



Margaret Atwood Demarcated Post Human World

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Abstract

The present study tries to analyze Atwood's *MaddAddam* trilogy in the light of Donna Haraway's "cyborg theory." Atwood chooses the term "speculative fiction" for her trilogy to speculate the process of identity transformation as a result of scientific and technological developments. She aims to warn people against technological developments and economic practices that lead to environmental degradation. The trilogy reveals humanity's organic connections with non-human beings through interspecies gene-splicing and the ensuing hybridity. Here the post-human as the inevitable outcome of the amalgamation of humanity and technology appears. One of the main pillars of post-human thought is the use of technology as a means to ameliorate human life by helping overcome the flaws and limitations of the biological body. Atwood's fictional world can be argued to manifest what Haraway explains as the "cyborg theory." Haraway holds that cyborgs are "hybrids of machine and organism" and their mechanical and organic components are inseparable. Therefore, Haraway's cyborg is a possible figure of new human beings as creatures of social reality. Haraway's theory is clearly present in Atwood's trilogy since the strange hybrid creatures in the novels are the same as Haraway's cyborgs, and the world portrayed in these stories is a world with extremely advanced technology and progressive projects.

Key words: Cyborg; Donna Haraway; *MaddAddam*; Margaret Atwood; Post human

INTRODUCTION

Cyborg theory was first presented by Donna Haraway in 1984(P.150). Haraway is an

American Professor and a prominent scholar in the field of science and technology studies. She is also known as a feminist and a postmodernist. As Haraway (2006) explained in her essay

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entitled 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', cyborg is the inevitable procreation of technological progress. In it, the concept of the cyborg is a rejection of rigid boundaries, considerably those separating 'human' from 'animal' and 'human' from 'machine'. A cyborg comprising both biological and technological parts implies a new world whose inhabitants are hybrids of human and machine. Elaine Graham quotes from Haraway in her article 'Post Human Conditions', "Cyborgs thus inhabit a world simultaneously 'biological' and 'technological'. A living fusion of the human and non-human animal, the human and the mechanical, and the organic and the fabricated, the cyborg exposes the collapse of taken-for-granted boundaries between species and categories" (P.13). In his book *Cyberculture Theorists*, Bell defines Post humanism as:

"the idea that either (i) the human species is at an evolutionary dead-end, and must incorporate technologies in order to evolve to the 'next level'; or (ii) that we have long ceased to be human, because of our increasingly intimate relationships with nonhumans, such as technological artifacts" (P.24).

Haraway (2006) claims that cyborgs, as beings that transgress boundaries between human and animal, between organism and machine, as well as between physical and non-physical (PP.151-153), defy such as concepts as homogeneity and purity:

[cyborgs] are not afraid of their *joint kinship* with animals and machines, not afraid of permanently *partial identities* and *contradictory standpoints*. The political struggle is to see from both perspectives at once because each reveals both dominations of possibilities unimaginable from the other vantage point. Single vision produces are monstrous and illegitimate; in our present political circumstances, we could hardly hope for more potent myths for resistance and recoupling. (P.154)

In *An Introduction to Cyberculture* (2001), David Bell quotes from Don Slater:

Cyberspace has come to be widely understood as a practical deconstruction of essentialism. Out there, bodies and identities alike may lose their connection to terrestrial limits, extending through a new range of possibilities, and in the process may reflect back upon the supposed naturalness, givenness, reification or territorialization of real life bodies and identities (P.113).

Bouson Brooks in 'We're Using Up the Earth. It's Almost Gone: A Return to the Post-Apocalyptic Future in Margaret Atwood's *The Year of the Flood*' (2011), writes that Atwood 'voices a deep fear that has long plagued Western society and that has found expression, over time, in utopian hopes and their related

dystopian fears: that scientific advances will lead not to a progressive utopian future but instead will result in humanity's reversion to a savage dystopian (even pre-human) past' (P.16). She also notes the parallel between corporate cannibalism and the male commodification and consumption of women in the first two installments of MaddAddam trilogy.

Haraway conveys the hostility to the way that Eden compels us with at least an imagined or idealized chance of return. The cyborg, having no familiarity or place in Eden, emphatically denies that possibility of return. It "subvert[s] the apocalypse of returning to nuclear dust in the manic compulsion to name the Enemy," which is typically technology (Booker, 2009, P.110). The term apocalypse is defined as a revealing of the end times. Post-apocalypse is the period of time after an event that caused mass destruction and has managed to annihilate the world's population. It is supposed to be hell on earth, where everything is poison and it will be hard to survive. Nowadays, we typically think of an apocalypse as a worldwide disaster that can dramatically affect civilization, like war, famine, plague (natural or bioengineered), natural disasters, and nuclear fallout. These scenarios qualify as apocalypses today because they signify to us the very real possibility that life as we know it could end.

Margaret Atwood, the best-known Canadian writer in the twenty-first century, in her *MaddAddam* trilogy, which comprises the books *Oryx and Crake* (2003), *The Year of the Flood* (2009) and *MaddAddam* (2013), presents

a post-apocalyptic world and different survival narratives recounting the advent and aftermath of the apocalypse on earth. In *Bloom's Modern Critical Views: Margaret Atwood* (2000), one chapter is dedicated to *Oryx and Crake* and it discusses that one of the main concerns of the novel is the future that progress in technology can shape us. The story is concerned with 'what ifs', asking "What if we continue down the road we're already on? How slippery is the slope? What are our saving graces? Who's got the will to stop us?" (P.94). This book investigates Atwood's representation of the possible outcomes of the misused science by focusing on the horrors of characters' daily lives in a technology-driven world.

Nowadays a new kind of humanism is being formed due in relation to electronic devices around us. It seems the entire human identity is changing as human being is becoming cyborg and his identity cannot be defined without computers. Life seems as if impossible without modern and digital technology to encode, analyze, or transmit information. Now we can see that the boundaries between humanity, technology and nature are gradually manipulated by new digital marketing and websites as well as biogenetic technologies. In a world when the boundaries between human and non-human can no longer be distinguished by the human mind, a new kind of humanism is needed to describe humanity according to the modern setting.

Atwood in this trilogy represented technological violence which derailed social life while imposing a new life style. Therefore an interesting aspect of *MaddAddam* is the fact

that it not only focuses on how the old world ended, but it also shows a lot of the aftermath and the creation of a new world. The books explore the futility of human life and show the impact of man over nature. These texts encourage us to pause and think about the consequences of human actions. Great authors like Atwood create stories that help us understand the significance of the environment in man's life.

Cyborgs

Originally, a cyborg referred to a human being with a bodily functions aided or managed by technological devices, which include an oxygen tank, artificial coronary heart valve or insulin pump. Over many years, the term has received a different connotation, defining the dependence of human beings on technology.

Haraway (2006) declared that “we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics” (P.150). She is making an attempt to express the idea that no human bodies/selves are stable or natural. As an alternative, we are multiple bodies and multiple selves, relying on the context in which we discover ourselves and the other bodies and nonhuman entities with which we interact. Haraway asserts that human bodies cannot easily be classified as one thing or another in a static binary opposition. Nor can technologies be singled out as separate entities from the human. Each contributes to the other: we

understand our bodies/selves through technologies and our bodies/selves supply meaning and configure technologies through the enactments of everyday lifestyle.

Haraway's notion of the cyborg emphasizes a recombinant and integrated way of thinking where distinctions between nature and culture are absolutely dissolved. She states: “Since the cyborg does no longer exist as nature or culture, but is rather a hybrid of both and more, it is not confined by conventional binarisms and dualist paradigms. The cyborg exists as a kind of unfettered self” (P.151).

The cyborg would be both biological and technological, natural and cultural, inhabiting a not completely ironic utopian future in which several oppositions such as self/other, mind/body, culture/nature, male/female, civilized/primitive, reality/appearance, whole/part, agent/resource, maker/made, active/passive, right/wrong, truth/illusion ... would be undermined. Hence this manifesto wants to address the post-Enlightenment separation of the human (and human reason, human society) from the nonhuman (tools, systems, animals, nature).

There has been some argument over the definition of the cyborg itself. N. Katherine Hayles for instance sets out two distinct types of cyborg, differentiating between “actual or real cyborgs” and “metaphoric cyborgs”. In such technologically advanced societies, a lot of people are involved in the activities that change them into metaphoric cyborgs. These cyborgs include pc users, who are joined with the computer screen through keyboard and a

cybernetic route, medical doctors who do operations with the help of fiber optic microscopy, and pc game players in the virtual worlds of the games with diversity of characters and identifications. Moreover, the creation of internet enables people to create new personal and social spaces in which they can depict a new self and identity in the virtual world. As Hayles said these metaphoric cyborgs are intense cybernetic relationships between human bodies, machines, and information—the relationships that are temporarily connected. The video-game players that exemplify this cyborg is an intense cybernetic circuit of human and machine, but one that is impermanent and is easily disaggregated.

The creation of cyborgs includes substitution of body parts, implantations, transplantations, etc., which is made possible via technology. People can substitute or alter their body parts when required or preferred with the help of medical prostheses. Organ transplanting, putting coronary heart pacemakers, implanting cochlear, the usage of contact lenses, ‘bionic’ limbs and immunization are all considered as the evolutionary steps of becoming real cyborgs or cyborgs in the ‘technical sense’ (Bell, 2001).

Considering cyborgs as ourselves, our bodies have several consequences. According to Haraway:

[A] Cyborg body is not innocent; it was not born in a garden; it does not seek unitary identity and so generate antagonistic dualisms without end (or until the world ends); it takes irony for granted. ... Intense pleasure in skill, machine skill, ceases to be a sin, but an aspect

of embodiment. The machine is not to be animated, worshiped, and dominated. The machine is us, our processes, an aspect of our embodiment. We can be responsible for machines; they do not dominate or threaten us. We are responsible for boundaries; we are they. ... Cyborgs might consider more seriously the partial fluid, sometimes aspect of sex and sexual embodiment. Gender might not be global identity after all, even if it has profound historical breadth and depth (Haraway, 2006).

In her cyborg figure, Haraway believes that “cyborg myth is about transgressed boundaries and potent fusions”, so what has been previously viewed as separate, such as human/nonhuman, self/other, maker/made, human/machine,... is combined.

Post Humanism

In his book *Cyberculture Theorists*, Bell (2001) defines Post humanism as “the idea that either (i) the human species is at an evolutionary dead-end, and must incorporate technologies in order to evolve to the ‘next level’; or (ii) that we have long ceased to be human, because of our increasingly intimate relationships with nonhumans, such as technological artefacts” (P.24).

Post humanism in the words of Andrew Lawrence Gilbert (2017) seeks to “complicate the humanist boundaries dividing the human from the other-than-human, the subject from the object, and the self from the other” (p.4). Post humanism explores the perception that human beings are approximately to change, or already have changed, some intrinsic aspect of

our human-ness. It debates the characteristics and features that make up our human-ness in order to differentiate what about us will (or has) changed to make us something more than or other than human. By defining post humanism as such, Graham identifies its purpose as suggesting “that accounts of human identity, and the distinctiveness between humans and non-humans (machines, animals, nature) is expressed discursively rather than existing ‘in the world’ as a material feature of an ontological human nature” (P.35).

Post humanism supposes that humans, as they have been traditionally conceived, are disappearing, and with that concept, a form of human subjectivity is also being lost. In post humanism, a new subjectivity is born: one which decenters the human and re-centers peripheral figures as new subjects. These can be robots, cyborgs, or even animals. This could be considered as “the end of a certain understanding of the human, an ‘end of Man’ as the Enlightenment subject conventionally associated with (especially nineteenth century liberal) humanism” (Bould, 2009, P. 269).

Within the field of post humanism, Haraway focuses on the relationship of the self with the other and the world:

The Self is the One who is not dominated; who knows that by the service of the other is the one who holds the future, who knows that by experience of domination, which gives the lie to autonomy to the self. To be one is to be autonomous, to be powerful, to be God; but to be one is to be an illusion, and so to be involved in dialectic of apocalypse with the other. Yet to

be other is to be multiple, without clear boundary, frayed, insubstantial. One is too few, but two are too many (2006, P. 177).

Haraway’s post humanism is especially important because “it doesn’t necessarily want to leave the body behind. Instead, interpreting the post human as a process of reformulating established categories of being creates the possibility of transforming identity politics based on dialectic relations” (Toffoletti, 2007, PP 13–14).

Heffernan writes that post humanism is an understanding of the Self as —fluid, contingent, and as contesting and rending the hierarchical binaries of nature/culture, self/other, male/female, human/nonhuman (2003, P.118).

Post humanism attempts to answer what it means to be a human when *life*, formerly conceived as being something mysterious, becomes something that can be engineered or programmed; when *intelligence* and, possibly, *consciousness*, come to be conceived as things equally attributable to animals and machines as to humans; and when the human starts to look more and more like a cyborg. Post humanism is described as human-technology coexistence and cyborg is the one possible form of this symbiosis of human and technology. William S. Haney (2006) states that “Post humanism envisions a biology/machine symbiosis that will promote this extension by artificially enhancing our mental and physical powers, arguably at the expense of the natural tendency of the mind to move toward pure consciousness ... and the post human condition may

undermine human nature". The more humans become dependent on technology, the more their innate nature might be lost in this search for a better transcendental state.

Michael Foucault announces in his book *The Order of Things* that the appearance of the post humans ends the traditional understanding of the human as the stable and unified subject and saying: "man is neither the oldest nor the most constant problem that has been posed for human knowledge" (2005, P.421) in fact "as the archeology of our thought easily shows, man is an invention of recent date. And one perhaps nearing its end" (P.422), "man is in the process of disappearing" (P.420).

The idea of what it means to be human is challenged within the presence of the new technology as the boundaries between the species are getting concealed, human body and mind is being technologized, and new personal and social virtual worlds are being created.

According to Haraway (2006), "To be One is to be autonomous, to be powerful, to be God; but to be One is an illusion, and so to be involved in a dialectic of apocalypse with the other" (P.177). The other is the enemy, but the other is also the self. Haraway emphasizes the power of this myth and claims that "we have all been colonized by those origin myths, with their longing for fulfillment in apocalypse" (P.175). In the age of the cyborg, this final apocalypse could arise from cyborg-fought Star Wars that return Man to his original wholeness as a pile of nuclear dust. Such apocalyptic visions constrain the cyborg's origin story to its condition as a result of humanist power structures. While regarded from this point, "a

cyborg world is about the final imposition of a grid of control on the planet, about the final abstraction embodied in a Star Wars apocalypse waged in the name of defense, about the final appropriation of women's bodies in a masculinist orgy of war" (P.154).

Surrett (2017) expressed his concerns about "the bio political cyborg figures that emerge from the convergence of these contexts literally depict the fears of this period. Their worlds invoke the inevitability of a human-caused apocalypse, and their high-tech origin stories point to the potentials for states to wield Arts and genetic technologies as weapons of bio political war, in addition to the possibilities for private high-tech reproduction to capitalize on, and solidify, class stratifications"(P.6).

Many people think that the apocalypse is a single destructive event that overshadows all the horrors of before, a true end of the world and all we know, but James Berger (1999) states in *After the End* that "Very few apocalyptic representations end with the End. There is always some remainder, some post-apocalyptic debris, or the transformation into paradise" (P.34). In essence, for the post-apocalypse to exist, the world must continue to exist even after the cataclysmic event, and so it is in the real world history of horrors that we find the true "world ending" events of post-apocalyptic fiction. James Berger says that the "post-apocalyptic world is a study of symptoms and of representations that partly work through and partly act out the past that haunts them" (P.XV).

A new epoch of post-apocalypse revealed a scene of the disaster, but in the age of Post

humanism has domains of people's everything that entirely transcended to humanism Dualism and Metaphysics. It enables people not to conform with God's oracle, people are so powerful to beyond God, therefore, a post-apocalypse of disaster may bring lots of imagination, that people with high wisdom and culture of technology or Biotechnology in the age of Post humanism constructs a new world. Hence, the discourses based on Post humanism are full of optimistic to the humankind connected to machines (cyborgs) or to the humankind hybridized with the Genetic Engineering and Biotechnology. Likewise, an apocalypse after the disaster brings to a positive perspective that will be functions of purifications and salvation. Simultaneously, it reveals a conception of the rebirth on the epoch of post-apocalypse that is full of hopes and anticipations. Standing the perspectives of Post humanism, the new epoch of post-apocalypse has its singularity that denotes a new landscape. Under the theory of Post humanism which offers a positive thinking, that is, the singularity of after post-apocalypse symbols a turning point, a newborn, hopes and, anticipations.

Humans have an inherent tendency to construct civilization according to changes in their landscape, which is quite apparent in a post-apocalyptic setting: society chooses not only to adopt novel social structures but also forsake law and order. Literature portrays the degradation or progression of such post-apocalyptic societies to reflect changes in the environment, frequently creating a conflicting dichotomy between the societies present before

and after apocalyptic events have altered the surrounding nature.

DISCUSSIONS

The *MaddAddam* trilogy entails speculations of a despairing future society, social exploitation and an uncertain future set in a post-apocalypse world of abusive scientific developments. Mosca (2013, pp. 38–52) and McKeever (2014, pp. 57–80) highlighted the post human features of the scientific products, including modern medications and genetically-spliced animals, in the *MaddAddam* trilogy.

The *MaddAddam* trilogy is a work of speculative fiction that satirically predicts possible consequences of early 21st century neoliberalism. The story begins in the days after a deadly global pandemic. Deregulated capitalism has led to the circumstances in which a rebellious US-American bioengineer, Crake, has released an apocalyptic plague. A survival tale, *MaddAddam* expresses its angle of vision through motifs of literal and figurative cannibalism, highlighting settler and Indigenous relationally in the Americas.

The creation of technologies in a closed society and the asymmetries of power that develop from the distribution of technology lead to significant changes in biological, social, and environmental realms. The development of this technocracy in the twentieth century is reflected in the maturation and expansion of science fiction, as writers within the genre try to criticize material and cultural elements of technocracy through their work. Atwood shows

how a technocratic society leaves paralyzed environments and disabled, genetically modified, and abused bodies of human and non-human animals in its wake. Atwood's *Oryx and Crake* as dramatic apocalyptic results of the political, social, and economic system operating currently in the United States—technocracy. Jimmy is the second generation of people under the power of unimaginably profitable corporations that overthrow the political structure of the United States. Many of these corporations produce technology such as consumer goods and biotechnology such as genetically-altered plants and animals, to increase ease of living.

Oryx and Crake examine the economic, social, ethical, and scientific consequences of the advanced technology. In the novel, Atwood:

intervenes parodically in the contemporary public debate about genetic engineering and provides a scathing indictment of our current “gene rush” in describing the catastrophic end of humanity in the near future—one generation or so from the present. Setting her novel on the east coast of the United States, Atwood describes the future world through the experiences of her central character, Jimmy-Snowman, who, according to Atwood, is born around 1999 and is twenty-eight when he finds himself inhabiting the post-catastrophe and post human world engineered by his genius-scientist friend, Crake. (Bloom, 2009, P. 94)

MaddAddam is a dystopian speculative fiction novel that published on 29 August 2013 and Set in a place that resembles a future North America. This novel concludes the dystopian trilogy that began with *Oryx and Crake* (2003)

and continued with *The Year of the Flood* (2009). While the plots of these previous novels ran along a parallel timeline, *MaddAddam* is the continuation of both. Atwood's description and understanding of gene-splicing and current technological capabilities admirable, her stereotypical portrayal of computer hacking is remarkable – ‘Zeb had magic fingers: he could play code the way Mozart played the piano, he could warble the cuneiform, he could waltz through firewalls like a tiger of old leaping through a flaming circus hoop without singeing a whisker’ (P.119). In addition, the book claims to take place within the twenty-first century, which is not only a stretch of the imagination, but also dates it uncomfortably.

The *MaddAddam* trilogy explores the complex relationship of modern man with scientific knowledge, in which reside the contrary possibilities of progress and destruction. In the process, “Atwood sheds light on the belief in betterment that is characteristic of Western Modernity—channeled through the improvement of technology—to the moment of technical and chronological post humanism that lies at the other side of the bell curve, where the apocalypse prompted by misdirected notions of progress and enabled by advanced technologies has displaced the anthropocentric model of society” (Cuadrado Payeras 2017, P. 2).

In the light of impending loss of humanity, the fusions between man, animal and machine can teach us a great deal about “how not to be Man” as well (Haraway, 2006, P. 215). Haraway's theory is clearly present in the *MaddAddam* trilogy, as Atwood's characters all

operate ... on a shifting scale of cyborg identities and cyborg politics (Lacoumb, P.24).

There are huge corporations in *MaddAddam* tilogy whose task is to experiment on human beings and animals for different types of medical purposes. One of the biggest and most powerful organizations is CorpSeCorp which has huge laboratories and has established small towns where a lot of scientists work in advanced labs and their families live there safely and comfortably.

One of the experiments performed in these advanced laboratories is to change and manipulate animals' genes and DNAs, in order to create new hybrid animals such as wolfdog a hybrid of wolf and dog or snat which is a hybrid of snake and rat, and etc. Jimmy as the main character of *Oryx and Crake* who also tells the story through his point of view remembers the day that his father gave him a *Rakunk* for his birthday. He explains that it is a hybrid of raccoon and skunk, but there is "no smell to it, not like a skunk" (Atwood, 2010, P. 51). Another illustration found in *Oryx and Crake*, are the bobkittens, a smaller version of the bobcat designed to eliminate feral cats in order to improve the almost non-existent song-bird population, but soon after these bobkittens were set free in nature they naturally got out of control (P. 193). The other experiment done in the labs is growth of human organs in bodies of pigs at a large scale. These genetically modified animals are called *Pigoon*. They were designed in a way to be able to grow simultaneously several human organs in their bodies, organs which are very resistant toward disease.

According to Warkentin, "the practice of mixing human and pig genetic material for numerous generations has endowed pigoons with a certain amount of human similarity" (P.93). This similarity becomes a source of fear for Toby in *The Year of the Flood*. She kills a pigoon, when she realizes that three big pigs try to enter her garden by digging the ground. Jimmy's father, an expert on pigoon's project who is one of the best genographers with the help of a team of transplant experts works in one of these labs named OrganInc Farms which works under the supervision of CorpSecorps. Removing the parts from the pigoons and transplanting them to human bodies, resembles the intimate relationship between human and animal which leads to creation of cyborgs. So the human being is turning into 'real cyborg'. The separation and boundary between the human being, animal, machine, or something else that considered as 'the other' is dissolved as a result of human's change into cyborg.

Hence, with the advancement of science and technology, scientists could create animals in laboratories. The issue of cyborg animals is controversial in ecocriticism. In this context, Donna Haraway has evoked the cyborg's image to discuss about "pleasure in the confusion of boundaries" between the natural and the artificial "and for responsibility in their construction" (150). In *The Year of the Flood* cyborg animals are produced in order to be in the service of authority. They are not useful for the environment or ordinary people:

Bees are seized while still in larval form, and micromechanical systems are inserted into

them. Tissue grows around the insert, and when the full adult or “imago” emerges, it is a bee cyborg spy controllable by a CorpSeCorps operator, equipped to transmit, and thus to betray. (2014, P.496)

According to Haraway, the cyborg is “a thoroughly political animal” (2006, P.146) designed for special purposes. From the complexities of the novel, it is generally clear that Atwood’s task is not to show some of the inherent evils to science but to show how science can be used for dishonorable purposes. Another issue regarding the cyborg creatures is the question of being “real” or “artificial.” Bees are no longer real bees but they function as a real one, so the boundary between real and artificial or natural and scientific production has been blurred by producing cyborg bees.

Plastic surgery is another way in which humans engage in the process of change into cyborgs. Having variety of implants such as heart, hair, bionic lenses, etc., is another example of becoming a real cyborg. One example of the process of cyborg creation in *The Year of the Flood* which also exists in our world today is plastic surgery. Toby, one of the main characters in *The Year of the Flood* completely changes her appearance in order to be safe from her ex-boss, Blanco. She goes through plastic surgery, changing her face, darkening her skin color, planting new hair, and even lowering her voice by installing a chip in her throat (2014,P. 261). In this way Blanco has almost no chance of recognizing and killing her. So she changes herself to a cyborg. It presents the penetration of technology into the lives and bodies of the characters, not as an

external factor or attachment; in fact, actions like prostheses, implants, etc., “are internalized by the organic body, so that technology is ... incorporated, assimilated into its very structures” (Graham, 2004, P. 15).

Technology penetrates more and more into the lives of the characters. The world of the stories is in rapid technological changes by recalling Atwood’s interest in picturing near future. “New technoscience promise that soon we will be creating creatures from ourselves that cannot even be classified as humans” (Bould, 2009, P.269). This promise has become a reality in this trilogy. Genetic engineering expands its experiments on human being and creates completely new humans for whom the name of post human is appropriate.

Glenn (Crake) the genius scientist working for the CorpSeCorps gathers a group of the best scientists from all around the world in *Paradise*. The scientists working there were all identified by Crake via Extinctathon game. “They are all Grandmasters” (2010, P. 298) Crake said Jimmy when he was paying a visit to Paradise. They were splice geniuses who previously worked against CorpSeCorps by creating strange diseases as “the asphalt-eating microbes, the outbreak of neon-coloured herpes simplex on the west coast, the ChickieNob wasps and so on” (P. 298). Offering them “to destroy their so-called real identities and all records of their previous existences” (P. 299), and promising to have a better and safer life, Crake persuaded them to work for him and the project he has been planning for so long in Paradise. The main thing they were doing in Paradise which was “Crake’s life’s work” (P.

302) was working on a secret project of the creation of new human beings who were unique in many ways. These new creatures are first explained through Jimmy's point of view of and when he first sees them:

That was his first view of the Crakers. They were naked, but not like the Noodle News: there was no self-consciousness, none at all. At first he couldn't believe them, they were so beautiful. Black, yellow, white, brown, all available skin colours. Each individual was exquisite. "Are they robots or what?" he said (P. 302).

The invention of Crakers strongly challenges the idea of who or what counts as human as a result of progress in science and biotechnology. It was the result of seven years of research on splicing and gene analyzing. Crakers were genetically changed human beings with reduction of some human features that were considered a lack in human body. They had beautiful strong bodies and skins resistant to the extreme heat of the sun rays or disease. What the scientists created in paradise "was nothing less than the ancient primate brain. Gone were its destructive features, the features responsible for the world's current illnesses" (P. 303). Lab-made crakers look like human beings but have capabilities that ordinary humans lack. They don't get sick. They are designed in a way to die "at age thirty, suddenly, without getting sick. No old age, none of those anxieties. They'll just keel over" (P. 303). No hair grows on their body.

The novel *Oryx and Crake* begins: "Snowman wakes before dawn. He lies

unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wishwash, the rhythm of a heartbeat" (2010, P.3). The heat from the imminent sunrise suggests that the vulnerable Snowman is not long for this world. He, like the rest of his species, will melt into the waves that seem to have a vitality or "heartbeat" of their own. Thus, the waves are an image of dissolution and capacity of life to travel beyond the "barricades" of speciation. The wave is extinction and evolution. Even the "wish-wash" of the wave provides a desire, project, or "wish" that can only ever break against the neutrality of a "wash," death, or evolution.

The "wish-wash" of evolution-extinction is also audible behind the whirling collision of "natural and artificial, nature and culture, machine and organic body, money and lives, narrative and reality" that Haraway attributes to the cyborg body. Apart from Snowman, all of the living species on earth were invented in corporate biotech laboratories in the early 21st century, formed by the cultural imagination of corporate domesticity. In fact the animal-human "Children of Crake" were designed from ideological desperation, an evolutionary "wish" in the face of an unsustainable social order. These creatures interrupt a corporate diagram of evolution that poses a single regular tree from which kingdoms and species are permanently separated. As a prosthetic composition of nature, culture and technology, the Crakers are humanoids that have been excluded from an "ancient primate" lineage, and yet, they are entirely enfolded within it,

within the mind of primate scientist. But furthermore, they are composed of various plant and animal DNA, creating multiple and partial bonds to disparate branches on the old evolutionary tree. They are not the children of man; they have multiple parents, ideological, technological, and biological (Johnson, 2012, p.117).

MaddAddam ends with the main voice of Toby, leaving the compound where humans and Crakers crossbreed. The reader cannot help but wonder if, by leaving, Toby shows her inability to accept a world in which the human is erased and replaced by the cyborg. Or maybe her leaving opens up the space for Crakers. Coibanu divides the trilogy into a masculine narrative in book one, with Jimmy, a man, as the only survivor, a feminine narrative in book two that ends with two women saving a third one, and a “neither man nor woman, but decidedly post human worlds order” in book three (2014, P.159). Although it is Toby who gradually enables this post human world order by providing the Crakers with agency and voice, she tries to accept it, perhaps in the same way that Atwood struggles with accepting the future of humanity. Toby teaches one of the Craker children how to write, enabling the species to create their own history and culture. But when this finally happens, she questions what she has done and wonders if, by giving them writing, and by allowing them to imagine, she has not also doomed them to extinction:

Now what have I done? She thinks. What can of worms have I opened? They’re so quick, these children: they’ll pick this up and transmit it to all the others.

What comes next? Rules, dogmas, laws? The Testament of Crake? How soon before there are ancient texts they feel they have to obey but have forgotten how to interpret? Have I ruined them? (2014, P.204 .)

In this trilogy, Atwood builds a world where a mad scientist genetically creates cyborg-like creatures with clear instructions that prescribe their functions according to their physical bodies. Haraway’s exploration of the cyborg’s ability to get rid of the limitations of a gendered body becomes very pertinent. Cyborgs, called crakers perform acts of femininity and masculinity that most of us consider as normal, but in a way that makes them almost grotesque. The trilogy explores the creation of sexed cyborgs as a possible protection against a decaying world. Through this creation, Crake, the mad scientist, tries to escape from versions of fixed femininity and masculinity that threaten his world, and that of the main protagonist Snowman. Furthermore, Toby’s experience as a romantic post-apocalyptic fighting-to-be cyborg finally reunited with Zeb, the ‘beta chimp’. Their pairing is a relationship that goes beyond reproduction. Basically, what they embody is a male-female relationship where the regeneration of humankind happens outside of their bodies, figured by the hybrid human-craker offspring. The readers of the trilogy are left to wonder at the importance of this blurring of distinctions between male and female, and between human, animal, and machine

Many of the characters in the trilogy are engaged in virtual spaces, and spend most of their time visiting and surfing the cyberspace.

These characters including Glenne, Jimmy, Oryx, Zeb, Toby, and groups of people and scientists from around the world, get connected with each other through a computer game called *Extinctathon*. It is “an interactive biofreak masterlore game” (2010, P. 80). They enter into this virtual space with identities derived from the names of extinct animals and plants.

Inaccessible Rail is Toby’s id, *Red-necked Crake* is for Glenne and Zeb is called *Spirit Bear* (Atwood, 2009, P. 269). Most of the members don’t know each other’s identity in the real world, and it doesn’t matter who they are in the outside world. For Toby who has no family in real life, and whose only friend is Zeb with whom she could connect via this website, this virtual space is a place she feels included (P.270). Scott Bukatman has named this situation “terminal identity”, calling this representation of the self and an “‘unmistakably doubled articulation’ that signals the end of traditional concepts of identity even as it points toward the cybernetic loop that generates a new kind of subjectivity” (1993, P.322).

Another virtual space where Jimmy and Glenne spent a lot of their time was *HottTotts*, “a global sex-trotting site” (2010, P. 89), where they got to know Oryx. Of course in the website “her name wasn’t Oryx, she didn’t have a name. She was just another little girl on a porno site” (P. 90).

Jimmy and Crake used to hang out together after school and play variety of computer games. One of their favorite games was chess. They would go to Crake’s room because he had

two computers and “sit with their backs to each other, one at each” and play computer chess for hours. Once Jimmy wondered why they don’t play chess with ‘real set’ and Crake answered that “The real set is in your head” (Atwood, 2010, P. 77).

It may seem strange for a viewer seeing two of them in a single room, sitting and playing on computers with their backs to each other. They take part in an action that turns them into metaphoric cyborgs.

One of the most important virtual space experiences they had was in the game *Blood and Roses*. It was a violent game which dealt with massacres, genocides, rapes, etc., on a large scale which ironically predicts the pandemic disaster which will happen in their real world later in the story when they are grownups. It seems that spending a lot of time in these virtual places and playing multiple net games helps Crake to develop theories and ideas for the destruction of the human race all over the world that actually happens in the story and kills nearly everyone around the world. These cyborgs which are the result of the human interfering evolution and the process of natural selection with assistance of technology are one of the main elements of post humanism which involve “the enhancement of human intellectual, physical, and emotional capabilities, the elimination of disease and unnecessary suffering, and the dramatic extension of life span” (Wolf, 2010, P. xiii).

In the post humanist setting of *MaddAddam* trilogy, the Crakers—apparently designed to take over the Earth after the erasure of

humanity, because they have none of man's "features responsible for the world's current illnesses" (Wolf, 2010, P. 358)—share what is left of the planet with some surviving humans. The Crakers remain a post human population because their "basic capacities so radically exceed those of present humans as to no longer be unambiguously human by our current standards" (Garreau 231-2).

In her *Crakers*, Atwood constructs the post human cyborg that Haraway discusses, in a way that allows for the performative nature of our existence. Humanity therefore becomes questionable, both in terms of the gendered nuances that define it, and in terms of its actual separation from all that is not human": machine and animal. The post human in Atwood's trilogy, as one critic puts it, becomes the "new way of inhabiting our humanity rather than a new-and-improved version of the human" (Ciobanu 2014, P. 160). Crack's ideal concepts create the new species Crakers just the same perspectives as the philosophy of Post humanism; they are a god-like to domains of the birth, the elder, the sickness, and the death on human beings. People are not confined in Eden Garden and are not afraid of death (because Post humanism is blurred a boundary of the life and death); people's destiny is determined by themselves. People believe that genetic modification has actually created a great revolution for humans, which as well constructs the perfect cyborgs that have a super mind, body, brain and immune system, to resist to any kind of challenge in different layers. The Crakers are biologically altered rather than technologically augmented. Bouson describes

the Crakers as part of an "extended MaddAddam joke" Atwood uses to signal the farce as well as the danger of "a bioengineered post human future". Brooks Bousen argues that Atwood "intervenes parodically in the contemporary public debate about genetic engineering and provides a scathing indictment of our current 'gene rush' in describing the catastrophic end of humanity in the near future" (2014, P.149).

The Crakers are equipped with other several useful features for the post human world that humans lack, which can be a UV-resistant skin or built-in insect repellent. In order to prevent the behaviors that have enabled humanity's downfall, an attempt to remove symbolic thinking in the Crakers had been carried out, but doing so requires "turning them into zucchinis" (Atwood, *MaddAddam* 43). A semblance of the human must be preserved for the experiment to work, and so, despite their evident enhancements with respect to man, it may still be possible to think that the Crakers as superior human models, rather than a complete different species. In contrast to the primacy of mind and data celebrated by informatics, Haraway points out that "bodies are maps of power and identity" ("A Cyborg" 83); the post human can embrace corporeality and celebrate the communications buried in chemical, bodily code. This is the vision of the post human manifested in the Crakers.

Moreover, even when the differences between Crakers and humans are highlighted, the contact between the two also complicates the Crakers' post human status. As the series progresses, the interaction of humans and

Crakers causes in the latter coming to understand abstract concepts such as good and evil, and their artistic expressions become more complicated—which means more humane.

Crake as well reveals his dissatisfaction to the disorders of society, while our society is full of drug abuses, kid prostitutes, sexual flooding, and terrorism; Crake being a killer destroys mankind in order to let the “Crakers” take place of the mankind. His final goal is to create new mankind or cyborgs so that he can rebuild a new utopian world that he creates. The BlyssPlus is a kind of pill in the post human world of this trilogy that “prolong youth,” “increase libido,” and secretly sterilize “male and female alike” (294). Optimistically, Crake creates the BlyssPlus pill offering human beings who live happier and longer, and it both helps not be contracted by diseases and can reduce mental illness. Standing the angle of Post humanism, Crake is trying to use BlyssPlus pills to find a way out for people (295). The evolutionary perspectives of Post humanism will transfer our new thought on the new epoch of post-apocalypse that Crake creates a utopian world. Since human beings inherit bad genes, the best way to save them is to kill the old humankind and construct a new land; such an aesthetic view of after catastrophe to rebuild a new world of utopia that authentically belongs to Crake and Post humanism.

Therefore, Post human figure gives us “the opportunity to actively shape the future that lies before us” (Bell, *An Introduction to Cyberculture* 148) enabling human being to choose and decide about the way and direction

they want to follow and the future they want for themselves far from any presupposition of human and machine relation whether Edenic or dystopian.

In *MaddAddam* trilogy, Atwood presents us with a series of accounts of a man-made apocalypse and its aftermath. Throughout the series, Atwood combines post humanism concerns with a preoccupation with the rhetoric of apocalypse. In the Post humanism period people have been led mankind toward a new era to rewrite a history of human beings in Genetic Engineering and Biotechnology. Post humanism actually brings an era-revolution and construct these cyborgs ideas that as same as an idea as Crakers.

CONCLUSION

The trilogy reflects the influence of science and technology on the lives of the individuals. It can be read as a warning against the scientific actions of our contemporary society. Atwood is trying to warn us to take action before it is too late, and she does so by presenting us a world where humanity as we know it is disappeared on different levels: the condition of mankind as completely human is grotesquely contaminated; animals are on the verge of becoming as human as ourselves; humanity has become almost extinct as a result of a biological virus; and human being as a species has been replaced by a super-human race that is superior to us in many ways. In the novels Atwood puts humans in the position of the laboratory animal, as much a product of science and technology as

the plants and animals we use and consume. She recognizes the fact that our domesticated hybrids have shaped humans and human culture just as we have shaped the organic world. In this, she builds a world in which a scientist genetically creates these hybrid creatures with clear instructions that prescribe their functions in accordance with their physical bodies. This new world in the trilogy is built by the scientist, Crake, and the hybrid species that created by him are Crakers or cyborgs.

According to Haraway's essay entitled "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", cyborg which is a hybrid of cybernetic and organism gives human being the opportunity to discover new possibilities, and to achieve long-desired dreams. The new creatures that occupy the world are defined by their relation to the world and technology. The perpetual ignorance of the effects of the environment, tools, and technology on human being is perishing due to the emergence of the cyborg figure. Haraway's cyborg theory is the definition of the new human being emerging in the new world rule – a world with rapid technological advances. For a cyborg, technology and life, technology and body, and technology and environment are not separate facts, and in fact, lives and bodies of the human being in the present age are inseparable and intermingled.

Haraway in 1985 Manifesto for cyborgs stated that in a post human world which is a technologically driven world identity, the definition of Enlightenment is in the process of changing. Technology which so far has been

included as the other is now a part of human identity, because it increasingly penetrates into human's life and body. The new definition of the identity includes the impact of technology on human being and considers human in its evolution with the technology. At this time cyborgs that are a combination of organism and technology, appear, and contradict the idea of the human unity. Human being is no longer the unified creature whose interaction with the world had been neglected.

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