researcher has navigated different medium like newspaper, journal articles books and other digital references which are very appropriate in this study.

### 1.8 Organization of the Study

This dissertation has been divided into four chapters. The first chapter has an introductory section that offers the background of the investigation, a summary of the difficulties, the objectives of the study, and the organization of the study. The second chapter includes a survey of related literature such as books, journals, articles, web pages, and previous research. It also consists of research methodology. Likewise, the third chapter deals with textual analysis. The fifth chapter concludes the study.

## Chapter II: Atwood's *Madd Addam* Trilogy: Critical Engagement with Responses and Methods

This chapter consists of review of literature and theoretical framework. The review of articles and reviews of several scholars leads to the research gap. Though different scholars have studied this trilogy from several perspectives including ecocriticism, no critic has focused on the ethical aspect of nonhumans, contrary to the anthropological aspect of humans. Therefore, the present study seeks to fulfill this research gap. Likewise, this chapter also discusses relevant insights from deep ecology and posthumanism to develop theoretical framework required for textual analysis of the trilogy.

Certainly, Atwood's trilogy has received reviews from numerous scholars from different perspectives. Faiz Sultan et al. assert, "Atwood's *MaddAddam* provides evidence to the representation of the inferiorized human group termed as Others. The portrayal of these culturally lower factions is rooted in the conception of oppositional value dualisms" (580). In Atwood's *MaddAddam*, 'the others' come to life as marginalized people weaved within a story that examines the intricate dance of values and identity. This story subverts social expectations and reveals the complex webs that weave together human views. The 'others' transcend fiction thanks to Atwood's deft wordplay; they turn into mirrors that reflect the complexity of humankind and encourage reflection on the complex interaction between identity and the principles that govern our society.

The novel depicts a society in which a widespread surveillance culture, with its ever-watchful eye, unravels the delicate weave of privacy. This interference into private affairs merges with the representation of space itself. Cameras invade the private of homes and schools, penetrating the true world of daily life. In addition, the internet's digital world acts as a platform for online monitoring, painstakingly mapping the boundaries of the virtual worlds where our actions take place. In this story's context, the invasion of privacy and the manipulation of space go hand in hand, providing a rich reflection on the frailty of individual boundaries in a time when the lines between the real world and the virtual world have become increasingly blurred. Paul Haman asserts, "The privacy invasions in the *MaddAddam* novels that ensue from their pervasive surveillance culture are bound up with depictions of space: cameras invade the literal spaces of schools and private homes just as online surveillance tracks activities in the virtual space of the internet" (66). In the novel, a world where privacy is gently weaved into a tapestry before being ripped apart by an all-pervasive monitoring society evolves. In addition, the Internet's limitless size provides a platform for remorseless online monitoring, which thoroughly maps the boundaries of virtual

areas where our every action is made public. The modern appliances have indulged human in their own world unlike the history, they are totally detached with nature. At this complex story, the invasion of privacy and the manipulation of space play a complex duet, providing a poignant remark on the brittleness of personal boundaries at a time when the barriers between the real and the virtual have dissolved.

*MaddAddam Trilogy* develops its narrative plot from three separate but related works, each of which serves as a brushstroke in a depiction of a world sunk into the depths of dystopia. The narrative develops inside these pages as both a record of tragedy and an examination of the complex web of causation that links human behavior to its results. One learns that the very spirit of our species, the essence of mankind, is exposed in the face of this existential crisis as we journey down these terrifying depths with the characters. The novel is a philharmonic of words, an evidence to the limitless realms of human imagination, where each sentence is a brushstroke, each chapter a masterpiece, and the overall story a piece of work. It invites readers to travel through a world that is both familiar and surreal, where the unraveling of one thread may lead to others. Maja M. Cuk and Artea Panajotovic assert, “The *MaddAddam* Trilogy is comprised of three novels that depict the cause and the consequences of a biological catastrophe in a dystopian setting” (194). Cuk & Panajotovic’s description of Margaret Atwood’s trilogy as a narrative triumph that deftly interweaves the many strands of a dystopian planet dealing with the devastating aftermath of a catastrophic biological catastrophe is what makes the statement so compelling. This trilogy, which includes the books *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, weaves a tale of science fiction that transports readers to a future in which social institutions and scientific discoveries combine and presents the coherent relation between humans and non-humans. The investigation of the beginnings—the cause—and the extensive fallout—the consequences—of and shows the arrays of hopefulness is the central theme of the story.

The trilogy's careful analysis of the causes and effects encourages readers to reflect on the moral ramifications of scientific endeavors, the environment's vulnerability, and humanity's ability to persevere in the face of existential dangers. Cuk and Panajotovic's reference indicates that their research goes farther into the many layers of Atwood's story, offering insights into the trilogy's thematic complexity and social reflections. The novel is a testimony to the limitless human imagination with its rich tapestry of storytelling. One story twist flows into the next as it draws readers into a world that is both familiar and exotic. Cuk and Panajotovic have not dealt with the issue of deep ecology though its trace is upon nature which is to be explored in this novel.

A complex and profound interplay takes place within the gripping story of the *MaddAddam* trilogy—a storytelling ballet that attempts to navigate a perilous labyrinth free from the stain of past transgressions associated with traditional humanism, while also celebrating the noble principles of humanism. The demand for humanist principles resounds strongly in this literary symphony, echoing through the difficulties and victories of the characters. The trilogy explores the fundamental nature of mankind and our tendency for both light and darkness, so this summons is not without its attendant questions. It challenges us to face the complex aspects of humanism that have frequently resulted in violence and exploitation and implores us to rethink a more kind and peaceful future.

The echoes of humanism's past mingle with the harmonies of an unwritten future—a future in which the symphony of human potential might finally find its virtuoso conductor—as Atwood invites us to travel with her characters on a journey of self-discovery and social evolution in this tangled narrative. Canan Savkay asserts, “The *MaddAddam* trilogy clearly advocates humanist ideals, while simultaneously seeking for ways to avoid those aspects of traditional humanism which have given rise to its aggressive and exploitative tendencies” (Savkay 246). As Savkay has mentioned that the *Madd Addam* trilogy offers a meditative

investigation of humanity's multifaceted nature by skillfully balancing humanist goals with a critical analysis of its historical shortcomings. It challenges to face the historical aggressiveness and exploitation that have stained humanity while resonating with cries for compassion and peace through its characters. Inviting to go on a voyage of personal growth and social transformation, Atwood's story paints a picture of a world in which the symphony of human potential can flourish.

This scholarly investigation is specifically directed towards an in-depth examination of the salient concern of deep ecology as it relates to the novel *MaddAddam Trilogy*. The researcher places particular emphasis on the ecological dimension in the course of this inquiry. When researchers examined the study projects of others to find out about the problems with their investigation, they did not find the same problem. In the end, the researcher reached a conclusion on the profound deep ecological problem that is the subject of the investigation.

Atwood uses her work as a tool for feminist revisionist mythmaking, engaging in an engrossing process of appropriation and transformation. She skillfully incorporates women's voices and identities into classic mythology, bringing them into the core of these ancient narratives. Atwood also applies her revisionist approach to the seemingly crucial field of female mythmaking, demonstrating her customary attacking wit. In her writing, she questions the basic ideas of purity and the inviolability, emphasizing that any narrative is subject to modification and interpretation regardless of its cherished position. As Keck notes, Atwood's writing serves as a potent illustration of how contemporary authors may interact with and rewrite ancient stories to speak to our sensibilities and concerns. Michela Keck claims:

Atwood uses it for one of the central concerns of feminist revisionist mythmaking: appropriating phallogocentrism by invading and reconfiguring traditional mythologies in order to include women's perspectives and self-images. Yet, as is

characteristic of Atwood's biting sense of humor, she does not exempt the "sacred" project of feminist mythmaking from revision either. (Keck 26)

Keck proposes that creating new myths empowers women which Atwood primarily focuses to the environmental degradation. She uses humor to kind of poke fun at the whole idea of making sacred or untouchable stories. In other words, she says, "Hey, let's not take ourselves too seriously even when we're changing these important stories. We can question and rethink even our own feminist myths" (Keck 27). Atwood's approach is both serious in its aim to include women's voices but also lighthearted in its willingness to question and revise even the feminist narratives she creates.

In the field of literature, Atwood distinguishes herself as a master, using her pen with a dexterity that goes beyond simple narrative. Her art is a transforming dance that both enthralls and confounds a feminist revisionist myth-making. She bravely enters the hallowed realms of conventional myths, demonstrating the art of appropriation and transformation at the center of her literary magic. With a rich tapestry of women's voices and identities woven into the very fabric of these venerable tales, she re-imagines these historical legends in her work. But what distinguishes Atwood is her relentless wit, which, like a happy prankster, has no boundaries. Even the commonly thought to be beyond fault field of feminist mythmaking is not immune to her revisionist stand. She challenges us to understand that no story, no matter how revered it is, is immune to the winds of change and reinterpretation within her literary universe as she peels aside the layers of holiness and inviolability that envelop these narratives. By doing this, Atwood's writing takes on the qualities of a mirror, reflecting not just the development of tales but also the changing positions and viewpoints of women in literature and society. It challenges us to think critically, to participate, and to acknowledge that the power of narrative rests not only in its words but also in its flexibility to change and

evolve in response to the ever-evolving sands of time and the unrelenting spirit of human invention.

Atwood's choice to portray an androgynous woman as the strongest and most determined figure in the Madd Addam community can be viewed as a reinforcement of traditional gender roles. It places the burden of protection and defense squarely on the 'unwoman,' implying that only a departure from conventional femininity can provide strength and security. Esther Munoz Gonzalez articulates, "Atwood's election of an androgynous woman as the most skillful and resolute model of female in the Madd Addam community can be seen as a reaffirmation of gender stereotypes: it is the unwoman, the only one able to protect and defend the other women" (192). The protagonist of Atwood's story is an androgynous lady who serves as the neighborhood's role model for tenacity and unyielding resolution. This representation, however, presents an unclear scenario since it both questions and promotes traditional gender standards. It highlights the idea that transcending conventional femininity is the key to embodying strength and safeguarding the safety of others while simultaneously subverting conventional expectations by featuring a non-conforming figure as the protector. Wael Mustafa in this context articulates: "Several species of animals are exploited and reduced to mere products of corporations. This exploration appears linked to genetic engineering, in the creation of new animals for market purposes" (5). Here Mustafa presents different animal species are exploited in the novel's setting and are viewed by big businesses only as commodities. This exploitation appears to have a close relationship with the field of genetic engineering, which creates and modifies new species specifically for profit, most likely in order to meet consumer needs. These sentences essentially show how companies treat people and other living things not as sentient entities with intrinsic value and rights, but rather as resources to be used, abused, and controlled for financial gain.

Even if various approaches are discovered here of different critics, the issue of deep ecology with its focus on ethics has not been observed in above mentioned studies which is emergent issue to lens the novel *Madd Addam Trilogy*. Moreover, this study also engages with the posthumanist reading of the novel as it analyzes the relation between humans and non-humans.

The environmental concept known as 'deep ecology' calls for a significant change in how people view and interact with nature. It highlights the intrinsic value of every living thing, regardless of how useful they may be to meet human needs, and it advocates for a fundamental reconsideration of how we interact with the natural environment. This method encourages a comprehensive viewpoint, emphasizing the value of ecological diversity and the interdependence of all living forms. Deep ecology promotes ecological balance, sustainable living, and the deconstruction of anthropocentric ideologies that place higher value on human domination over the environment. It seeks to inspire a greater ecological consciousness and a commitment to preserving the environment for coming generations.

Atwood's *Madd Addam Trilogy* emphasizes the complex, reciprocal human-environment relationship, diverging from other critics' focus on degradation and dystopia. While many critics draw attention to Atwood's criticism of environmental degradation and corporate exploitation, my research delves further into how Atwood envisions a world that is interrelated and symbiotic, where ethical living and human existence are intrinsically connected to the strength of the natural world. This viewpoint clarifies Atwood's investigation of ecological ethics and the possibilities for regenerative methods, emphasizing that her writings support a significant shift in the way that people view and engage with the environment.

## 2.1 Methods and Materials

The deteriorating situation of the environment is the background for ecocriticism, which focuses on deep ecology in particular—a dynamic area of literary and cultural inquiry. Eco-criticism provides a unique vantage point for scrutinizing the intricate interplay among literature, culture, and the environment, rooted in a collective acknowledgment of contemporary environmental urgencies. This academic approach investigates into the dynamic relationships between these realms, revealing a wealth of nuanced perspectives and insights. Eco-criticism approaches literature with the meticulousness of an ecologist, intertwining historical contexts, ethical dilemmas, and literature's profound influence on environmental awareness and action. It serves as a revitalized force, merging disciplines like literature, ecology, environmental science, philosophy, sociology, and anthropology to enrich ecological research. This interdisciplinary approach not only deepens our understanding of environmental issues but also inspires proactive measures for conservation and sustainability. Thus, eco-criticism acts as a catalyst for integrating diverse perspectives and fostering a holistic approach to environmental management in academia and beyond.

This multidisciplinary approach permits academics to examine the intricate connections between literature, culture, and the environment. In this sense, Terry Gifford articulates: "Ecocriticism has been remarkably free of theoretical infighting [...] Darwinism, ethnic literature, environmental justice and virtual environments" (Gifford 15). This highlights the absence of significant theoretical disagreements within ecocriticism, a remarkable trend in cultural studies distinguished by a lack of heated theoretical arguments. While there have been disputes about the bounds and exclusions of this academic field, these conversations have not substantially challenged the founding concepts established by early proponents of ecocriticism. Rather than questioning its fundamental assumptions, ecocriticism's discussions are shifting academic focus to emergent research avenues. These

include issues such as poisonous texts, ecofeminism, natural history, Darwinism, urban nature, ethnic literature, environmental justice, and virtual settings. Rather than seeing internal theoretical debates or the establishment of a separate area within cultural studies, ecocriticism has emerged through collaborative investigation of an extensive variety of ecological issues. Conversations have mostly focused on the discipline's growing breadth and concentrations, promoting more access to research on issues such as ecofeminism, environmental justice, and the impact of virtual worlds on literary discourse. Maintaining its essential ideas, ecocriticism has shown adaptation and response to changing environmental concerns.

In order to recognize and analyze ecological themes, motifs, and symbols, ecocriticism more vividly deep ecology entails detailed textual examination of literary works. In the research work, academics look at how writers portray the natural world, relationships between people and the environment, and environmental challenges. In the context, Jelica Toši argues, "Ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature" (Toši 44). Examining the complex interactions between literature and the environment is at the heart of ecocriticism. It investigates the ways in which literary works reflect human relationships, perceptions, and attitudes toward the physical environment. Ecocriticism basically aims to identify and examine the ways in which literature both shapes and is affected by how people interact with the environment. It emphasizes the significant influence of the natural environment on literary themes and tales, providing insightful information about the larger cultural and ecological settings of literary works. Delving upon the context of the novel *MaddAddam Trilogy*, I found involved with the issues of environment. Undoubtedly this famous literary work has been even viewed through the lens of environment, but still the potentiality which I have found that it has not been viewed and

minutely studied through the other side like deep ecology has brought the traces in mankind that human conscience is emerged through the urgent changed perspectives.

Environmental ethics which is influenced with biotechnological and posthuman ethics in the modern era, is replicated in *Maddaddam Trilogy*. These intermingled notions are a common topic of discussion in eco-criticism, which also examines the moral and ethical implications of how people interact with the environment. Researchers look at how literature might support or contradict moral convictions about the environment, ecology, and sustainability. Additionally, it frequently adopts an eco-centric point of view, which implies it values the natural environment for its own sake in addition to its value to people. This viewpoint contradicts anthropocentric beliefs that place human needs above those of the environment. Andrew Brennan explores, "Taking a relational conception of ourselves seriously meant that we each in some sense extend beyond our physical bodies. Our interconnections with the wider world did not so much entail that we are part of nature but rather that in a sense the natural world is part of us" (Brennan 4). Adopting a relational understanding of our identity implies recognizing that we extend beyond our physical bodies. This perspective emphasizes that our connections with the wider world do not merely indicate that we are a part of nature; rather, they suggest that the natural world is an integral part of us.

Accepting a relational perspective means recognizing that our existence extends beyond our physical bodies. It emphasizes the idea that our relationships with the larger world imply a deep interdependence where the natural world becomes essential to our identity and being, going beyond simple participation in nature. This viewpoint casts doubt on the idea that people are distinct beings from the natural world, highlighting instead our innate interdependence and mutually beneficial interaction with it. As a consequence, it calls for a

paradigm shift in the way we approach the world and acknowledges the mutual impact and connectedness that exist between humans and non-humans.

Eco-critics draw on critical theory to analyze power structures, ideologies, and the politics of environmental discourse. They explore how literature and culture both reflect and influence societal attitudes and policies toward the environment. They may compare different literary works, authors, or cultural representations to identify patterns, trends, and variations in the portrayal of environmental themes. Comparative analysis can reveal evolving perspectives on nature and the environment over time. Some eco-critics engage in environmental activism and advocacy. They see literature and culture as tools for raising awareness about environmental issues and promoting sustainability. Eco-critics also emphasize the interconnectedness of all living beings and ecosystems. They explore how literature and culture can help us better understand and appreciate these intricate connections. So, eco-criticism aims to integrate many cultural viewpoints and voices from across the world. It acknowledges that environmental challenges have a worldwide reach and have varying effects on people from different cultural backgrounds. John P. Clark highlights,

Deep ecology has contributed both theoretically and practically to the struggle against the human domination of nature through its critique of anthropocentrism, by its affirmation of the value of every living being, and by inspiring many to defend that value. (Clark 169)

A powerful factor in the ongoing struggle against human-centric dominance over nature is deep ecology. Its theoretical criticism of anthropocentrism—an idea that human interests come first—offers a solid basis for questioning ingrained beliefs about human entitlement to the environment and superiority over other species.

Furthermore, deep ecology presents a compelling counter-narrative to the utilitarian theory that holds that only humans are valuable due to its unflinching affirmation of the

intrinsic worth of all living thing. Through encouraging people to cherish and protect the inherent worth of all living forms, deep ecology cultivates a societal awareness that places a high priority on protecting and honoring the variety of nature. Deep ecology transforms humanity's relationship with environment from one of dominance to one of reciprocal appreciation and care by providing theoretical insights as well as practical advocacy that enable everyone to actively participate in the conservation of the natural world.

As a literary field, ecocriticism studies the dynamic connection between literature and the environment. It explores how literary works that depict human relationships with the natural environment and vice versa. Ecocriticism, specifically deep ecology, offers important insights into the cultural, ecological, and social aspects of literature by highlighting these linkages. This subject offers a distinctive viewpoint on how literature affects our awareness of environmental difficulties, highlighting the need of taking environmental issues into account while analyzing literary works. It provides insights into how our understanding of literature's function in promoting environmental consciousness is shaped by deep ecology's emphasis on nature's inherent worth. Through the integration of literary analysis with environmental issues, this method enhances our understanding of both the natural world and the human situation.

In summary, this analysis of deep ecology in Margaret Atwood's *MaddAddam* demonstrates a commitment to understanding the intrinsic connection between humans and the natural world. Unlike anthropocentrism, which centers on human relations with nature, deep ecology emphasizes the inherent value of all living beings. The novel intricately examines the interactions between humans, animals, and the environment through the lens of deep ecology. The methodology focuses on observing, listening to, and learning from the story's non-human inhabitants, encouraging readers to adopt a more holistic perspective and challenge anthropocentric views. By foregrounding deep ecology as a theoretical framework

and guiding principle, the novel promotes reflection and action, urging us to reassess our role within the ecological community and embrace a more harmonious coexistence with the Earth and all its inhabitants.

### Chapter III: Ecological Interconnections in Atwood's *Madd Addam Trilogy*

Deriving from deep ecology and posthumanism, this chapter examines the relation between humans and non-humans in Atwood's *Madd Addam* trilogy. Deep ecology is an environmental philosophy that advocates for the intrinsic value of all living beings and the interconnectedness of human and non-human life. This chapter examines how Margaret Atwood's *Madd Addam* portrays deep ecology by tracing the story's backward chronology to highlight the root causes of an impending environmental catastrophe. Atwood's narrative approach underscores the symbolic relationship between humans and non-humans, illustrating how ecological crises are deeply intertwined with human actions.

Set against a backdrop of environmental disaster, the novel features the character Snowman, who embodies human experiences and addresses ecological concerns, thereby reinforcing deep ecology's call for a more harmonious and respectful coexistence with the natural world. One of bioethics' fundamental concepts, developed by Cary Wolfe, addresses the aggressiveness of "Speciesism," (Wolfe 117) which, like "anthropocentrism," stresses human supremacy over other living things, especially animals (Wolfe 72). Pertaining to environmental ethics, speciesism is defined by Peter Singer as a bias that prioritizes the interests of one's own species over those of other organisms. This tendency is especially harmful to animals (Wolfe 6). The bioethical perspective of Cary Wolfe emphasizes the dangers of speciesism, drawing attention to the atrocities of anthropocentrism, animal abuse, and human encroachment on the environment (Wolfe 72). Wolfe contends that the established moral hierarchy between humans and animals has been put to the test by the growth of consumerism, which has fundamentally changed the structure of bioethics. Despite advances in our understanding of the natural world, he criticizes the anthropocentric foundation of bioethics, claiming that it unquestioningly reinforces human supremacy (Wolfe 11). In order to address human effect on biodiversity, Wolfe calls for a reevaluation of the

philosophical and normative basis of institutionalized bioethics, questioning its unquestioned presumptions. So as to address and reevaluate bioethics' institutional and philosophical norms, he calls for a critical examination of the driving principles of the field and poses the question: "What can bioethics be thinking?" (Wolfe 84). When observed through the deep ecology perspective, bioethics is the study of the moral consequences of human behavior on the larger natural system. This entails looking at the ethical obligations that people have to non-human living forms and ecosystems, the moral need to protect biodiversity, and the environmental effects of scientific and medical developments. In addition, the area is assessing the ideas of ecological interconnection and intrinsic value and advocating a comprehensive strategy that maintains the integrity of the natural world. Therefore, sustainability, minimizing human ecological impact, and creating ethical frameworks that take into account the health of the entire biosphere is all becoming ever more important to bioethics.

Margaret Atwood's *Madd Addam* explores fundamental and contemporary solutions to twenty-first-century environmental issues. As an environmentalist, Atwood underlines the serious ecological concerns confronting the modern world. The story critically investigates how technological aggressiveness compromises both environmental sustainability and human advancement. Atwood raises contemporary environmental themes such as global warming, biodiversity loss, bioethics, and resource exploitation through the experiences of the Madd Addamites, who survived the waterless flood. By depicting human aggressiveness toward nonhumans, wilderness, and other natural creatures, Atwood highlights the intricate ecological relationships and emphasizes the necessity for harmonious cooperation.

### 3.1 Examining the Relationship between Humans and Non-humans in *Madd Addam*

Atwood deliberately condemns in *Madd Addam* private companies that take use of natural resources without thinking about the long-term consequences. With the

MaddAddamites as her point of view, the victims of the "waterless flood," (*MaddAddam*xvi) Atwood portrays a picture of a modern world where human interference is uncontrolled. As the consequence, *MaddAddam* criticizes power-centric capitalism that causes environmental degradation and makes a strong case for an ecological consciousness. The third part of the *MaddAddam Trilogy* demands quick action on environmental issues, logically concluding the previous volumes.

The novel *MaddAddam Trilogy* extends the narratives explored in its two predecessors. The first novel, *Oryx and Crake*, is narrated through the eyes of Jimmy-the-Snowman, who emerges as the only survivor of a horrific pandemic. The second, *The Year of the Flood*, follows Toby's struggle to survive in the aftermath of the pandemic, much like Jimmy. Both novels speculate on the survivors' morality and existence post-pandemic. *MaddAddam* reveals that Pilar, who appears as Adam One and formerly worked at HelthWyzer, created pills there. After Pilar's death, a chess set containing the pills is left with his half-brother Zeb, who then passes it to Glenn. Glenn, a student at Watson-Crick, grows into a political extremist, renames himself Crake, and mass-produces the BlyssPluss drug, causing the pandemic. The novel concludes with Snowman-Jimmy's terrible death from infection and the Crakers' rape on Amanda, which results in the emergence of a hybrid species. Toby and Zeb, acting as prophets for the Crakers, provide an extensive amount of new signs, languages, and symbols, allowing them to better understand their identity and existence. *MaddAddam* skillfully incorporates the narrative of the BlyssPluss virus-induced 'waterless flood' to emphasize ecological values.

The study also emphasizes how bioengineering, or the expanding connection between humans and technology, is influencing how people interact with the environment and with nature. The conditions depicted in the novel resemble what Rosi Braidotti describes as a "powerful source of inspiration for contemporary re-configuration of critical posthumanism is

ecology and environmentalism. They rest on an enlarged sense of inter-connection between self and others, including the non-human or 'earth's others" (Braidotti 47-8). Braidotti's contention that ecology and environmentalism greatly inspire modern reconfigurations of critical posthumanism is illustrated in *MaddAddam*. The narrative powerfully depicts the interconnection of humans and non-humans, mirroring Braidotti's concept of extended relationality. Through the narrative of the BlyssPluss virus-induced "waterless flood," (*MaddAddam* 31) the novel emphasizes the symbiotic link between humans and the environment, as well as the moral significance of human activities. This depicts how human actions and their effects on the ecosystem are inextricably linked, which corresponds to Braidotti's view of ecological interconnectivity.

In *MaddAddam*, the appearance of a hybrid species following the Crakers' rape on Amanda represents a significant entwinement of human and non-human beings. This hybridization might be interpreted as a metaphor for the breakdown of species barriers, which resonates with Braidotti's concept of "earth's others" (Braidotti 55) and the interdependence of all living forms. Furthermore, Toby and Zeb's roles as prophets teaching the Crakers new signs, languages, and symbols highlight the necessity of communication and comprehension across diverse kinds of life, confirming the posthumanist focus on interconnectivity and reciprocal influence.

By incorporating these topics into its narrative, *MaddAddam* illustrates how literature may reflect on and contribute to critical posthumanist discourse. The novel's depiction of the intricate web of life, as well as the ethical considerations that arise from human-environment interactions, echoes Braidotti's vision of a more inclusive and interconnected understanding of existence, in which the boundaries between self and other, human and non-human, are fluid and permeable.

Margaret Atwood actively works to raise awareness of the underlying connection between human development and the natural world. As a writer and environmentalist, Atwood quoting the *Cambridge Companion*, highlights the responsibility that people have to the natural world. She renders the case that white Canadians could lessen the severe environmental destruction of the late twentieth century and protect the wilderness they claim to value if they adopted a more traditional Native perspective, which is marked by less exploitative and more respectful attitudes towards the natural world (*Cambridge Companion* 75). One of the main issues of the modern era is the industrialization that is occurring at a very fast pace, alongside the invasion of natural resources.

Atwood's *MaddAddam* Trilogy reveals how these creatures, along with humans and animals like rukunks and pigeons, can come together to form communities and defend themselves against the Painballers, who are their common enemy and destroyer. Atwood's portrayal of Earth as a divine reflection aims to forge a profound connection between humans and all living beings. By presenting the planet as a mirror of the divine, she emphasizes the sacredness of nature and the interdependence of all life forms, urging a deeper, more respectful engagement with the environment and fostering a sense of shared responsibility and kinship among all species. Margaret Atwood emphasizes the deep and comprehensive impact of environmental degradation, warning that its consequences will be severe, involving significant financial costs and loss of human lives, as the inexorable laws of chemistry and physics offer no reprieve, and these effects are already beginning to manifest. Atwood claims, "There will be a bill: the cost will be high, not only in money but in human lives. The laws, chemistry and physics are unrelenting, and don't give second chances. In fact, that bill is already coming due" (Atwood 144). The assertion emphasizes how deep and widespread the environmental problem is, stressing that it is more than just a question of climate change but rather a fundamental transformation impacting every facet of life on the planet. This

viewpoint acknowledges the complex interdependencies across ecological systems as well as the extensive effects of human activity on these systems. The statement emphasizes how inevitable and serious the effects of environmental exploitation by humans are. The use of the metaphor "a bill" implies that there would be a substantial expense associated with repaying the environmental debt that has been accumulated as a result of unsustainable behaviors. This cost is not only monetary; it also includes human lives, illustrating the significant and sometimes permanent effects of ecological degradation on human survival, health, and safety.

The allusion to the 'unrelenting' rules of physics and chemistry serves as a helpful reminder that scientific concepts and natural processes function irrespective of human wishes or financial concerns. These rules do not grant forgiveness or second chances; rather, they uphold the boundaries that allow natural systems to operate. When certain thresholds are breached, such as the build-up of greenhouse gases, the extinction of species, or the disturbance of natural cycles, the ensuing alterations may become self-sustaining and very hard to reverse. Furthermore, the assertion that "the bill is already coming due" conveys immediacy and urgency. It indicates that the effects of environmental mismanagement in the past and now are not just something to be concerned about in the far future, but are already starting to show. Natural catastrophes may become more frequent and severe. Deep ecology is a philosophical and environmental movement that highlights the inherent relevance of all living things and the environments in which they exist. It calls for an enormous shift in how humans see and interact with nature. Deep ecology advocates for people to realize and appreciate the connectivity and intrinsic value of all living forms, resulting in sustainable and comprehensive behaviors that conserve and maintain natural systems.

Ecosystems may be severely damaged, and human societies, particularly those most sensitive to environmental changes, may suffer extensively. Deep ecology requires a thorough rethinking of human connections with the natural world. It highlights the need of

understanding the wide, interrelated consequences of environmental change, as well as the urgent need to adopt sustainable, comprehensive strategies that recognize the intrinsic value of all living creatures and the ecosystems that support them.

The novel outlines the Painballers' efforts to subjugate people into a capitalist system in order to rule over every epidemic survivor. Based on the idea put out by Cary Wolfe, which presents humans as superior and privileged creatures, the story emphasizes the idea that personal space is synonymous with personal freedom, "What seems to be needed, then, is a framework for thinking about the problem of subjectivity and splices difference in terms of embodiment and multiplicity rather than identity" (Wolfe 169). In *MaddAddam*, Atwood addresses the sensitivity toward animal existence, illustrating how humans, from their self-assumed positions of superiority, perpetrate attacks on animals. The degree of humanity's dehumanization is reflected in the insensitivity: "Even the two bad man ate the soup. Yes, there was a bone in the soup. Yes, it was a smelly bone. I know you do not eat a smelly bone" (*MaddAddam* 4). As observed by Wolfe in *Animal Rites*, sensitivity encompasses more than just environmental ethics when it comes to how animals are treated. Wolfe stresses how crucial it is to take this larger ethical issue into account. In doing so, he draws attention to the connection between our ethical responsibilities to the environment and the wellbeing of animals. He argues that "animal rights retains an especially fitful relation to the humanist tradition, growing as it does out of the liberal justice tradition of moral thought" (Wolfe 25-26). In Atwood's portrayal, the Snowman is a creature nurtured by nature and enduring the terrible effects of a pandemic. He continues to believe in nature and the natural order in the post-pandemic environment. As proclaimed by the Crakers, "Snowman must stay with us! We must put Snowman back into his tree. That is what he likes, he likes a tree" (*MaddAddam* 15). The novel makes a claim that there is a relationship between virtual or artificial life and the human body. *MaddAddam*, as shown by Atwood, illustrates how human actions are

carried out in ways that eventually affect humanity as an entire. The complex interplay between technology breakthroughs and their effects on human existence is highlighted by this picture. Atwood examines the unintended effects of human behavior on a personal and societal level. A comprehensive ecological analysis of this work demonstrates how human acts, even if they are sometimes seen as reasonable, really seriously upset the natural order's inherent equilibrium. This method emphasizes the significant effects of anthropocentrism, which is the practice of using human-centered activities to subvert and exploit the fundamentals of ecological harmony.

By reading the novel, it is evident that these actions are a reflection of a wider ecological catastrophe, one that is fueled by the disregard for the integrity of the natural world in favor of human interests. Therefore, the abuse of nature's basic order emphasizes how urgently we need to comprehend and deal with environmental concerns from an ecocentric perspective. Rosi Braidotti asserts, "Environmental theory stresses the link between the humanistic emphasis on Man as the measure of all things and the domination and exploitation of nature and condemns the abuses of science and technology" (Braidotti 48). As she claims in her novel, Atwood intends to bring mankind back to a place like God's Garden, where a deep care for the environment and nature might be reignited. This viewpoint- which emphasizes a basic repair to and respect for nature as necessary for ecological restoration and sustainability- is consistent with core ecological principles. Atwood argues for a radical change in human awareness that would lead to a more peaceful and considerate coexistence with the earth in her story.

Similarly, she emphasizes, "God's Natural Creation no longer exist, and the animals and birds—those that did not become extinct under the human domination of the planet—are thriving unchecked. Not to mention the plant life" (*MaddAddam* 209). She underscores the detachment that human beings have cultivated as a means to define their progress. The

domination of humans over the world has profoundly changed the original natural order, which was originally thought to be 'God's Natural Creation.' Some animal and bird species have managed to survive and are now growing without human influence, together with the thriving plant life. This scenario exemplifies a deep ecological perspective that emphasizes how resilient and self-regulatory nature may be when it is not exploited by humans. It demands that humankind acknowledge the inherent worth of all living things and take a step back to let natural processes heal themselves. Humankind believes that it is superior to all other creatures and proclaimed itself to be their own as, "self-referential formal dynamics of meaning" which exert an "autopoietic systems use to reduce environmental complexity and interface with the world" (Wolfexxii-xxiii). In the digital era, progress is both inevitable and attainable. Progress in our period is intrinsically driven. Therefore, improved living is an inevitable result. Atwood contends that human existence is innately meant to coexist peacefully with nature and derive pleasure from it:

They did love to depict animals endowed with human features, but in that eroded civilization of which she had once been a part. Huggable, fluffy, pastel bears, clutching Valentine hearts. Cute cuddly lions. Adorable dancing penguins. Older than that: pink, shiny, comical pigs, with slots in their backs for money: you saw those in antique stores. (*MaddAddam* 262)

The text criticizes the anthropocentric propensity to see human traits in animals, demonstrating an abstraction from nature's fundamental core. The narrator remembers a society that has since disappeared. In this civilization, animals were frequently trivialized and reduced to simple objects of human entertainment and devotion. Examples of these depictions include huggable bears, cuddly lions, and dancing penguins. This anthropomorphizing, which even extends to outmoded images such as humorous piggy banks, highlights a historical trend of human hegemony over and commercialization of the

natural world, demonstrating a deep disregard for the inherent worth and agency of life that is not human. On the surface, Atwood transcends the conventional limits among people, animals, and the natural world by establishing a bond among them. She presents an overcoming of such limits as a way to overcome "arrogance of anthropocentrism and the 'exceptionalism' of the Human" (Braidotti 74). Atwood, in her depiction of the terror that follows from an ethical rationality worldview offers a cautionary note: "At the edge of sleep, she gropes towards the retreating dream: the burning city, the messengers sent to warn her. That the world has been changed utterly; that the familiar is long dead, that everything she used to love has been swept away" (*MaddAddam* 25). Atwood creates a story that highlights how interdependent people and animals are in fighting off and defeating outside threats in order to develop the relationship between them on the planet. Toby describes this connection in striking detail: in her dream, she sees a variety of creatures, including a bear with hooves, a cat-like creature with complex eyes like flies, and a six-legged pig. These animals are shown as neutral, neither hostile nor friendly, signifying the complex and vital relationship that exists between people and animals. "Now the city outside is on fire, she can smell it; fear fills the air. Gone, gone, says a voice, like a bell tolling. One by one the animals come towards her and begin to lick her with their warm, raspy tongue" (*MaddAddam* 26). It seems that the goal is to undermine the anthropocentric perspective.

As a consequence, Atwood works to resolve disputes between humans and animals by encouraging mutual concern for the welfare of the earth. Toby clarifies why she is unhappy with Crake's botched experiment, and her conversation with Jimmy reveals the underlying honesty of human deception. She opposes, "I never to think about Crake again, ever, or listen to any more crapulous poop about how good and kind and all powerful he is, or how he made them in the Egg and then sweetly wiped everybody else off the face of the planet, just for them" (*MaddAddam* 264). The politics of 'otherness' forces Toby to consider what it is to be

human. The speaker rejects of any more reflection on Crake or the romanticized accounts of his kindness and power. They demonstrate their contempt for such ideas by rejecting the idea that Crake's creation of the Crakers and the ensuing annihilation of mankind was a selfless deed.

As an environmentalist, Atwood provides a reflective perspective on rural living, emphasizing how rural living is superior to the hectic lifestyle of the city. She provides a detailed depiction of Cobb House, located far from the urban mechanized environment, "It's away from the urban rubble—the deserted streets and random electrical fires and the buried rivers that are welling up now that the pumps have failed. No collapsing building can fall down on it, and as it's only one storey high, it's unlikely to fall down on itself" (*MaddAddam* 26). It is located far away from the mayhem of the city, where abandoned streets, intermittent electrical fires, and once-buried rivers suddenly swell because the pumps have failed. Its single-story design symbolizes a harmonic connection with the land, minimizes the risk of collapse, and reflects concepts of deep ecology through its sustainable simplicity and durability. No towering, decaying buildings undermine its safety. Rosi Braidotti focuses that in order to successfully integrate humans with the natural order, it is imperative that critical interactions be established, forming the required 'bond' which "is based on sharing this planet, territory or environment on terms that are no larger so clearly hierarchical, nor self-evident" (Braidotti 71). *MaddAddam* vividly represents posthuman situations, as seen by Crake's attempts to subvert the natural order.

One of the novel's main themes is Atwood's depiction of humans and the environment as one interconnected organism. She draws attention to the connections between different animals, the environment, and healing plants, all of which are vital to Toby's attempts to cure Jimmy, also known as the Snowman. The narrator observes, "She slings her knapsack with her health-care items over one shoulder: the maggots, the honey, the mushroom elixir, the

Willow and Poppy. She'll tend to jimmy first thing, supposing he's still alive" (*MaddAddam*29). She wears her rucksack over one shoulder, stuffed with organic remedies including maggots, honey, mushroom elixir, willow, and poppy. If Jimmy is still alive, her first priority is to tend to him. This activity emphasizes the profound ecological viewpoint of using natural resources for healing, highlighting the relationship between environmental health and human health. However, critically reflecting on the malicious behavior, the Braidotti argues, "The old patterns of instrumental behavior are still operative, of course, with animals being used for food, wool and skin products, labour in agriculture, industry and science" (Braidotti 83). Through tying genetics and technology to the environment and other living things, it is made clear that Crake's quest for perfection stems from his political beliefs that "[t]he proper study of mankind used to be Man" (Braidotti 167). Crake's quest of perfection reflects his underlying political philosophy by tying genetics and technology to the environment and other living forms, matching the idea that mankind originally focused its study on itself. His objectives indicate a move away from self-exploration and toward a larger, more interrelated perspective of existence. This change supports Crake's idea that genuine development requires transcending old human-centric concepts. Here, Crake highlights the subtleties of human biological organization by recontextualizing it within the perspective of scientific cognition.

Atwood endeavors to draw a picture of the interactions between humans, humanoids, nature, and other species in *MaddAddam* with the goal of creating an Ecotopian world. Roger Ivar Lohmann employs the term to depict a vision of harmonious equilibrium between humanity and the environment. He asserts, "human dependence on eco-systems makes it obvious that to survive, potential resources must be conserved and used to allow equitable and continuing access into the indefinite future—for nonhumans as well as humans" (Lohmann 179). The passage highlighted that human life is inextricably tied to

ecosystem health, emphasizing the importance of responsible resource protection and use. This method guarantees equal and sustainable access for all species, both human and animal, for the foreseeable future. Claiming to protect ecology and the environment, the scientist Crake explores eugenics, cloning, and genetic engineering as ways to combat overpopulation. This reflects his pompous attitude. Posthuman landscapes are reflected in the novel, and Atwood's depiction of an ecotopian environment emphasizes the desire for peace between humans and nature, capturing important deep ecological issues and she articulates:

They looked tired. But they were more peaceful. Toby said that now we would be safe from the bad ones. And the Pig Ones said their babies were now safe too. And they said also that even though the Battle was over now, they would keep the pact they made with Toby, and with Zeb, and they would not hunt and eat any of the two-skinned ones, and they would also not dig up their garden any more. Or eat the honey of the bees. (*MaddAddam*370)

Playing the part of a visionary, Snowman tries to bring people and Crakers together. His goal of improving society depends on fostering compassion and teamwork among the Crakers so that positive change may occur without putting human lives in peril. The portrayal of many types of physiological modification symbolizes the highest point of human effort. Within the posthumanist perspective, a deep concern for the environment, ecological balance, and marriage with other species emerges, emphasizing humanity's duty to protect it. In the age of exponentially increasing digitalization of human existence, literature presents itself as a possible bridge, promoting balance between human endeavors and environmental conservation. As a proponent, Atwood uses eco-fiction stories to highlight environmental deterioration as a major issue facing the modern world. Her theme centers on the existential meaninglessness of human existence, and she uses people as narrative agents. In both parts of the Trilogy, people are shown hunting pigeons with the intention of killing them, which

makes the birds fearful and causes them to invade human areas in return. In the final chapter of the third book, Atwood depicts a moment of humility among the animals, in which they say they would be willing to help humans compost the bodies of dead characters as a sign of friendship and interspecies cooperation. This illustrates themes of faith and cooperation between humans and animals.

Atwood uses narrative approach to explore environmental issues by bringing different species—humans and animals in particular—together to work toward greater goals. Analyzing this concentration involves looking at how humans affect animals and the larger natural environment. One of Atwood's primary concerns in her writing is creating environments that allow for the coexistence of many living types. From the standpoint of deep ecology, the Crakers were designed in a bioengineering lab with the intention of drastically altering how humans view their place in the natural world. By portraying God's Garden as a "paradise" or "green religion" place, Atwood intends to protect and maintain the planet's natural order. She emphasizes the need for environmental harmony and care by describing nature as our hope, she asserts,

The rising moon signaled the beginning of the God's Gardeners Feast of Saint Julian and All Souls: a celebration of God's tenderness and compassion for all creatures. The universe is held in the hollow of His hand, as Saint Julian of Norwich taught us in her mystic vision so long ago. Forgiveness must be offered, loving kindness must be practised, circles must be unbroken. All souls means all, no matter what may have done. At least from moonrise to moonset. (*MaddAddam* 10)

The rising moon marked the beginning of the God's Gardeners Feast of Saint Julian and All Souls, a celebration of divine compassion for all creatures. Inspired by Saint Julian of Norwich's mystic vision, which depicted the universe as held in God's hand, this feast emphasizes the interconnectedness and intrinsic value of all life forms within deep ecology. It

advocates for forgiveness, loving-kindness, and the preservation of ecological and spiritual harmony. "All souls" signifies every being, regardless of their actions, reflecting an inclusive and holistic view of nature as part of divine creation from moonrise to moonset. She emphasizes the need for environmental harmony and management.

Atwood's post-apocalyptic narrative illustrates how humanity has been compelled to rely on the natural order for survival and continuity. As Toby reminisces about the incident: "I ought to look around for some bees, she thinks. There must be escapees, living in the trees. It would be calming as well as useful to tend a few hives" (*MaddAddam* 95). Thinking that there may be bees that have got out and are living in the trees, she wonders on the need to find them. In addition to practical advantages, taking care of a few hives would promote serenity and profound ecological principles of peaceful cooperation with nature. In *Animal Rites*, Cary Wolfe examines the concept of biodiversity and its consequences, as well as the creation of a parallel society that promotes the equal rights of all living things. Wolfe highlights:

The philosophical platform of deep ecology may be boiled down to this: the ultimate good is not harmony with nature, or even holism per se, but rather something much more specific: biodiversity. Once this is recognized, we must affirm the inherent value of all forms of life that contribute to this ultimate good, and we must actively oppose all actions and processes by human beings and their societies that compromise these values. (Wolfe 40)

Deep ecology's central tenet stresses that biodiversity—rather than just holism or harmony with nature—is the ultimate good. Realizing this, we have to uphold the inherent worth of every living creature that contributes to biodiversity and vehemently reject any social processes and human behavior that compromise these values. Atwood's environmental concerns are interwoven with descriptions of politically driven exploitation that pushes

environmental destruction for selfish reasons. Toby's point of view powerfully illustrates these power-driven entities' exploitation of the natural order. Toby realizes, she hasn't been recording these kinds of ideas and tries to find the right words. As she did in her alone at the AnooYoo Spa, she ponders over the need of keeping a daily notebook. Atwood is a strong proponent of a natural world and links her viewpoint on the co-evolution of people and animals to the pressing need for environmental preservation. Her keen awareness of environmental issues motivates her to investigate the role and responsibilities of humans towards Earth. The wild natural environment of the novel is beautifully portrayed by Atwood's thought-provoking themes.

Likewise, her other literary works also bear witness to her criticism of careless environmental attitudes and the underlying topic of environmental advocacy. By adopting an advanced method, in Atwood's novel *Surfacing*, the narrator observes, "The lake is quiet, the trees around me, asking and giving nothing" (*Surfacing* 141). Similarly, she creates an emotional bond between people and trees, woods, animals, and other living things. In the novel *MaddAddam*, there are periods when Jimmy's awareness is impacted by natural forces, challenging Crake's predatory intrusions. These moments are created by his meditations on nature and his ongoing internal conflict.

Similarly, Gardeners, in the modern scientific time frame, have been endowed with a great deal of understanding into human situations in order to provide eco-friendly companionship as illustrated in the passage below:

Adam was using the Garden as a sage house for escapes from the BioCorps, and they were beginning to figure that out; so the CorpSemen were paying the pleebmobs to attack us. Being a pacifist, Adam one couldn't bring himself to weaponized the Garden. I could've helped him turn a toy potato gun into an effective short-range

shrapnel thrower, but he wouldn't hear of it. It was too unsaintly for him.

*(MaddAddam332)*

In order to clarify the complex interaction between people and animals from the standpoint of deep ecology, the author provides several instances that demonstrate the formation of relationships between various species. Through the presentation of these tales, the author underscores the intrinsic interdependence and connectivity found in the natural world, emphasizing the significance of acknowledging and valuing these relationships within the wider ecological framework. This method emphasizes how important it is to comprehend the ecosystem as a whole and where humans fit in. It is articulated in the novel in this way:

During the week, when she was not working for Slaughter of Hand, this guy was teaching her trapeze dancing; the two of them were working on a highwire strip act. She had a couple of outfits for that: a bird one, a snakeskin one. For the snake act she also had a real snake: some sort of lobotomized python. Its name was March because according to Miss WooWoo, March was a month of hope, and her python was always hopeful. *(MaddAddam171)*

In her examination of the craft of fostering human-animal bonding, Atwood highlights the significance of these intimate connections in addressing socio-cultural aspects at a time of swift technological advancement. She emphasizes how humans are accountable for preserving and fostering these relationships. In doing so, Atwood encourages a sense of responsibility towards the preservation of the natural world in the face of technological progress by highlighting the need for a greater comprehension and appreciation of the connectivity between ecosystems. Having conferred the sense of responsibility, she contends quoting in Carol Ann Howells,

If white Canadians would adopt a more traditionally Native attitude towards the natural world, a less exploitative and more respectful attitude, they might be able to

reverse the galloping environmental carnage of the late twentieth century and salvage for themselves some of that wilderness they keep saying they identify with and need.

*(MaddAddam75)*

Atwood's perspective on the co-evolution of humans and animals is intricately linked to the urgent necessity of environmental preservation to advocate for the natural world. Her direct examination of defining humanity's role and responsibility towards the Earth is driven by a profound environmental consciousness. Atwood emphasizes the critical need for humans to recognize and act upon their duty to sustain and protect the environment. As an environmentalist who supports admitting how much human influence there has been on rivers, lakes, forests, and other creatures. She also reinterprets the writer's function in the modern scientific period, highlighting the value of literary contributions to environmental responsibility and awareness. Atwood's insightful observations emphasize the untamed and primal landscape of the novel demonstrating her acute attention to the interpretation and importance of the natural world.

After *The Year of the Flood* and *Oryx and Crake*, Atwood moves on to *MaddAddam*, reworking her dystopian story of ecological collapse and its aftermath while keeping in mind the perpetual familiar of the apocalypse and its consequences. As Lawrence Buell remarks, "The apocalypse is the single most powerful master metaphor that the contemporary environmental imagination has its disposal" (Buell 121). Atwood blends the apocalyptic, millennial environmentalism of modern radical activist groups like 'Earth First!' with the idea of deep ecology in her portrayal of the radical environmentalism of Crake and the God's Gardeners. Deep ecologists argue that the global ecological disaster the world is currently confronting necessitates a paradigm change. They disapprove of anthropocentrism, which gives people a unique standing and defends the exploitation and management of natural resources in order to meet humankind's material wants. Deep ecologists and proponents of

biocentrism contend that all living things, including nonhuman animals, have intrinsic worth and the right to survive and flourish in the absence of human intervention. They contend that a long-term decline in the world's human population is necessary to ensure the flourishing of nature. In the same way, the Earth First! movement's biocentric-biodiversity branch, which first surfaced in the 1980s, maintains that human wellbeing should not come before the rights of other living creatures on Earth. Earth First! advocates call for a reduction in global population to prevent an imminent biological collapse and ecological disaster caused by humans, which threatens the planet's biodiversity and vital life processes, despite the ongoing exponential population growth. Adopting a more misanthropic perspective, certain radical environmentalists regard the human species and thus have advocated for a significant reduction in the global human population.

The narrative examines how human survivors strive to reinterpret what home means in an apocalyptic world via the figure of Toby. After moving into the Cobb House, Toby tries to incorporate the God's Gardeners' ecological ideas in an effort to balance human life with the natural world. This is in contrast to earlier approaches that attempted to control and modify nature to satisfy human needs. Toby's adoption of the Gardeners' ways represents a change in the survivors' attitude toward living sustainably in their new reality—he begins to have a more harmonious relationship with the environment. Their garden is bigger, and Toby notices the variety of fauna that shares their home: "A few self-seeded lumiroses glimmer along the edges of the fence; several of the shimmering green rabbits are nibbling at their bottom leaves. Giant grey moths drift like blown ash" (*MaddAddam* 49). Green rabbits shine on the bottom leaves of self-seeded lumiroses that light up the fence's edges. Giant gray moths, resembling drifting ash, float by. This landscape highlights the deep ecology concepts of interdependence between flora and fauna as well as the inherent worth of every living thing in the ecosystem. Afterwards, when she is working in the garden, she notices that "every

plant seems to generate slugs and snails as if spontaneously" (*MaddAddam* 96). Slugs and snails seem to sprout from every plant, demonstrating the ecosystem's inherent abundance of these creatures. This discovery highlights the fundamental idea of deep ecology—that all living things are interconnected—and highlights the importance of each species' intrinsic worth and connection in preserving ecological balance.

Furthermore, when Zeb helps Toby create a home for the bees he found, she reaffirms her dedication to the respect that Pilar instilled in bees, hoping to develop a mutually beneficial relationship with them. As the MaddAddamites adjust to their new surroundings and social structures, Toby becomes an important go-between for the Crakers and the general public, pushing for dialogue with the pigeons. Toby's attempts to balance human habitation with the natural environment in the post-apocalyptic setting represent the MaddAddamites' reconceptualization of home, which in turn modifies the interface between natural and artificial environments.

Likewise, the biological, cognitive, and behavioral traits that distinguish human from nonhuman animals emphasize the special qualities and talents that are specific to each species. Cary Wolfe argues:

[This difference] may indeed start out as a biological difference, but it becomes something for human thought being taken up and made something of—by generations of human being, in their practices, their art, their literature, their religion,"practices that enable us to "imaginatively read into animals"expectations that originate in the human, the other than an animal.(Wolfe 112)

Animals, in the novel that demonstrate Atwood's compassion for the natural world and the ecology include hens, Crakers, and pigs that have been genetically modified to become Pigeons. In addition, Atwood investigates the genetic engineering of other species—such as bees—and the transformation of inanimate objects—such as rocks and flowers—into new,

varied forms. This demonstrates how deeply she has engaged with concerns of biodiversity and ecological exploitation. The post-apocalyptic world created by Atwood reflects the ideas of thinker Jayne Glover, who makes claims on the collapse of humanity and the environment, "an apocalyptic setting of the novel is to engage with the potential social, political, economic and moral consequences of the Earth's changed environment" (Glover 54). It is shown that scientific endeavors meant for the good of humankind are not without consequences. Crake thinks his 'Paradice' project improves life on Earth from a transhumanist perspective. But there are also clear negative effects of human-machine contact, such the depletion of natural resources and the eventual extinction of mankind. The text's depiction of Atwood's vision highlights the serious consequences of disregarding the environment. Human greed has led to the reconstruction and modification of the natural order through scientific research, which poses serious risks to human life. Examining whether scientific knowledge actually seeks to improve life on Earth or if it turns into a weapon for self-destruction is vital. Mankind's self-referential autopoeitic defense of reason and its sense of supremacy generate a risky greed for nature and her resources. Jeremy Bentham reveals in his discussion of what constitutes reason and hierarchical order. Deriving from Wolfe, Bentham claims: "What else is it that should trace the insuperable line? Is it the faculty or reason, or perhaps the faculty of discourse? But a full-grown horse or dog is beyond comparison a more rational, as well as a more conversable animal, than an infant of a day or a week or even a month old" (Wolfe 63). The post-apocalyptic setting and description of events in the novel highlight the negative effects of scientific methods that lead to significant harm to both people and the environment.

In fact, technological advancements are represented as enabling limitless exploitation of nature and its resources, which ultimately leads to the end of the earth. Assuming the role of gods, scientists construct transgenic creatures like the Crakers to replace humanity, a concept best illustrated by characters like Crake. As outlined in the novel: "There would be no

point in being a Gardener now: the enemies of God's Natural Creation no longer exist, and the animals and birds—those that did not become extinct under the human domination of the planet—are thriving unchecked. Not to mention the plant life" (*MaddAddam* 209). The novel offers a critical look at topics that have often eluded investigation, explaining how mankind has positioned itself in the face of unknown problems. Notably, the ubiquitous condition of confusion caused by human superiority driven human actions is depicted. People are unable to learn or understand the negative effects of their activities on the environment because of this chaos. This narrative emphasizes how human activity and the deterioration of the environment are intertwined and eventually have self-destructive effects. The general contempt for ecological balance endures despite efforts to intervene.

The ecological viewpoint presented in the novel *MaddAddam* clarifies how the Gardener faith, which imagines a 'paradise' that embraces all living forms, contradicts the idea that humans are unique. By rejecting the idea that nonhuman entities are only human property, this viewpoint challenges the dominance attitude. Rather, the Gardeners represent a way of thinking that values all living things equally and honors them with humility, appreciating their inherent worth regardless of hierarchy. Toby defines her efforts to bring back ecological balance and the natural world's intrinsic balance as: "I have taken the liberty of adding the Pigoons to the regular calendar of Gardener feasts," Toby writes, "They deserve to have a day named in their honour. I've attached them to the Festival of Quercus, the oak tree day. I thought it was fitting, because of the acorns" (*MaddAddam* 379). The way that Atwood presents the Gardeners in the text exemplifies the ecological management ethic, which is a dedication to maintaining a harmonious human existence with the natural environment. They prioritize the welfare of the environment and its people while working to improve the health of the ecosystem. Adam One's discourse on Predator Day, Atwood posits that "God must have said to them: My Carnivores, I command you to fulfill your appointed

task of culling your Prey Species, lest these multiply overmuch, and exhaust their food supply, and sicken, and die out" (*The Year of the Flood* 328). The quote makes the argument that predators have a divine mandate to control prey species populations in order to avoid resource depletion due to overpopulation. Predation preserves ecosystem health by managing prey species, guaranteeing sustainability, and averting ecological instability brought on by resource depletion. This illustrates an ecological balance. Unlike the anthropocentric viewpoint of 'Paradise,' the Gardeners' philosophy places an emphasis on empathy and compassion towards animals, recognizing and honoring their autonomy and territory.

Margaret Atwood raises fears that modern mankind could have a similar fate and issues a warning she derives from J. Brooks Bouson and claims that "the rules of biology are as inexorable as those of physics; run out of food and water and you die. No animal can exhaust its resource base and hope to survive. Human civilization is subjected to the same law" (Bouson 2). This extract emphasizes the unchangeable rules of biology, which are similar to the laws of physics in that life ends when vital resources like food and water are exhausted. Similar to how no animal can exhaust its supply of resources and yet survive, human civilization is also constrained by this fundamental rule. These hypothetical and practical issues draw our attention to the deep ecological concept. Arne Naess claims, "The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of non-human life requires such a decrease" (Naess 46). This remark implies that the flourishing of other kinds of life requires a significant deterioration in human population.

The God's Gardeners anticipate that the earth will be saved by the arrival of the Waterless Flood that "All the real gardeners believed the human race overdue for a population crash. It would happen anyway, and maybe sooner was better" (*MaddAddam* 330). These thoughts are consistent with Crake's viewpoint from the first episode, in which he also argued

that the earth could not support the unsustainable number of people on it. In a similar vein, overpopulation-related hunger was predicted in Paul R. Ehrlich's book *The Population Bomb*. However, in the *MaddAddam* series, overcrowding results in severe environmental damage and the loss of several species. Adhering to the ideas of deep ecology, the Gardeners were already predicting the end of humankind.

In the same manner, Zeb's narratives present the Church of PetrOleum, where the fathers of Adam and Zeb preached. This religious group stands in sharp contrast to the Gardeners of God. The PetrOleum Church maintains that animals were created by God solely for human use and delight, in opposition to the Gardeners' belief in the fundamental equal value of all species on Earth as, "you could therefore exterminate them at whim" (*MaddAddam* 194). Therefore, they continue to have an anthropocentric viewpoint which prioritizes humanity above all other living things. Furthermore, they expressed gratitude to God for, "blessing the world with fumes and toxins" (*MaddAddam* 111). They regard oil to be of unparalleled value and believe that gasoline is a gift from God. Rev., their father, urges for oil to be taken and used rather than left untapped, arguing that it is a divine resource meant for human use and should not be hidden beneath the earth, "for to do so is to flout the Word" (*MaddAddam* 112). Rev's views are part of the social fabric that is contributing to the growing resistance to the effects of global warming. Furthermore, as Zeb recounts, the Rev and his Church were "death on ecofreaks" (*MaddAddam* 182). Anthropocentricity is personified by the Church of PetrOleum. Through the Reverend's church, Atwood questions the idea that having access to oil is a fundamental human right and criticizes society's resistance to climate change. The church distributed commercial stickers that, among other messages, proclaimed: "Solar Panels Are Satan's Work," "Eco Equals FreakO," "The Devil Wants You to Freeze in the Dark," and "Serial Killers Believe in Global Warming" (*MaddAddam* 117). The comments reveal that, in the pre-apocalyptic era, some people

dismissed human-caused climate change as a fiction. Instead, they attributed extreme weather and climatic variations to natural processes. The comments reveal that, in the pre-apocalyptic era, some people dismissed human-caused climate change as a fiction. Instead, they attributed extreme weather and climatic variations to natural processes. They belittled alternative energy sources and extolled oil. In contrast, Atwood presents the opposite ideologies—which promote humans as superior beings through their understanding of divine teachings—against the anthropocentric notions of the God's Gardeners.

Atwood uses Zeb's scornful description of Bearlift as a 'scam' in the *MaddAddam* trilogy to make ridicule at flimsy ecological initiatives. She also explores the radical environmental movement in great detail, emphasizing Earth First! which evolved out of the growing worries of an imminent environmental catastrophe that started to gain momentum in popular culture in the 1970s. Atwood conducts an intensive and comprehensive analysis of the nuances of radical environmentalism through this research. "The understanding of radical environmentalism", as Christopher Manes remarked in his book *Green Rage*, "begins at the end, the end of the world as we know it, the meltdown of biological diversity our industrial culture has recklessly set in motion" (Manes 25). Manes contended that the fundamental principles ingrained in our modern culture are the primary cause of the 'ecocidal tendency of civilization,' arguing that these principles trigger an ecological downfall. He convincingly asserts that the catastrophic ecological degradation we encounter is fundamentally driven by our cultural values and technology progress. Manes observes that "economic growth, 'progress,' property rights, consumerism, religious doctrines about humanity's dominion over nature, technocratic notions about achieving an optimum human existence [occur] at the expense of all other life-forms" (Manes 29). Radical environmentalists called for a thorough reevaluation of humanity's anthropocentric worldview. One such activist was Dave Foreman, who co-founded the Earth First! organization in 1980. They ardently supported deep ecology

and demanded a radical change in thinking that acknowledges the intrinsic value of ecosystems and all living things, rather than only their ability to serve human needs.

Earth First! movement intended to question and change the prevailing environmental paradigms in order to adopt a more ecocentric approach. Foreman asserted in his book "Confessions of an Eco-Warrior" that he was a staunch supporter of biocentrism in deep ecology and J. Brooks Bouson focuses that, "all living creatures [...] possess intrinsic values, inherent worth" that "all living beings have the same right to be here", and that humans "have no divine mandate to pave, conquer, control, develop, or use every square inch of this planet" (Bouson 7). Foreman insisted Earth First! members to take active political action, emphasizing that 'Earth First!' must always come before 'People First!' Rejecting compromise of any kind, he memorably described the movement as 'a warrior society,' unyielding in its dedication to the uncompromising 'defense of life'. The phrase 'Earth First!' not 'People First!' (Bouson 7), advocates prioritizing ecological concerns and the preservation of the natural environment above human-centric interests, emphasizing the intrinsic value of ecosystems over anthropocentric priorities. Giving credit to the deep ecological context and an inherent value of ecological balance, the novel highlights: "Already the kudzu vines are thrusting in, covering the broken shapes with a soft fledging of green" (*MaddAddam* 347). The kudzu vines had already started to spread out, covering the broken buildings in a thin film of verdant leaves. The painting represents nature reclaiming the location, with spreading vines quickly taking over the ruins as a representation of both the fleeting nature of human constructions and the constant power of natural processes.

By presenting a bleak near-future scenario, Atwood involves readers in a prolonged and unsettling thought exercise through her dystopian trilogy. She renders extensive use of extreme environmentalists' eco-apocalyptic anxieties, warning that an imminent environmental collapse may endanger humankind's existence as a species. By forcing readers

to face the serious consequences of ecological negligence, Atwood's novel emphasizes how crucial it is to address environmental deterioration in order to prevent catastrophic events that might endanger human life. In her previous novel *Oryx and Crake*, Crake expresses Jimmy that "as a species" the humankind is "in deep trouble": "Demand for resources has exceeded supply for decades in marginal geopolitical areas, hence the famines and droughts; but very soon, demand is going to exceed supply for everyone" (*Oryx and Crake*226). For ages, the demand for resources has surpassed supply in geopolitically vulnerable regions, leading to famines and droughts. However, this imbalance is poised to intensify globally, with demand exceeding supply on a universal scale in the near future, signaling unprecedented challenges for humanity's nourishment. Jimmy, too hears "harangues and oblique sermons" from Amanda's radical environmentalist friends, who say that the "human experiment" is "doomed" to "extinction" and those who describe humankind as "a sort of monster, its main by-products being corpses and rubble", as well as compare human psychology to "a giant slug eating its way relentlessly through all the other bioforms on the planet" (*Oryx and Crake*187). Jimmy is also exposed to impassioned speeches and indirect lectures from Amanda's radical environmentalist acquaintances. They depict the human endeavor as a doomed experiment headed for extinction, likening humanity to a monstrous entity producing only destruction. Additionally, they analogize human psychology to a voracious slug consuming all other forms of life on the planet.

Similarly, within the pages of *MaddAddam*, Zeb reminisces about slogans from the foundational texts as 'message' the assertion of radical environmentalists: that "man is obsolete"; that we are "dooming ourselves to extinction"; for that unequal balance we have to "restore the balance of the nature" (*MaddAddam*57-8). The main claim of extreme environmentalists is that we are headed towards extinction because we are no longer relevant to the humanity. To prevent this, they recommend the urgent restoration of the natural

balance. In *The Year of the Flood*, Atwood uses the sermons of Adam One to express her immense concerns about the narrow-minded destruction of the natural environment in our culture. She criticizes the unrelenting exploitation of natural resources due to unbridled greed in the context of pervasive consumerism and the rapidly expanding global population. "Ours is a fall into greed: why do we think that everything on Earth belongs to us, while in reality we belong to Everything" (*The Year of the Flood* 55). Like Adam One explains, "God's commandment to 'replenish the Earth' did not mean we should fill it to overflowing with ourselves, thus wiping out everything else. How many other Species have we already annihilated?" (*The Year of the Flood* 55). In *The Year of the Flood* Atwood uses the sermons of Adam One to express her immense concerns about the narrow-minded destruction of the natural environment in our culture. She criticizes the unrelenting exploitation of natural resources due to unbridled greed in the context of pervasive consumerism and the rapidly expanding global population.

Evoking deep ecology's principle of the intrinsic interconnection between humanity and nature, Toby surmises that Crake most likely built his murderous supervirus on top of the experimental HelthWyzer virus. Zeb answers her question regarding this as follows: "All the real Gardeners believed the human race was overdue for a population crash. It would happen anyway, and maybe sooner was better" (*MaddAddam* 330). Through the God's Gardeners' eco-religion, Atwood investigates extreme environmentalism in *The Year of the Flood*. In an analogous way, Crake represents radical apocalyptic environmentalism and deep ecology. In the face of an imminent ecological catastrophe brought on by human activities, Crake uses his background in bioengineering to come up with a contentious fix. By replacing destructive humans with the submissive, primitive hominoid species known as Crakers, he hopes to protect the ecosystem. The narrative demonstrates Crake's unwavering dedication to ecological preservation and presents him as a visionary who uses drastic biotechnological

intervention to eradicate the threat posed by humans in order to restore natural harmony. As Ivory Bill emphasizes, "We all have to pitch in," he said, "because this is the future of the human race." (*MaddAddam* 380). Bill's remarks emphasize how important it is for everyone to become involved in solving ecological challenges and how closely environmental stewardship and human survival are related. This call to action, which advocates for a significant change in our connection with environment and acknowledges that sustainable practices and regard for all living forms are crucial to the long-term survival of the human race, is based on core ecological values.

By connecting Crake's environmental ethics to deep ecology, Roman Bartosch clarifies them, presenting Crake as "a fervent—if misanthropic—thinker whose ethical stance, for example the idea that human overpopulation needs to be controlled and that the world needs a new, ecological utopia, closely resembles deep-ecological thinking" (119). According to Roman Bartosch, Crake is a misanthropic yet passionate thinker whose moral views are in line with significant ecological concepts. Crake views the establishment of a new ecological paradise and argues that human population growth must be reined back. His position is consistent with deep ecology's basic principles, which emphasize the inherent worth of nature and the necessity of fundamentally altering human relationships with the environment in order to establish lasting harmony. Though extreme, Crake's drastic remedies highlight his deep mistrust of humanity's current course and his dedication to ecological preservation. Also reviewing on the same issue on Crake's "affinities with environmental activists", (Dunlap 4). Allison Dunlap pronounces Crake's having dualistic visions "the ultimate scientist" as well as "the ultimate ecotopian thinker" (Dunlap 10). Contrasting human exceptionalism, which posits humans as holding special status and deserving privileged ethical treatment, Crake adopts biological determinism. This perspective views all animals, including humans, as fundamentally similar life forms. Consequently, Crake rejects inherent

human superiority and unique ethical consideration, challenging traditional notions of human distinction. Therefore, in engineering his hominoid creatures, Crake "seeks to create a world where the human-over nature hierarchy no longer exists [...] and where human/animal distinctions are utterly untenable" (Dunlap 10). Aiming to dismantle the human dominance over nature, Crake envisions a world where the human-animal dichotomy becomes entirely indefensible and irrelevant. Therefore, to establish a strong relationship between human and non-human, one should be conscious to balance the eco-system as illustrated in the passage below:

Untrimmed branches reach into the corridor of light above it, opportunist weeds push into it from the margins, renegade vines overhang it. Out of the swelling foam of vegetation the curved dome rises like the white half-eye of a sedated patient. It must once have seemed so bright and shining, that dome; so much like a harvest moon, or like a hopeful sunrise, but without the burning rays. Now, it looks barren.

*(MaddAddam 352-3)*

With untidy branches spilling into the lit hallway above, weeds taking advantage of the edges, and wild vines hanging over the building, the image is a striking example of nature taking back its area. This growing greenery swallows a curving dome that rises like a faint half-eye on a medicine. This dome, which was previously thought to be bright and promising now seems bleak and empty. This contrast draws attention to the profound ecological concept of nature's inherent value by highlighting its unwavering vitality in contrast to the glaring decay of human structures. The illustration highlights the resiliency and intrinsic value of the natural world, implying a call to acknowledge the fundamental, non-instrumental value of ecological systems and a critique of anthropocentric neglect.

Crake attempts to materialize the radical environmentalist notion of humanity's return to an idealized Pleistocene Epoch through the advent of the ecologically conscious Crakers.

This imagines a future without contemporary technology, where small tribal societies live in harmony with the natural environment. Through the replacement of humans with his genetically altered hominoid species, Crake hopes to enable a return to a more sustainable and environmentally balanced way of life, akin to what it was like in the prehistoric era. The bioengineering of a hemorrhagic supervirus by Crake to eradicate humanity is especially noteworthy since it shows how well he used scientific knowledge to accomplish the abolition of humankind. He further highlights, "an infection by the human parasite" (191). In a world where people believe that humans are a parasite species on Earth, Crake's spread of a deadly disease may be interpreted as nature's reaction, a cleansing effort to remove humans from its parasitic form. This allegorically constructed narrative implies that Crake sees humans as a destructive force that is depleting the Earth's resources and life rather than as its guardians. In his unwavering determination to mitigate humanity's influence on Earth by drastically reducing or altogether eliminating the human population, Crake personifies an extreme environmentalist position: "Already there are weed shoots nosing up through. The force they can exert is staggering: they'll have a building cracked like a nut in a few years, they'll reduce it to rubble in a decade. Then the earth swallows the pieces" (*MaddAddam* 221). It illustrates the constant and fundamental strength of ecological succession and emphasizes the enormous power of natural processes in recovering human-made structures. Because of their tremendous tenacity and endurance, weeds are a perfect example of how nature may destroy and consume even the toughest structures. This is a didactic reminder of the resiliency of nature and the inevitable process of ecological restoration. It exemplifies the deep ecology perspective, which stresses the underlying strength and value of natural systems and maintains that the inherent processes and living forms of nature are valuable in and of themselves, independent of human utility. Furthermore, Crake's development of the bioengineered Crakers is a concrete example of the central idea of deep ecology, which

emphasizes the relationship between early human cultures and the natural world. In a paradoxical move, Crake uses his superior technological skills to create a prehistoric, pre-technology society of humans, highlighting the complex interplay between ecological principles and human ingenuity.

The collaboration between humans and pigoons to capture the Painballers on the other siderepresents a major move towards acknowledging non-human agency and cooperation in the context of the unequal relationship between humans and non-humans. The Painballers' acts, which include killing a baby pigoon, killing Oates, eating his kidneys, and abusing Amanda and Ren, highlight the atrocity that comes with human dominance over other species. Maggie Kilgour draws attention to how the act of cannibalism dehumanizes the Painballers and stands in sharp contrast to the growing interspecies solidarity, emphasizing the moral need to disrupt established hierarchies and promote respect for one another. Kilgour observes on the subject cannibalism that "presents a disturbing fiction of otherness because it both constructs and consumes the very possibility of radical difference" (Kilgour viii). Consequently, multiple characters offer remarks that effectively reject the Painballers' claim to humanity: "Who cares what we call them," says Rhino. 'So long as it's not people.' Hard to choose a label, thinks Toby: three sessions in the once notorious Painball Arena have scraped all modifying labels away from them, bleached them of language. Triple Painball survivors have long been known to be not quite human" (*MaddAddam* 367-68). Toby's attempt to describe them highlights the dehumanizing effects of suffering the hardships of the Painball Arena, leading to a society conception of them as not wholly human. Rhino's indifference for labels highlights a primordial divergence from humanity.

The idealistic MaddAddamite, White Sedge, resolutely refers to them as "fellow human beings" even though "this in itself is not a defense," as Toby "feels impelled to advocate for them in some way, but why?" (*MaddAddam* 367). While the idea of adding the

Painballers' DNA to the shrinking human gene pool is briefly discussed, this just serves to highlight the fact that humanity is more than just its genetic makeup. The procedure by which the Pigoons are recognized as honorary human contrasts with the survivors' purposeful detachment from the Painballers. This reversal emphasizes the social and ethical standards—rather than biological ones—that characterize humankind. Geoffrey Sanborn argues "Cannibalism is constitutive of community [...] because it is the limit that humanity requires in order to know itself" (194). Cannibalism is the final barrier that humankind must cross in order to understand its own existence. It establishes limitations of community.

Ultimately, the prisoners are subjected to trial in absentia, as "the trial is about the verdict only" (*MaddAddam* 367). Following the tenets of deep ecology, the decision made by Pigoons and humans to put the two Painballers to death demonstrates a common goal of reestablishing ecological justice and balance. So this excerpt highlights, "The Pigoons vote collectively, through their leader, with Blackbeard as their interpreter . . . They all say dead,' he tells Toby. 'But they will not eat those ones. They do not want those ones to be part of them'" (*MaddAddam* 369-70). Blackbeard serves as their interpreter while the Pigoons use their leader to conduct a group vote, and they all agree to execute the prisoners: "They all say dead," Blackbeard tells Toby (*MaddAddam* 370). But they make it clear that they will not be eating the remains, demonstrating that they have made a conscious decision to distance themselves from the people who were put to death. This keeps them morally apart and upholds the honor of their community. The voting process entails employing "pebbles: black for death, white for mercy" (*MaddAddam* 369-70). The only human who votes against the Painballers' execution is probably White Sedge. This highlights the existence of ethical concerns that contradict the judgment made by the majority and reveals a difference in moral viewpoints within the human contingent. Calina Ciobanu perceives "the ethical potential of Atwood's new world order" as exemplified by the deceptive "white stone," which challenges

the logic of self and species-interest, suggesting a complex moral landscape(Ciobanu159).

Voting for their survival is not a self-preservation decision; rather, it is based on the underlying conviction that, rather than empathy derived from likeness. As highlighted that "taking life under any circumstances is reprehensible" (*MaddAddam*368). The absence of the Crakers in the decision-making process appears noteworthy, suggesting their detachment or exclusion from the ethical and communal responsibilities undertaken by the other groups.

Furthermore, according to Blackbeard, the Crakers choose not to see the execution, a clear indication of their purposeful disassociation from the deed and perhaps a reflection of their own moral code or social mores. Blackbeard asserts, "Toby said it would be hurtful" to them (*MaddAddam* 370).In fact, the Crakers exhibit a much higher degree of empathy than the humans who are still alive, indicating that they are more sympathetic and inclusive of morality and would probably be reluctant to sentence anybody to death.The humans that are still surviving have the power to grant or withhold humanity according to their own discretion, and empathy is primarily sparked by a sense of shared humanity. This presents serious questions about how useful empathy is as an environmental ethic. Within environmentalism, relying on empathetic links to nonhuman nature seems inadequate, given the inherent difficulties in producing empathy for species that do not resemble oneself, especially other people and other organisms.

### 3.2 The Interplay of Human and Non-human Dynamics in *The Year of the Flood*

The *MaddAddam Trilogy* has been categorized as dystopian literature, however *The Year of the Flood* incorporates aspects of attempted utopia into the God's Gardeners' ecological lifestyle and religious beliefs. Atwood proposes that utopias and dystopias are inextricably linked, with one holding hidden characteristics of the other. Despite serious environmental degradation, there is a glow of hope that personalities will adapt to these obstacles, allowing mankind to survive and flourish in harmony with an altered Earth.

In the novel, unrestrained technological advancement has resulted in an ecological catastrophe that threatens the fundamental foundations of life on Earth. This damage is exacerbated by an artificially created pandemic, demonstrating the disastrous repercussions of human arrogance. From a deep ecological standpoint, the novel criticizes the anthropocentric attitude that propels technological advancement at an expense of ecological balance. A noteworthy divergence from contemporary reality is the portrayal of climate change, which, for the characters, has evolved from a looming threat and forecast to an incontrovertible historical truth with long-term consequences for their present. This transition emphasizes the importance of tackling environmental deterioration and rethinking peaceful cohabitation with the natural world. In the similar vein, Dona Phillips asserts that "climate change is not disruptive but constitutive of the world that Atwood's character's find familiar" (Phillips 139). Climate change is integrated into the very fabric of the world that Atwood's characters know, shaping rather than destroying it. In this novel, environmental alteration is not an external disaster, but an inherent part of their life, reflecting the enormous and irreversible influence of human actions on the natural world.

Atwood's notion of the 'Waterless Flood' serves as an effective metaphor for the limits of human encroachment on the natural world. This allegory indicates that humanity's unrestricted exploitation and manipulation of ecological systems may eventually result in a catastrophic extinction of the human species. The novel warns of serious consequences that occur when people fail to understand and appreciate nature's intricate balance, suggesting that humanity's existence is dependent on our capacity to control our invading impulses and live in peace with the environment, "For the Waterless Flood is coming, in which all buying and selling will cease, and we will find ourselves thrown back upon our own resources" (*The Year of the Flood* 124). Human exploitation is unsustainable, demanding a move away from market-driven consumption; hence, a transition to natural ecosystems for long-term resource

use is required. If mankind continues on its current path, we must acknowledge the critical need to embrace sustainable behaviors that incorporate a greater regard for the natural environment to preserve our existence.

In "Solarspace," the author envisions a future in which an evolved society makes considerable use of solar energy. She recommends a wide range of solar-powered technologies, including Solarcars, Solarbikes, and Solarspace Boutiques where, "a lot of upmarket trendies came to the Tree of Life, Alluents from the SolarSpace Gated communities, Fernside showoffs, even people from the Compounds, coming out for a safe pleebland adventure" (*The Year of the Flood* 139). The author's deep vision creates a future world in which future generations live lives enhanced by 'superintelligence,' a term described by Max More in *The Transhumanist Reader*. This improved life, fueled by superior cognitive powers and technological advancement, represents the turning point in human evolution, blending creativity with intellectual insight. More argues, "Transhumanism is a worldview that seeks to understand the unknown, anticipate risks, and create an advantageous future for humanity, including the non-biological superintelligences we may become or create" (More 361). From a posthuman perspective, the usage of solar energy signifies the exploitation of resources through scientific methods. Ecologically, in light of rising human exploitation of natural resources, the author proposes an alternate method that supports sustainable and beneficial resource consumption.

Literary depictions of posthuman states reveal the depth of human refinement within sociocultural contexts. Humans frequently play important roles in speculative fiction, emphasizing social norms associated with their privileged status. Because of their self-assigned significance, people believe they are the developers of all creation. The narrator reflects:

Through the work of the Carrion Beetles and the putrefying Bacteria, our fleshly habitations are broken down, and returned to their elements to enrich the lives of other Creatures. How misguided were our ancestors in their preserving of corpses – their embalmings, their adornings, their encasings in mausoleums. What a horror – to turn the Soul's husk into an unholy fetish! And, in the end, how selfish! Shall we not repay the gift of Life by re-gifting ourselves of Life when the time comes? (*The Year of the Flood* 157)

The author attempts to illustrate humans' control over other living forms on Earth as they want to proclaim their identity as masters. By including humanistic themes, the tale expresses a profound care for all animals on the world, pushing people to realize and contemplate the negative consequences of their actions.

In *The Year of the Flood*, Atwood delivers an apocalyptic vision that reflects her deep worries about humanity. She envisions a utopian landscape that promotes the well-being of Earth's natural creatures through the innovative application of scientific procedures. Atwood creates an atmosphere that promotes the planet's well-being while criticizing the persistent and immoral scientific interventions motivated by human desire. By doing so, she hopes to discourage mankind from seeking supremacy over environment and one another, fostering a more harmonious relationship with the natural world. In order to build a utopian setting, she wishes to do away with the concept where, "The air and light inside them would be artificial, the ozone and oxygen layers of Planet Earth having been totally destroyed" (*Oryx and Crake* 187). Within a deep ecological context, the word evokes up an uncertain future in which the air and light in human residences are entirely synthetic, a harsh consequence of the full destruction of the Earth's ozone and oxygen layers. This manufactured setting emphasizes the vast separation between people and the natural world, acting as a stark warning about the catastrophic consequences of ecological negligence and exploitation.

Technoculture serves as a central theme in speculative fiction, notably in many of Atwood's works, where dystopian and apocalyptic visions abound. In *The Year of the Flood*, Toby encounters a post-apocalyptic world profoundly shaped by the overwhelming dominance of technoculture. The novel depicts living within vast compounds and gated communities, where existence is reduced to binary codes that are programmed and managed, implying a tremendous control over the lives of the masses by those presented as prominent figure. As the narrator reflects, "The Tree of Life wasn't just for Gardeners. Everyone in the Natmart Net sold there – the Fernside Collective, the Big Box Backyarders, the Golfgreens Greenies. We looked down on these others because their clothes were nicer than ours" (*The Year of the Flood* 138-39). By blurring the distinction, the novel demonstrates how the Gardeners' lives resemble those of ordinary people: "Adam One said their trading products were morally contaminated, though they didn't radiate synthetic slave-labour evil the way the flashy items in the mallway did" (*The Year of the Flood* 139). Technoculture, defined as the culture of technologically mediated society, gets disrupted when the 'location' line between dominant and dominated is crossed. Donna Haraway, as a radical intervenor, opposes these lines of borders, arguing, "Communications sciences and biology are constructions of natural-technical object of knowledge in which the difference between and organism is thoroughly blurred; mind, body, and tool are on very intimate terms" (Haraway 467). Further countering on the cultural politics, Dona J. Haraway elucidates:

The "multinational" material organization of the production and reproduction of daily life and the symbolic organization of the production and reproduction of culture and imagination seem equally implicated. The boundary-maintaining images of base and superstructure, public and private, or material and ideal never seemed feebler. (Haraway 467)

Atwood's speculative novel, set in an era of information technology in which digital constructions impact daily life, highlights the crucial necessity for a harmonious cohabitation between people and machines in order to represent social reality. The novel emphasizes the significant influence of technology mediation on biological existence, demonstrating the complex relationship between biological existence and technological advances:

We are sometimes infested with nanobioforms we would prefer to be without, such as the Eyebrow Mite, the Hookworm, the Public Louse, the Pinworm, and the Tick, not to mention the hostile bacteria and viruses. But think of them as God's tiniest Angels, doing His unfathomable work in their own way, for these Creatures, too, reside in the Eternal Mind, and shine in the Eternal Light, and form a part of the polyphonic symphony of Creation. (*The Year of the Flood* 157)

Even minute creatures that infest humans, such as brow mites, hookworms, pubic lice, pinworms, ticks, and many diseases and viruses, play a crucial role in the Earth's complex chain of life. Though they are frequently seen as nuisances, these creatures- known as 'God's tiniest Angels'- serve important ecological roles in the wonderful symphony of Creation. Their existence in the Eternal Mind and brilliance in the Eternal Light highlight their crucial roles in maintaining the biosphere's balance and diversity. Deep ecology urges us to move beyond our anthropocentric perspectives, acknowledging the intrinsic value and interconnectedness of all living forms and gaining a profound appreciation for the natural world's complexity and balance.

The novel *The Year of the Flood* is constantly discussing humanity's metaphysical and physical beginnings. It contrasts organic life with bioengineered human creations, highlighting technoculture's natural inclination to elevate one above the other. To highlight this disagreement, the essay discusses the continuous tension between Homo sapiens' evolutionary roots and the emergence of artificial creation. As the narrator reflects:

We are told that, on the fifth day of God's creating activities, the waters brought forth Creatures, and on the sixth day the dry land was populated with Animals, and with Plants and Trees; and all were blessed, and told to multiply; and finally Adam – that is to say, Mankind – was created. According to Science, this is the same order in which the species did in fact appear on the Planet, Man last of all. Or more or less the same order. Or close enough. (*The Year of the Flood* 19)

From a deep ecological perspective, it is significant that the biblical narrative of creation recounts a sequence in which aquatic species appeared on the fifth day, followed by terrestrial animals, plants, and trees on the sixth day, all of whom were blessed and told to multiply. Finally, Adam—an emblem of humanity—was formed. This chronology is consistent with scientific theory, which holds that species evolved in a similar order on Earth, with humans being the last to emerge. This comparison emphasizes the interconnectivity and progressive evolution of living forms on our planet.

Rosi Braidotti, in an analogous, presents her take on the techno-cultural change by arguing, "Contemporary science and technology studies adopt a different agenda" (Braidotti 40). Contemporary science and technology studies have a specific goal that differs from previous approaches by critically investigating the intricate relationships between scientific knowledge, technical advancements, and societal effects. Science having turned as in separable part of human life seems to be "working within a socio-cultural frame of reference, refer to the technologically mediated world of today as 'panhumanity'" (Braidotti 40). Within a socio-cultural setting, current researchers refer to the digitally integrated global society as "panhumanity," emphasizing the ubiquitous role of technology in molding human experiences and relationships. By highlighting this concept, they underscore the profound impact of technological advancements, which not only shape individual lives but also redefine collective social interactions.

### 3.3 The Interface between Humans and Non-humans in *Oryx and Crake*

Atwood underscores the peril of scientists' God-complex, emphasizing how instrumentalism—Jonathan Bate's idea of humanity's false separation from nature—leads to the "exploitation of nature" as mere objects (Bate 294). In *Oryx and Crake*, Jimmy's father and his peers do not just use bio-engineering for medical advancements like transplant organs or treating strokes. They also indulge in frivolous genetic experiments, creating hybrids like spliced skunks, cane toad (*Oryx and Crake* 35), and bobkittens (*Oryx and Crake* 30), not out of necessity, but because they can. This reckless manipulation reflects a broader instrumentalist attitude where nature is a playground, not a partner. The consequences are dire: these engineered creatures become invasive threats, turning against their creators and wreaking havoc on North America. The driving force behind such experiments is often financial gain, benefiting either the scientists or the corporations they serve.

The genetic manipulation of various species in Jimmy's father's laboratory foreshadows Crake's transformative ideology at the Watson-Crick campus, signaling a pivotal shift toward Crake's advocacy of life manipulation and the erasure of natural and artificial construct boundaries. Coral Ann Howells asserts that the novel was published "on the 50th anniversary of Watson and Crick's discovery of the structure of DNA" (Howells 3). The name of the campus serves as an ironic warning of how scientific knowledge might be exploited, as the Watson-Crick Institute is primarily concerned with modifying and reshaping the building elements of life. When Jimmy visits the university, he finds beautiful butterflies "with wings the size of pancakes" (*Oryx and Crake* 154). When Jimmy asks Crake if they are 'recent,' Crake responds, "You mean, did they occur in nature or were they created by the hand of man? In other words, are they real or fake?" (*Oryx and Crake* 154). Crake goes on to argue that it does not matter how the butterflies were created; once assembled, they're genuine.

In the similar vein, Crake further explains, "These butterflies fly, they mate, they lay eggs, caterpillars come out" (*Oryx and Crake* 155). From a deep ecological perspective, Crake's assertion that indistinguishable synthetic butterflies are as real as natural ones highlights a dangerous arrogance, equating human-made alterations with authentic nature. This viewpoint disregards the intrinsic value of natural life, treating living beings as mere products of human ingenuity rather than as integral parts of Earth's delicate ecological web. Donna J. Haraway has used the image of the cyborg to argue for "pleasure in the confusion of boundaries and for responsibility in their construction" (Haraway 3). However, Crake, like the other scientists, has spent so much time with an instrumentalist approach to nature that he can convince himself that animals and insects created in a laboratory are the same as those found in nature, and that there are no moral issues about the creation of new species. This blurring of boundaries causes Crake to believe that the natural world, including its human residents, is part of a massive laboratory over which he has control.

The absence of ethical philosophizing about the benefits and drawbacks of living in such a technologically advanced environment is directly tied to Crake's arrogant assertion of his right to govern the natural world, and it influences the novel's second significant consequence of expanding scientific power. In *Oryx and Crake*, scientists are put in a position of privilege, isolated from the realities of everyday life. Jimmy and Crake grow up on the property of a biotechnology business, which reads like a 1950s advertising for bike trips, sidewalk cafés, and ice cream (*Oryx and Crake* 192). Similarly, the Watson-Crick facility emits an Eden-like atmosphere, with students riding around on electric golf carts through colorful landscapes abounding with newly created plants, "drought-and-flood-resistant tropical plants" (*Oryx and Crake* 154). Even more astonishing, campus is littered with bogus rocks manufactured from recyclable plastic that absorb water during wet seasons and release it during droughts (*Oryx and Crake* 154). The Watson-Crick campus portrays

itself as an ideal haven: clean, secure, pollution-free, and brimming with organic diversity. In sharp contrast, the pleeblands, where the non-elite live, resemble a dystopian nightmare riddled with sickness, clogged with industry pollution and rubbish, and replete with violent crime and prostitution. As Jimmy observes, the monotony of buying and selling is all that people have in these grim high-rises (*Oryx and Crake* 60). The pleeblands, in reality, are the modern cities that many ecological philosophers criticize for their sexist, capitalist, and environmentally harmful behaviors.

Throughout the novel, it becomes clear that perceiving compound life as utopian and pleebland living as dystopian results in a false dichotomy. Jimmy's mother is forced to make a desperate and violent escape after expressing her disapproval at the compound's widespread instrumentalism (*Oryx and Crake* 186). In contrast, Jimmy realizes that the pleeblands, despite their challenges, are "mysterious and exciting . . . So boundless, so porous, so penetrable, so wide-open. So subject to chance" (*Oryx and Crake* 151). The content captures the fundamental and dynamic nature of ecological systems, which are distinguished by their vast interconnection and intrinsic vulnerability to unanticipated occurrences. It emphasizes the intricate and frequently unpredictable interactions within ecosystems, as well as their susceptibility to chaotic events that determine patterns of evolution and sustainability processes.

In *Oryx and Crake*, Atwood crafts a vivid critique of science's dual role in a ravaged ecological landscape, exploring its potential to both doom and redeem humanity. Through Crake's Paradise Project, she provocatively questions 'human nature,' portraying it as a paradoxical force capable of both catastrophic destruction and ultimate salvation. The rationale behind the Paradise Project first appears valid: Crake's plan for creating the genetically altered humans known as Crakers is to isolate what he believes are the root causes of the damaged and broken world in which they live, and then to create a human race

incapable of replicating humanity's so-called progress, which he believes is to blame for the planet's destruction. He modifies the Crakers' minds to eliminate what he labels "destructive features, the features responsible for the world's current illness" (*Oryx and Crake* 234). Examples include racism, hierarchy, love, sexuality, or "harmful symbolisms such as kingdoms, icons, gods, or money" (*Oryx and Crake* 234). His contention is that once destroyed, present society cannot be restored since the Earth's surface has already been exploited. Without minerals and metals, Crake claims, there would be "no iron age, no bronze age, no age of steel, and all the rest of it. There's metals farther down, but the advanced technology we need for extracting those would have been obliterated" (*Oryx and Crake* 172). Crake's rationale here appears to be valid: if humans are responsible for ruining the earth, it makes sense to drastically modify people in order to assure that this damage cannot continue.

The Paradise Project is therefore set up to develop a sort of human that adheres to Crake's notion of an ideal world, and "aesthetic" (*Oryx and Crake* 6). The Crakers, genetically engineered by Crake, initially appear to embody a pragmatic route to an ecologically ethical utopia. Designed to transcend racial stereotypes, they exhibit diverse skin colors unlinked to parental genetics. Programmed for non-violence, they safeguard themselves from predators through chemically enhanced urine that "mimics larger predators" (*Oryx and Crake* 118), effectively deterring potential threats. They may also cure themselves by purring on wounds at "the same frequency as the ultrasound used on bone fractures and skin lesions" (*Oryx and Crake* 119). The Crakers, consuming only plant-based food, produce and re-ingest caecotrophs, similar to rabbits, to maximize nutrient absorption (*Oryx and Crake* 122). They develop rapidly that they reach adulthood after merely "four years" (*Oryx and Crake* 186), reducing the extensive period required for child-rearing. From a deep ecology perspective, the Crakers' regulated population dynamics, with uncommon oestrus cycles and apparent mating signals, demonstrate an inherent relationship to biological cycles

and animal behaviors. Despite its laboratory origins, Crake's design incorporates natural selection and ecological balance, resulting in a paradoxical combination of nature and human modification that tests the limits of the artificial and organic.

While Crake's approach to making the world a better place may appear uncommon, it is particularly relevant to ecological philosophy, since many thinkers have expressed wishes for an eco-friendly future for Earth based on notions similar to Crake's. Arne Naess has claimed, "The flourishing of non-human life requires a smaller human population" (Naess 41). Social and Marxist ecologists believe that aggressive capitalism, globalization, and the self-serving objectives of multinational businesses are important contributors to environmental damage. The Crakers, whose reproductive capacities are purposely limited, appear to offer the best answer to the problems of overpopulation. Furthermore, the lack of pair-bonding among them, as observed by Crake, ensures that this approach is successful and lasting. The narrator reflects, "[N]o longer matters who the father of the inevitable child may be, since there's no more property to inherit, no father-son loyalty required for war" (*Oryx and Crake* 127). The discontinuous oestrus indicates that there is "no more prostitution, no sexual abuse of children, no haggling over the price, no pimps, no sex slaves" (*Oryx and Crake* 127). Analytically speaking, the Crakers represent a model community since they are vegetarians who practice peace and are designed to live in harmony with their surroundings and one another. There are no racial tensions, sexual assault, rape, or systems of submission and domination in their culture. The virtues of diversity and respect for others, which are advocated by ecological thinkers such as Plumwood, are essentially embodied by the Crakers and provide the foundation of an ecotopia.

Crake envisions an apparently ideal pre-lapsarian world free from racism, violence, technology, pollution, overpopulation, and environmental destruction. However, a critical examination at Crake's approach of dealing with the overpopulated, environmentally

destroyed Earth exposes the dark aspects of his solution. Although the Crakers at first seem to represent an ecological utopia, Atwood's thought experiment highlights two important problems with this idea. First of all, there are moral and practical issues with substituting Crakers for people. Second, serious concerns regarding the actual cost of such an ecotopian transition are raised by the possible loss of human culture, diversity, and complexity.

In order to scrutinize Crake's utopian vision—which is based on his extreme objectification of people and profound detachment from nature, as demonstrated by the BlyssPlus pills—we also need to consider Atwood's critique of human nature in *Oryx and Crake*. It appears like Atwood is arguing that the search for the perfect world, when separated from morality and compassion, eventually reveals the most frightening sides of human creativity and ambition. As a result, the novel encourages more thoughtful reflection on what it means to pursue utopia and the complexity of human nature that these pursuits inevitably reveal. She stated that she would want to throw this challenge at humanity: "How far can we go in the alteration department and still have a human being?" (Adami 258). The opening section of *Oryx and Crake* is extremely important in foregrounding the question of what it means to be 'civilized' as opposed to 'natural', as the reader is plunged into a confusing assortment of scenes experienced by Jimmy as he becomes his alter-ego 'Snowman' in the days after the JUVE virus has eradicated humanity.

Each description in the first few chapters of *Oryx and Crake* is purposefully written to make the reader feel alienated—a common approach in science fiction—so that all presumptions are called into question. We learn that the reefs that the waves smash into are "ersatz", made out of the tower-blocks from a former existence rather than coral, "rusted car parts and jumbled bricks and assorted rubble" (*Oryx and Crake* 3). Jimmy's watch had a blank face, revealing "zero hour", is the "absence of official time. Nobody nowhere knows what time it is" (*Oryx and Crake* 3). Considering images of devastation, the mention of time

and its passing alludes to the end of civilization, much like the depiction of Jimmy as a snowman scraping his "bug bites" (*Oryx and Crake* 3), implies that humanity is left to climb, much like a monkey, "left hand, right foot, right hand, left food" (*Oryx and Crake* 3) in the tree. The analogy suggests that humans have devolved into a primitive kind of existence, similar to the hard-wired, instinctive climb of a monkey up a tree. The deliberate movement pattern—left hand, right foot, then right hand—symbolizes a regression to earlier, less developed phases of development. Jimmy's connection with pre-civilized man, living amid surroundings of catastrophic devastation, implies that he has been reduced to what we would consider a mockery of civilization. Although he wears a baseball cap and a pair of sunglasses, emblems of late twentieth and early twenty-first century living in the developed world, the sunglasses are missing one lens and he is dressed only in a toga-style "dirty bedsheet" (*Oryx and Crake* 3). By continually using recognizable things that represent our conceptions of civilization in ways that undermine or mock them, Atwood encourages us to rethink whether these surface artifacts genuinely reflect human culture. She asks us to evaluate if civilization is characterized by more than simply baseball hats, sunglasses, and digital watches, implying that there may be deeper, more substantial components to what forms a civilized culture.

Atwood returns to this question throughout the novel, but one particular way in which she concentrates the reader's attention on the notion of human culture, is through the computer games that Jimmy and Crake play as boys. One particular game, 'Blood and Roses' measures human atrocities, "[m]assacres, genocides, that sort of thing" against '[a]rtworks, scientific breakthroughs, stellar works of architecture, helpful inventions' (*Oryx and Crake* 58-9). In *Oryx and Crake*, the phrase 'massacres, genocides, that sort of thing' is juxtaposed with 'artworks, scientific breakthroughs, stellar works of architecture, helpful inventions,' vividly contrasting humanity's tendency for brutal violence with its remarkable capacity for creative and intellectual triumphs. In the same manner, the narrator reflects:

You rolled the virtual dice and either a Rose or a Blood item would pop up. If was a Blood item, the Rose player had a chance to stop the atrocity from happening, but he had to put up a Rose item in exchange. The atrocity would then vanish from history, or at least the history recorded on the screen. The Blood player could acquire a Rose item, but only by handing over an atrocity, thus leaving himself with less ammunition and the Rose player with more. The player who managed to retain the most human achievements by Time's Up was the winner. With points off, naturally, for achievements destroyed through his own error and folly and cretinous play. (*Oryx and Crake* 59)

Jimmy describes the activity as "a wicked game" (*Oryx and Crake* 59). While 'wicked' might colloquially imply 'cool,' the term serves as a grim pun to be interpreted literally. This prompts a contemplation of the human achievements that are obliterated when Crake enacts the ultimate genocide, effectively annihilating nearly the entire human population.

In order to create his environmentally ideal Crakers, Crake worked tirelessly to eliminate every feature he blamed for the world's ills. As previously said, these Crakers were purposefully devoid of passion, love, inspiration, and creativity. Crake believed that imagination was humanity's biggest defect, claiming that our ability to see our own mortality is what causes the overpopulation a predicament. In the midst of environmental disaster, animals "put their energy into staying alive themselves until times get better" (*Oryx and Crake* 90). They focus their energies on their own survival, preserving their resources and resistance until conditions improve. Likewise, Crake confronts Jimmy, but "human beings hope they can stick their souls into someone else, some new version of themselves, and live on forever" (*Oryx and Crake* 90). Humans want to transcend their mortality by integrating their essence into another being, effectively producing a new version of themselves in order to achieve a type of eternal existence. Furthermore, as Snowman, Jimmy recalls that Crake

rejected artistic expression: "Watch out for art, Crake used to say. As soon as they start doing art, we're in trouble. Symbolic thinking of any kind would signal downfall in Crake's view. Next they'd be inventing idols, and funerals, and grave goods, and the afterlife, and sin, and Linear B, and kings, and then slavery and war" (*Oryx and Crake* 276). Although they are not necessarily virtues, aspects such as gods and funerals, rulers and slavery are woven into the fabric of human nature, separating us from the animal species. As previously said, our ability to consider the complexities of both the natural world and our own human experience distinguishes us from non-human nature. Much ecological discourse revolves on the paradox that people are both integrated and different from nature. As a result, Crake's denial of 'culture' is a rejection of a fundamental part of our humanity.

Crake's ideal universe, which he hopes to bring to life through his Paradise Project, is notable for its lack of creativity and imagination. He claims that these ideas are irrelevant to his idealized view of society as, "God is a cluster of neurons" (*Oryx and Crake* 120), refuses to believe in either God, or "Nature" (*Oryx and Crake* 159), but, even Crake is compelled to recognize that "take out too much in that area and you got a zombie or a psychopath" (*Oryx and Crake* 120). Nonetheless, Crake is obliged to concede that excessive removal of certain traits results in the creation of a zombie-like or psychopathic entity. The Crakers are neither zombies nor psychopaths; nonetheless, Crake cannot completely deprive them of their natural ability to dream or sing. Despite his most significant attempts, Crake is unable to eliminate human creativity and self-expression. In reality, Crake proves his inability to grasp such notions, laughing at Jimmy when he suggests that art is what makes humankind civilized: "When any civilization is dust and ashes," he said, "art is all that's left over. Images, words, music. Imaginative structures. Meaning – human meaning that is defined by them. You have to admit that" (*Oryx and Crake* 129). Crake rejects the notion of human meaning altogether. He reduces art, which is often regarded as the highest level of human expression and

civilization, to nothing more than a biological necessity. This reductionist viewpoint deprives art of its profound meaning, viewing it as just a consequence of evolutionary processes rather than as a medium of existential or cultural dignity.

Furthermore, Crake's attempt to eradicate art and imagination is thwarted by his choice to make Jimmy resistant to the JUVE virus found in the BlyssPlus Pills, so appointing Jimmy as protector of the Crakers. This decision unwittingly keeps an element of human ingenuity and ethical thought in the story, implying a complicated interplay between Crake's ideal of ecological and cultural purity and the underlying human attributes he tried to eliminate. This irony highlights the persistent presence of creativity and moral responsibility, casting doubt on Crake's utopian goals. As Jimmy transforms into Snowman, confined by his innate powers as a word person, he faces the task of responding to the Crakers' queries without weaving narratives into his responses. Jimmy reflects:

[Crake] made the children of Crake out of the coral on the beach, and then he made their flesh out of mango. But the children of Oryx hatched out of an egg, a giant egg laid by Oryx herself. Actually she laid two eggs: one full of animals and birds and fish, and the other one full of words. But the egg full of words hatched first, and the Children of Crake had already been created by then, and they'd eaten up all the words because they were hungry, and so there were no words left over when the second egg hatched out. And that is why the animals can't talk. (*Oryx and Crake* 71)

In this paragraph, it is apparent how Jimmy, as Snowman, creates a mythology for the Crakers as he goes, employing items that the Crakers are already familiar with while also implying cause and effect, creator and produced, and therefore providing the Crakers with a way of symbolic thinking. Even more importantly, as Howells's cited by Richard Alan Northover has stated that "the Crakers love [Jimmy's] stories, which makes me wonder if the primitive human brain is hard-wired not just for dreaming and singing as Crake had

discovered, but for narrative as well" (Northover 10). The Crakers' fondness for Jimmy's stories highlights the question of whether the core human brain is intrinsically predisposed not just to dreaming and singing, as noted by Crake, but also to an intrinsic need for narrative. This concept digs into the more profound ecological implications of human cognitive evolution, implying that storytelling may be a vital component of our ecological and cultural heritage. Even Jimmy perceives the absurdity in declaring Crake their creator, claiming that "Crake was against the notion of God, or of gods of any kind, and would surely be disgusted by the spectacle of his own gradual deification" (*Oryx and Crake* 78). Jimmy, in his appearance as Snowman, is, however, attracted by the thought that the Crakers "were like blank pages, he could write whatever he wanted on them" (*Oryx and Crake* 268). Regardless of his intentions, Jimmy clearly encourages the Crakers' creative abilities.

By the end of the novel, they have created an effigy of Snowman and are indulging in ritualistic chanting and singing of his name, hoping for his return. This growth represents a fundamental ecological perspective, demonstrating the natural human tendency for creativity and cultural expression. It emphasizes the interdependence of cognitive evolution and ecological adaptation, demonstrating how the Crakers' evolving traditions represent inherent human ecological and cultural stability. The text marks an essential point in the Crakers' cultural growth, representing their first step into religious expression. Jimmy sees their cry, "Ohhhh," followed by "Mun," as like "Amen," even though it phonetically corresponds with "Snowman." (*Oryx and Crake* 275). Scholars argue that the work serves as a reinterpretation of Christian narratives, presenting the Crakers' growing religious practices as an ironic contrast to the former devotion of science and technology preceding the JUVE outbreak. This viewpoint connects profound ecological issues by investigating how human spiritual impulses endure and adapt in the face of ecological upheaval, implying a critique of techno-scientific ideologies and the durability of spiritual components within ecological narratives.

Jimmy's role as myth-maker is symbolized also in this very name he chooses to signify the end of his pre-catastrophe life as Jimmy and the start of a new life in a post-apocalyptic world. Jimmy, himself, rejects Crake's rule at Paradise and contends:

It was one of Crake's rules that no name could be chosen for which a physical equivalent – even stuffed, even skeletal – could not be demonstrated. No unicorns, no griffins, no manticores or basilisks. But those rules no longer apply, and it's given Snowman a bitter pleasure to adopt this dubious label. The Abominable Snowman – existing and not existing, flickering at the edges of blizzards, apelike man or manlike ape, stealthy, elusive, known only through rumours and through its backward-pointing footprints. (*Oryx and Crake* 6).

Jimmy exemplifies the intrinsic duality of human nature by rejecting Crake's image of a mankind devoid of imagination and reliant solely on reason. Paradoxically, by naming Jimmy as guardian of the Crakers, Crake unknowingly retains a connection to the past—a gateway to world rich in symbolic thought. The Abominable Snowman's footsteps, facing backward, connect the pre-apocalyptic and post-apocalyptic worlds, not via scientific advancement, but by the continuing strength of cultural continuity. This relationship emphasizes the inextricable link between ecological consciousness and the continuation of cultural narratives, showing a post-human dynamic in which imagination and symbols are still vital to the human experience.

The concluding section of the novel is sufficiently open to allow the reader to wonder if Crake's project has failed or succeeded. There are suggestions that Crake may have succeeded in his attempts to eradicate human culture and civilization: Jimmy, in his role as Snowman, constantly worries to that the Crakers "can't read" (*Oryx and Crake* 29), experiences a "dissolution of meaning" (*Oryx and Crake* 27), and feels that "[l]anguage itself had lost its solidity" (*Oryx and Crake* 201). But at the same time, it becomes clear that the

Crakers are evolving in a similar direction to their human ancestors. He notes, for example, that the Craker called Empress Josephine "looks worried: a small frown has appeared between her eyes. Unusual to see such an expression on one of their perfect wrinkle-free faces" (*Oryx and Crake* 280). Without imagination, without the ability to think about the future, it is impossible to worry. Similarly, the novel highlights the non-human entities' attempt as: "Welcome, oh Snowman, says the one called Abraham Lincoln. 'Will you join us inside our home?' He's getting to be a leader, that one. Watch out for the leaders, Crake used to say. First the leaders and the led, then the tyrants and the slaves, then the massacres" (*Oryx and Crake* 119). This section examines human and non-human connections through the lens of deep ecology, with an emphasis on interconnection and hierarchy. The Craker, called Abraham Lincoln, takes on a leadership role and invites Snowman into their group, indicating a growing social structure. This evolution is consistent with Crake's cautionary view of leadership, in which early disparities between leaders and followers can descend into tyranny and oppression, resulting in bloodshed and ecological imbalance. The narrative criticizes power structures, arguing that such dynamics undermine the harmony envisioned by underlying ecological principles, which advocate for egalitarian and symbiotic relationships among all organisms. Crake's attempts to stop advancement for humanity in all of its forms, both good and bad, appear to have been unsuccessful.

More importantly, the novel's climax indicates that there are further human survivors of the JUVE virus. The reasons for the failure of Crake's apparently flawless scheme to eradicate mankind from Earth remain unknown, but this discovery weakens his goal but present of "the voice on the radio" (*Oryx and Crake* 211). The arrival of two men and one woman going by the Crakers on the beach highlights the failure of Crake's strategy. Their existence, along with at least four or five documented human survivors, raises the prospect of further survival. Jimmy is concerned about the breakdown of society, a dread that grows as

he sees weeds, vines, and plants overtake the buildings at the facility where the Crakers were created prior to Crake's "bioterrorism" (*Oryx and Crake* 250). This encroaching nature highlights the vulnerability of human structures, emphasizing their transient nature. It serves as a reminder of the impermanence of our creations when confronted with the relentless power of ecological forces. Atwood may be implying that human civilization is considerably more resilient than Crake could have predicted, lasting even in the face of his severe methods. This resilience is obvious in the Crakers' developing behaviors and rituals, which represent a natural human need for cultural expression. Through these events, Atwood emphasizes the persistence of cultural identity, demonstrating its ability to exist and adapt despite efforts to eliminate it. The novel demonstrates that human nature, which is inextricably linked to the biological environment, is considerably stronger than Crake assumes. This adaptability indicates a long-term connection between humans and environment, with our inherent characteristics proving as persistent and adaptable as the ecosystems we inhabit.

Novels like *Oryx and Crake*, with their speculative nature, encourage contemplation among people who imagine an ecological utopia. They compel us to critically evaluate the feasibility of goals such as population control, technology restriction, and capitalist regulation. Furthermore, they make us wonder whether abandoning free will in pursuit of an unachievable perfection—as the novel suggests—is justifiable. Simultaneously, the story promotes a strong demand to embrace an ecological ethic in our behavior: failure to build respectful, mutually beneficial interactions with other beings, the 'Other,' may lead us to the dark future represented in Jimmy's world. This speculative fiction highlights the underlying contradictions between realism and idealism, providing a thorough examination of ecological philosophy within the intricacies of human existence. Finally, in *Oryx and Crake*, Atwood

argues that being human has ethical, cultural, and artistic components, in addition to our animal nature as homo sapiens.

The textual analysis reveals that Atwood's creation of the Crakers integrates human and machine features to preserve the earth, embodying values of simplicity, sustainability, and respect for life. They represent a harmonious existence in contrast to human exploitation. Atwood's narrative underscores the need for a balanced relationship between humans and non-humans, merging elements of nature and culture to maintain ecological integrity. Highlighting the dangers of climate change, Atwood warns of a chaotic future if current behaviors continue. Her speculative fiction critiques unchecked human expansion and advocates for early action against climate change, presenting a stark warning about the consequences of human arrogance and environmental neglect.

#### Chapter IV: Non-human Entities as an Alternative to Humans in *MaddAddam* Trilogy

This dissertation examines relation between humans and non-humans in Margaret Atwood's *MaddAddam* trilogy, consisting of *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*. The narrative, through its speculative and dystopian elements, underscores the principles of deep ecology—a philosophy advocating the intrinsic worth of all living beings and the interdependence of life forms. To achieve this goal, Atwood creates the Crackers, the alternative creatures, which integrate features of humans and machines to preserve the earth. Designed to live harmoniously with nature, the Crakers embody deep ecological values of simplicity, sustainability, and respect for all life, contrasting with the exploitative behaviors of humans. By presenting the Crakers' harmonious existence as a model for a more ethical and sustainable coexistence, Atwood emphasizes a need for a balanced and respectful relationship between humans and non-humans.

This study has found out a sort of exercise extensive control over non-human life through biotechnology and genetic engineering which results the co-existence between human and non-human. Characters like Crake manipulate and design new species, such as the Crackers, to serve specific purposes. This reflects an anthropocentric worldview where non-human entities are valued primarily for their utility to humans. The creation of pigoons for organ harvesting further exemplifies this exploitative relationship. *MaddAddam* illustrates the catastrophic consequences of human attempts to dominate and exploit the natural world. The environmental collapse, marked by climate change, species extinction, and ecological degradation, serves as a backdrop to the trilogy. This environmental destruction is a direct result of human hubris and the disregard for the intrinsic value of non-human life, aligning with deep ecological concerns about the sustainability of human practices. The Crackers, a genetically engineered species designed by Crake, embody many principles of deep ecology. They are created to live in harmony with their environment, free from the destructive tendencies of humans. Their lifestyle reflects a balance with nature, emphasizing simplicity,

sustainability, and respect for all life forms. This contrasts sharply with the exploitative and unsustainable behaviors of the human characters.

*MaddAddam* trilogy depicts a profound a balance relationship between humans and non-human entities. This is evident in the treatment of pigoons, rakunks, and other genetically engineered creatures, which are created and taken help for human benefit without regard for their well-being. The ethical implications of genetic engineering and the creation of new species raise significant questions about the moral responsibilities of humans towards non-human entities. The narrative emerges a kind of ethical consideration without harming the non-human entities suggests that a more respectful and ethical approach is exercised. The non-human entities in the trilogy, particularly the pigoons and Crakers, demonstrate resilience and adaptability for the support of human. The pigoons, initially designed as passive organ donors, evolve into intelligent and formidable beings capable of defending themselves. The Crakers, designed to be peaceful and obedient, begin to develop their own culture and spirituality, highlighting their autonomy and intrinsic value. Atwood uses symbolism and thematic elements to present the deep relationship between humans and non-humans. The Crakers' harmonious existence with nature symbolizes a potential path forward, rooted in deep ecological doctrines.

Margaret Atwood's novels *Oryx and Crake* and *The Year of the Flood* are comprehensive and interrelated explorations of deep ecology. Atwood's *Oryx and Crake* depicts a dystopian future defined by unrestrained scientific ambition and environmental exploitation, emphasizing the ethical consequences of genetic engineering and natural commercialization. By developing the Crakers, genetically created humans built for harmonious coexistence with their surroundings, this study has some traces anthropocentrism and magnifies the importance of balancing human creativity with environmental protection.

*The Year of the Flood* expands on this inquiry by highlighting all life's interdependence and the need of long-term cohabitation. Through its characters and plot, the novel promotes a comprehensive approach that values biodiversity, ecological balance, and

the intrinsic worth of all beings. Both works serve as cautionary narratives, encouraging a reconsideration of humanity's position in the Earth's ecology and advocating for greater ecological awareness and responsible conservation. Together, they offer a powerful appeal to action, encouraging a profound respect for the natural world and a dedication to maintaining the ecosystems that support life.

To sum up, *MaddAddam Trilogy* emphasizes an underlying utopian vision by highlighting how deep ecological ideals are in their dystopian environment. By contrasting the dystopian repression of ecological thought to a latent positive ideal, this approach highlights the possibility of a different, more peaceful way of living. Moreover, the critical dystopia's strong opposition to the dominant anthropocentric worldview highlights its function in promoting biospherical equality, a fundamental principle of deep ecology. In addition to criticizing humanity's existing ecological shortcomings, this militant opposition offers workable remedies that take into account the welfare of both non-human and human life. *MaddAddam Trilogy* has the capacity to foster a more mindful and environmentally conscious human race, bringing our behavior into line with the tenets of deep ecology. Thus, Margaret Atwood's *MaddAddam Trilogy* critiques the current relationship between humans and non-human entities, showing a possibility of the world that is based on ethics and egalitarianism.

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