

ECOFEMINIST DISCOURSE IN MARGARET ATWOOD'S MADDADDAM TRILOGY: ANALYZING INTERCONNECTIONS BETWEEN GENDER OPPRESSION AND ENVIRONMENTAL DESTRUCTION

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Abstract

*This paper examines the ecofeminist concepts in the MaddAddam trilogy by Margaret Atwood and consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). Based on the concepts of Val Plumwood regarding dual thinking and ecological feminism, this paper demonstrates how in her fiction works women and nature are exploited in the same way in patriarchal capitalist cultures. The study employs the detailed reading and feminist criticism to view the way the books demonstrate the interconnected oppressions in the manner the stories are constructed, both in terms of the characters and themes. The results demonstrate that Atwood adopts a dystopian future world to condemn modern environmental destruction and gender violence as one of the outcomes of Western thought separating culture and nature and men and women. The paper identifies that relatively limited literature has focused on the way works by Atwood develop an ecofeminist critique of biotech capitalism, and indicates how human beings can be related to nature differently. The findings indicate that the main characters of the books, or rather the women characters, particularly Toby and Ren, exhibit ecofeminist opposition in the sense that they learn about nature, create community, and denounce a human-based hierarchical structure. This piece contributes to the growing literature on climate narratives and ecofeminist book, and it provides hints concerning how speculative fiction can become a site of environmental activism and feminist critique.*

Keywords: *Ecofeminism, Margaret Atwood, MaddAddam trilogy, environmental destruction, gender oppression, speculative fiction, Val Plumwood.*

Introduction

The modern ecological crisis can be discussed as one of the most urgent issues of the twenty-first century, which is manifested in climatic changes, the loss of biodiversity, and the mass destruction of the environment. At the same time, the issue of systematic oppression of women, which is observed in a variety of global settings, has been recorded by feminist scholars over time, and it has shown some systematic trends in patriarchal domination that come across other types of social hierarchy. The intersection of these issues leads to ecofeminism, which holds that exploitation of nature and subjugation of women are both a result of integrated ideological as well as material systems of domination. In a manner that Plumwood (1993) puts it, Western culture has created nature and women as overpowered individuals using dualism patterns that favor rationality, culture and masculinity and undermine emotionality, nature and femininity.

MaddAddam, a trilogy by Margaret Atwood, is an engaging work of literary fiction about such ecofeminist issues in the near future using speculative fiction set in a dystopian society of the future where the environment is in a state of extreme degradation, bioengineering is conducted by

corporate entities, and social stratification exists. The trilogy follows the chronicle of events culminating in a disastrous pandemic killing humans as a result of numerous characters whose journey shows the gender and ecological aspects of late capitalism. The three novels of the trilogy create what Rowland (2015) refers to as a prolonged discussion of the ecofeminist epistemologies, providing a critique and creative alternatives to mainstream paradigms of human-nature relations. The opening part of the trilogy, *Oryx and Crake*, alters the readers to the world where corporate enclaves separate the elite populations against the poor pleeblands, and genetic engineering creates transgenic creatures to make money. The story focuses on Jimmy/Snowman who manages to survive a purposely created plague with the Crakers, a genetically modified posthuman race that were created to live in unison with the surrounding world. The second novel *The Year of the Flood* changes the perspective and narrates the story through the eyes of Toby and Ren, the women affiliated to the eco-religious cult called the Gods Gardeners who practice sustainable living and worship all forms of life. The third and the final section, *MaddAddam*, completes these narrative lines and uncovers the pasts and activities of the *MaddAddam* bioterrorist organization that eventually leads to the pandemic.

The world-building that Atwood engages in is deeply speculative and serves to shed enough light on the realities of the present date without simply justifying its existence through the invention of the whole world. The three-part climate disaster, corporate fraud, and biotechnological domination of the trilogy echo the contemporary environmental and social disasters. In addition, female perspectives and experiences, especially in *The Year of the Flood*, are foreshadowed in the trilogy to ensure that knowledge and agency of women are the top priority in both comprehension and possibly overcoming the catastrophe of the environment. This stance is consistent with the fundamental ecofeminist claims concerning the need to integrate marginalized voices and other epistemologies in environmental issues.

Research Problem

The ecofeminist issues and green themes of Margaret Atwood have been increasingly subject to scholarly examination, the manner in which the *MaddAddam* trilogy forms and implements an ecofeminist discourse to challenge the intersectional regimes of domination remains under partially examined analysis. Although researchers like Rowland (2015) and Jennings (2019) have discussed ecofeminist aspects of the trilogy, an in-depth analysis of textual processes through which Atwood expressed the links between gender oppression and environmental destruction has not been performed. Moreover, the trilogy has been subject to criticism that tends to focus on the environmental and feminist aspects of the work on a case-by-case basis instead of considering how these two facets of the theory are brought together in the narrative.

This study fills this gap and examines the ways in which narrative strategies, characterization and thematic construction in Atwood collaborate to bring an ecofeminist critique. In particular, the paper analyzes the trilogy showing that the exploitation of nature and the subjugation of women by patriarchal capitalism are the results of the ideological common denominators based on the Western dualistic ideology. The research issue is the definition and the interpretation of the particular literary and ideological processes according to which the *MaddAddam* trilogy expresses these interrelations and offers other models that enable to comprehend human-nature and gender relationships.

Research Questions

The following are the research questions that guide this study:

1. How does the *MaddAddam* trilogy reflect the interrelationships of gender repression and environmental degradation in the structure of the story, the characterization and development of the themes?
2. How did Atwood use the idea of dualist thinking that was introduced by Val Plumwood to criticize the treatment of women and nature by patriarchal capitalism?
3. What are the ways in which female characters, especially Toby and Ren, portray ecofeminist resistance and other forms of epistemologies in the dystopian structure of the trilogy?
4. What is the role of the Gods Gardeners community in developing ecofeminist values and practices as an alternative to the dominant systems of environmental and social relations?

Significance of the Study

The study can be applied to various academic discussions as well as provide practical implications to modern environmental and feminist activism. Theoretically, the work contributes to the ecofeminist literary criticism by offering a thorough examination of how speculative fiction can be used to create an ecofeminist thought. In showing how the trilogy makes use of the philosophical ideas of Val Plumwood, this study sheds light on the relationships between theoretical ecofeminism and the literary text, and how fiction can be used both in criticizing the current power relations and in projecting alternative possibilities.

More so, the paper adds to the expanding body of climate fiction (cli-fi) research by analyzing as female analysis is woven into the environmental speculation in the work of Atwood. With climate change becoming a critical issue in the process and outcomes of literary production and reception, it is important to comprehend the intersection of gender and ecology in such influential pieces of literature as the *MaddAddam* trilogy, in both literary and environmental humanities. The study also provides hints at her larger literary project with which the trilogy fits within the lifelong experiences she did with the themes of feminism and the environment.

In practical terms, this study illustrates the use of literary study to enlighten the modern environmental and social justice activism. Revealing the trilogy by Atwood and critiquing the interrelated systems of oppression, this research offers the paradigms of how environmental activism needs to respond to the issue of gender disparity and how feminist movements have to respond to the ecological issues. The critical reflection on other communities and epistemologies in the trilogy provides creative means to activists and policymakers who want to imagine better and more ethical futures.

Literature Review

The study of the *MaddAddam* trilogy of Margaret Atwood has since then spread with numerous scholars analyzing the novel using diverse theoretical frameworks such as posthumanism, environmental criticism, and feminist theory. This literature review is a synthesis of previously done research and also, the gaps that this study fills.

Val Plumwood and the Framework of the Ecofeminist Theory

Ecofeminism as a specific theoretical and activist tendency began to be developed in the 1970s, with such theorists as Françoise d'Eaubonne, Carolyn Merchant and Val Plumwood making the pioneering work. The work of *The Death of Nature* by Merchant (1980) holds that the scientific revolution shifted cultural notions of nature as organic (alive) to mechanistic (inert), which in turn

sparked and supported the subordination of women. Merchant shows how the feminization of nature was used to justify the exploitation of the environment as well as gender and forms conceptual grounding to analyze as the ecofeminism can be analyzed.

The book *Feminism and the Mastery of Nature* by Val Plumwood (1993) offers important theoretical concepts to this study. Plumwood refers to dualism as the core logic of colonization and presents the idea of Western thought, which forms hierarchical pairs, which include nature as inferior to culture, emotion as inferior to reason, mind as inferior to body, as well as male as inferior to female. These dualisms do not simply exist as a conceptual difference but as a hierarchy of subjugation that justifies an exploitation of the other who is coded as inferior, natural or feminine. Plumwood argues that the only way to overcome an ecological crisis is to deconstruct these dualistic structures and create other ways of engaging with nature and othered human beings. Recent research still works on the ecofeminist theory in current contexts. In 2024, Owijoppa published an analysis that highlights the continued relevance of Plumwood by citing her critique of dualistic thinking and focus on inter-related oppressions as the key instruments in responding to the demands of climate crisis and capitalist expansion. This scholarship shows that ecofeminism remains incredibly important as theory and activist agendas.

***MaddAddam* Trilogy Scholarship**

Critical reviews on the trilogy by Atwood have elicited a lot of academic talk. Williams (2018) reviews ecofeminism in speculative fiction, discussing the manner in which Atwood, Ursula K. Le Guin, and Octavia Butler discuss how food systems, gender, and environmental degradation are related to one another. Williams suggests that these authors employ speculative settings to question the way agricultural activity and consumption patterns reproduce and support gender hierarchies and ecological destruction.

Rowland (2015) provides specific examination of the ecofeminist discourse in *MaddAddam* in particular, claiming that the novel is a synthesis of ecofeminist ideals more successfully than prior instances of the trilogy. Rowland argues that *MaddAddam* offers possible solutions to the issues in society and the environment by implementing the concept of an inclusive ecofeminism, indicating that the trilogy has shifted to speculation on possible futures. Nevertheless, Rowland concentrates much on the last novel, and the overall analysis of the ecofeminist aspects in all the three texts is not complete.

In the trilogy, Jennings (2019) delves into the feminist perspective of what she calls anthropocene feminism and investigates how Atwood challenges the universalized notions of the human alongside human exceptionalism. Jennings believes that a comparison between the humanist-imperialist view of male characters and the changing relations of Toby with nonhumans are thought-provoking posthuman politics. Such an analysis is fruitfully involving feminist new materialism, but does not develop the specifically ecofeminist aspects of these dynamics, to the full extent.

The article by Wain (2021) explores the topic of nourishment and feeding practices as an ecofeminist approach to subjects like how food production and consumption are perceived to display power relations between the genders and also between the human beings and the environments. Wain shows how the trilogy focuses on the issue of who holds power over food systems and who does care work to bring out gendered aspects of environmental crisis. This scholarship sheds light on significant themes although it fails to show the broader ecofeminist discourse in the trilogy.

Eco-feminist parallelism The Year of the Flood has been recently studied through a lens of ecofeminism, in which protagonists Toby and Ren are explored in the context of exploitation of female bodies and nature in the dystopian capitalism of post-2025. In this analysis, the concept of biopower developed by Michel Foucault is used, and the author considers Gods Gardeners as a representation of ecofeminist alternatives. The paper shows the increasing academic appreciation of the ecofeminist importance of the trilogy and the necessity of the detailed analysis.

Research Gap

Although the current scholarship acknowledges ecofeminist aspects in the *MaddAddam* trilogy, there are still a number of important gaps. To begin with, little has been done to thoroughly analyze the functioning of ecofeminist discourse in all three novels, and most of the literature dwells on analyzing each of the novels separately and not on the trilogy as a whole with an ecofeminist vision. Second, little has been made of an explicit interaction with a theoretical framework of Val Plumwood as an interpretive tool despite the obvious echoing of Plumwood ideas and narrative techniques used by Atwood. Third, the textual analysis of particular ways in which the trilogy establishes the links between gender oppression and environmental destruction has not been developed yet.

The gaps that have been tackled by this study include: the long-term analysis of ecofeminist discourse over the course of the three novels, the explicit application of the dualism framework by Plumwood, and the close analysis of texts as a means of identifying literary techniques that are used by Atwood to express ecofeminist critique. The theory and the focus on the details of the text allow blending the theoretical sophistication and paying attention to the text, which is why this study can provide new information both concerning the trilogy in particular and the ecofeminist literature in general.

Methodology

Research Design

The paper uses qualitative literary criticism based on the ecofeminist theory and the feminist critical approach. The research design combines close reading activities with the theoretical approaches that refer to the ecofeminist philosophy in particular, the dualistic thinking analysis by Val Plumwood and the colonization logic. This method enables the analysis to be done in a detailed way and the interpretation is placed within wider theoretical and political frameworks.

The methodology acknowledges literature as both aesthetic product and cultural product which represents, disputes and re-invents social realities. The analysis follows the practices of feminist literary criticism by focusing on issues of representation, voice, and power and the ways of how texts make knowledge about gender and nature, and their intersections. This interpretive approach recognizes the phenomenological position of the researcher and the socially constructed literary meaning as they struggle to achieve rigorous interaction with textual material.

Text Collection

The three novels that make up the *MaddAddam* trilogy of Margaret Atwood include *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). These three novels are the main data used in this study.

The information gathering was facilitated by the repeated reading of the trilogy with each reading engaging in a different dimension of analysis. The early readings developed the general plot, characterization, and theme. Following readings utilized theoretical frames based on the ecofeminist scholarship in order to locate particular textual contents that would be applicable to

the research questions. The corpus of textual evidence was formed after careful notation of the passages of interest with a note of page number to use in the analysis.

Theoretical Framework: Ecofeminism of Val Plumwood

The current study uses the ecofeminist theory of Val Plumwood as the main method of analysis, especially the section by the author on the logic of domination where she examines dualism. According to Plumwood (1993), the Western philosophy/culture creates reality by purporting hierarchical dualisms which assert that some categories are superior and have a right to subjugate their subordinated counterparts. A major dualism involves culture/nature, reason/emotion, mind/body, male/female, civilized/primitive and human/animal. These dualisms act in five main features and these are backgrounding (refusal to acknowledge reliance on the subordinated term), radical exclusion (creating the subordinated as completely different), incorporation (making the subordinated term only in terms of the dominant one) and instrumentalization (making the subordinated term simply the means to the end of the dominant term) and homogenization (refusal to admit the existence of diversity among the subordinated categories).

Most importantly, as illustrated by Plumwood, the two dualisms are not a solitary one but are linked, which created what she calls the logic of colonization that legitimizes various kinds of oppression. The conceptual frameworks that justify environmental abuse also justify gender oppression, racism and other hierarchical frameworks. This observation gives potent analytical devices to study literary works such as the trilogy by Atwood which portrays overlapping forms of oppression.

Another aspect that Plumwood gives much attention to is the value of alternative epistemologies and ethics based on continuity between humans and nature, reason and emotion, culture and biology. She promotes what she calls critical ecological feminism that is dualistic but does not imply the essentialist relations between women and nature. This moderate stance that criticizes domination, but does not romanticize nature or women offers advanced means to understand how the trilogy by Atwood criticizes the prevailing systems and gives hints to the alternative systems.

Analytical Approach

The analytical approach focuses on the trilogy presenting two types of thinking and their outcomes, women who challenge or go beyond those thoughts, and other communities exercise ecofeminist thoughts. Our attention is on plot, characters, images, and themes that reveal ecofeminist thoughts. The review also reflects on the way that the science-fiction backdrop of the books allows us to witness criticisms and fantasies which cannot be provided by other books and examines what the imaginative style of Atwood reveals about the current gender and environmental relationships.

Textual Analysis

Dualistic Logic and Intersecting Oppressions

The MaddAddam trilogy reveals the way of thinking in black and white extremes which allows people to make the most of nature and women. It becomes most apparent in the worlds that Atwood describes, which are run by the company. The rich are the ones who live in the closed off areas and are safe of the problems of the planet and the impoverished are the ones who are bombarded by pollution, poverty and danger. Atwood informs us at the beginning of the book; in the Compounds, the air was clean and the water was clean and the food they ate was so nutritious that the Compound kids were taller and better-tooth and fewer diseases than the pleeblanders (Atwood, 2003, p. 28). This division demonstrates how the mighty look down on both the pleeblands, and the nature, as inferior.

The nature application in *Oryx and Crake* is the most disturbing in the animals that were produced at OrganInc Farms and at HelthWyzer. Pigoons - pigs that are modified to develop human-like organs reveal that animal life as a whole can be reduced to money. Atwood states it plainly by saying that the pigoon project aimed at cultivating various organs of the human body in a transgenic knock out pig host (Atwood, 2003, p. 22). It is the same company rational which transforms animals into parts which transforms the bodies of women into products. Oryx is auctioned into child sex work, which demonstrates that nature and women are all objects that support the overall ideology. Responding to Oryx when he explains to Jimmy about her past, she states that it was not bad, there were other things worse (Atwood, 2003, p. 136), people in the book embrace environmental harm as a normal occurrence.

The mind conquers body and culture conquers nature is an idea which reaches its climax when Crake attempts to redesign humans. He tries to make the Crakers a new species, and this is his fantasy, which can be liberated by reason that is not tied by nature. According to Jimmy, Crake believed that human race was in grave trouble and that there was no new biological reset button (Atwood, 2003, p. 193). This godlike is produced by a man who not only makes a species but also makes a plague and demonstrates that masculine reason is more powerful than feminine nature. Crake never inquires what nature or women may require; he only intrudes on what he can impose on them.

This argument is further advanced in *The Year of the Flood* through depiction of how nature and women are victims in their daily work and survival. Toby is employed in Secret Burgers where there is food, the setting and gender violence. The boss, Blanco, has a sexual domination over her just as the company offers unsafe meat to the pleeblands. According to Atwood, Blanco looked at women as those who are estimating the weight of meat (Atwood, 2009, p. 30). The term meat encompasses both the sexual economy and the food industry, demonstrating that there is the same power that governs the two.

The pleeblands are a particularly vulnerable area where the environment has become bad especially to women. Ren recalls when he was outside the compounds and talks about the air: the air smelled like diesel and fried sugar and cut-rate perfume and piss and fear (Atwood, 2009, p. 17). Women, poor, and children are the ones who breathe that air on a daily basis, and the rich remain secure. Through this focus, Atwood depicts that the disregard of the ecological devastation as related to gender disparity continues to leave the wealthy in control and the poor in hardships.

Women Protagonists and ecofeminist knowledge

Toby and Ren also have an alternate logic of knowing that is based on lived experience, care, and relation to the non-human world against the dual logic of the company. Toby cultivates plants with the Gods Gardeners and comes to know especially after the pandemic that the approach of careful knowledge and body skills is the sort of reason that Atwood prefers. Toby is cultivating a rooftop garden in the AnooYoo Spa and does it with silent command: she is aware of the smell and touch of all the plants and roams around the garden in a manner that suggests she is talking to living organisms (Atwood, 2009, p. 10). It is not a cold, exploitative science of a corporation; it is a mutual, relationship kind of knowledge which perceives interdependence.

The conflict between the subjugated corporate knowledge and her is evidenced by Toby and her expertise in herbals. She also relies on the tales of the Gardeners when she prepares medicine based on valerian root, willow bark, and raspberry leaf, she does not learn in a laboratory but through the Gardeners: she had learned with the Gardeners what plants were good at and now this was

instinctive to her (Atwood, 2009, p. 56). It is also significant to the phrase second nature: it is a combination of culture and nature portraying ecological knowledge as not primitive or dominated by feminine but as a profound and precious practice. It inverts the chain of command in the company by elevating the same kind of knowledge that they reject.

In *MaddAddam* Toby narrates to the Crakers, extending her ecofeminist learning process into instruction. She does not tell one and only official story and proposes numerous points of view and recognises what she does not know. In her book, Atwood describes how Toby was selective with her stories, as stories tended to propagate on their own, extend tentrils, and then in an instant, you had a thicket of them (Atwood, 2013, p. 50). The view that stories are living, growing beings rather than data is an ecofeminist central concept: knowledge is place-based, change-based and nature-based, not universal and fixed. The image of the growing stories corresponds to the notion that the human culture and nature exist in constant relationship, which Atwood advocated.

In the book *The Year of the Flood*, Ren reveals the fact that emotional intelligence and caring are valid knowledge. She has an inside existence of sanity and morality and works a nighttime sex trade job at Scales & Tails. She says that she was taught to have somewhere to go in her mind when she was working, not to dissociate, but merely to maintain her identity without being objectifying her entirely (Atwood, 2009, p. 20). Another form of ecofeminist knowledge is this inner resistance and adherence to personal experience within a system that would rather drive her to a thing. Ren never stops caring and this caring promotes the most significant survival and solidarity in the novel.

Gods Gardeners: Ecofeminist Community at Work

Gods Gardeners community is the long term effort of Atwood to provide a real ecofeminist alternative to the prevailing social and environmental regime. Gardener overturns the patterns of colonial reason Plumwood, The Gardeners: they appreciate spiritual and practical knowledge more than science, collective labor more than money, relationship with all living things more than human exceptionalism. The sermon by Adam One in the beginning of the book *The Year of the Flood* expresses it directly: we are all Creatures of the Word and all his Creatures, the Animals, the Plants, the very Minerals, we are Brothers and Sisters in this great web of Creation (Atwood, 2009, p. 8). Atwood demonstrates that the fight against the prevalent culture can be conducted through alternate worldviews through the use of a spiritual and religious language.

The Gardeners demonstrate their ecological concepts with the help of the garden roofs that they cultivate. These gardens are constructed on roofs of cities far away and do not support the notion that cities and nature are distinct. According to Atwood, the space can be described as each vine, each tuber, each mound of compost was an act of small faith and rebellion (Atwood, 2009, p. 55). Faith and defiance are both present simultaneously, according to the pattern of the gardeners: it is religious and political, inward and outward. They also grow food without destroying the ecosystems, and this demonstrates that the culture/nature divide can be bridged in practice, and not theory.

Atwood does not make the Gardeners an ideal utopia. In *MaddAddam*, Zeb looks back on their community and sees its covert inequities, in terms of how charismatic leaders may build hierarchy, even in anti-culture movements. According to Zeb, the vision of brotherhood that Gardeners had was at times as practical as any other vision of brotherhood, namely, the people at the bottom did the dirty work (Atwood, 2013, p. 105). This sincere glance reveals that the ecofeminist perspective

of Atwood is not an easy remedy but a test that also takes into account its own contradictions. This complication in itself is an ecofeminist act, denying the desire to find the answer in one group.

Life and Reproductive Technologies Commodification

Trilogy The interest in biotechnology of the trilogy extends ecofeminist critique of reproduction commodification. In redesigning the Crakers, Crake incorporates a controlling female sexuality, allegedly to prevent social issues of an uncontrollable desire. The Craker women are identified by changing their skin color and this is an indicator that attracts men. Crake, as Atwood puts it, had eliminated the veiling and the masquerading... he had eliminated all the complexities and misconceptions, (Atwood, 2003, p. 165). This is being sold as an improvement but the structure reflects how the male has dominated the female bodies: it is the man who determines how female sexuality can be seen and handled. The engineered body is the corporation body that becomes closest to domination.

The association between purchase of reproductive biology and purchase of ecosystems is carried through into the pigeon tale in *MaddAddam*. As post-pandemic individuals have to make such negotiations with the pigeons, which are animals designed to be organs factories, the latter prove that they have been provided with something more than a tool. According to Toby, now the pigeons had their own plans, their own idea of what they deserved (Atwood, 2013, p. 198). Their insistence on being treated as moral entities with rights goes directly against the company logic of use. This action applies the appeal of Plumwood to find value in others without diminishing them to the needs of humans.

Inter-species Relations and afterhuman possibilities

Atwood breaks the human/animal line in a systematic fashion, which was one of the most radical ecofeminist actions in the triptych. The Crakers, which were designed to become consensus-building and nature-friendly, transcend their programming by developing art, religious conceptions, and morality. Their surprise at their own spirituality, in their depictions of the Snowman, ritualizing about Crake, demonstrates that the culture and consciousness cannot be engineered out. Jimmy in *Oryx* and Crake is concerned to find them learning at a pace faster than what anyone had intended (Atwood, 2003, p. 344). That discovery lets us see that Crakers are not simply designed but they possess their own mind. This disrupts the human/non-human advantage by demonstrating that such relationship between them was always fantasized, rather than actual.

The most literal evidence of this is the ending of the story, which contains the birth of children with a blend of the human and Craker genes. This combination dissolves the absolute borderline which was between the engineered and natural, human and post-human. According to Toby, the kids were not something Crake wanted to make, and it is not what anyone wanted to make, yet here they were new life discovering its own path (Atwood, 2013, p. 369). This demonstrates that life will establish a way out of any one male form, a critique of the Enlightenment fantasy of mastery and an ecofeminist vision of dispersed agency among species. The hybrid society that bridges the trilogy is the model of the kinship across the difference in which Plumwood views the ethical basis of a post-dualistic world.

Violence, Trauma and Ecofeminist Healing

Violence against women is not idealized in the trilogy, but it is demonstrated as part of the patriarchal system of the economy. The Painballers in *MaddAddam* brutally assault Amanda, and actually the description of the event is very blunt to put sexual violence in the same category as the domination powering corporate environmental exploitation. Ren observes the harm and

remarks, that it was too much, too much that any individual could have done to them, that they had done too much to Amanda (Atwood, 2013, p. 59). The fact that Ren does not overlook or justify this is an ethical action that indicates that ecofeminism is pushing against the act of not seeing violence against women or against nature.

The healing in the story is communal and environmental rather than personal or health care. Toby attends to Amanda using her knowledge of botany and her presence, as well as to her network of surviving women. Swift Fox discusses Amanda with Ren and Amanda states that she should not push her to talk. Just be there” (Atwood, 2013, p. 84). This is an ecofeminist ethic of caring: being there without a project, paying attention without an agenda, being connected without having to make things work out. The difference between the previously existing medical-corporate system that sold health and treated bodies as machines is stark. According to the ecofeminist perspective in Atwood, the healing is not something that one can purchase; it is something permitting relationships and community and time to cultivate.

The Multidimensionality and Storytelling

We can see the ecofeminist thinking in the structure of the trilogy. Through the dissemination of the story through numerous first-person voices and time, Atwood opposes a single, masculine voice that possesses knowledge. The narrative of Oryx and Crake by Jimmy turns out to be a single side. He regards environmental disaster as individual loss: all that he had ever known had disappeared (Atwood, 2003, p. 9) but he does not see the bigger powers that had created it. Inclusion of the perspectives of Toby and Ren in *The Year of the Flood* transforms the same events into the gendered and the ecological world that Jimmy had concealed in his view.

The ecofeminism is also learned in the timing of the trilogy between the post-pandemic present and the pre-pandemic past. Flashbacks are not mere backstory, but they indicate how a series of decisions, policies of the company, and cultural beliefs stacked up to form calamity. The fact that Ren recalls the Gods Gardeners saying that soon they will be heading towards a period of Tribulation (Atwood, 2009, p. 12) acquires sense of urgency when read in the context of the post-pandemic world. The Gardeners did not go wrong as they were not listened to by the dominant culture. This literary technique positions the marginalized ecological knowledge as prophetic and not primitive and reverses the knowledge hierarchy on which the dual system is based.

In *MaddAddam*, Toby narrates a history of human beings to the Crakers, and storytelling has become a live and ecological process instead of a documentation. She realizes that the Crakers were listeners; they digested what she told them and integrated it into themselves (Atwood, 2013, p. 200). Stories are living systems not written documents but living things, which develop, evolve, and transform their audience. This interpretation of story reveals the modesty that Atwood believes ecofeminism needs to have: knowing that every story has a place of origin and respects the agency of the listener.

Conclusion

The paper indicates that the *MaddAddam* trilogy by Margaret Atwood is an ecofeminist work that reveals the connection between gender oppression and environmental degradation. Using the concept of the dual thinking that is presented by Plumwood, the review reveals the connection of ideas of domination on nature and women via companies and stories. The narrative styles and characters, as well as the themes of the trilogy, are critical of the strength of a capitalist system that uses nature and women as instruments. Through this, the books communicate about improved ways.

They display the alternate forms of learning by women, Toby and Ren. They demonstrate communal looking after, novel morals, and bonds in which the crisis can be transformed. The Gods Gardeners depict an actual community that is spiritual, sustainable, equal, and has a common life. They demonstrate that individuals are not limited by harsh structures and can make different choices to live.

The books do not just provide ecological criticism, but demonstrate how other animals and creatures created by humans can also be co-workers. They introduce the ideas of non-strictly human life, which demonstrates that we can cross the human vs nature line. The demise of a human-Craker hybrid demonstrates to us that what is more important than pure identity is sharing, caring, and connection.

The work contributes to the ecofeminist literature, demonstrating how speculative fiction can be used to take environmental and feminist thought further. It promotes the subsequent research that will involve making a comparison of ecofeminism in all the works of Atwood, examine the feelings of the readers, and observe the impact of the books on subsequent climate books. It also indicates that such books can be taught in order to promote environmental and feminist education.

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