

COLONIAL ECHOES AND ECO-CENTRIC RESONANCE IN MARGARET ATWOOD'S MADDADDAM TRILOGY

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Abstract

Ecocentrism is an ethical and philosophical perspective that places intrinsic value on the environment and the natural world, independent of its utility to humans. Ecocentrism contrasts with anthropocentrism, which prioritizes human interests and well-being above all else. In other words, ecocentrism emphasizes the intrinsic worth of ecosystems, species, and individual organisms, as well as the interconnectedness of all living things. Historically, colonialism often led to the exploitation of natural resources in colonized regions. European colonial powers frequently extracted timber, minerals, and other resources from their colonies, resulting in deforestation, soil degradation, and environmental damage. Postcolonial scholars and environmentalists have explored how these exploitative practices have had long-lasting ecological impacts. Margaret Atwood is known for her versatile writing style, which seamlessly traverses various literary genres and forms. Her works often blend elements of speculative fiction, dystopia, historical fiction, and realism, showcasing her mastery in creating vivid and thought-provoking narratives. This paper delves into the multifaceted ecological, ethical, and societal themes prevalent in Margaret Atwood's renowned MaddAddam Trilogy. The research problem centers on the examination of colonial echoes, the shift from anthropocentrism to ecocentrism, the influence of belief systems on ecological values, ethical dilemmas in postcolonial, ecocentric contexts, and the impact on reader consciousness. Atwood's trilogy eloquently portrays a dystopian world shaped by environmental exploitation, genetic manipulation, and societal upheaval. The narrative intricately weaves together the remnants of colonialism with an urgent call to rediscover humanity's interconnectedness with nature. The text explores textual evidence and critical analysis from Atwood's works, emphasizing the significance of character transformations, belief systems, and ethical quandaries in shaping ecocentric values. The proposed solutions to the highlighted issues involve advocating for environmental awareness and education, fostering ecocentric values through advocacy and policy-making, establishing ethical guidelines, promoting community engagement, supporting indigenous knowledge, and leveraging literature and art for advocacy. The abstract underscores the importance of interdisciplinary collaboration and societal engagement to address these complex ecological and ethical challenges.

Keywords: Eco-centrism, Colonialism, Post-colonialism, Dystopian, Apocalypse, Anthropocentrism, and Restoration.

Introduction

Margaret Atwood, is a Canadian poet, novelist, essayist, and environmental activist renowned for her diverse literary works exploring various genres and themes. She is celebrated globally for her compelling storytelling, thought-provoking narratives, and her ability to address complex socio-political issues within her works. Margaret Atwood spent her early years in Canada's rural regions due to her father's forest entomologist career. Her early exposure to nature and rural landscapes greatly influenced her later writings on environmentalism and ecological themes. Apart from her literary contributions, Margaret Atwood is an outspoken advocate for environmental causes. Her concern for environmental issues, stemming from her upbringing in rural Canada and her appreciation for nature, has permeated her writings. She has been an advocate for conservation efforts, climate change awareness, and the preservation of biodiversity. Margaret Atwood's literary achievements have earned her numerous accolades, including the Governor General's Award, the Booker Prize, the Arthur C. Clarke Award, and the PEN Pinter Prize for her political activism and writing. She was inducted into the Canadian Walk of Fame and received the Order of the Companions of Honour for her services to literature.

Her impact on literature and society extends far beyond her literary works, as she remains a prominent figure in contemporary literature and a voice for social and environmental issues. Atwood's ability to explore the complexities of human existence, challenge societal norms, and advocate for a more just and sustainable world continues to inspire readers and writers globally. She wrote many literary works such as *The Circle Game* (1966) and *The Animals in That Country* (1968), collection of poetry known for their innovative style and exploration of themes like nature, power, and identity. Her breakthrough novel, *The Edible Woman* (1969), marked the beginning of her fiction career. However, it was *The Handmaid's Tale* (1985), a dystopian novel set in a future theocratic society, that brought her widespread international acclaim. The book's themes of feminism, reproductive rights, and totalitarianism resonated deeply with readers and cemented Atwood's reputation as a visionary writer.

Atwood's diverse bibliography includes notable works like *Cat's Eye* (1988), *Alias Grace* (1996), *The Blind Assassin* (2000), *Oryx and Crake* (2003), *The Year of the Flood* (2009), *MaddAddam* (2013), and *The Testaments* (2019), a sequel to "The Handmaid's Tale." Her writing often explores themes of feminism, environmentalism, identity, power dynamics, and the human relationship with nature and technology. Apart from her literary contributions, Margaret Atwood is an outspoken advocate for environmental causes. Her concern for environmental issues, stemming from her upbringing in rural Canada and her appreciation for nature, has permeated her writings. She has been an advocate for conservation efforts, climate change awareness, and the preservation of biodiversity.

Margaret Atwood's *The MaddAddam Trilogy*, comprising *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, is a literary tour on force that captivates readers with its dystopian narrative while also compelling them to reflect on a range of social, ethical, and ecological issues. Central to the trilogy's narrative are the colonial echoes that reverberate throughout the story, revealing the lasting impacts of historical colonialism. At the same time, the trilogy is infused with ecocentric resonance, emphasizing the intrinsic value of the environment and the interconnectedness of all life. This essay delves into the colonial echoes and ecocentric resonance in Atwood's *MaddAddam Trilogy*, exploring how these themes intersect and deepen our understanding of both the narrative and the real-world environmental challenges it reflects. It serves as a prime example of literature that promotes ecocentrism by highlighting the interconnectedness of all living beings and emphasizing the intrinsic value of nature. The character development of individuals within the trilogy, mirrors a shift from anthropocentrism to ecocentrism, indicating that Atwood uses her characters to convey a transformation in worldview throughout the series. After given a clear reading of her trilogy I wish to expose the ecocentrism and brutality of the imperial forces and the impact of their atrocities, because everyone must learn their history to correct the errors done before in the past.

Colonial Echoes: A Dystopian Legacy

The trilogy's colonial echoes are evident in its portrayal of a world where the pursuit of power, profit, and technological advancement has led to ecological catastrophe. The corporate-controlled paradises, such as the Paradise compound, draw parallels with the colonial exploitation of resources, as the powerful elites exploit nature for their gain, leaving destruction in their wake. As with colonialism, this resource-driven paradigm contributes to environmental degradation, economic inequality, and social upheaval. Historically, colonial powers extracted valuable resources from their colonies, often with little regard for the consequences on the environment or the indigenous populations. The *MaddAddam Trilogy* echoes this narrative by depicting the ruthless exploitation of the natural world, genetic experimentation, and the depletion of biodiversity. These actions not only endanger ecosystems but also displace indigenous communities and disrupt their traditional ways of life. As Karen Snyder points out, “[p]ost-apocalyptic fiction serves as a rehearsal or preview for its readers, an opportunity to witness in fantasy origins and endings that are fundamentally unwitnessable” (479). Yet at the same time, as several critics have noted that Atwood subjects the apocalyptic genre to critical scrutiny. Indeed, Atwood disputes the use of the terms “apocalyptic” and “dystopian” to describe her novels. In *In Other Worlds* (2006), Atwood writes about *Oryx and Crake*, and *The Year of the Flood* that:

They have sometimes been described as ‘apocalyptic,’ but in a true apocalypse everything on Earth is destroyed, whereas in these two books the only element that is annihilated is the human race, or most of it. What survives after the cataclysmic event is not a ‘dystopia,’ because many more people would be required for that – enough to comprise a society. The surviving strugglers do, however, have mythic precedents: a number of myths tell of an annihilating flood survived by one man

(Deucalion in Greek myth, Utnapishtim in the Gilgamesh epic) or a small group, like Noah and his family. (93)

This should caution critics who uncritically discuss the MaddAddam trilogy in terms of apocalypse or dystopia, or even as “ustopia,” a term coined by Atwood to indicate that utopia and dystopia are “two sides of the same coin” (28). In MaddAddam, the third novel in the trilogy, Toby, reunited with the God’s Gardeners and MaddAddams (some of the few humans who survived the Waterless Flood), wonders whether there is any point to keeping a journal: “If there is anyone in the future, that is; and if they’ll be able to read; which, come to think of it, are two big ifs” (135). Atwood also puts her reservations about apocalyptic thinking into the mouths of Toby and Adam One, the leader of the eco-religious cult the God’s Gardeners, in *The year of the flood*, the second novel of the trilogy. Toby reflects skeptically about the God’s Gardeners’ beliefs and practices: “why be so picky about lifestyle details if you believed everyone would soon be wiped off the face of the planet?” (56). Referring to fears of the imminent Waterless Flood, Adam One asks rhetorically “if annihilation awaits us, why bother to strive for the Good?” (279).

Coupe in his work *Myth*, identifies four main myths such as, creation, fertility, hero and deliverance (3-4). While each of these find various forms in the stories of the Bible, the entire Bible is structured by the creation and deliverance myths, the apocalypse offering both salvation from the fall and a renewed creation, the New Testament thereby rewriting the Old (181). Coupe also discusses the greater pattern of Northrop Frye’s mythic system, the myth of deliverance, with heaven above, hell below and earth in between, with its “two kinds of symbolism: ‘apocalyptic’ and ‘demonic’” (156). It seems clear that Atwood does, in fact, employ the two master myths of the Bible in her trilogy, creation and deliverance, both of which are implicit in the myth of apocalypse, which redeems the fall and re-creates the world. However, instead of a prophecy of a final, catastrophic end, the apocalypse is understood in its original sense of revelation (of a new age), a liberation or salvation from current difficult times. Apocalypse is then the permanent possibility of (imaginative) liberation. This “revisionist” kind of reading (itself a radical revision of the work of Erich Auerbach) involves original myths as types prefiguring and being fulfilled by anti-types, which also, however, modify them, as the New Testament, as a whole, is interpreted as fulfilling and modifying the Old Testament. Coupe writes, in relation to Dante’s *Divine Comedy*:

If orthodox typology involves a thorough rewriting of scripture, radical typology involves a shift of emphasis from the sacred to the profane. While it may appear to be arrogant appropriation, similar to that by which one set of scriptures becomes a foil to another, its effect is to liberate the imagination. Its business not dogmatic assertion, but narrative exploration. (105)

Atwood’s trilogy can be seen as a polyphonic novel, a tripartite comedy like Dante’s *Divine Comedy*, rather than a catastrophist prophecy. A sense of humour, often taking the form of dark irony, pervades Atwood’s trilogy despite the often-horrifying details of the narrative. The comic and polyphonic structure of the trilogy absorbs the apparent tragic pessimism and monologism of

the male voices that dominate *Oryx and Crake*, both that of the narrative focaliser, Jimmy, and his friend, the megalomaniac Crake, who engineers the virus that kills off most of humanity and who engineers the peaceful, vegetarian post-human Crakers to replace them. The polyphony finds further expression in the three narrators of *The year of the flood*: the females Ren and Toby, and the leader of the God's Gardeners eco-religious cult, Adam One, despite the pessimism of some of his beliefs. The polyphony is continued in *MaddAddam*, where Toby is the focus of the narrative, although the *MaddAddam* eco-activist, Zeb, and the Craker boy, Blackbeard, are also important voices. This study traces how control of the Word shifts from male domination through female mediation to the non-human Crakers, and how the narrative is opened up to further imaginative possibilities in its retelling by different voices. Furthermore, the character of Crake in "*Oryx and Crake*" embodies colonial ideals of conquest and dominance. His ambition to engineer a "perfect" human race reflects a deeply rooted anthropocentrism that disregards the intrinsic value of non-human life. Crake's vision of a world controlled by a genetically engineered elite harkens back to the colonial paradigm of subjugation and control, where a few wield power over the many.

Ecocentric Resonance: A Call to Rediscover Our Place in Nature

While colonial echoes set the dystopian backdrop, ecocentric resonance emerges as a powerful counterpoint in the trilogy. Atwood's work emphasizes the intrinsic value of nature and the importance of preserving biodiversity. Throughout the narrative, the intricate web of life is celebrated, from the rare plant species to the genetically engineered animals. The Crakers, bioengineered humanoids, represent a vision of harmony with the environment, as they are designed to live in equilibrium with nature, consume only what they need, and leave minimal impact on their surroundings. The trilogy invites readers to contemplate the interconnectedness of all life forms and to appreciate the beauty of the natural world. It challenges anthropocentrism by showcasing the interdependence of species and ecosystems. Characters such as Toby and Ren, who exemplify ecocentric values, emphasize the intrinsic worth of all living beings, echoing the sentiments of many indigenous cultures that have coexisted with nature for centuries.

Ecocentrism, as a philosophy, promotes the intrinsic value of nature, viewing all components of the environment as interconnected and interdependent. Margaret Atwood's *MaddAddam* trilogy intricately weaves an ecocentric narrative that calls for a reevaluation of humanity's relationship with the natural world. Through the trilogy's exploration of environmental degradation, genetic engineering, and the consequences of human intervention, Atwood prompts readers to rediscover their place in nature and advocate for ecological harmony. At the heart of the trilogy lies the portrayal of a dystopian world ravaged by human exploitation and ecological collapse. In *Oryx and Crake*, Atwood introduces a world where scientific advancements lead to catastrophic consequences. The character of Crake embodies human arrogance and detachment from nature, believing in the supremacy of intellect over ecological balance. His manipulation of genetic engineering results in a new breed of creatures, the Crakers, designed to exist in a harmonious relationship with nature. However, their creation ultimately reflects humanity's failure to recognize its place within the natural order, leading to unintended consequences. As well

Atwood poignantly illustrates the environmental devastation and the helplessness of nature in the face of human-induced destruction as,

Snowman watches the water darken to green, to indigo, to almost black; he sees the reflection of the sky slide over it like a cloud. The cloud is full of sun but the water is not. It keeps the sun for itself; the more the trees drown, the more the water hoards their sun. Trees can't walk. Trees can't swim. In the beginning, there were trees. They appealed to the heavens, but there was nothing to be done. They had no recourse but to stand and take it. (174)

In *The Year of the Flood*, Atwood, encapsulates the idea of nature communicating with humans and urging kindness, suggesting a harmonious relationship between mankind and the environment as,

On the skin of the water he drew intricate patterns as ephemeral as the sound of the voice now muttering in his ear. Whorls, spirals, spoked wheels, ellipses; that was what the water said. 'Be kind,' said the voice, and at that the old man lifted his head. How simple things would be if he only had to obey that command. (154)

One poignant example of ecocentric resonance within Atwood's trilogy is found in the character of Snowman, who becomes a reluctant steward to the genetically engineered Crakers. Snowman's interactions with nature and the Crakers reveal a growing understanding of interconnectedness and the importance of coexistence. His realization that the natural world is not an exploitable resource but a delicate ecosystem embodies the ecocentric ethos. Moreover, Atwood employs vivid descriptions to highlight the intricate web of life, emphasizing the interconnectedness of species and ecosystems. The lyrical prose and detailed imagery immerse readers in a world teeming with biodiversity, urging them to contemplate the value of each organism and the ecosystem as a whole. For instance, her depiction of the Pigoons, genetically modified pigs with human organs, prompts reflection on the ethical boundaries of manipulating life for human gain, highlighting the repercussions of disrupting natural balance.

The final installment, *MaddAddam*, delves deeper into the aftermath of ecological devastation, emphasizing the urgency of reestablishing harmony with nature. Through the characters' attempts to coexist with the altered environment, Atwood presents a hopeful narrative of resilience and adaptation. This quote highlights the disconnect between humanity and the natural world in *MaddAddam*, showcasing the protagonist's desire to enlighten others about the true essence of life beyond artificial distractions like,

He wishes he could find a way to convey the simplicity of this to his kind. They are so impressed by the diversions of artifice, the fictions of television, holography, and the endless spectacular distractions. He would like to give them the realization, the knowledge, he's gained: that real life is elsewhere. (87)

The trilogy's conclusion underscores the necessity of embracing ecocentric principles to restore balance and prevent further ecological deterioration. In essence, Atwood's MaddAddam trilogy serves as a compelling narrative that urges readers to rediscover their place within the intricate tapestry of the natural world. By portraying the consequences of human hubris and environmental exploitation, Atwood advocates for an ecocentric worldview centered on respect, interconnectedness, and preservation of nature. Through her poignant storytelling and rich thematic exploration, she compels us to reconsider our relationship with the environment and strive for a harmonious coexistence with all living beings.

Character Transformations: From Anthropocentrism to Ecocentrism

A prominent aspect of the trilogy is the transformation of key characters from anthropocentrism to ecocentrism. Snowman, the protagonist of “Oryx and Crake,” evolves from a cynical observer of ecological decline to a protector of the remaining biodiversity. His journey symbolizes a broader awakening within the narrative, where characters grapple with the consequences of anthropocentric worldviews and transition toward ecocentrism. The Gardeners, a religious eco-cult in *The Year of the Flood*, provide a compelling example of a belief system that promotes ecocentrism. Their rituals, which include the “Waterless Flood” baptism and the veneration of nature, reflect a deep reverence for the environment and the interconnectedness of all life. In doing so, they offer an alternative to the anthropocentric worldview that dominates the trilogy's dystopian society.

Margaret Atwood's MaddAddam trilogy intricately navigates character transformations that encapsulate a shift from an anthropocentric worldview towards embracing ecocentrism. The trilogy follows characters on a journey where they undergo profound changes in their perspectives on the natural world and their place within it. Jimmy/Snowman, initially portrayed as detached and self-centred, Jimmy, later known as Snowman, embodies a typical anthropocentric viewpoint in the beginning of the trilogy. His worldview is shaped by a society fixated on technological advancements and individual pursuits. However, as the narrative progresses, Snowman's interactions with the Crakers and the post-apocalyptic environment compel him to reconsider his place in the world. The following excerpt illustrates this transformation as, “Snowman feels a jolt of tenderness for the Crakers... They're better than we are, he thinks. They don't hold grudges, they don't see the point in fighting each other over land or power. They don't destroy the environment they live in” (76). This passage from “Oryx and Crake” reveals Snowman's growing admiration for the Crakers' harmonious relationship with nature, leading him to question humanity's destructive tendencies and paving the way for his shift towards an ecocentric perspective.

Toby throughout the trilogy, Toby's character undergoes a significant transformation, evolving from a survivor focused on individual survival to someone dedicated to preserving communal knowledge and ecological balance. In *MaddAddam*, Toby reflects on the importance of embracing an ecocentric worldview: “The pain of the world is a crater you have to stand beside, fists clenched, feet spread wide apart... Sooner or later you'll have to stand there too... And when

you do, you'll need to know what to say" (231). This line encapsulates Toby's acknowledgment of the interconnectedness of life and the necessity of understanding and respecting the pain caused by ecological destruction. The Crakers, initially created by Crake with a design aimed at achieving an idealized form of humanity, the Crakers represent a shift towards an ecocentric worldview. Their existence embodies a connection to nature and a lack of human vices. They live in harmony with the environment, displaying traits that underscore an innate understanding of ecocentrism. Throughout the trilogy, Atwood masterfully uses these character arcs and selected textual lines to portray the transformative journey from an anthropocentric to an ecocentric perspective. The evolution of characters like Snowman and Toby, as well as the portrayal of the Crakers, serves as a poignant reminder of the importance of reevaluating our relationship with nature and embracing a worldview that prioritizes the interconnectedness and preservation of the natural world.

The Role of Belief Systems: Shaping Ecological Values

The role of belief systems and cultural practices in shaping ecological values is a significant theme in the trilogy. The Gardeners, in their rejection of the corporate-driven dystopia, exemplify a counter-cultural movement that champions ecocentrism. Their actions and rituals embody a desire to return to a harmonious relationship with the environment, echoing the sentiments of indigenous communities worldwide who have maintained such connections for generations. The Gardeners' ecological spirituality showcases the potential for belief systems to influence environmental values and practices. It is a powerful reminder that ecocentrism is not solely a scientific or philosophical concept but can be deeply ingrained in cultural and spiritual traditions. Throughout the trilogy, Atwood delves into the influence of belief systems on ecological values, portraying how different ideologies and belief structures impact individuals' attitudes toward the environment. Atwood explores the impact of religious beliefs on ecological values through various characters. The God's Gardeners, in "The Year of the Flood", a religious eco-cult, promotes a reverence for nature, sustainability, and a rejection of technological excess. Their leader, Adam One, preaches environmental stewardship and warns against humanity's destructive tendencies. Their ideology is centered on living in harmony with the natural world. The following excerpt exemplifies the God's Gardeners' emphasis on addressing humanity's existential and environmental crises as, "The human has two great sicknesses: the first is 'the meaning of life' and the second is 'the meaning of death' ... And the members of Suffering united are born to cure these sicknesses" (271). Conversely, corporate and scientific ideologies in the trilogy often prioritize profit, progress, and technological advancement over ecological preservation.

Characters like Crake and his corporate sponsors are driven by a belief in the supremacy of human intellect and the desire to engineer a new world, disregarding the potential consequences for the natural environment. This approach is exemplified in Crake's creation of genetically modified organisms and disregard for the ecosystem's integrity. Throughout the trilogy, characters experience transformations in their belief systems, leading to shifts in their ecological values. Characters like Jimmy/Snowman and Toby gradually move away from anthropocentric viewpoints, influenced by their experiences in the post-apocalyptic world. They begin to adopt

more ecocentric perspectives, recognizing the interconnectedness and fragility of the environment. Atwood uses these contrasting belief systems to highlight the clash between different ideologies and their impacts on ecological values. By portraying characters' evolving beliefs and values in the face of environmental crises, she prompts readers to reflect on the significance of belief systems in shaping our relationship with the natural world. The trilogy serves as a commentary on the importance of reevaluating and reshaping our beliefs to prioritize ecological sustainability and harmony with nature.

Ethical Dilemmas in a Postcolonial, Ecocentric Context

The trilogy delves into a host of ethical dilemmas that arise in a postcolonial, ecocentric context. The consequences of genetic engineering, the corporate exploitation of natural resources, and the ongoing degradation of the environment are central concerns. In the face of these challenges, characters grapple with difficult moral choices, reflecting the complex relationship between colonial legacies and ecocentrism. The ethical dilemmas in the trilogy underscore the intricate connections between human actions and environmental consequences. They challenge the prevailing anthropocentric mindset and highlight the need for a more ecocentric ethical framework that considers the well-being of all life forms on Earth. Atwood explores the ramifications of colonialism and its ethical implications in the trilogy. The exploitation of natural resources, cultural domination, and the imposition of Western ideologies on indigenous cultures are themes she addresses. In the trilogy, remnants of the colonial past linger in the form of corporate power structures, genetic engineering, and the manipulation of indigenous knowledge. Atwood prompts readers to contemplate the ethical dimensions of exploiting both natural ecosystems and the cultures that are often intertwined with those environments. In *MaddAddam*, Atwood portrays remnants of colonialism and corporate power structures as,

The Crakers, though bioengineered, were healthier than the Humans, and they could live on food the Humans couldn't digest. But the Crakers were as ignorant as the rest of us about their history. They knew about Crake as their creator, but not that Crake had a creator too, and that creator had a corporate name. Crake's father was someone else's property. (175)

Within an ecocentric context, ethical dilemmas arise concerning humanity's relationship with the environment. The trilogy vividly portrays the consequences of environmental degradation, genetic manipulation, and the commodification of nature. Characters grapple with the moral implications of playing 'God' through genetic engineering, altering ecosystems, and disrupting the balance of nature. The manipulation of living organisms for human gain raises profound ethical questions about the boundaries of intervention and the responsibility toward the natural world. In *Oryx and Crake*, Atwood delves into the ethical implications of genetic manipulation and ecological devastation: "All it takes," thinks Snowman, "is the elimination of one generation. One generation of anything. Beetles, trees, microbes, scientists, speakers of French, whatever. Break the link in time between one generation and the next, and it's game over forever" (217).

Atwood weaves together postcolonial and ecocentric themes to highlight how historical exploitation and the imposition of Western values have led to ecological devastation. The exploitation of both land and indigenous cultures by colonial powers serves as a metaphor for humanity's exploitation of nature. The trilogy suggests that acknowledging and rectifying these historical injustices is essential to achieving ecological harmony. Atwood intertwines postcolonial legacies with ecological consequences in *The Year of the Flood*, as, “God's Gardeners shun the flesh of the great bovines and pigs and fowl, whose plague-ridden members, in the years of the chaos, had led to those deadlier blights, those handmaidens of the apocalypse, which in turn had required them to live on pittance” (189). Characters like Toby, Snowman, and Adam One grapple with these ethical dilemmas, experiencing personal transformations as they confront the ethical implications of their actions. Toby, for example, transitions from a survivor focused on individual concerns to someone dedicated to preserving communal knowledge and ecological balance. Their journeys reflect the complex interplay between postcolonial legacies and ecocentric values. Margaret Atwood's trilogy intertwines postcolonial concerns with ecocentric themes, raising thought-provoking ethical dilemmas about humanity's treatment of the environment and the remnants of colonial oppression. The narrative invites readers to contemplate the intersectionality of these issues and consider the ethical responsibilities that come with reevaluating our relationship with both nature and historically oppressed cultures.

The Impact on Reader Consciousness

One of the most striking aspects of Atwood's “MaddAddam Trilogy” is its potential to impact readers' environmental consciousness and values. The narrative, rich with ecological themes, challenges readers to reconsider their relationship with the environment and to prioritize the preservation of biodiversity. Atwood's vivid descriptions of the natural world, whether endangered species or genetically engineered creatures, evoke a sense of wonder and an appreciation for the intrinsic value of all living beings. Moreover, the trilogy's exploration of ecological challenges, ethical dilemmas, and the potential consequences of unchecked corporate greed resonates with readers who may see parallels with real-world environmental issues. The moral questions raised by the narrative invite readers to engage with the concept of ecocentrism and reflect on their own ecological values and choices. Atwood's vivid portrayal of environmental devastation, genetic engineering, and the consequences of human intervention prompts readers to reevaluate their relationship with the natural world. It raises awareness about the fragility of ecosystems, the ethical implications of manipulating nature, and the urgency of preserving biodiversity.

It also challenges the readers to confront ethical dilemmas regarding scientific advancements, corporate greed, and the responsibility humans bear for the consequences of their actions. It fosters contemplation about the ethical boundaries of technological progress and the potential repercussions of exploiting the environment for human gain. Atwood uses the dystopian backdrop of her trilogy to comment on contemporary societal issues. Through themes of power dynamics, social inequality, and corporate control, she invites readers to reflect on the implications

of unchecked capitalism, societal hierarchies, and the exploitation of marginalized communities. At the core of the trilogy lies an exploration of human nature and identity. Characters' transformations and moral dilemmas shed light on the complexities of human behavior, resilience, and the capacity for both destruction and redemption. This exploration encourages readers to reflect on their own nature and the choices that shape their identities. Atwood's compelling characters and their struggles foster empathy among readers. The diverse perspectives and experiences portrayed in the trilogy help bridge gaps in understanding, encouraging a deeper connection between readers and the multifaceted issues faced by the characters.

Conclusion: A Call for Reconciliation and Restoration

In conclusion, Margaret Atwood's "MaddAddam Trilogy" is a work of literary genius that skillfully weaves colonial echoes and ecocentric resonance into its narrative. It serves as a powerful commentary on the consequences of historical colonialism, offering a dystopian reflection of resource exploitation and environmental degradation. Simultaneously, the trilogy champions ecocentrism, urging readers to reconnect with the intrinsic value of the environment and the interconnectedness of all life forms. As we reflect on the colonial echoes and ecocentric resonance in Atwood's work, we are reminded of the need for reconciliation and restoration. The legacy of colonialism continues to shape our world, with ecological consequences that echo through the generations. However, the trilogy provides a beacon of hope, suggesting that through ecocentrism and a return to harmonious relationships with the environment, we can work towards healing the wounds of the past and protecting the future of our planet. It is a call to action, a plea for a more ecocentric worldview that embraces the inherent worth of all life and seeks a sustainable, harmonious coexistence with the natural world. Atwood's work resonates not only as a literary masterpiece but as a vital contribution to the discourse on ecological consciousness and environmental ethics.

Atwood's MaddAddam trilogy serves as a powerful catalyst for readers' consciousness, provoking deep contemplation and reflection on multifaceted ecological, ethical, and societal issues. Through vivid storytelling and thought-provoking narratives, Atwood's impact extends far beyond mere entertainment, compelling readers to reassess their perspectives and attitudes towards the environment, ethics, and humanity's role in the natural world. By vividly portraying environmental devastation, genetic engineering, and the consequences of human intervention, Atwood prompts readers to acknowledge the fragility of ecosystems and the ethical implications of manipulating nature. She challenges entrenched beliefs about technological progress and exposes the potential repercussions of exploiting the environment for human gain. Through the trilogy's exploration of power dynamics, social inequality, and corporate control, she sparks introspection about the consequences of unchecked capitalism and societal hierarchies, shining a light on the exploitation faced by marginalized communities.

At the trilogy's core lies a profound exploration of human nature and identity. The characters' transformations and moral dilemmas unravel the intricate layers of human behaviour,

resilience, and the capacity for both destruction and redemption. This examination invites readers to confront their own moral compass and the choices that mold their identities. Atwood's multidimensional characters and their struggles cultivate empathy among readers, fostering a deeper connection with the multifaceted issues portrayed in the trilogy. The diverse perspectives depicted throughout the narrative bridge gaps in understanding, encouraging readers to immerse themselves in the complexities faced by the characters and the broader societal and environmental challenges. Therefore, in common humans are much in need of their environment to survive and due to many causes, it dwells into its edges. even the characteristics of all living thing is been decided by our environment. Nature does not need human beings but human beings need nature to live in this world. Atwood through her works try to showcase that what we gave to the society or nature will be returned thrice whether it is good or bad.

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