The Role of Technology in Modern Science Fiction: Reading of Margaret Atwood's *Oryx and Crake* as a Posthumanist Novel

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Abstract

This study attempts to open the door to a futuristic scientific enhancement under the umbrella of Posthumanism by adapting the idea of posthumanity to the concept of scientific progress. The novel's message is to show that technology and science can be as destructive as they are constructive. Margaret Atwood's *Oryx and Crake* (2003) is considered a shining posthuman work in the world of literature, comparable to other literary works of the current era. The novel presents an exciting anti-science criticism that echoes a prototypical dangerous story due to technical construction as well as a proud technologist. It combines a monstrous artificial parable with marvelous scientific innovations in technology. Accordingly, Atwood collects the primary elements of colonial power to be the basis of her aspiration to change the human identity into a posthuman identity. She depends on the ideas of race, gender, and sexism to depict the image of a posthuman creature that wishes to defeat the guilty face of humanity, which builds life on discrimination issues. Gender, sexism, and race examine and represent the dual crisis between the natural life of biological willpower and the artificial one of cultural creation. So, she succeeds in breaking the traditional design of human identity and establishing the newest and post-Atwoodian identity by breaking the clear-cut boundary between the natural creature and the cultural identity. So, she is the chief writer who demolishes the boundary between the natural-born man and the man-made creature.

Keywords: *Oryx and Crake*, Posthumanism, Posthuman Identity, Technological Enhancement, Futurism.

1. Introduction

1.1 What is Posthumanism? The Fictitious Posthuman Identity in Margaret Atwood's *Oryx and Crake*

From a philosophical point of view, the feminist specialists were the first adapters who dealt with the question of posthuman identity, such as N. Katherine Hayles, Donna J. Haraway, and Rosi Braidotti. According to the postmodern theorist and literary scholar Ihab Hassan's "*Prometheus as Performer: Toward a Posthumanist Culture? A University Masque in Five Scenes*" (1977), the philosophy of Posthumanism as an experience and an intuition is hardly a challenge to mirror it as a concept. He refers to Posthumanism in the context of other terms' meanings as a rejection of traditional Western humanism. Hassan quotes several scholars comprehensively and highlights the variety within Posthumanism's theory and practice. All the observations that Ihab Hassan exposes through technoscience knowledge depict the image of human identity that stimulates the improved expeditions of Promethean seeking through more than forty years of perception. He said that today, Posthumanism seems to be a questioning neologism or the newest slogan, or maybe just an extra appearance of humans' persistent animosity. (Rossini and Manuela 1-2)

From Ferrando's standpoint, the philosophical meaning of Posthumanism refers to the thoughts and ideas of after-humanism or beyond humanism. She believes that Posthumanism is an umbrella that covers various schools and movements of thought, such as anti-humanism and transhumanism. Today, Posthumanism acts as a critical and continental philosophical theory that responds to the presence of anthropocentric thoughts. It covers all the advanced procedures for involving nonhuman figures or non-biological or natural humans in the social structure. So, Posthumanism studies the ethical relationships that extend the circle of moral and honorable concerns in the digital world. The present study aims to engage modern literature, especially science fiction, which posits modern human identity as posthuman, bearing in mind just how reviewing technology may enlighten prototypes of a posthuman identity. Margaret Atwood's *Oryx and Crake* attempts to study technology and its effect on human identity according to the Posthumanism philosophical theory, especially Ferrando's theory. This theory focuses on treating human identity as one category concerning other species and leaving the superior consideration that traditional thinking gives as a human privilege. (Ferrando 29)

Significantly, this study exposes the importance of Posthumanism as a very efficient means of bringing technology into the discussion, not just as an emergent opportunity of what human identity will do in the future, but also right now with the technology existing today.

Objectively, the study's purpose is to scrutinize the implications and significance of the posthuman identity crisis shared by Posthumanism according to human identity and technology. As a result, the main findings of the study call for many posthumanist ideas concerning the interconnectedness of human identity with other forms of life and breaking the traditional boundaries between human identity and nonhuman ones, defining the world by the rejection of the traditional, ethical, ontological Anthropocentrism. In such a context, Posthumanism carries the risk of shifting the value focus from man to other forms of life, and so it can lead to a critical discourse in the value rank of human identity. (Ferrando 30)

Accordingly, the philosophy of Posthumanism goes beyond the natural form of human identity, the former dealing with radically changing minds and bodies. Posthuman identity is initiated by the meeting of non-humanity and anti-anthropocentrism that may overlay, yet discuss diverse descents or backgrounds. Anti-humanism emphasizes a criticism of a supreme man's humanism as a worldwide demonstration of human identity on the one hand, and anti-anthropocentrism criticizes species hierarchy and promotes biological reasonableness on the other. According to futurism, the world may be controlled by advanced technologies or machines, physical bodies, and science that make fictitious cyborgs a reality in the present life. Abandoning the regular idea of human identity leads to holding a more multifaceted and less discriminatory idea of the topic. The main goal of posthuman ideology is to deal with a range of queries such as language via species communiqué, ethics and fairness, public structures, and rational as well as intellectual objectives of interdisciplinary. Essentially, Posthumanism involves an abandonment and neglect of beliefs based on anthropocentrism. Therefore, Posthumanism leads to more respectful, anti-universalist, materialist, and post-anthropocentric behaviors in examining the world. (Braidotti 1-2)

Technological progress in the modern age accelerates and strengthens at least most parts of the Western realm, and its domain seems irrefutable. So, the cut line between technology, science, and culture has eroded to the degree that it becomes usual to refer to current scientific progress as technoscience. Accordingly, the new task for cultural studies of science is described as a study of practices and impacts of science with its systems and objects. Moreover, it may be seen as a critical study of socio-cultural processes in which science is embodied, such as medicalization, globalization, militarization, and their impacts on human identity. This can be considered an analytical study of the discursive and ideological role of big science in the public as a special form of cultural practice. So, science and technology are no longer one cultural-political component among many in the technoscientific culture.

Yet, science becomes the dominant institutionalized ideological and economic power that influences the way individuals live together or the way human identities form, and the way forms of embodiment are available to individuals. Essentially, the duty of analyzing the progression of technologization based on the notion of radical attachments between the human, machine, and posthuman happens at a political, economic, technoscientific, cultural, and philosophical level. (Herbrechter 19-20)

2. Methodology

2.1 The End of Humanity and the Beginning of the New Posthumanity: The Choices of Semiotics

The modern critique claims that humans, as well as all life forms, are hybrid, so that such a fact is obvious, especially in the twenty-first century, and humanity is aware of that due to the cultural effect that exposes this truth readily. Bioengineering is studied; the genes of humans have been renovated; new kinds of bacteria have been created; digital technoscience has been experienced as well, and various alluring innovations have been made. As such, not only humans and animals but even inanimate objects like machines and robots become active, more evident, and share the same physical impact in the posthuman world. Animalism and mechanical figures have become part of digital life and may precede humans, where we are considered hybrid amalgamated beings in permanent transformation before being. According to this philosophy, scientific and technological progress forces posthuman scholars and innovative authors to handle the way of the Other's interpretation. The concept of Otherness is no longer defined whether socially or biological in contrast to the Self, yet as part of a Self who is persistently progressing. (Desblache 245)

The impact of bio-culture progression implies active questions about the human way of life and his way of thinking that are in line with Ferrando's questions crossing the traditional boundary between human and nonhuman creatures. For instance, when biological and digital knowledge meet at the junction and concreteness of the physical body, what is the expected thinking of prospective or sometimes real destruction of boundaries between human and nonhuman creatures? As such, Cary Wolfe states that Posthumanism aims to denote the representation and embeddedness of human identity in the technoscientific sphere in addition to the natural and biological environment. It aims to name the historical moment of indulging the human being in the technological, medicinal, cost-effective world that is difficult to ignore. Such a new artificial life leads to a widening of perceptions involving the life of human and non-human life in the bioengineering culture, as well as human dependence on science and technology. Moreover, this culture is motivated by the benefits of multinationals,

leading to the utilization and omission of the most passive individuals in society. However, the twenty-first century is considered a posthumanist and post-Darwinian era due to the spread of cautiously hybrid culture. So, even life is created and advertised for human benefit to be understood as a new way of post-immunization life. (Desblache 246)

Today, many intellectual movements such as Posthumanism have progressed the consciousness of human identity and social technoscience. This study tackles posthumanist issues deeply at the hands of Francesca Ferrando in her masterpiece *Philosophical Posthumanism* (2019). She differentiates between two main ideas that are intertwined: Transhumanism and Posthumanism. Transhumanism improves the progress of the human identity via technological enhancement. On the other hand, she tackles Posthumanism as a more critical and analytical innovation that mirrors human identity on problematical anthropocentrism of natural and social spheres of life. *Oryx and Crake,* from Ferrando's point of view, agrees with the first statement of her book, 'Posthumanism is the philosophy of our time'. Practically, Atwood's *Oryx and Crake* deals with Nietzsche's notion of the over-human identity and Heidegger's notion of the overthinking essence of technology. (Ferrando 1)

Alternatively, Posthumanism serves as a vital means to resolve the biological crisis through its ecological nature. The change of the standpoint taken by Posthumanism would be a paradigmatic move in human studies. Alongside ecologism, Posthumanism, in an attempt to get to total defilement and man's openness to otherness, proposes the disposal and the fluidification of boundaries. In this way, it denies man's personality as well as human identity according to the very possibility of openness. Moreover, by denying human identity from scientific openness, it leads to denying the condition of the possibility of thought, just because it has been shown in history until the present. So, identity may be realized in a way that Posthumanism is not organized as a reasonable philosophical consideration, but as a narrative piece that takes a starting point from certain requirements, particularly human, which exposes its extremely human-caused roots. (Paranjape and Banerji 8)

Ferrando said that when attending human identity plus events, many people said that they just wish that they were born two hundred years from now. From a transhuman point of view, while founding their human identity inside a notion of linear time, Transhumanists predict possible futures with great confidence, anticipation, and conviction. Transhumanism has nostalgia for the future, not about the means they are or were. Posthuman identity should mention that, over time, there have been rapid vicissitudes in the movement. Therefore, in the 90s, most transhumanists arose from an irreligious perception: the belief that human

identity lost God but embraced technology, yet this is no longer precise. Today, human identity comes from religious backgrounds; there are Muslim transhumanists, Christian transhumanists, and Hindu transhumanists. (Paranjape and Banerji 9)

Applying Ferrando's posthuman theory in the novel, she clarifies that Posthumanism is professed as a post-exclusivist and empirical philosophy of compromise that offers a negotiation of presence in its main imports. Hence, Posthumanism does not imply any frontal dichotomy or opposition, illuminating any ontological divergence through the postmodern exercise of deconstructionism. Furthermore, such a philosophical scene of Posthumanism becomes a common term to deal with a range of several movements and schools of thought. Such movements comprise virtuous, social, philosophical, and critical Posthumanism as well as Transhumanism in its variants of extropianism, liberal, and self-directed Transhumanism. According to recent academic debates, Posthumanism has become a key term to deal with perseverance for the critical redefinition of the commencement of the humanoid following the onto-epistemological, in addition to scientific and biotechnological progress of the twentieth and twenty-first centuries. (Ferrando 27)

Additionally, some thinkers criticize the field of Transhumanism because it does not sufficiently address any possible choice of Posthumanity with other related issues aimed at the development of human society. As an analytical concept, post-humanity is a hypothetical existence that embodies or searches for re-conceiving human identity. It represents the core point of posthuman analysis, which analytically inquires about human society and deals with human identity. Such posthuman theory involves many issues that deal with human identity as a worldwide existence that supports humanity's development. In this context, the nature of human identity can be regarded as independent, balanced, and free. So, a posthuman identity cannot be regarded as unique; rather, it is considered a different identity that understands his/her domain from various and mixed views. (Ferrando 28)

The posthumanist novel *Oryx and Crake* deals with how humanoid genetic engineering can damage the human world. Established among the global warming, worldly poverty, and humiliation, as well as earthly crisis, Atwood shows that the consequences that the posthumanist society faces are a result of the mechanical effort of technocrats regardless of the ethical considerations. So, the tale mirrors how the male protagonist Snowman, formerly Jimmy, is the only human survivor who fights to live alone as the entire humanity due to a plague virus designed by his mad hunter-knowledge friend, Crake. He wipes out due to the use of an influential capsule invented by Crake. Furthermore, he establishes a job by Crake

to take care of the hybrid species, the Crakers, which are hereditarily improved semi-creatures. Snowman/Jimmy goes on an expedition to find out the future of the inherently adapted, bioengineered, winnable hominoid species that are aimed to become the heir to the world. So, his co-survivors are the Crakers, who are less than humanoid, or what is called what the research laboratory produces. Here, Snowman asserts that "I am alone …, all alone. Alone in a wide sea." (Margaret Atwood, *Oryx and Crake*: 3). As such, the laboratory activities, or the mechanism between the hands of magnate technocrats achieve a great role in building human significance as a hybrid creature, shaping the clash between animal and beast. All in all, due to the use of technology, morality and ethics become a point of inquiry in this era because of their threat to humanity dichotomy between beast and animal. (Sharma 75)

Atwood's speculative novel slots in an innovative, futuristic, as well as revolutionary description of disparate basics engaged from modern biological and environmental facts. She has a very smart style to unite utopian science fiction with its dystopian influences, making this novel a unique, rewarding tale that absorbs existing bioengineering and environmental philosophies. This study shows how the writer persistently controls the readers' perception of what is utopian or dystopian concerning the tale's setting. Such a study gives a chance to examine the fragile nature of bioengineering ethics in the posthumanist realm Atwood aims to scrutinize. The novel exposes Atwood's engagement with the vital idea in the Eco critical argument of the contrastive relationship between culture represented by technology and nature via Crake's utopian dream in the story. Therefore, Atwood's novel creates a sort of challenge in the readers' minds to reexamine their consideration of how to create an ethical bioengineering and posthuman world without being a destructive figure of the human species. (Glover 11934)

In the novel, one can notice that Transhumanism advocates using knowledge of technology to improve and enhance the circumstances of the human identity materially and cognitively. The main job of the Transhumanist approach is transcending the human identity's restrictions concerning physiques and minds, while man's death is observed as a limitation of the human identity and understood as a problem to be overcome through knowledge. In such concern, Transhumanist figures seek to control and design human evolution by expanding every possible means of technology such as genetic engineering, info technology, molecular nanotechnology, neuroscience, artificial intelligence, and other upcoming knowledge. (Lee 50)

Furthermore, the environmental, biological, epistemological, and ontological crises in the novel cause fundamental extermination and even entire devices via scientific and high-tech development. It represents the main fault line concerning posthumanist researchers and transhumanist researchers through different philosophies, approaches, and productions of the forthcoming. Recently, technological progress, according to traditional theories, is echoed through different points using Post-humanity's instant precursors, such as post-structuralism and postmodernism, as well as the decentering of a humanoid identity focus. Considering the issues of endurance alongside preceding post-movements, Posthumanity is realized to be a different issue. It is a further essential stage via such a decentring route of a humanoid identity, or maybe the greatest essential shift according to the philosophy of nonhumanity that may be founded through post-anthropocentrism, which is engaged earnestly. Regarding such philosophically framed discussion, transhumanist scholars deal with humanoid self-substitution that is characterized by the next stage of enhancement of technological development; for example, Artificial Intelligence, through some means, saves humanity's creativity. (Grusin 127)

Atwood succeeds in exposing the fact that rapid technological modifications touch on the definitions of human identity and progress. As such, *Oryx and Crake* briefly exposes a character of human identity as a model time to propose post-humanity and participate in current analyses of technology in the Posthumanism field. It explores the importance of understanding technological identity and its effect on the field of Posthumanism. So, the novel aims to engage current literature, especially science fiction, which posits modern human identity as posthuman while also examining how learning technology may apprise philosophies about posthumanity. Accordingly, the main strategy in the novel deals with ascertaining technoscientific knowledge's role in human identity despite Posthumanism, as science fiction predicts a forthcoming behind human progress. On the other hand, certain posthuman academics suggest that the Crakers continue to be affected by the waves of technological progress that may defeat this identity because machinery may continue to outline future human cultures. Intrinsically, a posthuman identity that is exposed to the supreme, unbearable, and abusive expertise of the modern era involves many teaching others concerning the most vital things that anybody should study to do or envisage to survive in a progressively unjustified sphere generated, moderately factually using, if not for, homo sapiens. (Luppicini and Rocci 2)

The author reflects on the modern revolution in information technologies, and bio-nano pushes the effect of technology in technoculture in the present economic and political

environments of technoscientific entrepreneurship to a degree that has never been seen previously. All those issues refer to cyberculture or the digital culture that led to the development of the independence of artificial intelligence that changes beyond human control or beyond human conception. In this regard, technology changes human realization; for example, Posthumanism is understood as the technologization and cyborgization of the posthuman identity and its involvement within a growing technoculture. Therefore, artificial intelligence supports posthuman identity in adapting an image of the idea of humanity by way of a new Posthumanism. Consequently, Posthumanism becomes an interconnection between posthuman identity and technology, which agrees with the support of the human and the body and with the surroundings, and turns to be internalized. In general, the process of technologization turns human identity into another species that is fundamentally a cybernetic collaboration between human mechanisms and a supercomputer. So, through continuous repetition of information processing speed, computer intellect may be grander rather than equivalent to human brain intelligence in all details of life, leading to the occurrence of a new system of life that is known as artificial life or machine life according to Posthumanism. As such, the momentous belief takes reasonably on transhumanism and transhumanist procedures and foreknows a sort of midwife occupation for humanity and supports the establishment of an intellectual device as the robot. (Agar and Nicholas 7-8)

3. Analysis

3.1 The Effect of Posthumanism on the World of Margaret Atwood's *Oryx and Crake*

Oryx and Crake is considered a dystopian novel in the modern era and the most suitable work to expose the idea of posthumanity among other literary genres. The novel advances the idea of posthuman informational privileges discourse on the cost of physical instantiation. In this context, the focus on the natural and biological conception becomes a historical accident more than a certainty, so the human era seems to be drawn to a close. Margaret's novel infers certain indirect threats due to the present nightmarish future because of the economic-human decline and infinite information removal. Atwood sees Snowman as the only survivor from the collapse of the global civilization of Humanism. He is triggered by his former workmate and the brilliant bioengineer Crake, who uses his science as a smart science to kill all humanity with the aid of chemical drugs. Crake attempts to generate new species to be posthuman Crakers and chooses Jimmy to take care of the new posthuman

creations due to his biological and natural ability for sympathy and endurance. (Pordzik 143-44)

Those posthuman creatures are supposedly humans due to their adaptation to their natural environment but are emotionally and intellectually underdeveloped. Crake's demonic mission is to put an end to human suffering and end the misery of humanity. He generates them in a way that is designed with bare sensitivity, empty of religious belief, with no trigger for antagonism, and motivated to be grass-eating creatures. So, he believes that they will be impeccably balanced and satisfied due to his programming, since even Crake generates them without any sexual desires, so he controls them and protects them from frustration and suffering. As such, with the help of her special usage of her own language and plot, Atwood by Cracker's attempts to absorb and engage, the fact that Crake disgracefully criticized and devalued any spirituality due to the belief that ideas are created by the effect of argumentative debate or even through discourse itself. Thus, she uses language through the tongue of Crake as a vehicle to convey views and philosophies formed and stable in their mentality. In this context, the posthuman speciesism, the Crakers, are like other humanoid beings who use language structures, and their words construct their essential acuity of authenticity that Crake himself understands as a fact during his demonic plan of generating a new posthuman tribe. As a result of Crake's posthuman project, the Crakers become fond of symbols and codes as a routine presumed through all-embracing campfire debates with Jimmy. Such usage of their innocent and naïve usage of verbal communication is explained in the tale: (Pordzik 153-4)

Maybe I could do some social interaction, thought Jimmy. Help

them invent the wheel. Leave a legacy of knowledge. Pass on all

my words.

Sometimes they looked uneasy—they'd gather in groups, they'd

murmur.

"Where is Oryx? When is she coming back?"

"She always comes back."

"She should be there, teaching us." . . .

He [Snowman] was beginning to find this conversation of interest, like a game.

These people were like blank pages, he could write

whatever he wanted on them. ... Snowman marveled at his own

facility: he was dancing gracefully around the truth, light-footed, light-fingered. (Atwood 339)

As an odd group of multi-colored creatures, the Crakers consider their creator, Crake, as their mentor, behaving strangely and without remembering life before the catastrophic events. Crake, the prominent bioengineer scientist at the Rejooven Esense, is the main reason for the catastrophe. Crake plans that his posthuman children, the Crakers, should occupy the universe after killing all humans. He creates them in a semi-human form, but according to his unique view, a void troubles him in their sexual desires, racial and religious compulsion, or hostility. Therefore, they can live peacefully and harmoniously in their posthuman society without suffering. Unexpectedly, Snowman meets other survivors not sure about how he must approach them: "Advance with a strip of bedsheet tied to a stick, waving a white flag? I come in peace. [. . .] Or, Get the hell off my turf before I blow you off, as in some old-style Western film" (Atwood 432). Thus, Atwood forms an open-ended novel to give a chance to her readers to predict who the human survivors are seeing by Snowman: do they kill him or will he kill them, or maybe tell his story to them and listen to those human survivors? In the end, Snowman double-checks his not-working watch and says that "Zero hours [.. .] Time to go" (Atwood 433); after all, no one knows or predicts the end, leaving it to the reader's speculation. (Adami 250-251)

Applicably, the tale's structure links the narrative's post-apocalyptic existence and its persistently commodified past so that it highlights a shattered association between the previous (past) and the present-day as well as between the present-day and the upcoming prospect. Jimmy/Snowman anticipates this fact effortlessly when he refuses the history of humans:

All it takes ... 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. (Atwood 270)

The story's events mirror indeterminate actions which may refer to the upcoming futuristic things. The author aims to show the destruction that happens among the human and nonhuman worlds due to the incorporation of rampant genomic experiments and ecological humiliation, to be ended by the epidemic of the risky biochemical wave that kills nearly all people. Almost everyone. Alone to survive this massacre, Jimmy/Snowman plays the role of

prophet and caretaker for the posthuman-manmade creatures in the novel. Atwood uses the new artificial race to examine the futuristic world through the concept of hybridity that is smart and woven into the very texture of the tale. Yet, such bioengineered species roam the upcoming society spontaneously, posing a persistent danger to the lost memories of the protagonist himself due to the fears of his present-future world. Thus, through the novel, Atwood warns about the fact of the conceptual loss of the upcoming futuristic world that may lead to the most accurate damage to the human species. (Hollinger 453)

Atwood's *Oryx and Crake* implies the technology of genetic engineering, where the genes of humans are used as a device or tool to commodify the race of humanity more than elevating them from animal rank to human one. So, in the novel, Atwood's use of pigeons at the hands of society and scientists is positive. Moreover, the pigeons are presented in a positive mode, raising the technological enhancement of humanity according to the liberal type of Posthumanism. In light of Ferrando's lessons, Atwood merges science and the power of technology so that " genetic engineering corporations are the richest ones, and they are exempt from having to deal with any unexpected outcome their experiments may have" (Atwood 40) in this context, the influential example in the novel is Organ Ink Farm where how is aimed to moderate the agitation the mingling genes of human with animal genes that are always by humanoid through sharing that "none of the defunct pigoons ended up as bacon or sausages" as how "no one would want to eat an animal whose cells might be identical with at least some of their own" (Atwood 27) yet, OrganInk Farms ignores to give any information to their customers about the consequences of "defunct pigoons", Jimmy has unease feelings about " who should be allowed to eat what." (Atwood 27) Jimmy does not "want to eat a pigoon, because he thought of the pigoons as creatures much like himself" (Atwood 27), realizing that pigoons have the same capacity to adapt their destiny just like him. (Holm 17)

Throughout the novel, Atwood succeeds in exploring the ethical values which spin around Posthumanism by generating new posthuman species like pigoons and other hereditarily adapted animals. She also reminds her readers that such ideas have already happened due to the use of transgenic and xenotransplantation, saying that there are specific features that are modified and changed from one species to another. Atwood shares the same ideas that are used by George Herbert Wells in his masterpiece *The Island of Doctor Moreau* (1896) in exposing biotechnology and genetic vivisection engineering as a posthumanist technology to cut from Humanism and start another stage beyond humanity. Atwood, like Wells, controls everything concerning her posthuman sons. She creates them as a human

species, but just like Wells, she rules and controls even their age to avoid their engineered characteristics as a rapid-growth influence, which leads them to drop dead at an early age "suddenly without getting sick" or to avoid the consequences of old age. (Atwood 356) Atwood gives the posthuman privileges to Crake to design his children, the Crakers, in a way that reflects a big revolution against the Anthropocentric way of thinking when he makes them not need the dress because of the nature of their UV resistance. In addition to all these unique characteristics, Crake gives them "an unprecedented ability to digest unrefined plant material" (Oryx 358), lacking the interest in getting into a war atmosphere or struggles motivated by notions like sexuality, race, gender, or regional clashes. (Holm 27)

Racism – or, as they referred to it in Paradice, pseudo speciation – had been eliminated in the model group, merely by switching the bonding mechanism: The Paradice people did not register skin color. Hierarchy could not exist among them, because they lacked the neural complexes that would have created it. Since they were neither hunters nor agriculturalists hungry for land, there was no territoriality: the king-of-the-castle hard-wiring that had plagued humanity had, in them, been unwired. They ate nothing but leaves and grass and roots and a berry or two; thus their foods were plentiful and always available. Their sexuality was not a constant torment to them, not a cloud of turbulent hormones: they came into heat at regular intervals, as did most mammals other than men. (Atwood 358-359)

By Crake, Atwood sheds light on the posthuman characterization of the posthuman protagonist, who is seen as a perfect, intellectual, logical scientist who means to be a knowledge hunter at the cost of accepting sympathy and emotion. The mad scientist is interpreted as a hyper-intellectual model representing the alienated norms that Jimmy and his peers cannot understand or follow. The writer attempts to show the protagonist as a character with no empathy or feeling, in perfect harmony with the ethics and moral beliefs of his posthuman-designed society, which means being calm and rational due to the death of the whole human race. So, she depicts him, just like Victor Frankenstein and Dr. Moreau, as a very selfish scientist who aims to achieve his evil dreams at the cost of the human species. However, traditionally, mad scientists commit many taboo actions, like Frankenstein and Dr. Moreau, who interfere with God's occupations, so they are punished for their actions. The main fault that is done by them is their failure to acknowledge or grant the social structure value. On the other hand, Atwood tries to deviate from the traditional mood of scientists' madness by focusing on the man-made split between feelings and ideas, and so Crake's society seems to be corrupted morally and economically. Thus, Atwood's novel at the Hands

of Crake depicts the philosophy of destroying the human world by the human himself and the ideology of genetic engineering. (Kroon 20-21)

Valentina Adami, in her article *Between Bioethics and Literature: Representations of post-human identities in Margaret Atwood's Oryx and Crake and The Year of the Flood* (2012), tackles the concept of bioethics in *Oryx and Crake* because the tale and bioethics build on the future of humanity and touch on the risk of hysterical technological progress. She tries to strike a balance between the extremes of both, technophobia and technophilia. Atwood's story reflects how the scientist faces various ethical options, and the plot explains to us what it means to be a human being that represents the aim of major humanistic and technoscientific accomplishments. Despite the main concern of *Oryx and Crake* being ecological and bioengineering genes, it focuses on the bioethical and moral aspects of technology. The novel addresses the question of the being human identity and what it means to be under the uncontrolled and hysterical revolution of technology. So, the novel can be seen from a futuristic point of view, finding an answer or justification of "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?" (Atwood 323)

Discussing the novel from Ferrando's point of view, Atwood aims to find answers to all questions related to the crisis of human identity and the origin of our world. In her posthuman theory, Ferrando calls for answering the questions that touch the life of humans "Who am I", "What am I", and "Where and when are we?" Thus, the reason behind considering Ferrando's philosophical posthuman theory to be creative and lavish is her appreciation of the inconsistent construction of the circumstances in the Posthumanism era. Such posthuman circumstances are built on her vital questions that are related to the meaning of Posthumanism, posthuman identity, as well as the fact of being posthuman or not. To answer her questions, she depends on an array of themes from Antihumanism, Transhumanism, Artificial Intelligence, Biotechnology, Ecology, and Bioengineering. In such a context, Ferrando defines Posthumanism as "an onto-epistemological approach, as well as an ethical one, manifesting as a philosophy of mediation, which discharges any confrontational dualisms and hierarchical legacies; this is why it can be approached as a post-humanism, a post-anthropocentrism, and a post-dualism" (Ferrando 22)

The writer challenges the understanding of her readers about the relationship between the human Self and the non-human Other. Her bioengineering ideas are used as posthumanist dynamics to allow the cross-species genetic factors to transfer, represented by the human

Self, via natural biological systems among all world beings. This makes humans self-identified, making them knowable due to their correspondences and their variances in comparison with other forms of life and their exposure to ecological influences. Yet, Ferrando's philosophy alludes to the posthuman union between the human Self and artificial machines that leads to a trend in the world of posthuman fiction. Thus, the author's posthumanist notions in *Oryx and Crakes* as posthuman presentations due to the modification of human genes, where the idea of humans themselves tends to be the challenging spot in science fiction and opens the gate for a new reexamining Other beings' activity and sentience. In this context, like Ferrando, Atwood attempts to expose the natural union between human and animal creatures or nonhuman beings, though she attempts at the same time to reflect the psychological separation between the human world and the biological world seeming in the paradigms of the human environment. (Galbreath 2)

Atwood's novel focuses on the challenge between the human's physical world and the abstract world of posthumanity. It alludes to the mind and the natural physical body of posthuman creatures, the Crakers, evolving capacities like intellectual or bodily enhancements. Here, Atwood, through the physical facts of the Crakers, attempts to say that the bodily physique of the posthuman beings is the map for their influence, power, and identity. The author makes use of the physical facts of the Crakers to expose their mind and communication. The daily routine of those posthuman creatures, Crakers, leads to the removal of constant estrus of cyclic facsimile, which occurs every three years. Their reproducing ceremonies are securely arranged and structured, which aim to avert any couple's affection, conflict, or sexual violence, and prevent it with protectiveness. (Galbreath 37-38)

Furthermore, the novel can be seen as a dystopian work to show the effect of genetic hybridity in the world of posthuman literature despite the difference between the animal world and the human world being clear-cut. Yet, the novel is presented to expose the exploitation, the greed for profit, and the commodification of animalism at the hands of humanism. So, such a posthuman game implies a hybrid mood in humans' minds on the cost of animal safety, as is clear in the state of Crakers, who are naturally created to be hybrids of both human and animal. Such a hybrid mood is not mirrored by genetic and natural characteristics but even by their behavior and their language or way of communication. Atwood shows the result of posthuman scientific experiences via evolutionary determinations to get elevated species and more superior to human beings. The Crakers seem to be more studier than the human species due to their features that give them the capacity

to endure more, such as the capacity to sponge and live off greenery and berries, getting an extraordinary confrontation to complaints and UV radioactivity. They can appear in a different appearance that is not particularly somatic defectiveness to the degree that Crake himself asks if they are robots at first glance. This is because the Crakers have odd characteristics despite being created in a human-like figure or semi-human. (Calderari 2)

Although the Cracker's essential animal characteristics imply their genetic hybridity, they expose many human characteristics due to the impact of their relationship with ex-Gardeners and the Maddaddamites. For instance, from the very beginning of the novel, Atwood shows that those creatures are smarter than usual such as pigoons "smarter than ordinary pigs" (Atwood 319) As such, since his childhood, Crake attempts to discover them by spending much time with those creatures and thinking about them while he was waiting his father at work "they glanced up at him as if they saw him, really saw him, and might have plans for him later." (Atwood 30) Alongside all human features inherited in the Crakers, they are motivated more by the negative characteristics of the human race like revenge and cruelty, that Crake himself attempts to avoid totally when he designed them. However, he did not harm them when he spent his time with them when he was a child, but they perhaps decided to take revenge on humans due to their treatment at OrganInc Farms. So, the Crakers opposite of the pre-apocalyptic roles, such as a state of protection that most characters used to practice on certain occasions to keep themselves from their indignation. The Crakers, after all, are considered genetically modified humans by the effect of both techno-scientific enhancement and fruitful results of artistic creativity. (Calderari 4-5)

Ferrando agrees with Derrida when he describes the animals as signifiers to depict the verbal confinement used by human identity to jail nonhumans like the Crakers, preventing any chance of their individuality. Here, both of them imply that there is a chance to recognize the plurality within animalism and expose how unfit human language is to represent their realm. The vital foundation that is discovered in the novel is the Western technological and profitable trends represented by the power and control of companies over the environment and the human and nonhuman species living in. Such a corporation's power seems to replace or disempower any try of an independent rule, defending their authority with the aid of a private law enforcement agency, horrifically called CorpSeCorps, which means Corporation Security Corps. This unlawful authority goes side by side with the dirt of current technoscientific experiences, such as genetic engineering concerns that are the richest now and freed from dealing with other haphazard results their experiences might get. So, the novel can be defined as a dystopian futuristic tale that is different from other literary works

in Atwood's time due to its factor of severe separation between the indoors and outdoors of the posthuman world. In this context, the indoor sphere means being safe, and inside areas are chosen by different corporations to be lived in, among other options, while the outdoor sphere means that the outside areas are unsafe zones in the world and not preferable to be lived by them. Such a sphere seems to be like the world that Crake wants to create and chooses the desired creatures to live in depending on his mood to allow who he wants. With *Oryx and Crake*, Atwood aims to depict this scenario, which depends on the current environmental agencies. Thus, she used her fictional mind to depict the narrative that interwove the apocalyptic futuristic events with the dangerous environmental tragedy. (Mosca 43-44)

As a result, the author, after her experience of sinking into the ocean of Posthumanism, finds that the posthuman society suffers from the ignorance of the ethics of technology and the loss of moral technology due to the focus on the machinery activity of technocrats. For this reason, one can see that just one survivor in the novel struggles alone in such a harsh world to survive as an entire humanity and pays the price of being a follower of his mad friend, Crake. The criticism does not consider Jimmy/Snowman a victim because he is Crake's partner in his immoral proposal when he accepts the job of looking after the modified creatures, Crakers to be semi-humans. From another point of view, Jimmy/Snowman accepts Crake's job to satisfy his curiosity in knowing and answering future questions about the genetically modified creatures who are expected to inhabit the earth. Yet, Crake himself knows well that his posthuman children, the Crakers, are less intelligent than humans, and they are no more than a laboratory product. Thus, one can find that Jimmy/Snowman always complains about loneliness "I am alone . . ., all alone. Alone in a wide sea" (Atwood 3). Laboratory practices or the machines in the hands of tycoon technocrats played a role in deconstructing human value as hybrid animals blur the dichotomy between beast and animal. The use of technology, as scholars like Fukuyama, and Braiddoti claim, raises questions related to morality. (Mosca 48-49)

4. Conclusion

The novel represents a satirical tale about the tragic perspective of progressively commodified biotechnological science. Atwood's realist tale exposes the technique of how non-genre authors pay attention to science fiction literature; this is a vital way to portray and describe the existing skill of biotechnological culture. The novel is considered the posthuman factory that produces the posthuman issues forming the symbolic image to mirror

technoscience that serves existence and skips all consequences and values of a superiority and singularity of human identity. Thus, currently, most media sites allude to Atwood's *Oryx and Crake* to state the hubris of human identity in using science and how it has become immoral. However, such allusion to the bad usage of scientific knowledge conveys a moral lesson for human identity, teaching him more about his existence and condition. The posthuman creatures, the Crakers, in the novel, expose more ethics and values than the humans do, so that they gain more respect for human life than the human himself. Therefore, the novel is a foreshadowing of futuristic artificial intelligence when the novel opens with electric flashes of a nonhuman android creature to remind the viewer of science enhancement of the coming future. In this context, one can say that even the dirty wars of the current time can be based on the scientific immortality that is presented in *Oryx and Crake* at the hands of Crake. Furthermore, all scientific progress, such as bio-genetic engineering lessons and machinery tools, forms a full circle with the plot of *Oryx and Crake*. Thus, the novel represents the basis of posthuman scientific progress as well as the final usage of the supercomputers that form posthuman life in the current era.

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