

**MODERN SCIENCE, EXPLOITATION AND DYSTOPIAN IN MARGARET  
ATWOOD'S *ORYX AND CRAKE***

**S. S. Soundarya** Ph.D Research Scholar Department of English Rathnavel Subramaniam  
College of Arts and Science, Coimbatore, Tamilnadu India

**Dr. M. Kalaiarasan** Assistant Professor of English Rathnavel Subramaniam College of Arts  
and Science Coimbatore, Tamilnadu India

Dystopian is pertaining to or designating a condition or society in which there is extreme injustice or misery. Societies with great social and economic class differences, widespread poverty, environmental destruction, anarchy, and a loss of individuality are all common features in dystopian fiction. *Oryx and Crake* is dystopian speculative fiction; the protagonist Jimmy's world is not that different from our own, despite the fact that this novel is set in the not too distant future. This paper proposes to discuss how dystopian is hypothetical which is found in science and Speculative fiction.

**Keywords:** Dystopian, Technology, Exploitation, Biological Science

In recent years, Asian countries have become more popular with Canadian literature. When anything is referred to as Canadian Literature, it might be either written by Canadians living abroad or in a country that is currently part of the Canadian territory. The socio-political split of Canada is reflected in its literature. The two main language groups in the nation are English and French. In addition to being large, the nation has developed with significant regional identities. Typically, Canadian literature is broken down into subcategories. At least three different approaches have been used historically by critics and academics to analyse Canadian literature. The most typical approach is to analyse it by province or region. Another approach is to use the author's reasoning. Another option is to divide it up into literary categories, such as Canadian Post-moderns.

A reputed and well-known Canadian novelist nowadays is Margaret Atwood. She has released close to a dozen novels and is undoubtedly a prolific writer. Because it offers a clear analysis of the challenges facing women, Atwood's fiction may be a mirror of the violation of women's rights. Her fiction explains the more significant social and political issues that are linked to the gender patterns that are perpetuated by the male-dominated society.

Her sympathies also lie with guys, who are frequently just as susceptible to women who will demolish and eliminate their 'selves'. The majorities of her stories are woman-centered and told from a feminist point of view. In contrast to male fiction writers, whose themes typically centre on themes of war and love, it supports the idea that only women will address special issues, conflicts, and issues that are distinctive to them, traceable to their sex. Focusing on how she begins and strengthens her scathing claims of women's autonomy and individuality will help readers understand Margaret Atwood's development as a novelist. She has come a long way as a fiction author since incorporating feminist ideals into *The Edible Women*, her most laudable work. One of the most prevalent themes among the many ones is the victimisation and survival of women.

The wider thematic scope of Atwood's fiction now encompasses, to name a few, issues with man-woman relationships, Canadian national identity in relation to the country's relationship with the United States, post-colonialism, ecological concern, an urgent warning

about global pollution, and humanitarian concerns with fundamental human rights and their violations by institutional oppression. She addresses self-analysis in her most recent book, *Oryx and Crake*.

*Oryx and Crake* (2003), for the first time, Atwood's male protagonist appears in her eleventh book. Up to this moment, Atwood had focused her writing largely and in-depthly on the issue of women's oppression, resistance, and coping methods. In her book *Oryx and Crake*, she assumes a male point of view for the first time. Genetic modification and science abuse are two of today's most dismal phenomena. By creating humanoids that are either more advanced than humans or the result of the insane biological research that has taken over the centre of modern science, genetic tinkering makes mockery of the human self ;*Oryx and Crake*.

The author of this piece examines *Oryx and Crake* as a dystopia. Before changing the title, we must first understand what dystopia is. The phrase dystopia refers to a fictitious future society where political or military oppression, environmental deterioration, unfavourable social conditions, and portrayals of the future world severely constrain human existence. Dystopian literature reflects the current debates in politics, science, culture, and religion. Both the *Handmaid's Tale* and Atwood's Booker-winning novel *Oryx and Crake* is potent dystopian tales. *Oryx and Crake* explores the exploitation of science and reproduction in a world where "Love is Not the Point". Ironically, the book was intended to be a critique of biological process thought, which Atwood sees as restricting women by making reproduction their exclusive biological and cultural "duty". It is neither childbirth nor raising children.

Atwood has explored a fantastic, darker future in *Oryx and Crake*. The planet examined in this book is one that is designed to be a warning to our own, both before and after a biological disaster that wipes out the bulk of human life on earth. This book explores a planet that is meant to serve as a warning to our own, both before and after a biological disaster that obliterates the majority of human life on earth. In this universe, Atwood follows snowman from childhood to adulthood. His closest buddy Crake and the lady they both love, Oryx, are intertwined in his life. The environment is a complete disaster. The news reports "more plagues, more famines, more floods, more insect or microbe or small mammal breakouts, more droughts" as Snowman (whose real name is Jimmy) gets older. Companies have an overt influence on social life. A new bio-product that could lengthen and improve life has attracted funding, and organisations with names like Cryo Jeenyus, Genie - Gnomes, Healthwyzer, and RajoovenEsense now control society. Institutionalized social inequality and the majority of people in North America live in squalid neighbourhoods known as "Pleeblands," while other parts of the world have dismal poverty. The privileged executive class, on the other hand, resides in secure, semiautonomous enclaves along with its elite biotechnology. These are protected by a private security organisation called corpse corps, which ruthlessly eliminates any dissent to the system both there and in the pleeblands. This society has a debased culture.

Snowman (Jimmy) emerges from a despondent childhood - his mother flees to join environmentalist rebels, and he is raised by his traditional father and stepmother through an ordinary high school, life as a youngster in a very second-rate, he attended shabby college, and his job as a copy-writer. On the other side, he loves Oryx more than his closest friend Crake. He advances to the position of director of a powerful bio-products company. Over the past century; dystopian literature has attacked modern society or at the very least offered some insightful observations about how it functions. It is forewarned of impending events. *Oryx and Crakedon*, however, fails to work as a critique of contemporary social life, as a believable forecast of the future, or as a cry of agony from an artist who sees a civilization on the verge of extinction. Something thin and warm is over here.

In a lot of novels, characters like Snowman and Crake don't really deviate from the television

caricature of middle-class adolescents in modern America: they're obsessed with video games, overly traumatised by media violence, and myopically preoccupied with a very narrow range of issues and concerns. Most pupils these days were dependent on the PUBG video game. In their minds, it inspires aggression. In addition, Atwood gives off the idea of being just as disconnected from our young as MTV by adding sex and drugs to their life. Similar to this, Oryx is a character from a science-fiction television show: a covert operative with a tragic past who is depicted here as a juvenile prostitute with no real psychological resonance. Oryx is beautiful, hazardous, and barren. Jimmy's father can be an arrogant individual who is completely out of step with his time and environment.

It suffices to remark that Atwood has acknowledged a recessed imprint of many dejected conclusions of dystopian literature without going into detail about the numerous dystopian novels of the last century. She once stated, in reference to George Orwell's 1984, "A revolution often means exactly that: a revolving, a turn of the wheel of fortune, through which those who were at the bottom ascend to the top and assume the apt for positions, crushing the former power-holders below them."

The first scene of the book shows Snowman, who is seemingly the sole human to have survived some sort of global catastrophe, sleeping in a tree. A village of humanoid creatures might be nearby, looking to the snowman for direction and solutions. Snowman describes his background, including his time as Jimmy in what seems to be the late 21st century. At that time, radiation holes in the sky, melting polar ice caps, flooding of coastal cities, drought, and decertification of the continents were all results of humankind's environmental arrogance.

The vast majority of people reside in the pleeblands, where life is relatively cheap due to urban development, crime, and health issues. Jimmy's parents are renowned scientists who reside in walled complexes built by major biotech companies to provide luxury and safety for their employees. The corporate security corps known as corpsecorps maintained order, control, and security within the components. They not only guarded the compounds from plebs and their diseases, but they also spied on the plebes, staff and guarded the biotech companies' trade secrets. The biotech companies had mastered DNA editing and gene splicing.

When his father moved to a new company, Jimmy moved into a new compound as a manager. He met Cosmonaut there, and the two quickly became close friends. A genius who excels at science and computer hacking could be a cosmonaut. Glenn's mother and her partner essentially leave him alone because his father is deceased. When the lads were not playing games, they would search the Internet for violent and erotica content. On the Internet, something might be discovered. One website, nitee-nitee.com, allowed users to witness suicides as they occurred. It grew so well-liked that players would spend significant sums of money for their fifteen seconds of fame, which was fatal because the game was risky. Many new games are being released today. If the players were uninformed of any atrocity or accomplishment while playing Blood and Roses, a sidebar would be offered. They would have two options if they clicked the sidebar: R for children, PON for profanity, Obscenity, and nudity. That was the thing about history, Crake said, that some of the things that rail sought to build out of their behaviour seemed inevitable. Can the Crakers behave similarly if they start afresh from scratch?

Atwood concludes *Oryx and Crake* on the beach, where she started it, in a graciously calibrated, not entirely depressing chapter titled "Foot-print." It's a tribute to Defoe, yes, but it's also a fierce rebuke to anyone who would dare to believe, like Robinson Crusoe, that he has this Island and Earth to himself. Look at the sand, Atwood was saying, "Don't be so sure." You're not alone; a line that is meant to be consoling is turned into a warning by *Oryx and Crake* in their song "Listen for the knock" for the selfish, unnecessary, and unilateralists of all stripes.

But in *Oryx and Crake*, Atwood's attention has shifted sharply and angularly, and in a masterful move, she has broadened the scope of her concern by incorporating global themes and problems. She shifts her focus from people, the self, victims, and subjectivity to problems or topics of global importance, such as cloning. In a sincere effort, Atwood also addresses the idea of cloning and all of its grave and dangerous ramifications. Jimmy watches in horror as Crake's invented diseases start to decimate the population despite the best efforts of other scientists to contain it. Jimmy doesn't seem to realise that he possesses the knowledge that could give the researchers a chance; he has had an injection of a vaccination that they might be able to replicate if Jimmy provided a tissue sample. Jimmy opts to get drunk and watch the world burn on television. There is no chance of any reader being engrossed in such tale. Rapid technological advancements profoundly changed the globe during the twentieth century, and the twenty-first century is expected to bring about much more changes. The issues that these new technologies raise are directly addressed in science fiction.

It is this relevance to the lives of contemporary readers that prevents science fiction from even being an important branch of literature. Milton and Dostoevsky never wrote about the implications of genetic engineering, so it plainly follows that such the concern can have no place in great literature. Already we entered into the dystopian society in secretly, we can't resist we need to survive in that world. Atwood flirts with such issues in *Oryx and Crake* but manages to avoid the trap of relevance. Her central message is that powerful biological technologies in the hands of a deranged madman could be dangerous is undeniably true, and entirely and perfectly useless to Twenty -first- century readers seeking to return to grips with these new technologies. Advanced Recombinant DNA technologies and biotechnology will unavoidably and significantly shape our future.

#### **BIBLIOGRAPHY:**

- Atwood, Margaret. *Oryx and Crake: A Novel*. Anchor, 2004.  
Chandler, Daniel. *Semiotics: The Basics*. Routledge, 2007.  
Hodge, Robert, and Gunther R. Kress. *Social Semiotics*. Cornell UP, 1988.  
Pandey, Sudhakar. *Perspectives on Canadian Fiction*. Prestige Books, 2004.  
Zapf, H. Ed., *Handbook of Ecocriticism and Cultural Ecology*. DeGruyter, 2016.  
<https://www.en.Wikipedia.org/Wiki/Canadian-Literature>  
<https://www.litcharts.com/lit/oryx-and-crake/summary>