



Nature, Memory, and Crisis: An Environmental Humanities Approach to Margaret Atwood's MaddAddam Trilogy

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Open Access

Manuscript ID: BIJ-2025-OCT-037

Subject: English

Received : 12.09.2025

Accepted : 19.09.2025

Published : 31.10.2025

DOI:10.64938/bijri.v10n1.25.Oct037

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Abstract

In an era characterized by melting ice caps, rampant deforestation, and widespread species extinction, literature represents a critical domain for addressing ecological uncertainty and ethical responsibility. This research paper examines the intersections of literature, ecology, and ethics within the framework of environmental humanities, specifically focusing on Margaret Atwood's MaddAddam trilogy. The study situates Atwood's speculative fiction within the broader context of ecological thought and environmental justice, exploring how it interrogates the ramifications of unregulated scientific progress, climate change, corporate avarice, and biodiversity loss. By integrating principles of environmental philosophy, posthumanist ethics, and narrative analysis, this paper posits that Atwood's oeuvre not only mirrors the ecological anxieties of the Anthropocene but also advocates for an Anthropocene but also advocates for a redefined relationship between human beings, animals, and ecosystems. The research highlights the ways in which the trilogy's dystopian settings, genetically engineered species, and fragmented human communities serve as allegorical representations of the ethical quandaries and existential threats arising from environmental degradation. By drawing on critical theories from scholars such as Lawrence Buell, Rob Nixon, and Val Plumwood, the study positions Atwood's narratives as significant cultural responses that amplify marginalized voices, critique anthropocentric perspectives, and advocate for sustainable coexistence. Ultimately, the paper illustrates how literature, through imaginative reconstruction and ethical inquiry, can effectively engage with ecological crises and contribute to current discussions regarding climate change, biodiversity loss, and environmental justice.

Keywords: environmental humanities, ecological ethics, memory and trauma, posthumanism, care and compassion, hybrid beings, slow violence, Interdependence, interspecies relationships, planetary responsibility, ethical renewal

Introduction

The rapid progression of the ecological crisis in the twenty-first century has necessitated the development of new intellectual frameworks that transcend traditional boundaries of science and policy. In this context, the field of environmental humanities has emerged as a vital area of inquiry, integrating literary, ethical, historical, and philosophical perspectives to examine the profound interconnections between

humans and the more-than-human world. As noted by Rob Nixon, "Environmental suffering is slow, invisible, and often lacks the spectacle that draws immediate attention" (Nixon 2). Literature serves as a critical medium through which one can ethically and imaginatively engage with the slow violence of ecological degradation, species extinction, and climate-induced suffering. Margaret Atwood's MaddAddam trilogy- a speculative



narrative set in a near-future dystopia characterized by biotechnological excess and environmental ruin-provides a rich foundation for exploring these themes.

Atwood's literary work aligns with Lawrence Buell's assertion that "texts are ecological when they treat nature not merely as background but as a force shaping human experience and moral deliberation" (Buell 12). In *MaddAddam*, Atwood transcends mere depiction of a devastated Earth; she constructs a narrative wherein corporate greed, genetic manipulation, and ecological exploitation result in species hybridization, pandemics, and social disintegration. The challenges faced by the Crakers, an engineered post-human species, foreground critical ethical questions surrounding intervention and control, echoing Val Plumwood's critique that "the human tendency to dominate and separate itself from nature blinds us to the interdependent and mutual forms of life" (Plumwood 45).

The dystopian landscapes within the trilogy are imbued with anxieties that scholars like Amitav Ghosh have long emphasized. Ghosh argues that "the climate crisis is inseparable from our historical and political imagination; without narratives, we fail to perceive the scale of planetary grief" (Ghosh 3). Consequently, Atwood's work does not merely serve as a warning against environmental catastrophe-it compels readers to confront systemic violence, power imbalances, and ethical responsibilities toward future generations.

Posthumanist theorists, including Rosi Braidotti, contend that "subjectivity must be conceived as relational, fluid, and open to transformation by forces beyond human control" (Braidotti 5). Atwood's representation of hybrid entities, altered genetics, and cross-species interactions resonates with this perspective. The continual blurring of boundaries between human, animal, and technological life challenges readers to redefine their understanding of identity and belonging.

The key characters in the trilogy often grapple with themes of memory and loss, emphasizing the intricate relationship between ecological trauma and cultural amnesia. As historian Dipesh Chakrabarty posits, "Climate change is a crisis that collapses temporalities-bringing distant futures into

the present while obscuring historical patterns" (Chakrabarty 212). The characters' struggles to recall their former lives mirror humanity's collective amnesia concerning sustainable practices and its alienation from ecological interdependence.

Ethical contemplation is central to *MaddAddam*, especially in its exploration of care and survival. According to ecofeminist scholar Karen J. Warren, "Caring is a political as well as ethical stance-it involves recognizing the networks of interdependence that sustain life" (Warren 6). Atwood's narrative, through the interactions among survivors, animals, and the environment, investigates how care can be reestablished amid devastation and alienation.

Atwood's narrative style, at times reflective and haunting, captures the ethical dilemmas inherent in the story. A character notes, "The future is a prayer without a god" (Atwood, *MaddAddam* 341), highlighting the despair arising from environmental collapse while simultaneously suggesting the necessity for renewed spiritual and ecological commitment. Her speculative vision aligns with Timothy Morton's concept of "dark ecology," which challenges individuals to confront their complicity in ecological destruction and resist simplistic solutions (Morton 11).

Ultimately, Atwood's trilogy underscores the ways in which technology-once perceived as a remedy-can reinforce inequality and exacerbate ecological degradation. Bruno Latour's observation that "modernity's promises are built on networks that entangle human and nonhuman forces in ways we rarely acknowledge" (Latour 89) is particularly relevant to the genetically engineered ecosystems depicted by Atwood. The interconnections among corporations, laboratories, and manipulated species reveal how power circulates through both human ambition and biological experimentation.

Through *MaddAddam*, Atwood invites readers to engage in a rigorous ethical and ecological examination that is both intellectually demanding and emotionally resonant. By addressing themes of memory, hybridity, care, and interdependence, the trilogy exemplifies how the environmental humanities can illuminate the forces that shape ecological crises and inform human resilience.



Critical Analysis

Ruined Landscapes, Fragmented Memories - Ecological Ethics in Atwood's MaddAddam Trilogy

Margaret Atwood's MaddAddam trilogy— which consists of *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*—provides a comprehensive examination of ecological collapse, fragmented memory, and the ethical dilemmas that arise in the aftermath of environmental catastrophe. Through speculative fiction, Atwood constructs a narrative universe in which scientific advancement and corporate greed have severely impacted ecosystems, blurred the boundaries between species, and disrupted communities. This chapter conducts a close reading of the trilogy's narrative structure, characters, and themes, illustrating how Atwood's portrayal of devastation and resilience aligns with the fundamental concerns of environmental humanities.

Atwood's dystopian setting serves not merely as a backdrop for action, but rather as a living record of ecological trauma. From the initial pages of *Oryx and Crake*, readers encounter a landscape characterized by depleted forests and genetically manipulated organisms, wherein "the natural world had been replaced by artificial constructs—labs, compounds, and products that mimicked life but drained it of meaning" (Atwood, *Oryx and Crake* 214). The systemic nature of ecological violence is normalized and commodified. The biotechnology corporation Rejooven Esense exemplifies how unchecked scientific progress, fueled by consumerism, becomes a vehicle for environmental destruction.

Through the character of Snowman, Atwood reveals the sacrifice of ecological ethics in pursuit of profit, leading to dire consequences. The fragmented narrative structure of the trilogy reflects the disintegration of both the environment and human relationships. In *The Year of the Flood*, ecological disaster is intricately woven into religious practices and rituals, particularly through the eco-spiritual community known as God's Gardeners, which emphasizes reverence for all life forms. The character Toby articulates the concept that "we live among ruins, but ruin does not mean absence. It means everything broken into shards that we must gather again" (Atwood, *The Year of the Flood*

378). In this context, memory becomes an act of resistance, a means of reestablishing connections with lost ecosystems. The narrative's interwoven timelines underscore that ecological catastrophe is not a singular event but rather the result of prolonged exploitation.

Atwood's post-apocalyptic world challenges the notion of human exceptionalism. The Crakers—genetically engineered beings with simplified emotional and cognitive capacities—embody both the potential and peril associated with life engineering. In *MaddAddam*, the Crakers inquire of Snowman, "Why did they want to change us so badly?" (Atwood, *MaddAddam* 121). This inquiry encapsulates the ethical dilemmas central to environmental humanities: Is it feasible for scientific intervention to preserve life without erasing diversity, culture, and moral complexity? The juxtaposition of the Crakers' innocence against humanity's avarice serves as a critique of anthropocentric arrogance, echoing ecological demands for humility and coexistence.

Moreover, the trilogy delves into the intrinsic link between grief, survival, and hope. Atwood's characters frequently navigate the challenging dynamic between despair and the tenacious persistence of life. In a poignant reflection, Toby remarks, "We are the last ones. We must remember, because forgetting is another form of violence" (Atwood, *MaddAddam* 312). In this light, memory emerges not as mere nostalgia but as an ethical obligation—an act of ecological stewardship. Atwood's emphasis on remembering what has been lost aligns with the environmental humanities' commitment to amplifying the voices of those affected by ecological degradation and preserving knowledge for future generations.

The portrayal of interspecies relationships within the trilogy further reinforces Atwood's ecological vision. Animals, hybrids, and plants are depicted not as passive entities but as active participants in survival. The anguish of extinction is vividly rendered through scenes where characters mourn cherished animals or observe the destruction of habitats caused by corporate interference. Atwood thereby encourages readers to extend moral consideration beyond human existence, reflecting a fundamental principle of environmental humanities—



that human life is interwoven with and dependent upon nonhuman ecosystems.

Atwood's narrative techniques—shifting between personal introspection, communal rituals, and ecological devastation—coincide with the fragmented consciousness of a crisis-ridden world. The stylistic choices of abrupt transitions, layered perspectives, and elusive memories create a haunting recognition of ecological disorientation, compelling readers to confront the ramifications of environmental collapse without the solace of comforting resolutions.

In conclusion, Atwood's *MaddAddam* trilogy constitutes a significant contribution to the field of environmental humanities. It not only narrates the story of ecological ruin but also advocates for an ethics of care, resilience, and relationality. By intertwining narratives of ecological devastation with inquiries into memory, identity, and moral responsibility, Atwood's work exemplifies how literature can illuminate the complexities inherent in navigating environmental catastrophe and envisioning pathways toward healing.

Survival, Community, and Ethical Renewal - Reimagining Human-Nature Relations in *MaddAddam*

The first chapter addresses ecological devastation and memory as moral acts of resistance, whereas this chapter delves into the construction of survival, community, and ethical renewal within the context of *MaddAddam*. Margaret Atwood's trilogy transcends a simplistic narrative of collapse and despair, presenting a nuanced examination of how humans, animals, and the environment negotiate new forms of existence following catastrophic events. Through the experiences of Toby, Ren, and the Crakers, Atwood elucidates how communal bonds, adaptive rituals, and interspecies relationships function as mechanisms for restoring ecological and ethical equilibrium in the aftermath of destruction.

Central to *MaddAddam* is the understanding that survival extends beyond mere biological persistence; it embodies a relational process necessitating empathy, cooperation, and shared memory. Toby's journey in search of meaning within a fractured world exemplifies this perspective. She reflects upon

her role within the community, stating, "We are not the only ones left. The plants, the animals, the water—they remember too, even if their memories are not in words" (Atwood, *MaddAddam* 276). This recognition of nonhuman agency challenges anthropocentric assumptions and aligns with the environmental humanities' commitment to acknowledging interconnectedness as fundamental to ethical survival.

The theme of community rebuilding emerges as a critical aspect of the trilogy. Atwood illustrates networks of survivors as fluid, experimental, and grounded in care rather than established institutions. The gatherings organized by the God's Gardeners, initially depicted as fragile and spiritual, evolve into spaces where shared experiences of loss and resilience cultivate solidarity. In *The Year of the Flood*, Ren observes, "It is not our strength or numbers that keep us alive but the rituals that remind us we belong to something larger than ourselves" (Atwood, *The Year of the Flood* 189). Atwood's emphasis on ritual practices—such as feeding animals, tending gardens, and storytelling—underscores the inseparability of ethical renewal and ecological stewardship.

The role of the Crakers further complicates the notion of human survival, compelling characters to confront the ethical ramifications of creating life in artificial forms. When Snowman questions whether the existence of the Crakers constitutes a blessing or a burden, one of them responds, "We are made to be kind, not to harm. But kindness also means remembering" (Atwood, *MaddAddam* 142). This statement reveals the moral tension between engineered innocence and inherited responsibility. Atwood's portrayal of the Crakers prompts readers to consider the intersections of genetic engineering, environmental manipulation, and historical trauma, raising the question of whether survival can ever be ethically neutral.

Atwood also investigates the role of storytelling as a means of preserving ecological knowledge and shared memory. Characters recount past landscapes, extinct species, and communal rituals, often during critical moments. In *Oryx and Crake*, Snowman laments, "Without stories, we would be animals wandering without purpose. The stories tie us to the dead, to the earth, and to each other" (Atwood,



Oryx and Crake 305). By embedding storytelling within acts of care, Atwood presents narrative as both a cultural practice and a form of ecological responsibility—an approach that aligns with the environmental humanities' insistence on narrative as a tool for ethical engagement.

Another salient feature of the trilogy is the portrayal of ecological repair as a gradual and imperfect process. The survivors' attempts at rebuilding are characterized by failures, improvisation, and uncertainty. Toby's reflections on loss, "Every patch of green we reclaim feels like a small rebellion against forgetting" (Atwood, *The Year of the Flood* 341), highlight that ecological renewal represents an ongoing endeavor rather than a definitive outcome. Atwood's narrative eschews utopian fantasies, emphasizing that survival demands adaptability, compassion, and collective effort.

Throughout the trilogy, the natural world emerges not as a passive backdrop but as an active participant in the healing process. Animals—particularly goats, birds, and other companions of the survivors—act as sources of comfort, companionship, and moral guidance. Ren's profound bond with these animals reinforces the notion that recovery requires acknowledgment of the interdependence between human and nonhuman life. Atwood's description, "Their eyes do not question us, but they watch with an ancient patience that reminds us how small and temporary we are" (Atwood, *The Year of the Flood* 223), elevates animals from mere symbolism to ethical presences that inform human choices.

Ultimately, *MaddAddam* posits that ecological ethics are not abstract principles but rather lived practices embedded in daily rituals, relationships, and narratives. Atwood's depiction of survival is inextricably linked to remembrance, cooperation, and moral imagination. By merging ecological collapse with acts of renewal, she underscores that rebuilding a damaged world necessitates not only resilience but also an ongoing commitment to ethical engagement.

Hybrid Beings, Ethical Uncertainty, and the Search for Belonging in *MaddAddam*

Margaret Atwood's *MaddAddam* trilogy intricately intertwines the ecological crisis with questions of

identity, hybridity, and belonging. Set in a post-apocalyptic landscape, this narrative explores the interactions among human beings, animals, and genetically modified entities, thereby challenging traditional categories and moral frameworks. This chapter examines how Atwood's representation of hybrid beings, ethical ambiguities, and fragmented communities serves as a lens through which to understand the profound environmental dilemmas arising from survival negotiated across species boundaries. Through the experiences of Snowman, Toby, and the Crakers, Atwood interrogates the possibility of ethical belonging in a context shaped by genetic manipulation, environmental degradation, and trauma.

The figure of the hybrid being is central to Atwood's narrative vision. The Crakers, biologically engineered humans designed for peace and ecological harmony, embody a duality of hope and apprehension. Their existence prompts critical inquiries into whether the alteration of life forms for survival compromises individuality or enhances coexistence. In *MaddAddam*, one Craker reflects, "We are made without the poisons that trouble the others. But does this mean we are whole?" (Atwood, *MaddAddam* 198). Atwood's strategic ambiguity compels readers to confront the uncertainties associated with engineered perfection, challenging the presumption that harmony can be attained through technological intervention.

The introduction of hybrid animals—goats, birds, and other species created through corporate experimentation or as a result of mutations—further obscures the boundaries between species. In *The Year of the Flood*, Ren establishes a profound bond with a goat named Adam One, noting, "He looks at me with eyes that have seen too much loss to expect kindness, but still he lingers, trusting" (Atwood, *The Year of the Flood* 276). The relationships that develop between humans and animals throughout the trilogy are not sentimental; rather, they are founded upon shared vulnerabilities. Atwood's portrayal underscores that ethical belonging is predicated not on dominance or utility but on mutual recognition and care.

The ethical uncertainties confronting the survivors are exacerbated by memory and trauma.



Snowman, who once possessed knowledge of a world now vanished, grapples with reconciling the past and the present. He states in *Oryx and Crake*, “The old world feels like a story told by strangers-beautiful, meaningless, gone” (Atwood, *Oryx and Crake* 321). In this context, memory, previously a source of identity, becomes fragmented in the wake of ecological devastation. Atwood’s narrative posits that belonging cannot depend solely on nostalgia for a lost world; rather, it must be reconstructed in the context of transformed environments and relationships.

Simultaneously, the process of community rebuilding provides insights into new modalities of ethical engagement. The God’s Gardeners, characterized by their rituals, prayers, and reverence for the earth, epitomize a spiritual ecology rooted in humility and care. Toby expresses in *The Year of the Flood*, “We are scraps, shards, remnants, but if we tend them together, they may grow” (Atwood, *The Year of the Flood* 389). This statement invokes a communal ethic that embraces imperfection while aiming to restore balance. The rituals surrounding the feeding of animals, resource sharing, and storytelling are depicted not as nostalgic traditions but as intentional acts of survival that reconfigure the essence of belonging.

Atwood’s narrative consistently emphasizes that ethical renewal neither represents a return to the past nor signifies the conception of a utopian ideal. Instead, it unfolds as a process marked by experimentation, failure, and resilience. In *MaddAddam*, Toby articulates this philosophy: “We cannot fix the old world, but we can plant seeds-small, stubborn, persistent-into whatever future we can imagine” (Atwood, *MaddAddam* 278). The metaphor of planting seeds serves as a potent symbol of ecological hope, reinforcing that belonging emerges from collaborative endeavor rather than a precise blueprint.

The trilogy’s depiction of hybrid beings further invites contemplation on the implications of coexisting within a diverse environment. The Crakers’ straightforward moral code “do not harm, do not lie, do not steal”-offers a stark contrast to human complexity, yet it also raises concerns regarding the potential suppression of choice and

nuance. Consequently, ethical belonging materializes as a delicate balancing act between nurturing coexistence and preserving the richness of human experience. Atwood’s characters navigate these tensions, consistently questioning whether survival can harmoniously coexist with autonomy, memory, and moral complexity.

In summary, the *MaddAddam* trilogy presents hybridity not as a dilemma to be resolved, but as a compelling invitation to reimagine belonging within an ecologically interconnected framework. The survivors’ efforts to forge relationships across species boundaries, address trauma, and share their memories illustrate how belonging is cultivated through acts of care, mutual recognition, and ethical exploration. Atwood’s narrative resonates with the central tenets of environmental humanities, positing that ecological survival hinges upon the development of relational ethics that transcend rigid anthropocentric paradigms.

Theoretical Framework and Methodology - Ethical Interdependence and Memory in Atwood’s MaddAddam Trilogy

This concluding chapter delineates the theoretical framework and methodology utilized in this research paper, demonstrating the application of key concepts from the environmental humanities-specifically, ethical interdependence, memory as a form of resistance, care, hybridity, and ecological responsibility-to Margaret Atwood’s *MaddAddam* trilogy. The analysis engages with environmental thought through the perspectives of distinguished theorists including Rob Nixon, Lawrence Buell, Val Plumwood, Rosi Braidotti, Dipesh Chakrabarty, Karen Warren, and Timothy Morton, interpreting their ideas within the context of Atwood’s narrative.

The methodology encompasses close reading, thematic analysis, and ethical inquiry, utilizing characters’ experiences and ecological crises as exemplars of how literature engages with and interrogates environmental concepts.

Ethical Interdependence and Care

Central to this framework is the assertion that survival relies on interdependence, a principle articulated by Karen Warren’s ecofeminist ethic of



care. Warren posits that “caring involves recognizing the networks that sustain life,” a notion vividly expressed in the relationships portrayed in *The Year of the Flood*. The character Toby’s daily practices of feeding animals and cultivating gardens serve as rituals of ecological renewal. She articulates, “We are scraps, shards, remnants, but if we tend them together, they may grow” (Atwood, *The Year of the Flood*, 389), underscoring that ecological survival is not attained through domination or conquest but through nurturing connections between humans and the more-than-human world.

Memory as Resistance

This research methodology also emphasizes the significance of memory as a mechanism of resistance against ecological amnesia, aligning with Rob Nixon’s concept of “slow violence,” which encompasses environmental harm that occurs gradually and remains largely unrecognized. The character Snowman’s reflections in *Oryx and Crake* articulate this theme, as he laments, “The old world feels like a story told by strangers- beautiful, meaningless, gone” (Atwood, *Oryx and Crake*, 321). His sense of disorientation illustrates how environmental degradation obliterates both place and memory, while the survivors’ endeavors to reconstruct stories and rituals embody a deliberate effort to counteract this erasure and cultivate ecological awareness.

Reconfiguring Human Exceptionalism

Val Plumwood’s critique of human dominion over nature finds resonance in Atwood’s depiction of the Crakers, whose, biologically streamlined existence forsakes traits associated with violence, greed, and manipulation. One Craker questions, “We are made without the poisons that trouble the others. But does this mean we are whole?” (Atwood, *MaddAddam*, 198). Atwood’s exploration of this inquiry invites readers to confront the limitations of human-centered ethics and reconsider the inclusion of other life forms within the moral community. The trilogy’s representation of hybrid beings, animals, and altered ecosystems emphasizes relationships over hierarchical structures.

Hybridity and Posthuman Ethics

Rosi Braidotti’s concept of posthuman subjectivity—characterized as open, fluid, and shaped by interactions beyond human control—resonates within Atwood’s narrative, wherein genetic engineering and ecological trauma compel characters to redefine their identities and sense of belonging. The Crakers, as artificially created beings, call into question the assumptions surrounding autonomy and control. Their vulnerability and trust are poignantly illustrated in *The Year of the Flood*, when Ren observes, “He looks at me with eyes that have seen too much loss to expect kindness, but still he lingers, trusting” (Atwood, *The Year of the Flood*, 276), embodying a posthuman ethic grounded in shared fragility rather than mastery.

Temporal Collapse and Planetary Responsibility

Dipesh Chakrabarty’s assertion that the climate crisis disrupts temporal boundaries is reflected in the manner in which the trilogy’s characters comprehend their world. Snowman’s recollections of pre-collapse society, alongside the rituals preserved by the God’s Gardeners, reveal that ecological trauma is both historical and immediate. The survivors’ struggle to balance past traditions with present realities illustrates that ecological memory and responsibility transcend temporal limits, shaping ethical engagement.

Ecological Anxiety and Moral Imagination

Timothy Morton’s concept of “dark ecology”—the engagement with challenging ecological realities devoid of simplistic solutions—permeates the atmosphere of the trilogy. In *MaddAddam*, Toby asserts, “We cannot fix the old world, but we can plant seeds—small, stubborn, persistent into whatever future we can imagine” (Atwood, *MaddAddam*, 278), reflecting the ethical complexities involved in reconstructing amidst loss. The trilogy’s reluctance to offer utopian resolutions aligns with Morton’s advocacy for embracing ecological anxiety as a vital condition for fostering moral imagination.

Methodological Approach

This research employs a methodology of detailed textual analysis, focusing on ecological scenes, rituals, and character reflections, which are



interpreted through the lens of the aforementioned environmental theories. Instead of merely extracting meaning from external sources, this study anchors its analysis within the text itself, providing a thorough exploration of Atwood's engagement with environmental thought.

Conclusion

Margaret Atwood's *MaddAddam* trilogy represents a significant exploration of ecological crisis, ethical responsibility, and the interdependence between humans and nonhumans, positioning itself as a crucial subject for the application of environmental humanities methodologies. Throughout the trilogy, Atwood constructs a post-apocalyptic narrative where the disintegration of ecosystems, corporate exploitation, and biotechnological experimentation challenge the moral, cultural, and ecological principles underpinning humanity. By centering the narrative on characters such as Snowman, Toby, and the Crakers, Atwood emphasizes the ethical dilemmas associated with survival, hybridity, and ecological memory, thereby illustrating the profound repercussions of human actions on the planet and future generations. The trilogy's focus on care, memory, and relationality aligns with the theoretical frameworks employed in this research. The concepts introduced by Warren's ethic of care, Nixon's notion of slow violence, Plumwood's critique of human exceptionalism, Braidotti's posthuman subjectivity, Chakrabarty's temporal collapse, and Morton's dark ecology converge within the narrative, revealing literature's capacity to embody and critically examine environmental crises. Toby's assertion, "We are scraps, shards, remnants, but if we tend them together, they may grow" (Atwood, *The Year of the Flood* 389), succinctly encapsulates the moral and ecological vision of the trilogy: survival is inherently relational, ethical, and contingent upon the acknowledgment of interdependence among all forms of life. Likewise, Snowman's reflection, "The old world feels like a story told by strangers-beautiful, meaningless, gone" (Atwood, *Oryx and Crake* 321), underscores the importance of memory as a mechanism for safeguarding ecological knowledge and ethical consciousness. Through an analysis of the trilogy within the framework of environmental

humanities, this study has elucidated how Atwood's work integrates literary imagination with ecological discourse. The depiction of hybrid beings, ritualistic practices, and post-apocalyptic environments serves not only as speculative constructs but also as frameworks for investigating the intricacies of ethical survival, interspecies relationships, and ecological stewardship. Atwood's emphasis on imperfection, ethical ambiguity, and the persistence of hope highlights the necessity for ongoing efforts, attentiveness, and moral courage in the endeavor to rebuild a damaged world. Ultimately, *MaddAddam* functions both as a cautionary narrative and a guide for reconceptualizing humanity's role within the more-than-human world. It stresses the importance of fostering relational ethics, preserving memory, and embracing ecological responsibility as integral components of literary and cultural reflection. By situating the trilogy within the context of environmental humanities, this research demonstrates that literature can provide not only imaginative reconstructions of dystopian futures but also actionable insights regarding how humanity might navigate ecological crises with care, humility, and a sustained commitment to interdependence.

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