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INSTRUMENTALIZING WOMEN, OTHERS AND NATURE: AN
ECOFEMINIST READING OF MARGRET ATWOOD'S *MADDADDAM*

*Faiz Sultan*¹, *M. Ismail Abbasi*², *Waseem Ahmad*³

¹Designation: Principal I MCB Humak, Islamabad,

²Govt. Post Graduate College D. Block, 5th Road, Satellite Town, Rawalpindi.

³Government Associate College, Shabbir Lane, Rawalpindi Cantt.

Email: [1faizsultanphdnuml@gmail.com](mailto:faizsultanphdnuml@gmail.com)

[2dr.ismail.hed@gmail.com](mailto:dr.ismail.hed@gmail.com), [3waseemahmedawan81@gmail.com](mailto:waseemahmedawan81@gmail.com)

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ABSTRACT

This research paper presents an ecofeminist reading of Margaret Atwood's *MaddAddam* and examines it for the dualistic treatment of women, Others and nature, the culturally marginalized identities. Drawing on the ecofeminist (ecological feminist) philosophy which asserts that the oppression of women and other human others and domination of nature are interconnected, the study examines the selected text with an aim to find that literature also represents the oppression of women and Others and domination of nature. Drawing on the role of value dualisms which, Val Plumwood, an ecofeminist philosopher, holds responsible for the exploitation of both women and nature, the study seeks to explore the role of patriarchy in the instrumentalization and commodification of not only women and nature but also of other human others (Others). These inferiorized identities in the cultural hierarchy are taken as mere instruments. In the backdrop of the instrumentalised treatment, these identities are taken as having no intrinsic value and thus have no end in themselves. It is only the upperside that has the authority to use these lowersides as mere resources without any moral consideration. Under the umbrella of textual analysis as the research method, the study aims to analyze the role of androcentric and anthropocentric ideologies for the commodification of women, Others and nature. The study concludes that along with women and nature, Others are also instrumentalised/commodified by the centric ideologies adopted by patriarchal agencies in a cultural setup.

INTRODUCTION

The purpose of this research paper is to analyze Margret Atwood's novel *MaddAddam*, the third and last of the *MaddAddam* Trilogy in the backdrop of ecofeminism. As a philosophical debate, Ecofeminism (a term coined by a French writer, Françoise d'Eaubonne in 1974) seeks critical interconnections between the unjustified domination of women, people of color, children, and the poor and the unjustified domination of nature (Warren, 2000, p.1). Karen J. Warren (2000) calls this unjustifiably dominated group as Others (including human Others and earth Others). Jytte Nhanenge (2011) gets inspiration from Warren and makes the list of Others more inclusive. She calls "women-other human Others-nature interconnections" (Warren, 2000, p. 2) as "women-Others-nature interconnections" (Nhanenge 2011, p 98). This 'Others' with capital 'O' is different from general others (Nhanenge 2011, p. 98). The 'Others' consists of identities of subordinated group. "These include children, people of color, poor people, traditional people, old, frail and sick people, homosexual people, disabled people, and other marginalized groups of people" (Nhanenge 2011, p.98). The marginalized group of people is a never ending assemblage of human beings who are at the lower side of the social hierarchy. Her definition of nature is also more comprehensive which includes "all that which is not human, nor human make like non-human animals, plants, bio-organisms, ecosystems, minerals, water, air, soil, mountains" (Nhanenge 2011, p.98). The focus during the critical reading of *MaddAddam* remains on Others in addition to the commodification of women and nature.

Margaret Atwood is a famous Canadian poet, critic and a fiction writer. Her fictional works deal with the issues related to the women and nature. Although she refuses "to be drawn into feminist camp" (Tolan 2007, p.2), yet her novels and short stories provide ample evidence that the women-nature concerns are at the core of her fictional writings. Tandon and Chandra (2008, p.161) in their ecofeminist critique on the fictional works of Atwood come up with the point of view that "Oppression of women in a male-dominated society and exploitation of nature in a society having new developments in society" which ultimately exploit nature and the environment around, "are the major themes of her writing". Their critical analysis of *Surfacing* and *The Handmaid's Tale* lead them to the conclusion that the environmental degradation has also its impact on the life of women in this male-dominated society (Tendon and Chandra 2008, p.166). Paula Wiczorek (2018, p.112), in a critical essay on Atwood's *The year of the Flood* (2009), the second novel of the *MaddAddam* Trilogy, examines the novel in the ecofeminist perspective for the looking into the similarities between the "exploitation of nature and animals as well as the oppression of women in the capitalist patriarchy" but misses out to locate Others in the ecofeminist debate underpinning oppressive ideologies and practices working against women and nature. All these critical views on the works of Atwood in the backdrop of ecofeminism take into consideration women-nature interconnections and thus give an inadequate account of her works. The point of shift from these ecofeminist reading of her fictional works is that the identity of Others should also be included in the ecofeminist underpinning and thus her works be analyzed to present a comprehensive understanding in terms of oppressive ideologies. Besides, *MaddAddam* has not been studied in the

backdrop of ecofeminist understanding and there is need to analyze this work in order to further explicate her position as a writer of the issues related to not only women and nature but also to others.

Theoretical Framework: Val Plumwood on Value Dualism

Val Plumwood (1993), in her famous book *Feminism and Mastery of Nature* - a critique on the value dualisms specifically focusing upon the reason/nature alterity, holds value dualisms responsible for the oppression of women, other human others and domination of nature. The value dualisms are social constructs and thus construe the two identities which are different from each other because of certain qualities which the lower side lacks and are the sole prerogative of the elitist ideology. She argues that in the “conceptions of reason” governing in the west incorporates “not only the feminine and nature, but all those human orders treated as nature and subject to denied dependency” (Plumwood 1993, p.42). She makes the ecofeminist arguments more inclusive by incorporating the identity of low human orders in the debate on patriarchal colonization of the inferior cultural groups. She claims, and Karen J. Warren (2000) supports her when she also includes value dualisms in her discussion on Oppressive Conceptual Frameworks, that dualisms are at the heart of the western discourse of constructing the demarcated identities of lowside and upperside, which are mutually exclusive. Dualism, according to her, is not mere a dichotomy, rather it is a “construction of a devalued and sharply demarcated sphere of otherness” (Plumwood 1993, p.41). In political terms, she defines dualism in the backdrop of power structures which form mutually exclusive identities. She sees dualism as “an alienated form of differentiation, in which power construes and constructs differences in term of an inferior and alien realm” (Plumwood 1993, p.42). She singles it out as institutionalized power which functions in a systematic way for the perpetuation and naturalization of the cultural structures.

Plumwood (1993), in her critique of value dualism, not only unfolds the role of value dualisms in the game of oppression and domination of women-Others-nature but also pinpoints logical structure of dualism. On the basis of certain important characteristics which make a relationship more than just a dichotomy or a distinction, she argues that dualism cannot be confused with “a simple hierarchical relationship” (Plumwood 1993, p. 47). She states that a “dualism is an intense, established and developed cultural expression of such a hierarchal relationship, constructing central cultural concepts and identities so as to make equality and mutuality literally unthinkable” (Plumwood 1993, p.47). The identities thus formed are so alienated by the powerful structures that line of fracture between them cannot be crossed. In order to further explicate her debate on value dualism, she mentions some features of value dualisms which are five in number including backgrounding (denial), radical exclusion (hyperseparation) and incorporation (relational definition). Moreover, she adds instrumentalism (objectification) and homogenization or stereotyping as the corollaries of radical exclusion and incorporation in the list of the five features (Plumwood 1993, p.52). Backgrounding or denial results from master’s perspective when s/he considers the other beings as inessential, and at the same time is “benefitting from the other’s services” (Plumwood 1993, p. 48). Radical

exclusion is the outcome of the notion of the master when s/he thinks that “I am nothing at all like this inferior other” (Plumwood 1993, p. 49). To achieve this, even a single difference is sufficient for the master. Whereas, incorporation (relational definition) is constructed when “the underside of a dualistically conceived pair is defined in relation to the upperside as lack, a negativity” (Plumwood 1993, p. 52). The other exists because of the self and this other has no identity as an independent, primary and free being.

Instrumentalism, according to Plumwood (1993), is an important corollary of radical exclusion and incorporation. The other is hyperseparated on the basis of qualities lacking in it and incorporated in the interests of the master with no end of its own. For beings to be the instruments of the master, “the lower side of the dualisms are obliged to put aside their own interests” (Plumwood 1993, p.53) for the sake of the center. The instruments are homogenized in master’s needs and purposes. She argues that the interests of the objectified beings like women, nature and Others are defined in the ends of the master. The existence of the others is conditioned with the being of the master who is at a liberty to dictate its own terms for the achievements of its ends. She furthers her arguments that by putting the other in the lower side of the hierarchy and the master at the superior end, the interests of the lower side are naturalized in that of the others by putting aside its own ends. The identity of the others is framed in such a way that the “upperside is an end in itself, but the underside has no such intrinsic value, is not for-itself but merely useful, a resource” (Plumwood 1993, p.53). Every quality of the underside is just a shadow of the needs of the upperside. Therefore, women are means for the pleasure of men, nature has no intrinsic value of its own rather it exists for the benefit of the human beings and the Others are mere commodity for the self. Plumwood (1993), in her critique on instrumentalism, rejects the claim of the environmental philosophers who take it only as an ethical concern. She iterates that the real problem lies with the definition of the self (human) as “separate from the nature, the location of this self in reason, the connection between this and the instrumental view of nature” (Plumwood 2000, p.263) and all those who are viewed as nature.

Skof and Hawke (2021, p.163), in their discussion on Plumwood’s ideology of value dualism and its five features, concretize these reflection with some examples from the lived human experience. They support the philosophical debate which Plumwood carries out and validate her point of view on the concept of instrumentalization of the relegated human and non-human groups. They second this thought that instrumentalism is an important feature of dualistic thinking in which “no intrinsic value is recognized for the Other”. They iterate that the instrumentalizing identity “deems the Others as only useful to the Self as a means to an end”. They illustrate their point of view by hinting towards the spectacle of trophy hunting and also with the images which display the nonhuman corpses. They link such images and practices with the images of people of color. They give another but more example of the people who work in “food production and the prevalence of sexual assault of workers in the fields” (Skof and Hawke, 2021, p.163). This also reflects the historical heritage and tradition how the bodies of the poor people are constructed on the social conceptions of race, gender and class.

METHODOLOGY

This study intends to focus on patriarchal practice of instrumentalization of women, nature and Others in the backdrop of Ecofeminist theoretical framework. For application of Ecofeminism and analysis of Atwood's *MaddAddam*, the researchers intend to utilize Textual Analysis as a Research Method suggested by Kathrine Belsey. This method of research "involves a close encounter with the work itself, an examination of the details without bringing to them more presuppositions than we can help" (Belsey 2013, p.160). Here in this method, Belsey allows the scholars to identify, select and relate the elements of Text that correspond to guidance provided in the Framework. Such type of scrutiny of text invites research questions and therefore, "it is the textual analysis that poses the questions which research sets out to answer" (Belsey 2013, p.172). The nature of question determines the direction that research would entail. "And since the project of cultural criticism is to understand the texts" (Belsey 2013, p.172), that is why this study would focus on Cultural aspects of instrumentalization of women and nature as well as Others in a society by the practical practices. Patriarchal model allows men to remain at the top for relishing luxurious privileges while at the same time such manly conduct relegates women, elements of nature like animals and the marginalized Others to the position of instrumentality by keeping them on margin. This research therefore, would view such societal exercise as exploitative, abusive and manipulative in the light of application of Textual Analysis and Ecofeminism.

Discussion and Analysis: Instrumentalization of women-Others-nature in MaddAddam

Margaret Atwood (1939 -), a winner of many international awards, is a well-known author whose works comprise "poetry, novels, short stories, literary criticism and essays" (Wisker 2012, p. 1). In her works, she deals with the "representations of women, women's perspectives and values, critiques, and myths and versions of what it means to be a woman" (Wisker 2012, p.2). She also deals with the ecological concerns in her works which ranges from human attitude towards nature to the possible destruction of the planet earth. There are some inherent issues which find a suitable place in her fictional and non-fictional works. Such themes range from "national entity, political tension, gender roles" to the "historical and geographical locations" which can be characterized and restrained by the dualistic features "of 'Canadian' and 'female.'" (Wynne-Davies 2010, p.5). Hence, women and nature in the geographical settings of Canada are adequately present in her works.

Atwood (2013) takes the readers into the post-apocalyptic world in *MaddAddam* trilogy where the survivors of the pandemic are fighting a desperate war of their existence in this new environment. She reconnects the reader with the past life of the characters including that of Adam and Zeb. The three women Amanda, Ren and Toby are found struggling to evade the oppressive onslaughts of the Painballers and the corporations manipulating the poor human groups like Toby's mother and her father. Atwood (2013) represents the dualistic treatment of women in which they are being ill-treated by patriarchal mindsets embodied

in Painballers, Adam and Zeb. The androcentric being, represented as “bad people” (Atwood 2013, p.12), is dualistically treating the women as inferior and without giving any ethical edge to these women. Amanda is caught by the Painballers and she, is hurt by them because she is just a woman, a mere body devoid of any moral considerability. “But they’d caught Amanda, and they were doing cruel and hurtful things to her” (Atwood 2013, p.13). Amanda’s instrumentalization as an object of victimization and a target to for physical torture is reflective of the colonial mindset wherein the women are just a body. On the other hand, Toby, who loves Zeb doesn’t feel herself secure and safe in the presence of her lover Zeb. She is marginalized and treated as a dualistic other by him. Despite the fact that she wants Zeb to be with her, she cannot make herself ensure that his presence will be a guarantee of her protection. It is her utmost desire “to have Zeb come back safe” (Atwood 2013, p.37) but the fear of his presence vexes her mind. She fears that his presence will make her own existence as a shadow of Zeb. Toby’s feeling of being the property of her lover who can use her after his own accord disfigures her own being as a separate being and she feels incorporated in the interests of her lover. She feels that “she will have to face once again to the fact that she is the neutral territory” (Atwood 2013, p.37) of him, just an instrument to meet his own end. Her consciousness about her objectification how she is there to satisfy her male partner is delving deep into her mind. Her identity as a human being is being backgrounded by bringing to the foreground her entity as a being without an interest or an end of her own. She has been incorporated into a being who is devoid of any emotionality and sentiment and she has to present her body as a toy for the sexual satisfaction of her lover. She desires that her being should be taken at par with Zeb, “a trusted comrade” but ironically she becomes just a “foot soldier” (Atwood 2013, p.37) who is there to obey the orders of the commander, the one who controls and instrumentalises her.

Atwood’s notion of male identity is rooted in Plumwood’s (1993, p.72) conception of “master identity” which can be defined “in terms of multiple exclusions, and in terms of domination not only of the feminine but also of the slave ..., of the animal, and of the natural”. She defines male identity in the backdrop of domination of women, children and those who are exploited on the name of religion. “It would make a man of Zeb, he said, leaving the possible definition of *man* floating in the air between them. (Child torturer? Religious fraudster? Online girl decapitator?)” (Atwood 2013, p.148). For her, male identity not only oppresses women, it also colonizes all those who are inferior in the social hierarchy. The man-ness of this male identity is confirmed if it instrumentalizes the weak human group including children, poor religious people who are used as a tool by the religious factions and those inflict physical harms to the young girls. The exploitation of women irrespective of their age by male members of the society establishes the notion of gendered discrimination prevalent in cultures of the world.

Atwood, as an environmentalist, represents the issues which relate to the human-nature interconnections where man misuses nature and exploits it. For her those who do hurtful things amongst themselves are “bad people” who persecute nature like “animals” (Atwood 2013, p.12). The anthropocentric attitude towards nature and its objects including animals demarcates the human

identity from nature and thus creates two mutually exclusive beings. For Plumwood (1993, p 2), this ideology corresponds to “human/nature” dualism which becomes problematic as it defines human-nature relationship in the context of inside/outside dualism. The post-apocalyptic society of Ren, Amanda and Toby is still swarming with the oppressors who treat the other human others and nature alike, in the perspective of the colonizers who hurt, instrumentalize and dominate these culturally inferior beings.

The women-nature interconnections which the ecofeminists claim lie at the heart of the dualistic treatment of these colonized beings. Atwood (2013) represents these interconnections where both women and nature are being instrumentalised as mere bodies, commodities and properties. Use of women’s body as a sex toy is a form of their objectification at the hands of men. Women and young girls have to undergo the “gender-based violence” by men for their bodies are targeted for abuse and exploitation because of the other sex (Pearce 2006, p.214). Taking women’s body as a source of sexual satisfaction for the men and the consumption of animal’s body as meat/flesh seems interconnected in terms of the oppressive and exploitative ideology. The patriarchal/androcentric identity wants to consume the female body and the animal body to meet its end. “Sex until you were worn to a fingernail was their mode; after that, you were dinner. They liked the kidneys” (Atwood, 2013, p.17) tells about a patriarchal practice where they like to eat that part of the body of animal which is close to the human sexual organs. The erotic conception of female body and the determination of its status as only a source of sexual gratification testifies the incorporation and its corollary instrumentalization of women. They are identified with non-human nature especially animals because “they too are objects of use and possession. Women’s oppression is expressed through the trope of meat eating” (Adams 2010, p.171).

Like the body of women, animal body, too, is taken as an object that is used for many scientific experimentations. The use of seeds and animals for experiments in the field of genetic engineering are defacing the nature and generating new and deformed species, a complete mockery of nature. The scientific development has ironically developed a type of knowledge that views “nature and women only as resources” (Mies and Shiva 1993, p.29). Atwood’s *MaddAddam* is peopled with animals which have gone through experimentations by CorpSeCorps and given them an entirely new/different shape. Therefore, the pig in the dystopian world is a “six-legged” animal, entirely different from the ones we have in this natural world; another one is “cat-like” which has “compound eyes like a fly”. The bear has “hooves”, different from its specie (Atwood 2013, p.35). The reason/nature dualism where reason and rationality occupy the centric place and ultimately push these animals to the background. The basic nature of the animal kingdom has been changed into such one where they are “neither hostile nor friendly” (Atwood 2013, p.35). The passivity at the part of the animals remarkably contradicts to the built-in demeanors of animals where they are agile, ferocious, devouring and attacking. The instrumentalization of animals is further strengthened by their “butchering” where they are reduced to mere physicality. The killing of animal in the hunting culture is primarily linked to the idea of enjoyment and the desires victory and control of the animal body which have the preoccupation

of human beings in the history. This is against the basic assumption, which Warren (2000, p.74) states in her debate that “nonhuman animals and/or nature are morally considerable” and deserve our respect. Oakes and Riewe (1992, p.37) argue, in the perspective of commercialization of animals that “killing the animal for meat, fur or other purpose” is an opposable act and is considered as “morally wrong”. But the animals in the hands of Painballers and the corporate being are taken as commodity, their blood is spilled for the sake of the getting the bonanza which they get hold of in the form of animal “meat” and “the fur” (Atwood 2013, p.99). This corresponds to the conception of human-centeredness which fosters an insensitivity to nature, especially to animals. Here, the logic of One and the Other, as Plumwood (2002, p.119) argues, “tends through incorporation and instrumentalization” and represent the Other of nature “in the monological terms of human needs”, thus, entirely ignoring the agency of the incorporated other (nature).

Along with the dualistic treatment of women and nature, Atwood's *MaddAddam* provides evidence to the representation of the inferiorized human group termed as Others. The portrayal of these culturally lower factions is rooted in the conception of oppositional value dualisms, “the disjunctive pairs in which the disjuncts are seen as exclusive ... and oppositional ... and that places higher value ... on one disjunct than the other” (Warren 2000, p.46). The Painballers and CorpSeCorps, the corporations which work only on the notion of gaining profit represent the group who exercise their power against the dualistically other groups, including the Crakers and the children. “The bad men” symbolize the oppressive, instrumentalizing and master identity that enslaves the weaker factions. The “rope” (Atwood 2013, p.13) reflects the tyranny of the colonizing being, which controls, objectifies and commodifies the colonized others.

The Painballers, the vengeful criminals, symbolized in the identity of “the bad men” dualize the impoverished members of the post-apocalyptic society with the weapons that they are carrying with them. The Crakers, the weak children, are too innocent to know what a weapon is, they take it as a “stick thing” which is neither deadly nor fatal. Toby, being a grownup woman, knows exactly how a weapon can cause havoc for these innocent Crakers. “How to explain that you can't hand over a weapon to a murderer? The Crakers wouldn't understand murder because they are so trusting” (Atwood 2013, p.38) reflects the worries which Toby has regarding the mistreatment of these children, which could end up in the killing of these innocent little human beings. Children, being more vulnerable for any adventurous act by these bad men for the sake of establishing their writ, represent the worthlessness and helplessness of the Others who are stranded in front of the abusive forces and their agents. Toby is seriously concerned about the welfare and safety of these children because she knows that they can easily become a victim of these Painballers. She is quite sure that, because of their simplicity, the children can be manipulated and made toys for these oppressive beings. She has the fear that the Painballers can “grab” all those who are the weaker others, because “They'd be easy prey, especially the children” (Atwood 2013, p. 51). The Crakers are homogenized into an alien being even by surviving women, who forget the commonality between themselves and the children. They fail to extend their own objectification to the

children and thus occupy the central position in the cultural hierarchy. They look at these children as Others and hyperseparate them into periphery. Rebecca, who has been victimized by the Painballers, marginalizes the Crakers with “they’re definitely not like us” (Atwood 2013, p.47) kind of narrative, which strengthens the colonialist discourse where the colonized beings are not at all at par with the colonizers. The alienation of these Others on dualistic grounds epitomizes the spirit of the master who encapsulates the inferiorized beings on the basis of exclusivity and alterity.

The Others-nature link between nature and the marginalized human groups in the context of oppression, violence, commodification and objectification, which the ecofeminists debate on is made evident by Atwood in her novel. She implicitly depicts this interconnection between Zeb and nature in terms of their exploitation at the hands of the gangsters. He is just a budding lad with reasonable height but his “budding ‘stache” and appearance are not sufficient to provide him a protection against the onslaughts of the Linthead gang, or Asian Fusions and Blackened Redfish – a few of the powerful groups. He is impoverished and weak like green woods. The comparison between him and the green wood not only establishes a relationship between him and nature but also portrays them in terms of their domination. “He was green wood” on account of his fragility and being accessible by the exploiters and an “easy target” too, whom they can easily “get at” (Atwood 2013, p.160). The Others-nature relationship is extended to the woman-Others interconnections where Zeb, empathizes with the women who are exploited on economic grounds. The SecretBurgers abuse the workers at their serving points by imposing different restriction and obligations on them which in reality are economically productive for the corporations but harmful for the employees. The SecretBurgers are not concerned with the individualistic identities of their employee. These employees are instrumentalized by the corporate authorities by making them put on certain costumes which are the need of the business companies. “It was ten hours and less than minimum, he had to wear the company T-shirt and a dorkwit cap” in order to usher in profits for the company. Besides, these employees have to work for around ten hours a day; comparatively a longer period when they have to wear a dress which is not comfortable for them. Their whole being has been incorporated in the interest of the SecretBurgers without acknowledging their own free will and freedom. Therefore, finding himself in this exploitative state, Zeb realizes the pain of the fellow female workers who give equal to that of their male colleagues in the form of work but they are paid less. The maltreatment of the woman is not only gender-based but also on the grounds of being those weak human groups who have to mortgage their identity for the sake of earning bread for themselves and also for their family. This is the reason that Zeb feels for ‘female workers” who are “paid less than the guys” (Atwood 2013, p.161). The women (female workers) and the Others (like Zeb), being on the lower side of social stratification decided on economic grounds, have to put aside their likes and dislikes for the sake of the employers and thus help perpetuate their oppression and domination. The objectification of female body as an attraction to fend more customers is also embedded in the dualistic representation of these women for their instrumentalization as baits. They have to wear “tight Ts” to entice the clients and also to satisfy the “management”

alike. Their bodies become objects of male gazes in a way as if they are wearing “hard plastic visors on their tits” (Atwood 2013, p.161)

CONCLUSION

MaddAddam presents a dystopian world which is the result of a waterless flood in this post-apocalyptic world where the survivors are looking for the place which can provide them guarantee of a safe and peaceful living. However, in the presence of the oppressive agencies, the use of violence against these inferiorized others is still common. The women like Toby, Ren, Rebecca and Amanda in one way or the other are the direct victim of the patriarchal figures like the Painballers. Toby, in spite of being very close to Zeb, becomes a direct target of his androcentric treatment and she sometimes feel insecure even in his presence. These women, are reduced to mere bodies by the male identities, and even the Crakers, like Blackbeard stares at their bodies and are not reluctant to talk about the female organs. At the same time, man is seen mastering nature, especially animals which have been instrumentalised by the rationalist ideologies (represented by reason by Plumwood) and have been reduced to a property of the scientist (the anthropocentric identity). The bodies of animals function as objects where they can perform experiments upon to give them entirely a new form. The physical transformation of the body of animals into entirely a new one speaks about the craze of reason-carrying human beings. The Mo’Hair, Liobams and other genetically engineered animals have entirely lost the characteristics of their parent species and have turned into a new specie.

These are not only the identities of women and nature that have been dualistically treated by the patriarchal mindset but the Others have also been manipulated by them. The oppressive ideologies are not restricted to women and nature, rather the same extend to the other colonized human groups. The capitalist, profit-oriented corporations like SecretBurgers and other companies exercise their power through certain agents like CorpSeCorps against the inferior group like children and employees irrespective of gender. The homogenization of these inferior groups transcends gender identities and they are reduced to the position of Others, exploitable on the bases of their positions. Their instrumentalization springs from the fact that the exploiters reduce them to their own need and the being of these identities become meaningless with no moral consideration. Hence, Atwood not only represents in her works the woman-nature interconnections but also gives space to the dualistic treatment of inferior human groups called as Others. The women-Others-nature interconnections are evidently present in her fictional works.

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