Thesis

Writing Between "the Human" and "the Animal" in Margaret Atwood's MaddAddam Trilogy

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Abstract

Through narratological analyses of Margaret Atwood's MaddAddam trilogy, this project challenges the ingrained epistemologies and ontologies of humanism and anthropocentrism and offers a zoecentric alternative: the "individual" is always-already hybrid. Beginning with a post-structural and post-humanist theoretical framework, Part I explores how Atwood constructs hybrid Bildungsromans in Crake and Flood by aligning narratively significant moments of inter-species interaction with substantial shifts of the binary narrative structure. Both novels end, however, on unresolved binary options. Part II introduces Anishinaabe epistemologies and ontologies of interconnectivity, using the philosophy of mino-bimaadiziwin alongside aspects of Anishinaabemowin and narrative forms, in order to conduct an Indigenous-centric reading of MaddAddam. I argue that the trilogy both depicts and performs a zoecentric epistemological/ontological shift in the development of the characters, the narrative structure, and the trilogy as a whole, forming a homology with contemporary theoretical, biological, and genetic understandings of [...]

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Writing Between "the Human" and "the Animal" in Margaret Atwood's *MaddAddam* Trilogy

A doctoral dissertation presented

by

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For Robin and Mom

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PROJECT ABSTRACT:

Through a close narratological reading of Margaret Atwood's *MaddAddam* trilogy – comprised of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013) – this project challenges the ingrained Euro-American epistemologies and ontologies of human exceptionalism, anthropocentrism, and humanism and offers a zoecentric alternative: the "individual" is always-already hybrid, compound, or profoundly interconnected. Beginning with a post-structural and post-humanist (specifically, Harawayian "compostism") theoretical framework, Part I of the project explores how Atwood constructs hybrid *Bildungsromans* in *Crake* and *Flood* by aligning narratively significant moments of inter-species interaction with substantial shifts of the binary narrative structure. Both novels end, however, on unresolved binary options. Part II of the project introduces Anishinaabe epistemologies and ontologies of interconnectivity, using the all-encompassing philosophy of *mino-bimaadiziwin* alongside aspects of Anishinaabe language (Anishinaabemowin) and narrative forms and performance, in order to conduct an Indigenous-centric reading of Atwood's third and final novel. Reading *MaddAddam* through Anishinaabe, as well as post-structural and compostist, theories allows me to argue that the *MaddAddam* trilogy both depicts and performs a zoecentric epistemological and ontological shift in the development of the characters, the narrative structure, and the trilogy as a whole. This shift in the content and narrative form of the novels creates a homology with contemporary theoretical, biological, and genetic understandings of bodies, individuals, and species today as being "compound individuals" and inherent multiplicities. However, the narrative shifts are often evident only to the external reader, leading me to conclude that Atwood's trilogy not only depicts an alternative, non-humanist, and zoecentric speculative future, but that these profound interconnections between and within the so-called "individual" are necessary realizations for readers to make if we are to avoid the very post-apocalyptic world that Atwood has so presciently constructed in the trilogy.

"Binary is a false idol."
– Lilly Wachowski

"…we are all composite creatures, not purely and unambiguously individuals."
– David Quammen, *The Tangled Tree*

"We are all double, always multiple… . The oracle tells us that she is 'one and three,' a multiplicity with unity. It is learning how to live, practically, with this knowledge that is difficult."
– Sherrill Grace, *Violent Dualities*

Introduction: We Are Always, Already Hybrid

Section A: The Project in Brief

The purpose of this project is to challenge, through a close narratological analysis of Atwood's *MaddAddam* trilogy, representations of the ostensibly steadfast nature of species boundaries, specifically between *Homo sapiens* and all other beings so troublingly otherized as "animals." Highlighting the invariably flexible, nebulous, and constantly shifting nature of species boundaries has at least two important effects: first, it challenges and redefines the Euro-American notion of the human subject. As scholars of the interrelated fields of literary animal studies and post-structural posthumanism have identified, the subject who emerged from the epistemologies of the Enlightenment, Modernism, and Humanism is based upon the distinction, separation, and repression of "the animal"; to be human, in the modernist and humanist sense, is to be "not-animal." However, once species distinctions are found to be largely cultural constructs, as opposed to indisputable biological certainties, the subject can and must be redefined in terms of what it has for too long rejected (often violently) and considered "Other": to be human is to be one "animal" among and comprised of many. Second, highlighting the imprecise nature of "species" invalidates the Euro-American assumption of *speciesism*, or what Cary Wolfe, via Jacques Derrida, calls the "institution of speciesism": "the ethical acceptability of the systematic 'noncriminal putting to death' of animals based solely on their species" (Derrida, qtd. in Wolfe 2003, 7). Confronting and rewriting this assumption negates the foundational tool of discrimination among humans; if "the human" can no longer be defined as the "not-animal," then marginalized, disenfranchised, and subjugated human beings can no longer be distanced from self-sovereignty and social enfranchisement through the "discourse of species," the rhetorical and material practices which assumes and reasserts the institution of speciesism (*ibid*). Challenging species boundaries reinstates the repressed and

rhetorically othered "animal" (be it a human or nonhuman being) back to the center of the Euro-American subject, who is subsequently reconfigured as always, already hybrid.

To be clear, the project does not argue that all life forms are the same, or that differences between beings do not exist. Instead, using a inter-disciplinary theoretical framework of post-structuralism, posthumanism (or, more accurately, Harawayian companion species theory and "compostism"), and the Anishinaabe philosophy and moral directive of *mino-bimaadiziwin*, the project considers how it is difficult, if not impossible, to set out distinct species boundaries, as species are formed by shifting degrees of difference, much like language itself. Throughout the project, a narratological methodology provides a stable and "systematic" approach to reading narratives; this approach is then troubled, "queered" or "made strange," by "red reading," Scott Andrews's term for a "native-centric" approach which "produces an interpretation of a non-native text from a native perspective (Bal 10; Andrews ii, i). In his Introduction to *Transmotion*'s special issue on "Red Reading," Andrews writes that the act of "red reading" non-Native texts "do[es] not try to destabilize representations of American Indians; instead, [it] seeks to destabilize, among other things, the dominant culture's confidence in representations of itself" (iii). Using Anishinaabe perspectives in a narratological analysis of Atwood's non-Indigenous texts "destabilizes" the Euro-American assumption of speciesism and offers an alternative to hegemonic ontologies which perpetuate an abusive hierarchy of humans over nonhumans, and which support problematic binaries such as: human/"animal," mind/body, self/other, subject/object, nature/culture(technology), and natural/unnatural. Brought together, these disparate approaches – the post-structural, compostist, and "red reading" theoretical framework with a narratological methodology – help to elucidate how Atwood creates a model of non-binary, zoecentric interspecies intersubjectivity in both the content and the form of the *MaddAddam* trilogy. Part I of this project focuses on the parallel and related narratives of *Oryx and Crake* and *The Year of the Flood*, finding that both novels depict a hybrid *Bildungsroman* of the respective protagonists, in complementary,

contrapuntal ways. While the novels do not provide a conclusive resolution to their narratives, the lack of resolution provides the space necessary for a non-binary alternative to be developed by the third novel, *MaddAddam*, which is the sole focus of Part II. In this latter half of the project, Anishinaabe philosophies, narrative forms, and linguistic models provide an ahumanist model for analyzing how stories, figures, and language work outside of humanist epistem-ontologies. Thus, not only are humans and nonhumans read as complexly intertwined, so too are the stories they tell, both within and between Atwood's novels. From these combined and intertwined readings, this project argues that the compostist/ahumanist subject is one of multiplicity, of paradoxical "individuality" being constantly co-created through the complex interrelatings, "becomings," and symbiotic co-development and interconnectivity of many beings and processes. In other words, the seeming individual human is always-already hybrid with the "other-than-human" and "more-than-human" world around it (Hallowell 22).

SECTION B: METHODOLOGY, THEORY, CORPUS, AND THESIS

Highlighting the "doubtful" nature of species, as identified by Darwin himself in *The Origin of Species* (1859), may seem, on the one hand, absurd: the entrenched Euro-American epistemologies and ontologies (and, therefore, languages and cultures) of humanism, human exceptionalism, and anthropocentrism provide the foundation for and the reaffirmation of the belief that *Homo sapiens* is self-evidently determinable from and superior to other, "lower" nonhuman species (Darwin 574). This dichotomy is based in part on presuppositions and long-held beliefs regarding fundamental differences between "Man" and "Animal," such as the possession of rational thought, consciousness, language (especially written), self-reflection, emotional intelligence, tool use, and culture, and the ability to teach (or disseminate cultural practices and information across generations), learn, and perceive the mind of another (also known as the "theory of mind"). With

these abilities and differences firmly established, the humanist subject can be identified and defined through exclusion, part of a process that Giorgio Agamben labels "the anthropological machine."[1] Those who possess these capabilities in full are considered a subject: rational, autopoietic, and autonomous "Man," who has inherent worth and is deserving of dignity and moral regard. In contrast, that which does not possess these traits is "less" than human, understood to be subhuman or "animal," and thereby objectified, commodified, and consumed (either symbolically or literally or both). Furthermore, since moral regard excludes "animals," who/which merely exist in the world (but are not, according to Heidegger, "world-forming"), "Man" is not constrained in his imposition of will on the world (Heidegger 1962; see also Calarco 2004, 21). This idea dates at least as far back as Aristotle, who theorized that "plants are created for the sake of animals, and animals for the sake of men; the tame for our use and provision; the wild, at least the greater part, for our provision also, or for some other advantageous purpose such as furnishing us with clothes, and the like"; it is also evident in the biblical Creation story, which explains that "animals," named by the paradigmatic man, are to be "dominated" and "subdued" for human purposes (Aristotle 13; *Oxford Annotated Bible* Gen. 1.26, 1.28). Despite humanism's proclaimed secularity, the human/animal divide propagates the Aristotelian and Christian directive to "dominate" via the anthropocentric interests of capitalist, scientific, and technological advances; as Adam Weitzenfeld and Melanie Joy put it, "[f]or humans to assert their species-being upon the world, to *optimize* nature's *utility* for human interests, is not merely an option, but *historical destiny to be fulfilled*" (emphasis added, 6; see also Linzey and Clark 1990). To deny or even limit "Man's" utilization of the nonhuman world by claiming an inherent relation with it, as fellow "animals," is to deny humanity's exceptional right to progress and prosperity.

[1] In *The Open* (2002), Agamben theorizes that the "human" is produced through a simultaneous process of exclusion and inclusion: "Indeed, precisely because the human is already presupposed [by the binary opposition of human/animal] every time, the machine actually produces a kind of state of exception, a zone of indeterminacy in which the outside is nothing but the exclusion of an inside and the inside is in turn only the inclusion of an outside" (37).

On the other hand, the deconstructive aim of this project may seem self-evident: scientists, from biology and botany to genetics and paleontology, understand that "species" as a term is "arbitrarily given for the sake of convenience" and does not categorically and definitively differentiate species from varieties, or varieties from other, entirely "different," species (Darwin 578).[2] According to Tom Tyler, in his evolutionary reading (what Hoogheem terms "evocriticism") of Kafka's short story, "A Report to an Academy," "[t]he true importance of Darwin's work was not that he demonstrated the origin of any species, but that he showed just how specious the notion of species can be (178; Hoogheem 55). Using Darwin, Linnaeus, Dawkins, and others, Tyler explores the historical context of species classification, finding that if humans used the same classification rules (based on genetic similarities) as we do for other species, humans should be grouped with chimpanzees and some of the other "great apes," either by reclassifying *Homo sapiens* to the genus *Pan* or including some apes in the genus *Homo* (180). However, doing so is not necessarily a panacea to human exceptionalism as humans are, Tyler (via Derrida) writes, a "species of narcissism"; incorporating other apes into the genus *Homo* would simply bring a few select beings into humanity's sphere of privilege (183). Instead, Tyler suggests that identifying classifications be based less on "genealogical and evolutionary categories" and more on "the parts of speech employed in claims to self-identify. Where the substantive tends to define and delimit, the adjective permits a more inclusive multiplicity of relations. One might chose, then, to acknowledge one's *animal* being rather than to be *an animal*…" (emphasis in original; 184). Multiplicity, processes of becoming through relations, and shifting boundaries are, Tyler indicates, always-already at the heart of Darwinian species categorizations.

[2] So-called "ring species" are an example of this varietal indeterminacy. Richard Dawkins describes them as species "in which neighboring groups can and do interbreed, all the way around the world, but whose 'ends' constitute two distinct species" (Dawkins, qtd. in Tyler 177-78). Dawkins uses this theory to propose "a thought experiment" demonstrating that humans can be conceived as a temporal ring species, the significance being that "'[w]e admit that we are likes apes, but we seldom realise that we *are* apes'" (emphasis in original; Dawkins, qtd. in Tyler 178).

However, the concept of "species" is troubled not only by these indeterminable and shifting borders, but by the very nature of evolution itself. Since the early twentieth century, Darwin's vertical tree of genetic descent has been gradually replaced with a rhizomic web of intersubjective, interspecies, symbiotic relatings, partnerings, and infections. In these profoundly layered micro- and macroscopic interconnections, evolution happens as much vertically (through generational and parental heredity) as it does horizontally (through horizontal gene transfer [HGT] across the permeable "boundaries" of species, genus, phylums, even kingdoms and domains). The consequence of these scientific discoveries and developments since Darwin's publication is a movement away from an accepted convention of the human as "an isolated creature, [or] a discrete subject," and towards a vision of inherent interconnectivity (Quammen 330). In the 1970s, a period of time that saw great social changes in human *and* nonhuman rights, as explained below, evolutionary biologist Lynn Margulis proved that *Homo sapiens*, indeed nearly all of life, evolved and exists due to endosymbiogenesis, the nesting of a bacterial organism inside an archaeon, which then reproduce(s) as "symbiotic complexes" or a "compound individual"; more simply, evolutionary geneticist Svante Pääabo describes the human genome as "a mosaic" (Quammen 115, 348, 382; see also Yong 9).[3] An individual human being is now far less "individual" and "human" than ever previously understood in Euro-American scientific and cultural theories. Rather, the human "I" is always, already composite, interconnected, or hybrid.[4] We are always in the process of

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[3] Yong explains, in *I Contain Multitudes*, that before this symbiotic encounter, life on Earth consisted solely of bacteria and archaea, which are "superficially similar" to each other: both are single-celled organisms which lack a nucleus and an internal skeleton (9). In contrast, eukaryotes, the "symbiotic complexes" which were created when a bacterium was trapped inside an archaeon and this pairing was reproduced in offspring, are multicellular, have an internal skeleton, a central nucleus, and mitochondria (8-9). All "animal" life is eukaryotic, as are plants, fungus, and algae (8).

[4] "Hybrid," stemming from the Latin *hybrida,* initially referred specifically to the "offspring of a tame sow and wild boar…"; this first reference to nonhuman beings is eventually, according to the *Oxford English Dictionary*, linked to human parentages ("hence, of human parents of different races, half-breed" (*OED Online*, 1a, 1b). Likewise, even in its more modern, biological definitions, the potentially negative aspect of "hybrid" can be seen in the provided synonyms and additional definitions: "offspring of two animals or plants of different species, or (less strictly) varieties; a *half-breed, cross-breed, or mongrel*" or "[a]nything derived from heterogeneous sources, or composed of different or *incongruous* elements" (emphasis added; *OED Online* 1a, 2a). References to "mongrels," and even "incongruous elements," imply a discordant, sub-optimal aspect to hybridity, due precisely to its mixed nature. Indeed, throughout many of the historical examples provided, the *OED* implies the often racist and/or sexist, dehumanizing practices linked to species boundaries, and their blurring through "cross-breeding."

becoming-human through relatings with the beings, spaces, and technologies around, and, importantly, within "us."

Considering the "vague and arbitrary" nature of defining "species" as identified by Darwin himself, which is further complicated by theories of horizontal gene transfer, it is important to explain what I mean by "hybridity" (Darwin 575). Aside from Darwin's understanding of the hybrid, as "the offspring of the union of two distinct species," hybrid should be differentiated from the often-synonymous "chimera," in order to emphasize the "irreducible plurality" of the always-already entangled being (Darwin 922). While hybrids and chimeras are both mixtures of what are considered to be many species within one apparently individual subject, the chimera can be visually reduced to its component parts (for example, in Greek mythology, the chimera is often composed of the head of a lion, the body of a goat, and the tail of a snake). Likewise, scientific definitions of chimerism reflect the mythological and visual representations of the being. In "The Science of Chimeras and Hybrids," Tara Seyfer defines the differences between the chimera and the hybrid at the cellular level, explaining that the chimera "consists of the *combination* between two different species within an organism. However, the genes of the two species *do not combine* as with a hybrid" (emphasis added; 2004). Rather, she explains, in order to create a chimera, an organism's cells are often manipulated *in vitro.* During this process, a cell from a different species is "introduced" but it does not "fus[e] its genetic material with the other cells" (*ibid*). The resulting organism has cellular material of the two (or more) different species, but "a variegated pattern throughout the body" (*ibid*). These variations of pattern make apparent the different cellular material composing the subject, and thus implicitly reinforce the notion of a conventional, non-variegated individual. In contrast, Seyfer's definition of the cellular makeup of the hybrid recalls the neo-Darwinian, post-structural, and compostist arguments made earlier with regard to the inability to separate the individual self into its component "parts" of the Cartesian dualism of body and mind. As Seyfer explains, the hybrid is "the product of breeding two different species… . Each cell in the

hybrid's body has a *mixture* of genes from both parents" (emphasis added; *ibid*). From this definition, the hybrid is a fundamentally and inherently *mixed* and *irreducible* figure of a seemingly singular multiplicity.

With this in mind, the term "hybrid," used throughout this project, should be taken to mean a resulting, indistinct blurring between two *previously* distinct forms. "Previously" means to indicate a temporal, contingent nature in my use of hybridity: if one is "always-already hybrid," that implies that what came before *was not*, or was believed not to be; that is, the predecessors were believed to be distinct and separate even if closer inspection of these earlier forms indicates that they, too, were always-already hybrid. As I write in Part II, borrowing from Donna Haraway, it is hybridity or interconnectivity "all the way down." In contrast, the "hybrid" of this project is understood to be inherently, irreducibly interconnected, or "hybrid at the origin" (borrowing from Derrida's "difference at the origin," discussed in chapter one): at the micro level, hybridity refers to the biosphere that is the human and nonhuman body, and at the macro level, hybridity refers to the relationships and ontology which depict the human and nonhuman as rhizomes of constant interaction, being mutually formative and co-determinative in the creation of the self or the "individual." Hybridity in this project, then, can refer to genetically hybrid, as manifested in the *MaddAddam* trilogy by the Crakers, Pigoons, rakunks, wolvogs, and glow-in-the-dark rabbits – or narratologically hybrid – as depicted in the inter-textual and intra-textual blurring and borrowing that takes place within and between the novels, as they repeat and refract the narrative structures, themes, and characters of earlier texts.[5] In contrast, "interconnectivity" – such as an interconnected "individual" – is often used to address the intersubjective links and relationships which are formed between two (or more) ostensibly individual beings, often through narrative depictions and dramatizations of re/deterritorialization or the becoming-with of companion species. In these cases,

[5] Melissa De Bruyker also identifies "verbal hybridity," which is caused by ambiguous words or overlapping ideological discourses that sabotage a straightforward production of images," as found in the theories of Mikhail Bakhtin and Homi Bhabha (205ft.1). The interconnection between representations of genetic hybridity, narrative hybridity, and Bakhtinian "verbal hybridity" is explored in more detail in Part II.

the physical appearance of the being(s) in question suggests an adherence to conventional species boundaries; however, narrative elements (such as focalization, figurative language, types of discourse, or changes in mind style) indicate that the subject can no longer be conceived as an individual, but as co-constituted by their interactions with others. For this reason, and as discussed below, detailed narrative analysis plays a central role in this project.

The emphasis on hybridity – in its genetic, narratological, or verbal manifestations – throughout the following analyses of Atwood's trilogy highlights the flexible and shifting nature of species boundaries and thereby destabilizes and decenters speciesist epistemologies and ontologies of humanism, anthropocentrism, and human exceptionalism. This shift allows for the emergence and development of posthumanist and non-anthropocentric, or even *zoe*-centric, epistemologies and ontologies that prioritize the flourishing of life across all species and lifeforms, as opposed to the flourishing of *human* life alone.[6] This development is important for more than simply reasserting the value, dignity, and inherent worth in nonhuman beings (though this is an extremely important and valuable project in its own right); to borrow from Cary Wolfe, taking post-anthropocentrism seriously, "confronting the institution of speciesism and crafting a posthumanist [or zoecentric] theory of the subject *has nothing to do with whether you like animals*" (emphasis in original; 2003, 7; see also 2009, 567). The post-Enlightenment and humanist subject is based upon Cartesian dualism, resulting not only in the separation of mind/body, but subsequently, human/animal: "the human" is a responding (not reacting), rational (not instinctual), subject (not object) of civilization

[6] In *The Posthuman*, Rosi Braidotti argues that "[*z*]*oe*-centered egalitarianism is, for me the core of the post-anthropocentric turn" because "'[l]ife, far from being codified as the exclusive property or the unalienable right of one species, the human, over all others or of being sacralized as a pre-established given, is posited as a process, interactive and open-ended" (60). *Bios (βίος)* and *zoe* (ζωή) both mean "life" in Greek; unsurprisingly, then, scholars in posthumanism, animal studies, and Atwood studies often use "biocentric" to indicate a post-anthropocentric or ecocentric view similar to Braidotti's *zoe*-centricism (see, for example, Herman and Rozelle). I use "zoecentrism" and "zoecentric" in order to emphasize clearly an epistemology and ontology that prioritize and center the interconnection of *all* life as well as the inherent "animal" nature of humanity. At times when I use the term "non-anthropocentrism," it is to indicate the *formerly* anthropocentric worldview that has shifted (since "non-anthropocentric," much like *post*-human, still implicitly indicates the *anthropos* that was previously at the center). That is to say, there is often, in the analyses of the trilogy, a spectrum of -centricity: "anthropocentric" represents one end of it while "ecocentric" represents another. Zoecentric is closer to the ecocentric end while non-anthropocentric is closer to the anthropocentric end (though certainly closer to zoecentric than anthropocentric!).

(not nature). This means that the humanist subject is based on negation and exclusion and requires the position of the animal-other in order to self-identify. Therefore, the "animal" is always-already at the paradoxical "center" of the subject and cannot be truly separated; the human subject can never transcend its embodied animality. The tension produced in realizing and denying this paradox can have violent, even genocidal, manifestations. Despite humanism's interest in universal human dignity, the founding dichotomies of mind/body and human/animal, as well as the desire to assert one's human status through repressing inherent "animality," creates the need for and the legitimatization of the "dehumanization" of groups of *Homo sapiens* – for example, women, children, the disabled or infirm, the non-white, non-Western European, non-heterosexual, non-sexually binary, and/or non-Christian – who have been and still are categorized using hierarchical, pseudo-scientific, species-based classifications.[7] Related binaries – of culture/nature, male/female, masculine/feminine, rational/instinctual (or emotional), objective reality/subjective perception, and truth/artifice – not only help to shape humanist epistemologies of teleological progress and improvement, but can be co-opted into these dehumanizing and disempowering practices through the discourse of species. Subsequently, the process of challenging representations of species boundaries also includes deconstructing these related binaries. The result of this analysis is the

[7] Indeed, Darwin applies his own theory of natural selection to the "*lowest* savages" and "natives" of colonized lands, whom, Darwin argues, are not "so perfectly adapted to each other and to the physical conditions under which they live, that none of them could anyhow be *improved*; for in all countries, the natives have been so far conquered by naturalized productions, that they have *allowed* foreigners to take firm possession of their land" (emphasis added; 564, 602). This project is not a defense of Darwin's racist (and sexist) beliefs (beliefs which were common in the nineteenth century). Rather, any discussion of species – whether to support or to undermine their boundaries – would be hard-pressed to proceed without indicating Darwin's significant contributions. That said, the benefits of undermining species categories extend to undermining the very same hierarchies of "development" and "higher" and "lower" species which have historically and contemporaneously been weaponized to violate the autonomy and safety of marginalized groups of humans as well as nonhumans.

formation of an alternative, posthumanist,[8] even zoecentric, epistem-ontology of the human subject and its relations with the world, its co-partner(s) in the endless process of becoming-human.

With the aim of decentering human exceptionalism through the deconstruction of humanist binaries and value systems, this project uses the post-structural and "animal" theories of Jacques Derrida (namely, his methods of deconstruction and the theories of "carnophallogocentrism" and "the logic of sacrifice") and of Gilles Deleuze and Félix Guattari ("becoming-animal," "lines of flight," and de/reterritorialization), the companion species or "compost" theories of Donna Haraway, and, beginning in Part II, the Anishinaabe philosophy, moral directive, and aesthetic guide of *mino-bimaadiziwin*, alongside Anishinaabe theories of language and literary form and performance. All of these terms will be defined and discussed in detail in chapters one and four, which outline the theoretical frameworks of Parts I and II, respectively. However, some of these terms appear in the ensuing scholarly review of Atwood's trilogy; for convenience, then, the terms are briefly defined here. Derrida's concept of "carnophallogocentrism" has been succinctly summarized by Carol Adams as "an attempt to name the primary social, linguistic, and material practices that go into becoming and remaining a genuine subject within the West. [Derrida] suggests that, in order to be recognized as a full subject one must be a meat eater, a man, and an authoritative, speaking self" (Adams 1990, 6; see also Derrida 1991). Carnophallogocentrism relies, Derrida makes clear, on the "logic of sacrifice," which he claims is the foundation of practically all of Western philosophy, from Augustine and Descartes to "the thinking of Kant, Heidegger, Lacan, and Levinas" (2008, 91). The "logic of sacrifice" sets out that "within a human space … exercising

[8] The term "posthumanist" is used carefully in this project for several reasons. First and foremost, Anishinaabe epistemologies, ontologies, and cosmologies were never humanist. Therefore, they cannot be "post"-humanist, in the sense of coming "after" humanism. "Ahumanist" is applicable in these cases, though, in Part II, I refrain from using the term "humanism" or "humanist" wherever possible. Second, Donna Haraway makes clear in *When Species Meet* (2008) and *Staying with the Trouble* (2016) that she does not consider her work to be located in the field of posthumanism, preferring her own terminology of "companion species" or "compost" (discussed shortly). Nevertheless, in some sections and chapters, it becomes necessary to refer to an epistemology and ontology that stems *from* humanism, but alters it, removing the barriers and hierarchies of humanism in order to include philosophical and moral consideration of those deemed "not human." In these cases, I use the terms "posthuman" and "posthumanist," specifically to mean "after-humanism."

power over the animal to the point of being able to put it to death when necessary is not forbidden" (*ibid*). This "[p]ower over the animal," Derrida continues, "is the essence of the 'I' or the 'person,' the essence of the human…"; that is, the carnophallogocentric subject is made possible because of the logic of sacrifice (93). In contrast to this recognition of human subjectivity based upon exclusion and "sacrifice," Deleuze and Guattari's "becoming-animal" is, Sherryl Vint writes, "one of many examples Deleuze and Guattari use to articulate a *transformative politics of subjectivity*" (emphasis added; 52). In *A Thousand Plateaus* (1988), Deleuze and Guattari explain that "becoming-animal" is not an imitation of one entity by another, but is rather a "symbiosis" of heterogeneous agents united in constant exchange through affect, or what bodies are capable of. These connections, or "multiplicities" (on a larger scale, multiple multiplicities conjoin to become assemblages), are formed in part through contagion and infection. These connecting processes act as "lines of flight" which allow, in one example, "a virus [to] connect to germ cells and transmit itself …: moreover, it can *take flight*, move into the cells of an entirely different species… (282; emphasis added; 9). "Lines of flight" are, then, creative forms of escape from the metaphysics of presence and of stable identities – such as the carnophallogocentric subject based on sacrifice of a known "other" – towards an understanding of the individual and the world as constantly in flux, or *becoming*.

Similarly, Haraway theorizes, across a number of texts, that the individual human subject is a "permanently partial identit[y]," which is formed/forming through the mutual, co-constructive processes of "companion species" (2016a, 15). "Companion species," differentiated from "companion animals," are all those beings with whom individuals are co-forming all the time; it is, Haraway writes, "a bigger and more heterogeneous category than companion animal, and not just because one must include such organic beings as rice, bees, tulips, and intestinal flora, all of whom make life for humans what it is – and vice versa" (2003, 15). Essentially, companion species are a heterogeneous assemblage formed by "becoming-with" that cuts across species categories and

familial kinship lines, creating an identity that is inherently co-constituted by such diverse entities as the aforementioned "rice, bees, tulips, and intestinal flora." Essentially, for Haraway, everything comes into being through relationships; these relationships ("becomings-with") form companion species (7). When writing about these relationships, Haraway often refers to "material-semiotic entities" which are simultaneously physical and figurative expressions of becomings-with. In a particularly explicit definition of her terminology, Haraway explains that her "[material-semiotic] entities – primate, cyborg, genetically engineered patented animal – all of them are 'real' in the ordinary everyday sense of real, but they are also simultaneously figurations involved in a kind of narrative interpellation into ways of living in the world" (2000, 140). This emphasis on the inseparability of fleshly being and figural expression stems, she repeatedly explains, from her Catholic upbringing. Though she no longer follows the tenets of Catholicism, Haraway's methodology employs the same "fundamental sensibility about the literal nature of metaphor and the physical quality of symbolization" as found in the "Catholic relationship to the Eucharist" (141). The umbrella under which Haraway later categorized her formulations of material-semiotic entities and of the "individual" as a heterogeneous assemblage of companion species is "compost," a term Haraway adopts in *Staying with the Trouble* as a counter to posthumanism, a term and field she finds, at times, problematic.

Another alternative to posthumanism – one which shares many theoretical aspects with Haraway's "compostism" but which builds out and offers nuance, detail, and form to Haraway (and Derrida, Deleuze, and Guattari's) theories of interconnectivity – is the Anishinaabe philosophy of *mino-bimaadiziwin*. Defined by D'Arcy Rheault as "the way of the good life," *mino-bimaadiziwin* is performed by recognizing and acting respectfully and appropriately in accordance with one's relationships with one's "companion species" (Rheault 104). But unlike the previous theorizations, *mino-bimaadiziwin* implicitly sets out how one should be, act, and understand the world on a daily and a life-long basis; as Lawrence Gross explains, *mino-bimaadiziwin*

> suggests such actions as rising with the sun and retiring with the same. Further, *bimaadiziwin* governs human relations as well, stressing the type of conduct appropriate between individuals, and the manner in which social life is to be conducted. *Bimaadiziwin* also covers the relationship with the broader environment. So, for example, it teaches the necessity of respecting all life, from the smallest insects upwards. One thing about *bimaadiziwin*, however, it that the teaching does not exist as a definitive body of law. Instead, it is left up to the individual to develop an understanding of *bimaadiziwin* through careful attention to the teaching wherever it can be found. (2014, 207).

Mino-bimaadiziwin identifies the relationships which govern everything from the individual's relationship with the cosmos to a small insect; its teachings are found in books and songs as well as the movement of the planets and the relationships between the seasons and the environment. Broadly speaking, in its central lesson of interconnectivity on micro- and macro-levels of being, it speaks to the more abstract theories of becoming and becoming-with while refusing the anthropocentrism which would permit carnophallogocentrism. Despite, then, their differences in methods, epistemological foundations, and theoretical priorities, the guiding theories of my project can be read together in terms of their mutual prioritization of inherent multiplicity, or hybridity, and shared being-in-the-world, as well as the processes of proliferation and flourishing of all lifeforms, as opposed to stable, essential individuals or beings, who are placed in a constructed, oppositional, and hierarchical relationship and directed along a teleological path towards human advancement.

Augmenting this theoretical framework, the terminology and analytical methods of Gérard Genette and, in Part II, Mikhail Bakhtin are used to conduct a close narratological analysis of Margaret Atwood's trilogy, comprised of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013).[9] Bakhtin's theories of heteroglossia, polyphony, and dialogism are discussed in detail in relation to *MaddAddam*, because it, in particular among the three novels, is uniquely influenced in form and content by the relationship between the embedded storyteller and the implied audience as well as the preceding two novels. Furthermore, Bakhtin provides a potent

[9] The first two novels of the trilogy will hereafter be referred to as *Crake* and *Flood*. *MaddAddam* will not be abbreviated.

contact zone between the epistemological and ontological perspectives of post-stucturalists like Derrida, Deleuze, and Guattari, posthumanists/compostists like Donna Haraway (as well as Stengers, Bennett, Braidotti, and Wolfe), and Anishinaabe theorists and philosophers like Gross and Rheault as well as Scott Lyons and Margaret Noodin, all of whom argue in some manner that the individual, and their voice, is comprised of a constantly-becoming assemblage with humans, nonhumans, and other-than-humans (such as agential, interactive language). Approaching this ontology from another angle, Bakhtin finds that language, too, is comprised of these assemblages, as the "life of a word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another, from one generation to another generation" (Bakhtin 1984, 202). Thus, Bakhtin's theories highlight the many similarities shared between the diverse theoretical approaches which come together in chapters five, six, and seven.

In contrast, Genettian narratology is used extensively throughout the analytical chapters of Parts I and II (chapters one through three and five through seven). It may seem counter-intuitive to structuralists to use narratology in my deconstructionist project, but when applied to post-structural theories, a narratological methodology provides the necessary stability, (largely) understood terminology, and analytical approach with which to address the constant slippage and purposeful ambiguity at work within Atwood's texts, without totalizing or closing off alternative avenues of investigation and argumentation. For my purposes then, I use Genette's terminology to address and identify the nature of Atwood's narrative strategies and forms in order to explore and explain in detail the significance and relevance of these elements in the trilogy, as these elements and forms relate to my overall argument. Genette's terminology acts as a guide and a glossary through which to "study the form and functioning of narrative" and to make my analyses and references understandable to readers (Prince 4). I do not, however, attempt to fix one meaning to the narrative,

though do I maintain a fixed meaning of the terms I use throughout this project.[10] On the contrary, perhaps the most significant aspect of these novels, especially in light of my focus on hybridity, multiplicity, and interconnectivity, is Atwood's use of narrative ambiguity. Leaving open the possibility for alternative readings is more than simply refuting an untenable aim of structuralist "Truth" (which runs counter to the theoretical framework of this project). Instead, my reliance on Genettian terminology acts as an invitation for collaboration and dialogism with other scholars who may find similar or dissimilar significance in, for example, Atwood's fragmented protagonist, the anonymous narrative perspective of the third novel, or the metalepsis resulting from mixing indirect and direct discourse. In this way, I hope to initiate and support a "companionship with stories" and with other authors, as proposed by Eva Marie Garroutte (Cherokee) and Kathleen Delores Westcott (Anishinaabe/Cree), in their reading of Arthur Frank's theory of "dialogic narratology," which "implies an ethical demand for openness to the difference of the other, both recognizing what is different and also respecting the need to sustain the difference, not assimilate or finalize it" (Frank, qtd. in Garroutte and Westcott 62). This openness to difference – via an invitation to collaborate by avoiding essentializing or closing down other possible interpretations and analyses of Atwood's trilogy – does not so much differ from a Genettian methodology, but *relies upon it*, as a more universal framework through which to indicate and analyze Atwood's inventive use of narrative elements and forms.

To this end, the narratological approach highlights the extent to which Atwood's speculative fiction trilogy (and her only trilogy to date) is pivotal to this project. Beyond the novels' depictions of genetic hybridity, human biomedical and technological innovation, and the anthropocentric abuse of the "natural" world, the novels narratively perform the blurring of humanist boundaries and binaries. Furthermore, the interconnecting relationship within and between the novels, as well as the

[10] Where I differ from Genette, such as in retaining "first-" and "third-person" narrative while also identifying the narrator as homodiegetic and/or heterodiegetic, I use footnotes to clarify my own use of these terms.

trilogy's form of narrative resolution, offers perhaps Atwood's boldest gesture towards a more environmentally balanced, zoecentric world, one in which the "individual" is understood to be deeply connected and responsible to other lifeforms around and within them. Finding such a harmonious and productive balance, or a "third thing," is a key concern to Atwood: not only is she a noted environmental activist, she has commented on the need for dualistic balance in interviews dating back decades, to the point that Sherrill Grace argues that "violent duality" and non-binarism are structuring principles throughout Atwood's poetry and prose (for activism, see Hatch 197-99 and Winstead 241; for "third thing" in interviews, see Gibson 26 and Langer 162; for "third thing" as structure and symbol, see Grace 1980, and Grace and Weir 1983).[11] Consequently, the novels present a rich textual landscape through which to challenge and offer ahumanist alternatives to conventional Euro-American ideologies and ontologies of human exceptionalism, individualism, autopoiesis, and autonomy. My project's theoretical and methodological combination of post-structuralism, "compostism," Anishinaabe epistem-ontologies, and narratology together allow me to argue that Atwood's trilogy is a deeply complex, highly detailed dramatization of the contemporary scientific and cultural consensus that the "individual" human is always in the process of becoming-human through their constant relating – beneficial, lethal, or neutral – with the other-than-human world. In short, the *MaddAddam* trilogy, in its storyworld and narrative structure, offers a narratological homology with the profound relations that are forming the extradiegetic world, as it is currently understood.

[11] Building on her thesis that "violent duality" is a guiding trope for Atwood's poetry, prose, and nonfiction criticism, Grace specifies that "[w]ith Atwood, however, duality must be understood as dynamic, not static, because she is concerned, not simply with the fact of Western dichotomies, but with *the process of overcoming* the polarization of world and self, as well as the hierarchical power structures which such divisions produce" (emphasis added; Grace and Weir 1983, 7). Later, Grace emphasizes her point, unequivocally stating that Atwood's work "rests upon resistance to a Cartesian model…" (14ft.9).

SECTION C: SITUATING THE PROJECT IN ANIMAL STUDIES

Despite its growing popularity across a vast array of academic fields and popular media, "animal studies" remains nebulous and difficult to define. As Cary Wolfe appropriately writes, "[t]rying to give an overview of the burgeoning area known as animal studies is, if you'll permit me the expression, a bit like herding cats" (2009, 564). The difficulty lies in the field's inherent interdisciplinarity, which is arguably one of its defining features. In her impressive survey of the field, Marge DeMello offers perhaps the most straightforward definition:

> Human-animal studies (HAS) – sometimes known as anthrozoology or animal studies – is an interdisciplinary field that explores the spaces that animals occupy in human social and cultural worlds and the interactions humans have with them. Central to this field is an exploration of the ways in which animal lives intersect with human societies. … Human-animal studies and the related field of critical animal studies are the only scholarly disciplines to take seriously and place prominently the relationships between human and nonhuman animals, whether real or virtual. (4, 7)[12]

DeMello's definition is useful as it not only identifies the field's lack of agreement on terminology, but places the focus squarely on the "*relationships* between humans and nonhuman animals," which

[12] The interdisciplinary nature is often explicitly or implicitly noted by other scholars. Susan McHugh finds that animal studies is "an interdisciplinary field of inquiry that coalesces around questions of representation and agency, or the 'unnatural' history of species" (6). Kalof and Fitzgerald's anthology, *The Animals Reader* (2007), includes texts from classical philosophy to contemporary science, prehistorical hunter-gathering to second-wave feminism and factory farming, and modern protests against vivisection to cutting-edge genetic cloning. Yet more scholars look towards the links between animal studies and earlier forms of critical theory, such as Carrie Rohman's focus on the link between animal studies and post-structuralism, an approach I address in my theoretical framework (Rohman 9). In contrast, Vint aligns human-animal studies and science fiction (SF) with the fields' shared interest in humanity's "ethical duty to non-humans with whom we share the planet," reflecting the long history between philosophy and nonhuman life (2). Colleen Boggs defines animal studies by writing that "[a]t its core, animal studies asks what happens when we include other species in our understanding of subjectivity," dividing animal studies into two branches based in the social sciences and the humanities (3). Likewise, and more broadly, Anat Pick explains that "[a]nimal studies at its most ambitious could be thought as a way of reshaping (contracting) the humanities and social science under the sign of dehumanization" (6). These different definitions are all subtly linked to each author's respective argumentative focus: Pick's interest in literary and cinematic representations of "creaturely" vulnerability through embodiment; Bogg's interest in the (non)fictional sexual interrelations between humans and nonhumans as the site of biopolitical power and subject formation; Vint's interest in joining the ostensibly unrelated fields of animal studies and science fiction to show that the point of mutual interest is (overcoming) alienation and estrangement. My interest in emphasizing the interdisciplinary nature of animal studies – especially between the life sciences and narratology – is similarly linked to my own thesis regarding literary representations of the always-already hybrid nature of the human "individual."

is decidedly the focus of this project.[13] However, within DeMello's definition is the understanding that animal studies is focused not only on relationships between humans and nonhumans, but also between humans across many fields of research, sections of society, and even periods of time. Indeed, considering the intimate connections between humans and all those beings determined to be nonhuman over the course of human history, it is understandable that the field of "animal studies" is inescapably interdisciplinary. In *Animal Minds and Human Morals: The Origins of the Western Debate*, Richard Sorabji explains that scholars and philosophers, since the Platonists and the Cynics and continuing through to deMontaigne and Bentham, have argued for the moral importance of treating nonhuman beings well (see also L. Brown). However, it is arguably only since the mid-1970s – a period marked by Richard Ryder's creation of the neologism, "speciesism," in *Victims of Science* (1975)[14] and the publication of Peter Singer's landmark text, *Animal Liberation* (1975) – that a prolonged and expanded public and academic interest in the *experience* and

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[13] According to DeMello's definition, "animal studies" has also been grouped together with "Critical Animal Studies" (CAS), "human-animal studies" (HAS), "animality studies," or "anthrozoology"; see Joan Gordon's review of the *PMLA* special issue on "Animal Studies" for a discussion regarding these various titles. Among the different options, I place my thesis within the field of "animal studies" because, and despite DeMello's use of HAS, "animal studies" is arguably the most encompassing of titles, including humans and nonhumans alike (and thereby offering a tacit reminder that, as Dawkins writes, "we *are* animals") and the term that is most frequently used across the different academic fields (the life and social sciences, the law, and the humanities). This inclusivity encourages the incorporation of these fields into this project (and, ideally, vice versa). In contrast, "Critical Animal Studies" (CAS) has been defined by DeMello as an "academic field dedicated to the abolition of animal exploitation, oppression, and domination"; while I support these aims, I do not wish to limit the scope of this project in such a way as suggested by that definition, nor do I wish to assert such an explicitly political aim for my analyses (DeMello 5). Another alternative, "human-animal studies," implies that the "human" is ontologically separate from the "animal," which is antithetical to the purposes of this project. The more simplified and inclusive term, "animal studies" is not without its own complications (*ibid*). Wolfe claims that the use of the phrase "animal studies" risks inclusion within humanist "cultural studies" and thus undermines the means of reframing the nature of being (human and nonhuman alike) (Wolfe 2009, 568). The ensuing literary analyses demonstrate that such risks have been allayed as my project is situated very much within a posthumanist (or ahumanist, or zoecentric) framework of animal studies. It should be noted, however, that the term "animal" is itself deeply problematic, as noted by Jacques Derrida 2008, Singer 1975, Wolfe 2003, Matthew Calarco 2004, and others. For this reason, where it appears in my thesis, the term "animal" should be understood as an abbreviation for "nonhuman animal" and therefore will always appear in "scare" quotes, except when referring to animal studies (which includes humans in its scope of study). I will not, however, demarcate the use of this term when it appears in other scholars' writings. For the sake of clarity and readability, the terms "nonhuman," "more-than-human," or "other-than-human" will be preferentially used throughout the two parts, without quotations, in order to refer to and encompass in a less violent fashion all those whom, as Derrida has stated, "man does not recognize as his fellows, his neighbors, or his brothers" (Hallowell 1960; Derrida 2008, 34). Likewise, since the aim of this project is to analyze the interconnected (and fundamentally interspecies) nature of "the human," the term "human" should also be considered as always suspect and always quoted and abbreviated (from "human animal"). However, for the sake of readability (due to conventionality), it will not be, unless speaking of the fictional, generalized symbol of "the human."

[14] "Speciesism" is defined as the "discrimination against or exploitation of certain animal species by human beings, based on an assumption of mankind's superiority"; Ryder's initial use of the term is "to describe the widespread discrimination that is practised by man against other species…" (*OED Online*).

cognition of nonhuman beings themselves became apparent (see also Kalof and Fitzgerald xiv). In what has been called "the animal turn," a great variety of scientific and academic fields have directed their research foci towards nonhuman cognition and behavior, leading to changes in how human-nonhuman relations are considered in light of these discoveries: from the aforementioned evolutionary genetics (with "endosymbiosis" being proven by Margulis in 1970) and biology to cognitive ethology, experimental medicine, and bioethics; from human health and development to the anthropocene and eco-tourism; from law and philosophy to anthropology, cultural studies (such as feminism, post-colonialism, and post-structuralism), and literary studies, to name just a few (for "animal turn," see Anderson Cederholm, et al. and Weil).

Perhaps best known among these fields, due to their frequent appearance in main-stream media, are the near-daily discoveries of nonhuman activities and behaviors that would previously have been considered "unscientifically" anthropomorphic: nonhumans are shown to have extraordinarily complicated emotional, social, and cultural lives, having been found to mourn, laugh, dream, regret (and be disappointed), hold grudges, use tools, and teach.[15] These are, of course, some of the same abilities and differences which have long defined "the human" through the exclusion of "the animal." In addition to these discoveries, the international boom in pet-keeping

[15] News reports based on recently published scientific experiments and academic essays abound in the main-stream media. However, for extended, peer-reviewed, scientific analyses of recent discoveries in nonhuman cognition, see Virginia Morell's *Animal Wise: The Thoughts and Emotions of Our Fellow Creatures* (2013); Alexandra Horowitz's *Inside a Dog* (2010); Barbara J. King's *How Animals Grieve* (2013); and Adam Rutherford's *Humanimal* (2019). In particular, Morell's second chapter, "Among Fish," provides an insightful discussion of the advanced means of predatory behavior in archerfish as well as the academic workings and intrigues involved in making, or choosing not to make, the scientific claim for the teaching capabilities of fish, despite having replicable, empirical evidence to support it. In its single-species focus, Horowitz's text offers extensive and detailed insight into the cognitive specificities of *Canis familiaris*, making the argument that dogs play and possess theory of mind, and that they can "read" and manipulate their people. The text suggests changes not only in how humans interact with dogs, but how academia and funding bodies interact with dog researchers. Throughout her text, King also addresses "the old bugaboo of anthropomorphism" versus anthropological evidence of the emotional lives of nonhumans (138). In contrast, despite identifying many examples that bely humanity's relatedness and similarity in other "animals" (via biology, genetics, sex, deception, communication, tool use, fire-starting, and murder), Rutherford argues emphatically and repeatedly that humans are "the paragon of animals" due to our seemingly exceptional abilities to communicate and, notably, to teach, as he writes, "[m]any animals learn. Only humans teach" (214, 210). However, Rutherford neglects to define what is different between human "teaching" and the many examples of "cultural transmission" that he identifies in crows and dolphins (and, assumedly, Morell's archerfish). The difference appears to be based in the *form* of cultural transmission, as "teaching" in Rutherford's examples is based in classrooms, academic papers, and books (*ibid*). Not only does this selective understanding of "cultural transmission" invalidate the teaching, especially oral teaching, that takes place every day in places and communities far from institutions of learning, it also serves as an arbitrary division between the teaching that takes place, demonstrably, among individuals of other species, as Morell has illustrated. Both are, in the discourse of species and the institution of speciesism, deeply problematic and dangerous.

has brought domesticated "animals" into the living room of nearly 40% of American households in 2017-18 (alternatively, 62% of the American population has a companion animal); the pet industry similarly saw an increase of over 310% in annual spending, from 23 billion USD in 2008 to 72.56 billion USD in 2018 (and 75.38 billion USD estimated in 2019) ("U.S. Pet Ownership Statistics," n.pag; Shannon-Missal, n.pag; "Pet Industry Market Size & Ownership Statistics," n.pag; see also Haraway 2008, 47-52). In "Why Look At Animals," John Berger argues that the daily interaction between humans and nonhumans – occurring throughout most of human history in the form of hunting and agrarian practices – has been "co-opted into the *family* [via pets] and into the *spectacle* [via zoos]," because industrial farms and slaughterhouses hide consumable nonhumans behind gates, fences, and walls and limit the public's physical or virtual access (257; see also Spiegel). Whereas before humans were in regular contact with nonhumans – as they hunted wild "animals" or cared for farm "animals" – in the modern age, humans are, then, far more likely to have a meaningful interaction with pets (typically dogs and cats) than any other nonhuman being. These trends are reflected in Atwood's own texts, in terms of Jimmy's disconnect from most "meat-bearing animals" and his extremely close social, emotional, and physical bond with his pet rakunk, Killer. However, Toby, who grows up without nonhuman beings in her household, is closer to the relationship that Berger cites before industrialization, as her childhood memories feature the undomesticated nonhuman beings living near her home, who disappear from the narrative at roughly the same discourse- and story-time as her parents. These different relationships signal in complementary ways the shared mortal ties between human and nonhuman ways of life in the face of aggressive commercialization, links which are discussed at length in chapters two and three, on *Crake* and *Flood*, respectively.

This trend between the presence of domesticated nonhuman beings and the absence of undomesticated nonhuman beings is evidenced in two of the earliest texts in the English humanities to address in detail the cultural manifestations of human-"animal" relationships: James Serpell's *In*

the Company of Animals (1986) and Harriet Ritvo's *The Animal Estate: The English and Other Creatures in the Victorian Age* (1987) specifically address humans and their "pets," though Ritvo also considers the breeding of farm "animals." Berger finds this shift lamentable as pets, along with nonhumans kept in zoos, do not produce, he argues, the same type of symbolism and atavism as did humans' relations with wild and farmed "animals." However, if the drastic increase in money spent on these nonhuman beings is any indication, pets are being brought into family scenarios and intimate kinship relations at levels never before seen in Euro-American societies.[16] It is not surprising, then, that news reports of pets exhibiting previously "exclusive" human emotions – such as love, joy, shame, pride, sadness, and courage – are some of the most popular and shared images and stories on the internet today, prompting the same anthropomorphism that Berger found in *The Iliad* and Aristotle's *History of Animals*, but which he argues "makes us doubly uneasy" now that "animals have gradually disappeared" from "our" lives" (255). Popular-science articles about tool-using dolphins, homosexual penguins, singing whales, and signing apes, along with scientific advances in shared genes and complicated interspecies connections, and the stories of household dogs and cats work together – in different ways and on different cultural levels – to erode Euro-American society's belief in the human-"animal" divide. This trend is observed perhaps most clearly (and thus often cited) by Donna Haraway in her now-famous text, "A Cyborg Manifesto," a precursor to contemporary animal studies: "the last beachheads of uniqueness have been polluted, if not turned into amusement parks – language, tool use, social behavior, mental events. Nothing really convincingly settles the separation of human and animal" (2016a, 10).

Following from, or perhaps occurring simultaneously with, these scientific discoveries of mental and emotional activity, the subject of "the animal" is now a fundamental concern for academic fields in nearly every branch of the sciences and the humanities. With the discovery of the

[16] A 2015 poll found that "nearly all pet owners (95%, up 4 points from 2012 and 7 points since the question was first asked in 2007) consider their pets to be members of the family – and the behaviors backing up this claim could well be helping along those aforementioned great (sales) expectations," as noted earlier (Shannon-Missal; n.pag).

inherent genetic, neural, and behavioral similarities between humans and nonhumans (indeed, it is the close connections between humans and nonhumans that make the latter such attractive subjects for medical experimentation, a topic that Atwood investigates in her trilogy), bioethics, government policy and, subsequently, local, national, and international legislation must take nonhuman welfare into account.[17] These shifts in scientific renderings of "the human" lead to fundamental questions about the rights of nonhumans "versus" the rights of humans, the differences between pain and suffering, the limits of physical sovereignty, the meaning of self-awareness, and whether humans have the "right" to inflict suffering on one species for the advantage of another, all of which are addressed, implicitly or explicitly, in Atwood's texts as she speculates on the future of marginalized individuals regardless of their species.[18] This point is made particularly clear in the juxtapositions between human characters and significant nonhuman figures, such as Jimmy/Snowman's relationship with the genetically modified, commercialized Pigoons (both before and after the pandemic) and Zeb's experience with a bear. Of this latter encounter, though Zeb does not say what type of bear it was who attacked him, he does tell Toby of recent evidence that polar bears and grizzles bears were beginning to hybridize – into grolars or pizzlies – due to reduced hunting territory following the melting of the ice caps. Importantly, in this conversation, though Zeb speaks of the bears' need to "adapt" in order to prevent them from starving and the species going extinct, Toby links this adaptation to humans: "I remember *adapt*,' says Toby. 'It was another way of saying *tough luck*. *To people* you weren't going to help out'" (first emphasis in original, second added;

[17] Recent efforts to "rewild" Yellowstone National Park as well as areas across the United Kingdom have resulted in particularly complicated intersections of human and nonhuman interests; but early results appear to be promising in improving species regrowth and environmental regeneration (see Monbiot 2013 and 2014). Other campaigns in the Maasai territory of Kenya and Tanzania have found similar positive changes in human behavior towards elephant and lion populations, especially when the campaigns integrated pre-existing Indigenous cultural beliefs and traditional stories and performances with programs to protect and monitor the nonhuman species in question (see Lesisa, Keruki, Cowell, n.pag; Yasukawa and Page, n.pag). The Maasai offer an important example and analogy to *MaddAddam*: cultural beliefs, stories, and ceremonies can form the basis of environmentally sustainable actions, despite outside threats and pressures to act in accordance with humanist and/or anthropocentric norms.

[18] See, for example, the Nonhuman Rights Campaign and the Great Apes Project which have endeavored to "change the common law status of great apes, elephants, dolphins, and whales from mere 'things,' which lack the capacity to possess any legal right, to 'legal persons,' who possess such fundamental rights as bodily liberty and bodily integrity" ("Who We Are"). In essence, these cases argue that the legal definition of a person is no longer exclusively human, but trans-species.

Atwood 2013, 59). In her perhaps inadvertent comparison, Toby highlights exactly the complications and significance of the extradiegetic programs to protect preexisting species in certain areas of the human-populated world: human and nonhuman populations are both victimized by globalized market forces which restrict access to land and by toxic pollution from the Anthropocene destroying natural resources necessary for survival. Atwood's trilogy draws human and nonhuman figures alike together, in their shared need to survive in a rapidly changing world that can support fewer and fewer of them all.

If policies and programs to reintroduce and protect nonhuman species from human predation and extermination are to be successful and long-lasting, they often must take cultural, as well as economic and environmental, aspects into consideration. With this in mind, environmental and human population research in animal studies leads, perhaps inevitably, to cultural studies involving "the animal." However, while environmental animal studies often consider "the animal" as living beings in conflict with human societies, cultural studies more often follow Claude Lévi-Strauss's epigram, that "animals are good to think" (Lévi-Strauss 269). That is, "the animal" in cultural studies is a mirror in which to reflect and ultimately to use in order to enact change upon anthropocentric issues. Subsequently, the living nonhuman being is often lost, ignored, or treated symbolically in cultural studies; in so doing, the roots of the problem – speciesism and anthropocentrism – remain and so too does the vehicle or means of prejudice at the heart of many cultural studies debates. One of the most prominent examples of the use of "animals" in cultural studies is their analogous relationship with disempowered groups. The morally "acceptable" and legitimized murder of human beings is possible through speciesist "logic" and the discourse of species, which has, since antiquity, marginalized and disempowered humans through their

comparison with "animals" via language, images, behavior, and traditional cultural events.[19] This is one of the reasons why Wolfe argues that challenging and rewriting the humanist subject is more than an issue of "whether you like animals"; the discourse of species legitimizes the non-criminal exploitation, abuse, and killing of all those marked "animal": human or otherwise. Charles Patterson explains in *Eternal Treblinka* that

> [n]ot only did the domestication of animals provide the model and inspiration for human slavery and tyrannical government, but it laid the groundwork for western hierarchical thinking and European and American racial theories that called for the conquest and exploitation of 'lower races,' while at the same time vilifying them as animals so as to encourage and justify their subjugation. (27)

Though examples of the "discourse of species" abound in animal studies literature, a particularly notable example (for this project) can be found in Atwood's short story, "Thylacine Ragout." In it, a cloned thylacine is named "Thylacine Trugannini" "after the last fully Aboriginal inhabitant of that island…" who was, Atwood's narrator reports, raped and killed (along with her family) and whose bones were exhumed and put on museum display (Atwood 2007, 74; see also Barzilai 2008). In the story, the thylacine was also killed and put on display; its preserved bones later provided the DNA for its cloning and "de-extinction" (Brand). The pairing and juxtaposition of the cloned thylacine with Trugannini, who figures in the short story as a synecdoche for Aboriginal Tasmanians, may seem, from an anthropocentric perspective, yet another insult to the Tasmanian people. However, Atwood's naming emphasizes the environmental and cultural relationships between humans and the nonhumans around them, as both Aboriginal Tasmanians and Tasmanian wildlife were brutally

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[19] There is a preponderance of material on this topic. For discussions on animalizing language and slavery, see Keith Bradley, "Animalizing the Slave: The Truth of Fiction" and Marjorie Spiegel, *The Dreaded Comparison.* For people and "animals" as scapegoats for religious and social infractions and as sacrificial offerings to prevent disease, see Linda Kalof, "The Middle Ages, 500-1400" (in *Looking at Animals in Human History*). For examples of linking genocide and extinction due to colonization, see Dee Brown, *Bury My Heart at Wounded Knee: An Indian History of the American West*; Susan McHugh, *Love in a Time of Slaughters: Human-Animal Stories Against Genocide and Extinction*; and Daniel E. Stannard, *American Holocaust: Columbus and the Conquest of the New World*. For animalizing language and imagery in Nazi Germany, see Dagmar Lorenz, "Man and Animal: The Discourse of Exclusion and Discrimination in a Literary Context"; Charles Patterson, *Eternal Treblinka*; Anat Pick, "Humanity Unraveled, Humanity Regained: The Holocaust and the Discourse of Species" (in *Creaturely Poetics*); and Boria Sax, *Animals in the Third Reich.* For animalizing language and imagery in maintaining sexist and carnivorous practices, see Carol J. Adams, *The Sexual Politics of Meat* (1990) and *Neither Man Nor Beast* (1994) and Sherryl Vint, "'The Female is Somewhat Duller': Gender and Animals" (in *Animal Alterity*).

hunted and slaughtered by British colonizers. As Wolfe explains in *Animal Rites*, the discourse of species is "anchored" in the institution of speciesism; with the a priori assumption of human superiority, "*any* social other" can be marked "animal" and thereby hunted and killed with impunity. It is for this reason, that "animals" in cultural studies need to be considered as more than rhetorical devices or symbols since often what happens to (or what is permitted to be done to) nonhuman beings is frequently extended to socially and culturally marginalized humans as well. As Patterson concisely summarizes it, "[t]he violation of animals expedited the violation of human beings" (12).

Ironically, however, while groups of marginalized peoples have successfully founded and defended their own movements for equal rights, the object through which they were initially denied humanity, "the animal," has only in the last fifty years become the subject of its own "liberation movement" and thus the subject of analysis in its own right, within the "animal rights" movement.[20] Tracing the links between animal studies, writ large, and gender, ethnic, and post-colonial studies, Kari Weil offers the explanation that "[i]f animal studies has come of age, it is perhaps because nonhuman animals have become a limit case for theories of difference, otherness, and power" (5). Yet even this relatively new movement against species discrimination is debatable and potentially problematic.[21] This historical lack of consideration for "the animal" as the mentally, emotionally, and socially active being that the life sciences show "it" to be is demonstrative of the institution of speciesism that provides the basis and support for Euro-American societies. As seen within studies

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[20] For the "animal liberation" movement, see Singer, *Animal Liberation* (1975) as well as "All Animals Are Equal" in *Animal Rights and Human Obligations* (1989, 149). While there have been dissenters against those who saw "the animal" as an unthinking object to be used as humans needed – Montaigne and Bentham are known exceptions among their contemporaries – these voices were by far in the minority until the mid-twentieth century.

[21] The notion of "animal rights" is problematic because as many, including Singer, have argued, "animal rights" are fundamentally based upon the formulation of "human rights" but human rights are based upon the separation from, and the diminution of, "the animal." Jacques Derrida says much the same thing when he claims that "to confer or to recognize rights for 'animals' is a surreptitious or implicit way of confirming a certain interpretation of the human subject, which itself will have been the very lever of the worst violence carried out against nonhuman living beings" (Derrida and Roudinesco 2004, 65). Thus, any form of "animal" rights would always be a diminished form of human rights: granting rights because "they" are "like us," only less so, or a diminished form of the "human." This is important to note because a more just form of "animal liberation" would rather stem from a recognition and a respect for "their" *differences,* not "their" similarities to humans or, as Vint writes in *Animal Alterity*, "the true accomplishment is to find a way to connect with and respect ["animal"] alterity without reducing it an an image of self," what Haraway calls "significant otherness" (Vint 225; Haraway 2003, 2, 24, 48).

of the animalizing language used to segregate marginalized groups, the notion of "the animal" provides, through its radical alterity, the definition and implicit (hierarchical) prioritization of all that is considered characteristic of "the human": that is, "the not-animal" over "the animal," the rational over the instinctual, the mental over the physical, the prioritization of the eyes and sight over the other sensory organs and senses, the familial and individual over the communal, and civility over savagery. These species-based distinctions are the hallmark and basis of humanism and subsequently, the foundation upon which other discriminatory practices rest – racism, sexism, classism, ableism, etc. But up to the late-twentieth century, speciesism remained the unspoken foundation upon which these anti-discriminatory struggles were waged.[22] Carol Adams, a renowned theorist on the intersection between race, sex, gender, and species, states that "[t]he initial feminist response to this positioning between man and beast – found for instance in Mary Wollstonecraft and continuing today is liberal feminism – is to say 'we are not animals, we are human'" (1994, 11).[23] Following the successful anti-discrimination activities of these marginalized groups, "animal rights" activists such as Singer and Regan argued that the latent prejudice of species discrimination would remain until humans were able to make an "unaccustomed mental switch" through which "we discover a pattern in our attitudes and practices that consistently operates so as to benefit one group … at the expense of another" (Singer 1989, 149). Singer's point was "that we make this mental switch in respect of our attitudes and practices towards … members of species other than our own –

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[22] The links between speciesist language and sexist, racist, and other prejudiced behavior continue to be disregarded and disbelieved even in contemporary society, as evidenced by the very public and pronounced disdain and vitriol PETA (People for the Ethical Treatment of Animals) received when they published a tweet that read: "Just as it became unacceptable to use racist, homophobic, or ableist language, phrases that trivialize cruelty to animals will vanish as more people begin to appreciate animals for who they are and start 'bringing home the bagels' instead of the bacon" (PETA, Tweet). While the idiomatic examples of speciesist language that PETA cited may seem frivolous, the underlying linkage between speciesist and racist/homophobic/etc. language is quite serious and is addressed by many scholars in animal studies, such as Adams, Derrida, Patterson, Sax 2009, and Spiegel.

[23] That said, beginning perhaps with the British suffragettes in the late 1800s and continuing through to the women's liberation movement in the American 1960s, there is a history of women's liberation joining forces with "animal" rights supporters as women have seen an uncanny similarity between the treatment of vivisected "animals," for example, and involuntary sterilization and gynecological examinations as well as depictions of women in pornography and advertising. See *The Old Brown Dog: Women, Workers, and Vivisection in Edwardian England* by Coral Lansbury and *The Sexual Politics of Meat* and *Neither Man Nor Beast*, both by Carol Adams. There are exceptions to the statement that disempowered groups seek to reassert their "humanity" through hierarchical analogies with nonhumans, but it is safe to say that the trend tends towards the opposite.

or, as we popularly though misleadingly call them, animals. In other words, I am urging that we extend to other species the basic principle of equality that most of us recognize should be extended to all members of our own species" (*ibid*). From this call against speciesism came an influx of studies of "the animal" as a subject in and of itself within the law and governmental policy as well as philosophy and the humanities, with Singer and others claiming that philosophy for once had made the first move to push a cultural trend: "Philosophers served as midwives of the animal rights movement in the late 1970s" (*The Animal Rights Crusade* 90, qtd. in Singer 2003, xxiv). Other scholars, such as Wolfe and Weil, have argued that advances in life sciences like ethology and biology made "animal rights" arguments possible; meanwhile, historical evidence of the relationship between the Suffragettes and anti-vivisection protests (see Lansbury) or between German concentration camp survivors and anti-industrial farming movements (see Patterson and Derrida 2008) bely the suggestion that philosophers in the mid- to late-twentieth century were indeed "the midwives of the animal rights movement." Regardless of timing, an additional step to "deconstruct" humanism would be necessary before cultural studies could begin to recognize "the animal" as a "subject,"[24] and not simply as an object.

As Cary Wolfe, Kari Weil, and others have argued, even within the humanities, even with this recent increase in attention to "the animal" in cultural and literary studies, nonhumans continue to be seen as objects, rather than as subjects of analysis.[25] This is precisely Wolfe's opening point in *Animal Rites* (2003), in which he suggests that "much of what we call cultural studies situates itself squarely, if only implicitly, on what looks to me more and more like a fundamental repression that underlies most ethical and political discourse: repressing the question of nonhuman subjectivity,

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[24] Considering Derrida's deconstruction of the "subject" in "'Eating Well,' or the Calculation of the Subject," the term is certainly problematic, regardless of its application to humans and/or nonhumans alike. Nevertheless, in this case, and others that follow, I specifically use "the subject" to reiterate the privileges that it has often bestowed upon the beings ascertained to be "human," "people," or "persons," though frequently in reference to those very marginal beings – nonhuman "animals" – who would be denied subjectivity in a humanist society.

[25] Specifically, Wolfe's concern is that, if contained within cultural studies, animal studies may simply repeat "the humanist schema of the knowing subject" and thus "[sustain] the very humanism and anthropocentrism that animal studies sets out to question" (Wolfe 2009, 569). See also footnote 21 in this chapter.

taking it for granted that *the subject is always already human*" (emphasis added; 2003, 1). Wolfe continues, claiming that cultural studies, and animal studies within the humanities, lag far behind the life sciences and their discoveries of "the animal subject," arguing that

> most ["scholars and critics in the humanities and social sciences"] remain humanists to the core, even as we claim for our work an epistemological break with humanism itself. This might seem like a harsh verdict, except that the rest of the United States culture[26] has long since gotten the point about animals that is just beginning to dawn on our critical practice. (*ibid*)

However, while Wolfe claimed (perhaps correctly) in 2003 that the humanities need to "catch up" to the sciences, the flood of publications (monographs, edited collections, book series, and special editions of journals), conference panels (and entire conferences, such as those organized by the Institute for Critical Animal Studies [ICAS], the Australian Animal Studies Association [AASA], the British Animal Studies Network [BASN], and the European Association for Critical Animal Studies [EACAS]), and web forums like H-Animal and Minding Animals, related to "the animal question" demonstrate that even if these authors and texts often do not manage (or even *intend*) to extract their theories from the pervasiveness of humanism (as Wolfe claims in *Animal Rites* and elsewhere), there is still a determined and academically lucrative interest in thinking, writing, and analyzing the presence of nonhumans in the humanities today.

Indeed, works of nuanced literary analysis have been published which explicitly reject the mantle of posthumanism or post-anthropocentrism, and yet address some of the same issues as these fields, namely the human-"animal" relationship or the cultural and philosophical debates over the human-"animal" divide. Like her contemporaries, Ritvo and Serpell, mentioned above, Mary Allen's survey of *Animals in American Literature* (1983) does not propose any radical reversal regarding the anthropocentric and humanist conventions of Euro-American culture. Rather, she traces the various nonhumans who have inhabited canonical American literature – such as Herman

[26] Wolfe's examples include the TV series, "The Animal Mind," on PBS and cover stories in "*Time, Newsweek,* and *U.S. News and World Report*" (*ibid*).

Melville's whale and Ernest Hemingway's bulls and marlins – and treats them not as divine or societal symbols, but as, indeed, "animals": "they are, emphatically, distinct from mineral and plant aspects of *nature*,… . These animals are alive" (10, 11). This emphasis on taking literary "animals" seriously places her work decidedly within the contemporary definition of animal studies, at least as defined by DeMello. Later, Allen emphasizes that the nonhuman characters in Fenimore Cooper's and Mark Twain's narratives and Emily Dickinson's poetry "are not valued primarily as the handiwork of God, though He may be acknowledged, or as the mystic embodiment of the spirits. Instead, they count mightily *for themselves*" (emphasis added; 197). Though her approach – to regard and consider fictional nonhumans as characters and important figures in their own right – may sound self-evident, outside of animal studies and posthumanism, it is not; "animal" characters are often transformed into symbols, derided as "unwarranted anthropomorphism," and subsequently erased as forms of nonhuman alterity (Kennedy 9; see also Vizenor 1995).[27] Allen's early example of treating "animal" characters *as* characters and figures was, and arguably still is, significant, especially for this project, which places no small amount of importance on the narrative participation of Atwood's nonhuman characters and figures, such as Pigoons (genetically altered pigs with human brain tissue), crows, a beloved pet rakunk (a racoon-skunk hybrid), and a hungry bear.

Similarly, in *Homeless Dogs and Melancholy Apes; Humans and Other Animals in the Modern Literary Imagination* (2010), Laura Brown directly states that her project does not "take up the post-structural topic of the aporia of nonhuman difference, nor does it engage with the so-called posthumanist assertion that the nonhuman resides at the core or at the origin of the human, as an outside that is always already inside and thus generative of a radical means of thinking beyond the

[27] See, for example, the introductions to Matthew Calarco's *Zoographies* (2008) and Michael Pomedli's *Living With Animals* (2014), in which both philosophers address their personal experiences of having their theories regarding nonhumans in philosophy redirected to marginal fields or excluded outright from philosophical publications. Similarly, in my own experience, addressing nonhuman characters *as* characters in their own right has led to conference comments asserting that the characters are not to be read as they are presented in the text, but as representations of (human) "cultural difference."

human subject and in common with all beings" (x). Moreover, her monograph does not provide a "critique of human-centered assumptions of anthropomorphism, nor [is she] concerned with the anthropocentrism involved in the human use of other animals to conceive or understand exclusively human issues" (*ibid*).[28] On the contrary, Brown's nuanced and careful readings of eighteenth-century poetry and prose identify early representations of "imaginary animals" which "offer opportunities for disruption, innovation, and even transcendence. They create new genres, produce strange affiliations, and disturb given norms and hierarchies" (x). One such "strange affiliation" is Sir Oran Haut-on, Thomas Love Peacock's eponymous orangutan character, whose hominid appearance, Brown argues, "generates ontological shock, a kind of identity crisis" in its similarity to human beings, "promulgating the idea of human-animal proximity" (4). Like Sir Oran Haut-on, Atwood's genetically modified humans, the Crakers, also "generate ontological shock," but while Sir Oran serves, Brown argues, in part to "evoke animal-kind in order to define and advance prominent concepts of human virtue," I argue that Atwood's twenty-first-century figures advance concepts of a trans-species interest in promoting the flourishing of all life (3). Both are representative of the historical period in which they were written, as well as the story-world they represent; in their differences (between the eighteenth century and Atwood's turn-of-the-century depiction of the future), lessons can be learned about the fears regarding human-"animal" relations, as well as their potential futures. While Sir Oran arguably promoted (human) virtues, Atwood's Crakers (genetically modified human-nonhuman hybrids) promote virtues that cut across species lines. In contrast to Brown's overview of Sir Oran Haut-on, her analyses of eighteenth-century satirical poetry addressing the love and, indeed, kinship between aristocratic women and their lapdogs finds that

[28] Interestingly, in *Vibrant Matter* (2010), posthumanist scholar Jane Bennett suggests that anthropocentrism is not so much the problem as is human exceptionalism: "To put it bluntly, my conatus will not let me 'horizontalize' the world completely. I also identify with members of my species, insofar as they are bodies most similar to mine. I so identify even as I seek to extend awareness of our interinvolvements and interdependencies. The political goal of a vital materialism is not the perfect equality of actants, but a polity with more channels of communication between members" (104).

> [f]or these lapdog poems, the familiar ironic reversals [of suitors for canines] call up larger questions generated by the portrayal of inter-species connection – questions about the absolute antithesis of beings, about the definition of the human by the animal, about the substitutability of animal for human, about the challenge to hierarchy and privilege, or even about the potential reversals themselves to lead to 'heights of love.'" (77)

As the trope of "the lady and her lapdog" developed over the century, from satirical to sentimental forms, Brown finds that the tone of the representation of the relationship shifts, from "perversion" to "astonished difference, this new notion of love is based on alterity rather than identity, and on a structure of dissonance, reversal, and inversion rather than of sameness or coherence" (89). Despite the links made between the lapdog stories and miscegenation and bestial rape, Brown nevertheless identifies early poetic forms – such as rhyming pairs, invocations of the Petrarchan gaze, and mythic allusions – through which interspecies kinship relations are dramatized. Furthermore, these relations bear a distinct resemblance to those advocated by Donna Haraway, in her theory of "companion species," who make kin and kind *through*, and not despite, alterity. Brown's text serves as a useful reminder that interspecies relations – especially between humans and their "pets" – have been the subject of literary consideration and dramatization long before the advent of posthumanism.

Despite the value of these works – as they highlight the heritage of literary animal studies, the value and significance of nonhuman characters and figures, and the historical questioning of the human-"animal" divide – the question remains of *how* to study nonhumans without, as Wolfe argues, reasserting (inadvertently or purposefully) the humanist and anthropocentric subject, "Man." How to address the (arguably) deeply anthropocentric field of literature and literary studies from a zoecentric perspective, which respects nonhumanity for "its" difference as well as its similarity, without committing violent exclusion or ignorance of important species-based

differences of experiencing, interacting, and living and being in the world (one's *Umwelt*)?[29] How do "we," as humans operating from within our respective human *Umwelten* write and narrate the worldview, experience, thoughts, and actions of other forms of life? As Vint writes of this particular question in *Animal Alterity* (2013), "[a]lthough there is a risk of what Frans de Waal has called anthropodenial in our refusal to see the ways in which fellow primates and fellow mammals in particular are similar to humans, at the same time we need to be careful that in the rush to embrace similarity we do not erase specificity" (13).[30] These are precisely the concerns of scholars who approach literary animal studies through the post-structural and posthumanist frameworks, both of which form the epistem-ontological and theoretical basis of this project.[31] As mentioned above, Wolfe argues that cultural and literary studies need to "catch up" to the sciences in their respective approaches to nonhuman beings and "animality"; but rather than dichotomously opposing the sciences and the humanities, I find that the fields have much to offer each other in combination. These advantages are clearly seen in the scientifically-based literary studies provided by Susan McHugh and David Herman, both of whom locate their analyses of nonhumans in literature in a "post-Darwinian" world.

In *Animal Stories: Narrating Across Species Lines* (2011), McHugh explicitly links post-Darwinian understandings of "permeable species boundaries" and interspecies connectivity to narrative form, asking "[h]ow might species life be configured in texts?" (McHugh 9). Her two-part focus is similar to my own, as McHugh investigates how scientific advancements and discoveries regarding species can alter how literature is analyzed as well as how narrative content and form

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[29] See Jakob von Uexküll's *A Foray into the Worlds of Animals and Humans.* In the Introduction to *A Foray*, Dorion Sagan succinctly defines von Uexküll's theory of *Umwelt* as "a given animal's perceptual life-world … [within which] signifying things trigger chains of events, sometimes spelling the difference between life and death" (Sagan 2).

[30] "Anthropodenial" is de Waal's term for the human refusal to recognize shared emotions and behavioral impetus in nonhuman beings. He clarifies this term in his essay, "Anthropomorphism and Anthropodenial: Consistency in Our Thinking about Humans and Other Animals"; the term and its implications for this project are discussed in more detail in chapter six.

[31] These approaches will be substantially augmented in Part II by the introduction and inclusion of Anishinaabe epistemologies and narrative approaches, as referenced in the abstract and explained in more detail in chapter four.

indicate social changes based on these contemporary discoveries (2-3). While McHugh's theoretical framework overlaps part of my own (such as Carol Adams's theories regarding "meat," Deleuze and Guattari's theories of "becoming-animal," and Haraway's theories of "companion species"), of particular interest to this project is Part II of her text, in which McHugh focuses on "intercorporeal intimacies," "the permutations of boundaries that have always shaped species and are now proliferating wildly through genetic and genomic science," as they appear in Atwood's *Oryx and Crake* (4). Following the discoveries by evolutionary biologists and microbiologists such as Margulis and Pääbo (as surveyed by Quammen), McHugh moves beyond Allen and Brown's surveys to investigate the human-"animal" relationship at the genetic level, arguing that Atwood's "pig stories come to embody creative potentials for collective life, enframing images akin to the processes that biologist Lynn Margulis terms 'symbiogensis' and Deleuze terms 'heterogenesis', even as their transgenic narratives figure the greatest threats to the future of species life" (16). While I share McHugh's overall problematic – regarding the linkage between the scientific discovery of co-forming evolution on a micro- and macroscale and its relation to narrative content and form – I differ from her broader, globalized reading of Atwood's Pigoons and their narratives in my own attention to the more personal, intersubjective interactions between humans and the Pigoons.

In chapter four, "The Fictions and Futures of Farm Animals," McHugh rightly addresses the "common zone of humans and other animals" in a variety of media: from the films, *Babe* and *Silence of the Lambs*, and the avant-garde art installation *Victimless Utopia* (which featured "steaks" being grown from "prenatal sheep cells" and cellular material from toads), to the literary dystopias of Orwell's *Animal Farm* and Atwood's *Oryx and Crake*. Using these, and other texts, McHugh argues that "meat animals emerge [in narratives] as irreducibly social creatures through

engagements with the selfsame media that historically accelerated their slaughter" (169).[32] Subsequently, she writes, these narratives about "meat" "identify the conditions in which *agency takes shape beyond rather than between the human and other bodily forms*" (emphasis added; 170). From this focus on the "beyond," McHugh considers Atwood's "meat animals," such as the Pigoons and ChickieNobs (a blob-like chicken with no head that grows multiple breasts and legs like bulbs), in a larger, global context, arguing that "the novel twists together the demonic pig image [from *Silence of the Lambs*] characterizing the more realistic contemporary fictions of farm life in collapse [*Animal Farm*] and the clever pig narrative [*Babe*] to envision how … farm life has become a thing of the past," echoing Berger's earlier fears of the disappearance of "animals" (other than pets) from daily human interactions (206). These readings, of *Oryx and Crake* as well as the films, novel, and art installation, are thoughtfully developed across a wide selection of fictional and nonfictional intertextual references. For example, in addressing the fictional development of the Pigoons, McHugh raises the extradiegetic example of the "EnviroPigs™" and their public-relations-aided market release (208). At the event, McHugh compares the "exchange of gazes connecting Atwood's narrator to pigoons" with the public's "gaze" and "perceptions which are a big part of what will determine whether this kind of creature will consequently prove, as does the piglet in *Babe: Pig in the City*, the actor who can save the family farm" (*ibid*). While McHugh addresses what genetically-modified meat "animals" in fiction and the real world signify in future human/nonhuman relations, commodity markets, and agrarian life practices, I focus on the more intimate interactions *between* these characters – the protagonist and the Pigoons – as they encounter each other, and each others' gazes, multiple times over the course of the narrative(s). In these moments, narrative elements like focalization, narrative perspective, and figurative language dramatize precisely how "agency takes shape" *between*, and not "*beyond*," "the human and other bodily forms," as the narrative performs

[32] McHughes identifies the connections between "industrial meat animals" and media with examples like "the innovation of photography through animal-derived gelatin emulsions in the 1870s" and the liminal presence of pigs ("between barn and home, pet and pork, or unclean and acceptable meats") in Ellison's *Invisible Man* (1952) and Pynchon's *Gravity's Rainbow* (1973) (169, 170).

the physical, genetic, and cellular relationships that form, and threaten to consume, the human and nonhuman characters and figures. Furthermore, though McHugh considers the importance of "meat animals" in these narratives, she neglects to consider the important point that humans are threatened with becoming "meat" (she addresses this point in terms of *Silence of the Lambs*, but not *Oryx and Crake*). A consideration of the reversal of human exceptionalism in *Oryx and Crake* is pivotal to understanding how Atwood not only challenges species boundaries but offers, perhaps ironically, an alternative vision (albeit dystopian for humans) of a more egalitarian world. Nevertheless, though we differ in our focus with regards to Atwood's text, McHugh's analysis of *Oryx and Crake* as well as the other media, echoes Allan's survey of animals in American literature, as it indicates a valuable and growing narratological interest in seriously considering the nonhuman character and provides a valuable example of how to analyze the narratives in which these nonhuman figures appear and act.

David Herman's monograph, *Narratology Beyond the Human: Storytelling and Animal Life* (2018), shares notable similarities with McHugh's, namely, a two-pronged approach to the study of literary "animals," interweaving narratology with a post-Darwinian understanding of evolution (that is to say, humans evolve, like every other "animal"). Like McHugh, Herman also highlights the value in the interdisciplinary nature of his project, arguing that narrative (and narratology) is not a uniquely anthropocentric cultural product, but a resource to study relationality:

> rather than circumscribing narrative within the closed circle of the human, as *a distinctly human means for representing distinctly human experiences*, I work to reframe narrative as a resource for engaging with what can be described as *the co-constitutive relationality* between humans and other animals… . A narratology *beyond the human* begins by questioning these premises; it then proceeds to build an alternative platform for analysis on the assumption that stories not only reflect but also have the potential to reshape understandings of trans-species relationships (emphasis added; x, xi).

While McHugh ends her monograph by suggesting a "narrative ethology" – "which emphasizes embodied relations of agency and form as distinct from, say, the content through which ethological,

fictional, and other narratives get sorted and shelved as the political problems of representation" – Herman substantially advances this aim by centering his project on a "narratology beyond the human" – a focus of study which maps out "the interplays between anthropocentric and biocentric storytelling traditions" (McHugh 217-18; Herman 4). Together, both emphasize the ways in which narratological analysis, as a method, dramatizes contemporary scientific advances in micro- and macro-relations between humans and their fellow "animals"; subsequently, both authors and their texts emphasize the distinctly post- (or "beyond") human narratives which emerge from such an interdisciplinary reading.

Of particular interest in Herman's work is his keen attention to precisely *how* narrative forms depict the subjective nature of nonhuman figures or question the species boundaries. In his second chapter, "Boundary Conditions: Identification and Transformation across Species Lines,"[33] Herman analyzes the estrangement felt by the protagonist of a memoir who witnesses his dog's interaction with a dead (human) body and, later, the protagonist's own reactions to male dogs interacting with his female dog. Herman argues that the realization which occurs to the protagonist, in both scenarios, leads to an "anti-anthropocentric identification," in which the protagonist is drawn away from an anthropocentric ontology and, through the gaze of a dog (either following the gaze or holding the gaze), comes to a profound realization of other-than-human ways of being in and experiencing a largely human-dominated world (or so it is understood to be in humanist societies) (55). Such scenes of visual "identification" through subjective estrangement are

[33] In this same chapter, Herman explicitly addresses the issue of "human-animal hybridity"; however, he does so through the nonfictional cultural phenomena of the "therian or therianthrope movement," which is "based around the philosophies and spiritual ontologies of individuals who consider themselves to be 'other-than-human,'" and the fictional trope of "human selves metamorphosed into animal others, or vice versa" (58, 66). Neither are applicable to the characters and figures depicted in Atwood's trilogy to which I apply the term "hybrid," often as a short-hand for an "interconnected" or "compound individual." Herman later specifies his use of "hybrid," explaining that "the hybrid subject (the self in dialogue with an other)" differs from "the metamorphized subject (the self becoming other)" (67). As indicated in section B of this chapter, my own use of "hybrid" is more closely aligned with the former example, but also includes the *inescapability* of interconnecting, that the "self" is *always* in co-constituting dialogue with "the other" (or, more accurately, "others"). Therefore, terms like "self" and "other" are constantly shifting, reforming in dialogue with each other and the myriad others around them. As such, the readings I find most applicable in this chapter are those mentioned above, relating to an ostensibly human character's keen attention to a nonhuman figure (and the return of this gaze) and the resulting, estranging realization which takes place.

fundamental to the "realization" and development of several of Atwood's protagonists, as suggested above. Other analyses in Herman's chapter focus on the keen (human) perception of nonhuman behavior, movement, and vocal calls; the mirroring of this nonhuman behavior in the human characters – what Herman calls "proprioceptive sense of connectedness, his own bodily movement otherwise responding to the movements of the hawks he observes" – results in an "enacted, embodied dialogue between human self and animal other" (56, 57). While these analyses maintain a sense of the protagonist's or narrator's physical embodiment within his/her human body, there is a narrative overlap as nonhuman physical sensations, ways of seeing, experiencing, and being in the world, intersect and are superimposed upon the previously demarcated human perceptions. Such forms of interspecies boundary blurring are often dramatized, Herman explains, through shifts in narration and focalization (heterodiegetic to mixed internal focalization) as well as how the focalization is signaled.

This signaling of the source of focalization is made especially clear in Herman's chapter on "Animal Minds across Discourse Domains," in which he argues that

> [i]t is not the fictional versus nonfictional status of a narrative that sets the upper (or lower) limit on how many mental-state attributions can be made and the degree to which those attributions will be fine-grained and particularized rather than coarse and general. Rather, the *relative richness and granularity* of accounts of animal subjectivity reflect, and also help shape, how a given narrative bears on the normative assumptions about species of mind. (emphasis added; 221)

In order to assess this "relative richness and granularity," Herman provides a complex annotation system and method of analysis, comprised of "narratology, stylistics, philosophy, and other fields around questions concerning animal minds," which allow him to assess the degree to which "animal" narrations are based more on relating actions (generally externally narrated) or events (generally internally narrated) (230). These findings highlight "an under-explored aspect of the mind-narrative nexus: namely, how textual patterns associated with the presentation of animal experience in narratives are interwoven with cultures' ontologies…": from "parsimonious

allocations of subjectivity" (as in "classical behaviorist/ethological discourse") to "domains marked by prolific allocations (as in "exploratory modelling of animal experience") (231-32). His readings of fictional and nonfictional stories – including excerpts from *Lassie Come Home* and the memoirs of an Iraq War veteran with PTSD and his therapy dog – vary in their scope of attributing or not an inner state of being (such as a reasoning mind) to nonhumans, and Herman's analytical method draws heavily on the minute ways in which different forms of focalization are presented (such as indirect or direct discourse, punctuation, emotive phrases, and descriptions of physical sensations). Combined with his earlier chapter on blurring boundaries and perspectives via movement and the visual perception of space, the close attention to detail suggested by the use of internal focalization *through* nonhuman perspectives mirrors the blurring of species lines, as the narrative (Coetzee's *Disgrace*) "probes how resituating oneself vis-à-vis other forms of creatural life can alter one's sense of who and what one is" (63). Overall, throughout these chapters, Herman argues that the "dialogue" between human and nonhuman characters is performed in the text through shifts in language (mind style), narrative perspective, focalization, reported behavior, and descriptions of self-estrangement (or self-externalization). These narratological elements and their significance in dramatizing species interconnectivity or hybridity are addressed in detail in my ensuing chapters, as they relate to characters' interactions with Pigoons, vultures, bees, and bears, and even tidal rhythms. While I do not use the same annotation method as Herman, his detailed readings mirror my own analyses of Atwood's *MaddAddam* trilogy, a body of work which is not analyzed in Herman's text. Likewise, I hope that my "red readings" of interspecies relationships and interactions augment Herman's sparse but suggestive references to the cultural "ontology projected by Amerindian peoples," as mentioned in his second chapter (Herman 32).

Just as Herman's narratological analyses of focalization and visual perception lead to insightful discussions of self-estrangement and an "alter[ed] … sense" of self, in *Animal Alterity*, Vint also provides thoughtful, narratologically based interpretations of the ontological, social, and

cultural shifts which occur in a (formerly) anthropocentric world, once human beings consider and engage with nonhuman communication and language. In her chapter, "The Animal Responds: Language, Animals and Science Fiction," Vint links the science fiction element of "cognitive estrangement" ("the sense that something in the fictive world is dissonant with the reader's experienced world") with the humanist ideal of language (one of Haraway's "beach heads" of human exceptionalism) to argue that science fiction stories of nonhuman communication illustrate how "human linguistics is only one semiotic among many, decentering language as one of the warrants of the gap between humans and animals" (James and Mendlesohn 5; Vint 72-73). In some of the novels and stories that Vint discusses, nonhuman beings, such as dogs, are depicted as speaking via direct discourse, while other nonhuman characters, such as ants and whales, are depicted as communicating in other forms which are then translated by researchers in "Therolinguistics" ("beast linguistics"). Despite the difference in discursive representation, the authors emphasize in their respective stories that languages are intertwined with world perception (*Umwelt*); "language creates a world specific to the experience of the language user, and further of how the sf [*sic*] imagination can produce new potentialities for communicating with another species" (72). Thus, what the dogs in Kij Johnson's short story, "The Evolution of Trickster Stories among the Dogs of North Park after the Change," communicate to a young, female human protagonist differs from that which is communicated by a rebellious ant in Ursula Le Guin's story "The Author of the Acacia Seeds," not only in message but also in form and ontological prioritization.[34] Vint's discussions inform my own reading of how the perspectives of multiple

[34] The dogs are suddenly rendered capable of human speech, resulting in their mass abandonment by their former care-taking humans; forming a pack in a public park, they gather every night to share stories about One Dog, a symbolic figure who singularly embodies the many dogs' former lack of agency, as depicted in the story titles such as "One Dog Tries to Mate" and "One Dog Loses Her Collar" (Johnson 279, 277). Yet, Vint finds that the stories, like "One Dog Tries to Become Like Men," slowly incorporate increasing references to human behavior, dramatizing Derrida's famous point (discussed below) that "animals see and have a perspective on us" (Johnson 283; Vint 68). In contrast, Le Guin's story depicts fictional essays published in *The Journal of the Association of Therolinguistics*, the first of which interprets a message "'written in touch-gland exudation on degerminated acacia seeds' to mean 'Eat the Eggs! Up with the Queen!'" (Le Guin 4). Using an ant's perspective, in which "up" (out of the anthill) represents danger and is, thus, a "negative" direction (akin to "down" for humans), Vint explains that the "[i]nterpretation of this rebellious sentiment not only gives us a complex understanding of ant semiotics, but also suggests the existence of those who defy the monarchical social order and thus of diversity within ant society" (Vint 73).

characters, human and nonhuman, in Atwood's trilogy can be transmitted through one character's narration. As the narrator reports reactions to an event from the different perspectives of a variety of figures and characters, the shifts in perspective are indicated less by discourse attribution and more by changes in ontological prioritization, such as favoring smell over sight, literal language as opposed to figurative, or living *with* the "natural" world rather than as separate from it (Vint 85). As Atwood's protagonists begin to see the world around them, and potentially within them, as connected *with* them, so too do they begin to alter how they communicate, from apologizing to fellow beings for causing harm to challenging conventions related to "anthropomorphism." Such changes in human language, as Vint writes, are significant for undermining the potential violence within anthropocentrism and humanism:

> Rethinking such a boundary altogether can take us beyond strategies such as "humanising" and "anthropomorphising" – and their dark flipside, "animalising" – and toward the more difficult work of thinking through the ethics of multispecies community, a community in which some will always be killed by others. … A first step [to avoiding making something "killable"] is to return to our conceptions of language and communication, and acknowledge that animals can respond as well as react. One way to do this is to understand language as embodied and material, rather than as a purely abstract semiotic system, and thereby to understand communication as something intercorporeal as much as it is semiotic. (80)

Atwood, like Johnson and Le Guin, challenges anthropocentric definitions of language as her characters literally begin to form a "multispecies community"; languages – those which are shared and those which remain untranslatable due to the limits of *Umwelten* – are at the heart of this social and ontological reformation.

Vint not only addresses the complications of communication between species but importantly links language – in all its various forms – to embodiedness, intercorporeality, and the vulnerability of being alive and being mortal with others, a point which comes to bear significance for my own reading of Toby's recognition of mutual vulnerability, language, and intersubjectivity

with a sow in *MaddAddam*.[35] Indeed, the connection between these concepts is central to Vint's overall project, as she uses science fiction and animal studies to think through both the material and discursive implications of human-nonhuman relations: the places where nonhumans are able to live and the conditions of that life as well as the ways in which nonhuman beings are discussed in human societies. Recognizing that "*Homo sapiens* is a creature of the same biological origin as the plethora of species we label 'animal' and that we have greater or lesser degrees of kinship and common experience with them" is one of the ways that humans can reconsider the nature and implications of the humanist "human-animal boundary" (8). And fundamentally, Vint (like Derrida) writes, "common vulnerability [is] one of the ways that humans and animals shared embodied being" (*ibid*). Learning to recognize the language of other "animals," therefore, is not only important to understanding those beings better, but it can potentially play an important role in changing how they are treated, materially and discursively. Vint ultimately finds that science fiction, combined with animal studies, offers a particularly rich field of study to find "potentially subversive and new ways of conceiving species interrelations made possible by the genre's creative extrapolations, its ability to provide us with a future-oriented perspective that we might also achieve in the here and now" (21). Though Atwood rejects the label "science fiction" for her trilogy, a point I will address in the next section, my analysis, motivated by Vint's readings, also finds that Atwood's speculative use of nonhuman perspectives and languages offers a way to reconceptualize "multispecies communities," where every member is equally vulnerable and equally responsible to each other.

While Vint addresses more-than-human individuals, families, and communities in the context of science fiction, Anishinaabe scholars and philosophers would argue that, outside the confines of speciesist Euro-American societies, depictions of "multispecies communities" are very much real, lived experiences within many Native epistemologies and ontologies; these ways of

[35] For embodiedness, vulnerability, and hybridity, see also de Bruyker, Pick, and Rohman.

understanding and being in the world are then reiterated and reinforced through stories. Brian Hudson (Cherokee Nation of Oklahoma) explains: "As opposed to the dominant narratives of Western philosophy, which place humanity in a category separate from and above all other living beings, many Native traditional stories teach us that we should realize with humility our place as one of many species" (230). While the respectful ties between Indigenous communities and nonhuman communities are often romanticized in Euro-American fictions, Hudson makes clear that to many Indigenous peoples, "animals" were not and are not viewed as less-than but are known to have their own agency and sovereignty and, like humans, the capacity to suffer; therefore, "they should not be made to suffer without apology" (233). With these similarities in mind, Hudson explains, relations between humans and nonhumans were and are viewed by many Indigenous communities as "collective *obligations* to all animals" (emphasis added; 231). Linda Hogan (Chickasaw) specifies that these "obligations" are political in nature: "[t]hat we held, and still hold, *treaties* with animals and plant species is a known part of tribal culture" (emphasis added; qtd. in Hudson 230). Hudson supports this characterization of species relations throughout his essay; furthermore, in his conclusion, he explicitly identifies the importance of story to the disruption of the the discourse of species: "Understanding [Cherokee] traditional stories as depicting treaties with animals that are more than figurative should lead to better treatment of all species, individually and collectively" (236). Hudson and Hogan illustrate clearly why Indigenous perspectives are key to understanding *MaddAddam*, as many tribes share ontologies of interspecies communities built upon more-than-metaphorical treaties and social contracts through shared storying.

The Cherokee story that Hudson tells to explain these beliefs, "Origin of Disease and Medicine," describes a world "when humans and animals related to each other on much more equal terms than they do now," but human population growth, carelessness, and a lack of consideration for other species (that is, anthropocentrism) led to the nonhuman beings being treated without regard or mercy, thus, "the animals resolved to consult upon measures for their common

safety" (232). In its depiction of a more-than-human community endangered by anthropocentrism, and the development of an interspecies pact, or treaty, that excluded human beings, Hudson's story repeats features that are also present in Ojibwe elder Basil Johnston's iteration of another interspecies pact following humanity's lack of regard to their fellow beings. In *Ojibway Heritage* (1976), Johnston tells the story of "Man's Dependence on Animals"; though there are only two humans present in Johnston's storyworld, the result of their lack of consideration is the same as in Hudson's: all nonhuman beings (save the dog) choose not to speak to or associate with humankind anymore, to prevent their being abused and exploited (1976, 50-52). The story sets out the reason why humans can no longer speak the same language as their nonhuman brethren and why humans and nonhumans do not live in the same harmonious fashion as at the beginning of Creation; yet, in contrast to the Christian story of Genesis and the disruption of the Garden of Eden, Johnston ends the story by illustrating the many ways in which humans are dependent on nonhumans: not only for food and clothing but also for "knowledge of the world, life, and himself" (*ibid*). Johnston's story is important as it depicts both the same political treaty and recognition of sovereignty and personal autonomy and agency that Hudson and Hogan discuss, but also a shared language between humans and nonhumans that once existed but was lost through human selfishness and speciesism. More than a science fiction trope, though, the idea of nonhuman language (and of humans being able to hear and speak it) reappears in the fiction and nonfiction of many Anishinaabe storytellers as well as philosophers and scholars. While Johnston's story indicates the *loss* of a shared language, Lawrence Gross (Minnesota Ojibwe) argues, in *Anishinaabe Ways of Knowing and Being* (2014), that the Anishinaabeg continue to

> hear the stories the natural world has to tell. The world is talking to us. The question is, do we have the ability to hear what the world has to say? … it could be said that the animals are in a continual conversation with us. They are telling us who they are by their actions and behaviors. … The animals are telling us something. They are speaking about their condition in life. If we are open-minded enough, we can hear those stories. Perhaps they are telling us about changing climatic conditions, or about a new disease situation. Maybe they are simply

> expressing their contentment with their lives. In following their actions and behaviors, we are listening to their evolving story. Taking a stance in silence and opening oneself up to the world helps facilitate that process. (74)

Gross's explanation of nonhuman stories situates language *and* narrative in the nonhuman world while also explaining that one of the ways that humans can (re)gain the capacity to hear and understand these stories is by *not* practicing those abilities that many Euro-Americans believe to be the central markers of human exceptionalism: speech and language. Furthermore, Gross recognizes what Haraway would call "significant otherness" and manner of being a part of a companion species: by respecting the unique ways in which different nonhuman beings comport themselves, humans may be able to notice (or "hear") the story of an nonhuman being's "contentment," or concern about disease and changing environmental patterns. That is, being aware of and responsive to different *Umwelten* decenters (even temporarily) one's own.

From a Euro-American perspective (or, per Hudson, a "reductive" way to read these stories and theories), the aforementioned Cherokee and Anishinaabe examples of interspecies treaties and communication may appear to be anthropomorphic (Hudson 236). However, Anishinaabe understandings of the deeply related and respected nonhuman world problematize Euro-American understandings of figurative language, especially anthropomorphism as well as metaphors and similes. For example, like Hudson, Hogan, and Gross, Margaret Noodin (Anishinaabe) examines how stories act to create "treaties," or deep social consideration and respect between species, observing that the characters in novels by Louise Erdrich (Turtle Mountain Band of Chippewa Indians) "often explain that among the land, the animals, the people, and the plants there is total interdependence" (2014, 56). Importantly, Noodin and Erdrich recognize that stories *come from* these beings, including seemingly inert objects like stones; as Erdrich writes in *Original Fire: Selected and New Poems* (2003), "*Asiniig* (stones) are animate, the first storyteller was a stone. Some Anishinaabe still listen. Some stones still speak" (qtd. in Noodin 2014, 44). The stories that stem from the land and the nonhuman beings who share it with the Anishinaabeg are reminders to

the Anishinaabeg to maintain their "total interdependence," for the stories often tell of the negative and catastrophic effects of losing this relationship. But recognizing the agency of stones, as well as nonhuman beings in general, is not necessarily figurative – that is, "merely" anthropocentric or metaphoric – but a depiction of the Anishinaabe ontology of a living, agential world, which is reflected in language, be it English or Anishinaabemowin (the language of the Anishinaabe, discussed in more detail in chapter four). Gerald Vizenor (White Earth Band of Ojibwe) discusses the challenges to English figurative language in his essay, "Authored Animals: Creature Tropes in Native American Fiction," in which he concludes that

> [m]onotheistic creation is a separation of animals and humans in literature and nature; the common unions since then have been both domestic and aesthetic. Literal simile is a familiar disserverance of authored animals on a human horizon. The more obscure tropes in literature must be closer to nature and animal consciousness than a literal simile. *The authors are animals, the readers are animals, the animals are humans, and the authored hunters bond with animals in their own novels.* (emphasis added; 1995, 678; see also 1998, 119-43)

Vizenor does not just address the undeniable "animal" nature of humans, he also includes nonhuman beings in the category of "human"; this connection has consequences for the use of what would normally (in Euro-American perspectives) be considered figurative language, such as metaphors and similes. Vizenor traces the presence of nonhuman figures and characters in novels such as *The Ancient Child* (1989) and *House Made of Dawn* (1968), both by N. Scott Momaday, as well as texts by Louise Erdrich, Louis Owens, and Leslie Silko. Vizenor finds that Momaday's "authored bear[s]" are "a metaphor, a dream, a mythic character in the narrative" and that the "metaphor of the bear is an ancient presence in the novel, the motivation of natural reason, and the style is *an inscription of native realism*" (1995; 672, 674). The bears in Momaday's novels are more-than-metaphor: they are bears and they are other-than-bears; they are "a metaphor of transcendence. The heat of the authored animal is natural, human, *and* animalism" (emphasis added; 672). That is to say, they are bears *and* humans; the presence of bears in the narrative "transcend" the monotheistic "separation of animals and humans in literature and nature" to become both at the

same time, reestablishing via "figurative language" the "total interdependence" at the heart of Anishinaabe worldviews. These Indigenous texts do not use metaphors and similes to reassert human exceptionalist beliefs of fixed difference; rather, the direct and indirect comparisons evoke connections. Describing Silko's use of simile in *Ceremonies*, Vizenor writes:

> Simile is used in the novel to describe motion and to compare animals to the environment, not to assay human characteristics. … The authored animals in novels by Momaday, Silko, Owens, and others are metaphors that are motivations of characters; some of their animals are introspective and with consciousness. These authors use simile as motion, comparisons to be sure, but *not as mere attributions of animal and human characteristics.* (emphasis added; 675)

While the difference Vizenor tries to assert may appear characteristically indistinct, the point he makes is clear: in some Indigenous literatures, Indigenous ontologies of nonhuman agency and sovereignty as well as of interspecies interdependence are depicted through metaphor and simile. However, in these contexts, the rhetorical devices act not to assert distinct species boundaries and capabilities, but to emphasize the interconnectivity between beings and their environments. These points are addressed in more detail in Part II of this project. For now, it suffices to say that Anishinaabe ways of "knowing and being in the world" (per Gross) are deeply recognizant of the literally agential, animate environment and nonhuman beings around them; stories are told by them and language stems from them. Subsequently, discussing these views in English, a language shaped by Euro-American ontologies of human exceptionalism, challenges and expands conceptions of personhood: what is and is not a subject, what does and does not have agency, who can and who cannot speak. It is for this reason that Vizenor, Noodin, Gross, and other scholars, authors, and elders writing from and through Anishinaabe epistemologies and ontologies play an important role in reconsidering Atwood's use of agential nonhuman characters and the environment.

As Vint, McHugh, Herman, Hudson, Hogan, Noodin, and Vizenor demonstrate, narratological analyses of shifts in perspective, focalization, space and time, differences and changes in discourse types, and culturally considerate use of figurative language complicate

representations of ostensibly individual human and nonhuman characters and the species-defined limits of family and community. While McHugh argues that her narratological analyses illuminate meaning "beyond" the human, I argue that Atwood is not so much writing "beyond" "the human" and "the animal" as she is writing "between" them: blurring humanist binaries as the novels progress, until the texts form and perform complexly interwoven communities of "independent" novels and multispecies communities. Aside from the literary animal studies scholars whose works guide and give context to this project, my analyses of Atwood's trilogy are motivated by, and build upon, post-structural and zoecentric theories and examples. Part I considers the first two novels, *Crake* and *Flood*, from a Euro-American theoretical perspective, as Derrida, Deleuze, Guattari,[36] Haraway, Bennett, and others guide my readings of Atwood's human characters, narrative structure, and nonhuman representation. Part II augments this initial theoretical framework through the critical interventions of Anishinaabe epistemologies and ontologies, which challenge and expand Euro-American assumptions of human exceptionalism and speciesist categorizations, as discussed above. The combination of these scholars finds that Atwood's use of hybridity, or her representations of the interconnectedness between human and nonhuman figures, give literary form to the commonalities between these disparate theories. Furthermore, in the case of the Euro-American philosophers, analyzing Atwood's novels through their theoretical frameworks expands the theorists' initial corpus, while in the case of the Anishinaabe philosophers, reading Atwood's novels through Anishinaabe cultural and language systems expands the nascent field of "red reading," or analyzing non-Indigenous texts through Indigenous perspectives. The significance of doing so, as well as the inherent complications and concerns, are explored in Part II. Through these

[36] When discussing their joint publications, such as *A Thousand Plateaus*, and their co-authored theories, I will refer to the two authors as Deleuze/Guattari. This formulation is in keeping with the problematization of "individuality" discussed throughout the text, in which they maintain a seamless joint authorship, writing that "the two of us wrote *Anti-Oedipus* together … we have assigned clever pseudonyms to prevent recognition" (1988, 1). As such, they do not attribute an idea, chapter, or section to one or the other author. Moreover, they state clearly that the only reason why they kept their names in *Plateaus* at all was in keeping with "a manner of speaking," but that they hoped to arrive at "the point where it is no longer of any importance whether one says I" (1-2). I use the formulation of Deleuze/Guattari to support their (and my) theorizing of multiplicity at the source while also working within an academic "manner of speaking."

disparate interventions and theories, I examine how Atwood's trilogies suggest that the "subject" is *already* and has *always* been multiple, hybrid, or interconnected at the source.[37] Whether they are recogonized as human, Pigoon, rakunk, or otherwise, Atwood's protagonists and, indeed, the novels themselves, are, my analyses find, always in the process of becoming-together.

SECTION D: SCHOLARLY REVIEW: BLURRING ONTOLOGICAL AND NARRATIVE BINARIES AND BOUNDARIES IN ATWOOD'S POETRY AND PROSE

Atwood's *MaddAddam* trilogy encompasses the relatively limited literary corpus of this project precisely because of the extremely complex ways in which the three novels engage with relationships, interconnectivity, and blurring between heterogeneous beings (namely, humans and nonhumans) and blurring, borrowing (or reflecting), and refracting in terms of narrative forms. Subsequently, these themes guide the necessarily selective scholarly review that follows. This singular focus on relationality is, perhaps ironically, necessary given the intergeneric, intertextual, multi-thematic, polyphonic, and self-reflective nature of Atwood's poetry and prose: a body of work which, it must be remembered, spans more than fifty years and includes, but is not limited to, sixteen novels, ten works of nonfiction, twelve collections of short stories, twenty-four collections of poetry, eight children's books, three television screenplays, one radio script, one play, one libretto, and one graphic novel (Atwood, "Full Bibliography"). As such, I have chosen to highlight the work of some of the best known scholars in the field of Atwoodian studies and/or those texts which are of greatest relevance to my own project, such as those discussing Atwood's writing, and the *MaddAddam* trilogy specifically, in the following terms: generic and thematic blurring; reflecting and refracting social conventions and the status quo; Atwood's non-binary alternative and its structural influence on her poetry and prose; refuting the image of the unified individual; and

[37] See Wolfe, *Animal Rites*: "…the figure of the animal, properly understood, is a privileged figure for the problematic of the subject … because here we are forced to confront the reality that the subject is always already multiple" (170).

redefining the "self" as multiple, fluid, and interconnected with the world. Despite the diverse theoretical and methodological approaches employed in these critical analyses of Atwood's novels, they nevertheless commonly refer, implicitly or explicitly, to the mixed nature of Atwood's writing. Be it in blending or bending genres, using the recurring theme of subverted binaries, or in structuring poems and novels as distorted reflections, or refractions, Atwood's writing is idiosyncratically marked by what Sherrill Grace calls "violent dualities," through which Atwood attempts to develop a "third thing" which offers ways out of these constructed and destructive polarities (1980, 27). Having identified an inherent search for this "third thing" in Atwood's larger body of work, I then identify the critical context for my approach to the *MaddAddam* trilogy – namely in the critical response to such issues as narrative blurring (intergeneric and intertextual readings), ecocriticism, eating and the significance of "meat," biotechnology, hybridity as monstrosity, posthumanism (or biocentricism), and particularly narratological analyses – as it relates to my central topic of interconnectivity. Where my work differs from or expands upon these previous works, however, is in my emphasis on the creative, liberating nature of hybridity (as opposed to criticisms of hybridity as a threat to human boundaries), on the positive nature of Atwood's post-apocalyptic, post-anthropocentric storyworld (as opposed to criticism of the trilogy as a dystopian end of humankind), and on the benefits of using Indigenous epistemologies and ontologies to read the trilogy and Atwood's writing in general (as opposed to a largely Euro-American theoretical framework or superficial comparisons to pan-Indigenous myths and figures). Overall, then, through my application of Derrida's post-structuralism, Deleuze/Guattari's theory of "becoming," Haraway's theory of "becoming-with" and compost theory (explained in chapter one), and Anishinaabe *mino-bimaadiziwin*, Anishinaabemowin, and narrative form (addressed in chapter four), I argue that these novels offer a figurative representation and a narrative dramatization of the ostensibly individual human as always-already multiple or hybrid. As such, these novels – whether they are deemed post-apocalyptic, speculative, dystopian, or utopian – reflect, through the figures,

settings, and language, a physical reality that Derrida, Deleuze/Guattari, Haraway, and elders, scholars, and teachers among the Anishinaabe people claim we are already living: the fact that the human subject is, and always has been, hybrid, deeply and intractably interconnected to the world and the nonhuman, other-than-human, and more-than-human beings around "them."

One of the most evident ways in which Atwood's corpus, and the trilogy especially, lends itself to a project on hybridity and narrative interconnectivity is through her widely noted tendency to blur and subvert genres and the resultant criticism of social conventions. Aside from her prose poems, which occupy the liminal position between more conventionally structured poetry and prose, her novels are known to include any combination of the stylistic conventions of the following: the Gothic, romance, thrillers, realism, mysticism, satire, science fiction, speculative fiction, dystopias, utopias, Indigenous myths, European fairytales, biblical stories, traditional Canadian oral stories, *Bildungsroman*, and *Künstleroman*. Simply within the novel *Oryx and Crake*, Coral Ann Howells finds that "[i]n characteristic fashion, Atwood splices together a variety of generic forms: dystopia, satire, wilderness survival narrative and castaway narrative, tragic romance triangle, and the quest to the Underworld" (2005, 171). More than simply mixing genres, Sharon R. Wilson, who has published widely on Atwood's use of the fairytale, argues that

> through the interweaving, regendering, and parodying of varied genres and subgenres – including antifiction, metafiction, revisioned folk and fairy tales, myths, and other canonical texts; fables; parables; monologues; popular romance; biography; autobiography; theology; speculative, science, or revenant fiction; recipes; advice; thriller, and adventure stories – *Atwood's intertextual play ... undercuts cultural determinism*. (emphasis added; qtd. in Wisker 2012, 65)[38]

[38] In addition to Wilson, see also Osborne and Barzilai (both in *Once Upon a Time: Myth, Fairy tales, and Legends in Margaret Atwood's Writing*) and Weir for references to Aboriginal Australian myths in Atwood's novels. For references to First Canadian and Native American myths, spiritual beliefs, and/or epistemologies, see DiMarco 2011, Guédon, Hammond, and Weir. It should be noted that Guédon makes significant efforts to link the pictographs appearing in *Surfacing* (1972) to an Anishinaabe-epistemological reading of the novel; these readings influence Grace and Weir's analyses of Atwood's novels in their co-edited collection (Grace and Weir 1983). DiMarco also draws on a particular Anishinaabe figure, the Windigo (or Wendigo), but, as I discuss in chapter four, barring input from Anishinaabe sources, her reading of the figure misses an opportunity for important nuance regarding the potentially positive (and thus dualistic) power of being a Windigo, namely that "the only way one can fight a *windigo* is to become a *windigo* oneself," a point that is relevant to Snowman's sacrificial end in *MaddAddam* (Barnouw 120). This appropriated version of the myth, as pan-Canadian rather than specifically Anishinaabe, echoes Atwood's own discussions of the Windigo, as evidenced in *Strange Things*, which draw more from a Canadian appropriation/adaptation of the Windigo than from the Windigo as it appears in Anishinaabe stories and is considered by Anishinaabe scholars (Atwood 2004a, 75-103).

The significance of these generic hybridizations, then, is the play between identification with a genre and the subversion of its implied message and values. In order for this subversion of categories and social and generic significance to take place, Atwood often relies on irony, which subsequently turns many of her narratives into subtle yet effective satires. In analyzing Atwood's use of humor through the lens of traditional Nova Scotian yarns, Marta Dvorak observes that Atwood's satire humorously "conveys the implicit affirmative values that the authorial voice defends as well as the negative values [of dominance and dogmatism] that it attacks" (124). Aside from satire, Gina Wisker argues that layering one genre, such as the Gothic, onto another, such as romance and fairytale (like "Bluebeard's Egg"), "enables ironic twists and exposés of *the false securities of the everyday world*, using imagery of twinning, the monstrous, vampires, *duplicity*, and *the crossing of liminal spaces* between good and evil, male and female, life and death" (emphasis added; 2012, 109-10). Such is the case in *Lady Oracle* (1976), in which Atwood combines a social realistic story of romantic relationships in modern-day Toronto with narrative elements of the Gothic and romance, including an embedded Gothic romance sub-narrative. Brooks Bouson finds that *Lady Oracle* "exploits and undermines the inherited mass-culture fictions which, in transmitting a conservative literary and cultural message, help perpetuate women's consent to femininity" (1993, 63). In doing so, Atwood simultaneously highlights and satirizes the sexual, economic, social, and cultural determinations implicit within fairytale and romance narratives. Combining these points with Atwood's other characteristic search for dualistic harmony (discussed in more detail below), Howells finds that "Atwood's position [regarding genres] … represents a *balance* between respect for generic traditions and an insistent challenge to traditional limits. Indeed, it is a position close to what Linda Hutcheon describes as 'that postmodern paradox of complicity and critique' and which she sees as a characteristic of Atwood's fiction" (Hutcheon, qtd. in Howells 2000, 139). In summary, what Howells, Wilson, Dvorak, Wisker, Bouson, and others

find is that Atwood writes dialogically; she writes towards and against the genre in question (such as romance, the Gothic, etc.) and its implied values simultaneously.[39]

Importantly, however, this subversion works not simply to challenge artistic forms, or even to critique the social norms linked to the generic forms, but also to offer *escape from* and *alternatives to* the social norms, conventions, and the status quo which these forms implicitly support and reaffirm. According to Dvorak, "'Atwood signals the fact that conventional patterns, whether they belong to narrative, myth, or the body of implicit maxims that constitutes our ideology or vision of the world, are socially constructed, and as such, may be transformed or reconstructed'" (Dvorak; qtd. in Howells 2000, 141). This same triple movement of identification, undermining, and rewriting occurs in Atwood's adherence to and subversion of the *Bildungsroman* and *Künstleroman.* Ellen McWilliams argues that "Atwood is a writer who self-consciously and deliberately invokes and then undercuts the traditions associated with the *Bildungsroman*" (vii); as a result, McWilliams continues, Atwood is "less interested in perpetuating the genre in its traditional form than in contesting and renegotiating its problematic prescriptions of femininity and its investment in an ideal of exclusively masculine perfectibility" (1). Novels like *The Nature Hut* (unpublished, written in 1966), *The Edible Woman* (1969), *Surfacing*, and *Lady Oracle* "serve *to expose rather than to uphold* conventional models of growth and development, both artistic and personal" (emphasis added; vii). In these novels, McWilliams finds, Atwood leads her (female) protagonists away from "embattlement"[40] to "the discovery of devious and subversive means of *escaping such entrapment*… . Whether exploring the difficulties and contradictions of female or Canadian national identity, or challenging the tyranny of language and ideology, Atwood's fiction is ultimately more interested in critiquing and overcoming these obstacles" (emphasis added; 151).

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[39] In *Brutal Choreographies*, Bouson addresses Atwood's "dialogical intent" using Bakhtinian theories of parody which, according to Linda Hutcheon, "asserts and undercuts that which it contests" (Hutcheon, qtd. in Bouson 1993, 77).

[40] While active, being "embattled" is arguably still a position of victimry, according to Atwood's theory of the four "victim positions" present throughout Canadian literature, outlined in *Survival* (1972a) (32-35).

Likewise, in *Brutal Choreographies*, her study of Atwood's use of "oppositional narrative structures," Bouson argues that "Atwood's novels both reflect and reflect on the oppositional culture of the feminist movement. Like other contemporary women novelists, Atwood uses novelistic narrative to openly challenge the status quo" (1993, 6). While Bouson approaches Atwood's novels from a feminist perspective, in his reading of the "animal politics" of *Surfacing*, Robert McKay outlines, through Judith Butler's theory of performativity, how speciesism is similarly a social construct, writing that "our being-human is not simply a function of species but instead is a cultural imperative, just like gender, to which we are necessarily obliged to accede" (210-11). While the scholars above – from Howells, Wilson, and Dvorak to Bouson and McWilliams – argue that Atwood's careful use of generic hybridity highlights and undermines gender categories and sexist expectations, I find that her use of *Bildungsroman* and quest narratives alongside science fiction tropes of human-nonhuman hybridity offers a similar critique and alternative to species categories and speciesist limitations, such as who is a subject versus who is not, who can respond versus who merely reacts, and who counts as community versus who can be killed without repercussion.

If speciesism is a social construct, and if Atwood uses blurred generic traditions to criticize, "renegotiate," and offer alternatives to such constructs, it is possible to read her hybridized novels as criticisms of speciesism, human exceptionalism, and anthropocentrism, beginning with the humanist construct of the unified self and binaries of human/"animal" and nature/culture. Indeed, Howells finds that Atwood's tendency to invert traditional generic elements, such as linear progression and the "centered self" through a discontinuous narrative and psychological associations (as in *Cat's Eye* (1988) and as evidenced throughout the *MaddAddam* trilogy), "charts a changing self which operates through disguises, a parade of doubles and different personas, always in transition and always exceeding its representations in language or painting" (Howells 2000, 145). That is, in Atwood's novels, the "self" is depicted as multiple while narratives are figured as

discontinuous. Alice Palumbo also finds that in novels such as *Alias Grace* (1996), *Cat's Eye*, and *The Robber Bride* (1993), "Atwood examines boundaries, the ease with which they can be crossed, blurred, or eliminated, and the anxiety this produces in her protagonists" (73). Specifically in the *MaddAddam* context (compared with Angela Carter's *The Passion of New Eve*), Katarina Labudová argues that

> Carter's and Atwood's transgression of boundaries of identity finds its correspondence in genre contamination; and their farcical and ironic mode is a significant aspect of their re-writings of genre. The hybrid nature of their writing ridicules the limits of rigid thinking in binary oppositions (fact or fiction, man or woman, monster or human, serious writing and escapist fiction). *Multiplicity and heterogeneity in Atwood's and Carter's fiction is analogous to the vanishing of boundaries of individual body and identity*. (emphasis added; 2011, 149-50)

Labudová extends Howells's link between the "multiple" protagonist and narrative structure to the indistinct limits and boundaries of the "individual body" and the form of the narratives themselves. Specifically, Labudová writes, "Atwood's and Carter's novels also contain a correspondence between the open, self-constructing and self-inventing identities of the characters and the open, ambiguous endings of the novels" (152).[41] That is, the novel acts as a refraction as opposed to a reflection: it is a recognizable distortion of the generic form as well as the nature of the always-already hybrid protagonist. To summarize these points, then, Atwood's generic blurring often acts to challenge and problematize social conventions of the day and context of the storyworld: whether that be notions of feminine domestic bliss in late twentieth-century Toronto or human exceptionalism in a speculative United States of America. As such, Wisker's aforementioned references to "liminal spaces" and "duplicity" can clearly be applied far beyond Atwood's use of genres; I will return to this topic shortly in terms of thematics and structure. But, staying with her tendency to hybridize and subvert genres to find creative social alternatives, much has been made by Atwood and critics alike of her "crossing the liminal spaces" between the genres of dystopia and

[41] While I disagree with Labudová's more detailed analyses of the novels, I find that her argument regarding the link between multiplicitous individuality and narrative forms, as Howells also argues, is persuasive as it illuminates the interconnected epistemologies and structure of the *MaddAddam* trilogy.

utopia, in particular, the genre that encompasses (in part) Atwood's five speculative fiction novels: *The Handmaid's Tale* (1985) and its sequel, *The Testaments* (2019), as well as the *MaddAddam* trilogy.

In "Dire Cartographies: The Roads to Ustopia," Atwood defines the origins of the label, "ustopia," as a combination of utopia and dystopia, "the imagined perfect society and its opposite – because, in my view, each contains a latent version of the other" (2011, 66). This latency – or in Derridian terms, this "trace" – of the utopia in dystopia and vice versa, is significant for two reasons. First, by applying the ustopian genre to the *MaddAddam* storyworld, the search for hope within a decimated landscape and human populace rests with the group of genetically modified nonhumans, the Crakers, and the scraggly band of "normal" human survivors. This leads to the question: what is it about these unlikely heroes that they are positioned as the sole point of hope in the trilogy? Are the genetically modified, utterly perfect Crakers the hidden utopia within the dystopia of the *MaddAddam* trilogy?[42] Atwood claims they are, that the Crakers are "a little attempt at utopia in [*Crake*] as well: a group of quasi-humans who have been genetically engineered so that they will never suffer from the ills that plague *Homo sapiens sapiens*" (2011a, n.pag). Or, does the drive to perfection hide a potential dystopia within these ostensibly perfect heroes; that is, a dystopia within a dystopia or a material depiction of humanity's drive for scientific rule over "nature"? True to form, Atwood offers support to both sides, saying that "we should probably not try to make things perfect, especially not ourselves, for that path leads to mass graves" (*ibid*).[43] These points will be developed in more detail in the ensuing analyses of the Crakers as hybrids, in chapters two and seven. It should be noted here, in the context of subverting genres to find creative

[42] To be specific, the Crakers play the hopeful role of the utopian figure in *Crake* and *MaddAddam* more so than in *Flood,* though they play a small, yet significant role in the conclusion of that novel as well, as discussed in chapter three.

[43] Atwood also claims that ustopias are not just places on a map but places in the mind as well as the body: "In addition to being, almost always, a mapped location, Ustopia is also a state of mind, as is every place in literature of whatever kind… . It's interesting to me that I situated the utopia-facilitating element in *Oryx and Crake* not in a new kind of social organisation or a mass brainwashing or soul-engineering programme but inside the human body" (2011a, n.pag). Therefore, Atwood identifies precisely the hope (utopia), as well as the fear (dystopia), within the genetically hybrid being.

alternatives, that the notion of hope within an apocalypse has been taken up by a number of Atwoodian scholars (Bahrawi, Boyd, Ciobanu, Labudová 2013, Rozelle, Skibo-Birney 2017), but perhaps most notably by Gerry Canavan.[44] In "Hope, But Not for Us: Ecological Science Fiction and the End of the World in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*," Canavan explicitly focuses his oft-cited essay on "the unexpected utopian potency lurking within our contemporary visions of eco-apocalypse," arguing that "true to Atwood's subversive reversal of the usual loyalties of the apocalypse – the post-apocalyptic scenario turns out rather unexpectedly to have some important points in its favor" (139, 144). According to Canavan, these favorable points are, significantly, the Crakers, Atwood's human-nonhuman genetic hybrids.[45] Yet, Calina Ciobanu also argues, expanding upon Bouson's feminist theories in *Brutal Choreographies*, that

> Atwood's trilogy, which is about the downfall of *man*kind, necessarily doubles as a canvas for figuring *woman*. Indeed, the question of 'woman' is built into the very structure of the series: if *Oryx and Crake* is a 'Last Man' narrative, with Jimmy the only apparent human survivor (Canavan 2012, 140), then Atwood's second installment, *The Year of the Flood* gives us a 'last women' narrative that serves as its counterpoint. And if *MaddAddam*'s task is to bring these two narrative strands together, then the trilogy as a whole insists that any possibility of imagining a posthuman future will depend not just on situating humankind as one species among many, but on unsettling *man*kind's primacy in relation to *woman*kind as well. (emphasis in original; 154)

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[44] While these scholars are notable for their hopeful readings of the trilogy, a more conventional (in other words, anthropocentric or humanist) reading of the novels characterizes the Crakers as a dangerous or absurd subversion of the bounded human form who are "redeemed" or regain their humanity only through language and cultural performance and productivity; see especially Ku, as well as Dunning, Garrard, Hollinger, and Marks de Marques.

[45] Canavan's essay is valuable for the definitive argument he makes regarding the potentially hopeful nature of Atwood's ustopia and for his clear-eyed reading of the pre-apocalyptic storyworld as being equally dystopian (despite its similarities to contemporary North American consumerism, corporate greed, and rampant pollution). However, I disagree with his analysis of the Crakers as it is grounded upon humanist hierarchies and binary separations between humanity and "nature." Canavan writes that "[l]ate in the novel, in Jimmy's absence[,] the Crakers even spontaneously craft a magical totem designed to bring Jimmy back from his travels to the compound (361). These humanistic 'excesses' in the face of Crake's carefully crafted 'perfection' are what allow the Crakers *to transcend Crake's attempts to reduce the human to the level of an animal, even to a pure mechanism*" (emphasis added; 146). References to transcendence and the reduction of the human "to the level of the animal" or "pure mechanism" allude to humanist epistemologies dating back to Aristotle's "Great Chain of Being" and Descartes's "animal automaton," which rely upon and reinforce the supposed separation between nature/culture, human/"animal." This separation explains why, though Canavan lists the Crakers as an expression of hope in Atwood's ustopia, he titles his essay, "Hope, But Not for *Us*…" (emphasis added). In contrast, I find the Crakers hopeful, not necessarily for their *genetic* example, but for their *performance* of a nonhumanist epistemological and ontological alternative, one that "we" could at least partially take, as discussed in chapter two and throughout Part II.

Ciobanu effectively finds hope in the Harawayian "permanently partial identities" that the ostensibly human protagonists understand themselves to be, as they take care and are responsible in their actions towards other beings, regardless of species or even the violence that these beings may have inflicted upon them (160). Secondly, and more broadly speaking, the creation of the ustopian genre reflects a larger interest in blurring two apparently opposed things: Atwood claims that dystopia and utopia are not "polar opposites. …scratch the surface a little, and – or so I think – you see something more like a yin and yang pattern; within each utopia, a concealed dystopia; within each dystopia, a hidden utopia" (2011, 85).

Despite Atwood's characteristic interest in and use of blurred genres, her reference to the inherent relatedness of so-called "polar opposites" in utopias and dystopias can hardly be considered coincidental in light of her frequent use of polarity, dualism, doubles, and reflections. For while she is certainly known for her flexibility and layering in relation to genres, her tendency to blur "polar opposites" is, as Sherrill Grace states, one of the defining structural and thematic aspects of Atwood's oeuvre; according to Grace, "the fact that duality is more than thematic (expressed in contents or subject matter), and that Atwood is not simply *rejecting duality but working with it, from it,* cannot be overemphasized" (emphasis added; Grace and Weir 1983, 4).[46] Grace argues that Atwood's style is not only identifiable by a frequent use of binary themes but that binaries and duality become the structuring principle for many of her narratives. Grace's overall thesis in *Violent Duality* (1980) is that Atwood's poetry and novels are structurally and thematically

[46] See also Bouson who has written extensively on Atwood's use of an "oppositional narrative strategy" throughout her novels. As discussed above in the context of *Lady Oracle*, the strategy that Bouson describes is the identification and subversion of the social values associated with various genres. In *Crake*, however, Bouson identifies the trope of the "love triangle," which Atwood then counters with the characters themselves: a "sex addict," a "non-romantic scientist" who sees love as a faulty hormonal delusion, and a former child prostitute who is possibly lying to both of them (2009, 102). Compounding this dismal view of love and romance, the end of the love triangle narrative repeats in the narrative the sadistic "snuff films" that the protagonists used to watch together. Furthermore, with regards to the Crakers, Bouson finds that "…Atwood both expresses alarm at and mocks the idea of a bioengineered posthuman future" (103). Unlike Canavan, Bouson forcefully argues that the trilogy is "caustic satire," with the "hope" being "interspecies breeding" (2016; 351, 352). I value Bouson's narrative study, especially in light of her use of Bakhtinian theories of polyphony and dialogism and her observations on polarity and binaries in Atwood's earlier novels and the *MaddAddam* trilogy; however, I take a different approach to her reading of the Crakers, finding that interspecies *communality*, not breeding, is ultimately Atwood's most hopeful point in the trilogy.

grounded on a "circle game," in which the protagonists of her novels "[swing] back and forth" between poles of "withdrawal into the self" and "submergence into objective reality," or of "the subject/object duality of life" (3). Structurally, this swinging between poles typically arises through repetitions and distortions; once identified as a refraction rather than a reflection, Atwood's poetry and novels, much like the genres discussed already, invert the expectations set up by the initial verse or narrative. For example, Grace analyzes the eponymous poem "The Circle Game" (1964) and finds that the first and third stanzas refer to the adults inside, the second and fourth stanzas refer to the children (assumedly) playing outside, and the fifth, sixth, and seventh stanzas "bring the two poles of the poem gradually together, reflecting back, in the process, upon the first four sections of the poem," wherein it becomes clear that the children were not outside but were symbolic representations of the childish games the adults play with each other in this troubled relationship (22). The same distorted reflection, or refraction, also forms the structuring and characterizing principles of the *MaddAddam* trilogy.

The *MaddAddam* trilogy is structured across interwoven past-tense and present-tense narrations (told in first-person tense, third-person tense, or, in the final chapters of *MaddAddam*, both) which converge in time and space by the novels' ends. The protagonist and significant characters also tend to develop in terms of converging character poles and binary thematics: Jimmy and Snowman (*Crake*), Toby and Ren (*Flood*), and Toby and Zeb (*MaddAddam*) reconvene their linked discourses and/or positions in diegetic space over the course of the narrative, thereby dramatizing the negative, isolating effects of egocentrism (and anthropocentrism, or the binary of human/"animal") and the positive potentiality of perceiving and acting in terms of a trans-species community ("humans" as "animals"). Even more explicit is the narrative and thematic reunification performed by significant "hybridized" figures – Oryx (in *Crake*), Toby (in *Flood*), and Blackbeard (*MaddAddam*) – who demonstrate the liberating, if not always overtly "positive," nature of recognizing and living within the altered perceptions of zoecentric, hybrid subjectivity. Grace

claims that reflections and their refractions allow Atwood's readers "to see things upside-down or inside-out. Hers are crafty mirrors" (1980, 23). Oryx, Toby, and Blackbeard are these "crafty mirrors," which refract the conventions of anthropocentrism back to the other characters (and, in Toby's case, herself): Oryx does so through her "possession" of Jimmy/Snowman and his eventual self-sacrifice, in *Crake* and *MaddAddam.* In *Flood*, Toby refracts the anthropocentric preaching of another protagonist, Adam One. Blackbeard, a genetically altered narrator who communicates with nonhumans in the post-pandemic world, fundamentally shifts the structure created in the preceding narratives (of *Crake, Flood,* and most of *MaddAddam*). In doing so, Blackbeard's narration reflects (or imitates) the preceding narratives, with a zoecentric refraction that prevents convergence and offers a non-binary, divergent alternative. In this way, and to quote Grace's prescient reading of Atwood's "common root system" of relationality,

> [w]hat [Atwood] continues to offer is a system embodying dualities, but dualities understood as *mutually interdependent aspects of a continuum of relationship*, functioning dialectically and modelled upon natural life processes. The walls and fences which are set up to divide culture from nature, male from female, logic from intuition, and which facilitate domination and devaluation, must come down, not in order to change a culture-male-logic dominated system into its opposite, but to facilitate the harmonious process of inter-relationship. (1983, 13)

This system at the heart of Atwood's corpus features the same post-structural difference at the origin, which expands like a fractal across increasing larger, more complicated states, as it links the concept of "a harmonious process of inter-relationship" to Atwood's use of blurred genres, refracted narrative structure, converging (*Crake* and *Flood*) and diverging (*MaddAddam*) plot resolution, and

the physical and genetic representation of hybrid characters.[47] Importantly, the unit at the core of Atwood's writing, and my project, is not a singular concept, but heterogeneous components, dichotomous binaries, or hybridity at the origin: "*mutually interdependent aspects of a continuum of relationship* … modelled upon natural life processes" (Grace 1983, 13).

In addition to the structuring principle of reflection and refraction in her narrative form, Atwood's texts are also marked by a wealth of thematic binaries: subject/object, inside/outside, active/passive, body/environment, life/death, nature/art, and reality/dreams, hallucinations, and fantasies. This is not to say that Atwood's writing *supports* these binaries; rather, like her blurring of romance and Gothic genres, Atwood simultaneously "underline[s] and undermine[s]" these dichotomous thematics (Sturgess 90). Grace emphasizes that, for Atwood at least, these poles are destructive in their false categorization of a world that is not so clearly delineated. Therefore, the process of "swinging back and forth" between these poles is equally destructive: psychologically, for the literary subject, and ecologically, for the literary setting (as can be seen in Snowman's mental dissolution and the pre-pandemic ecological degradation in *Crake* and *Flood*). Yet, Grace argues that, for Atwood, escape or "freedom" from these destructive processes and false binaries

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[47] In her chapter, "Margaret Atwood and Environmentalism," Shannon Hengen considers the facts and theories offered by biologists Edward O. Wilson and Donna Haraway to consider how Atwood's novels and nonfiction give form to the concept that "[b]eing human to Atwood clearly implies acceptance of the whole range of our physical, emotional, spiritual, and intellectual state. To deny or splice out any of that state is to amputate the self as it has been known so far, and to stress nature perilously" (2006, 74). Hengen makes the important point, in the context of Atwood's novel, *Life Before Man* (1979), that one of the protagonists, Lesje, has a "sense of how the human animal fits into the environment [that] seems clear and compelling… (81). However, this significant recognition of interconnectivity is undermined by Hengen's statement that "human nature is figured as dangerous to itself and other life forms except when knowledge of our own power to destroy is tempered with those traits *that are also essentially human – forgiveness, compassion, stewardship, and simple kindness*" (emphasis added; *ibid*). As discussed already, it has become increasingly difficult to make an unchallenged claim of human essentiality based on such characteristics, as they are almost daily found to be present in nonhuman beings. Nevertheless, Hengen's overall point in the chapter is still relevant to this project, built as it is on fractal designs of interconnectivity, and Atwood's oeuvre in general: "As whole creatures we both affect and are affected by the larger environment in which we evolve, and [Atwood's] work asks us to bear that interconnectedness firmly in mind" (84). Likewise, J. Paul Narkunas proposes, through a Deleuzian reading of the *MaddAddam* trilogy that is similar to my own, that "[Atwood] indicates that indeterminacy and contingency may be the ironic essence of the human due to the emergence of the processes of life I outlined above. Atwood's *MaddAddam* texts operate without the presupposition of an object to the idea of the human: a center or self-actualized consciousness, subjectivity, being or language, or a literate-national/linguistic subject. … Atwood portrays life thereby as functioning like stem cells perpetually connecting to express themselves through both organic and nonorganic structures that are themselves consistently adapting. Life as process functions through dispersed networks of coalescing relations or forces that are in flux, reversible, contingent, and dynamically permutating" (22). Narkunas's attention to the biological link between the representation of Atwood's characters and Deleuze's theory of processes over stable identity echoes what I propose; however, I extend Narkunas's theories to the structure and narratological elements of the novels themselves: beyond *what* the characters do, to *how* the narrative operates in the manner of a Deleuzian fractal.

> does not come from denying or transcending the subject/object duality of life… . Freedom comes from accepting the duality or, to use the more precise scientific term, duplicity which we share with all living things as Atwood, daughter of a biologist, well knows. From *Double Persephone* through to *Two-Headed Poems*, Atwood explores the concept of duplicity thematically and formally, always with an ironic eye to its common meaning of deceit. … Nowhere in the poetry or fiction does Atwood offer answers to this problem of polarity. Where she comes closest to affirmation … is in terms of accepting duality *within* the *process* of living. (3, 4-5)

The play on duality, duplicity, and deceit recalls Atwood's use of irony and satire and the connoted message behind her "reinforcement" of social and sexual mores, which can also be applied to conventional, humanist views on species boundaries. While Grace writes, in *Violent Duality*, that "[n]owhere does Atwood offer answers to this problem of polarity," she does refer to a potential solution that Atwood vaguely refers to as "the third thing" (Atwood, qtd. in Grace 1980, 27). The concept initially receives passing attention from Grace in *Violent Duality*, where she focuses more on the structural and thematic elements of binaries but, by 1983, in *Margaret Atwood: Language, Text, and System* co-authored with Lorraine Weir, Grace states that "from the beginning of her career, Atwood has tried to find a third way, a non-Cartesian way, to think of and structure images of personal and social life … she consistently affirms the power of language to fill the gap, to create a third way of being out of the either/or alternatives which her system resists and at moments negates" (3). This "third thing" is a non-binary, or inherently, irreducibly harmonious means to escape from the "violent duality" within humanist epistemologies.

Grace introduces Atwood's idea of "the third thing" via an interview with the journalist, novelist, and Atwood's late partner, Graeme Gibson.[48] Though it applies to all of the binaries which Atwood regularly uses, as well as to the binary of human/"animal" to which I apply it, Atwood

[48] For the full interview, see *Eleven Canadian Novelists Interviewed by Graeme Gibson* (1970). Atwood's "fourth victim position," as explained in *Survival* (published in 1972a, one year earlier than the interview with Gibson), also provides a similar theory in that the fourth victim position is a creative means to refuse to participate in the binary of "Victor/Victim games": "[y]ou don't even have to concentrate on rejecting the role of Victim, because the role is no longer a temptation for you" (Atwood 1972a, 35). However, the "third thing" that Atwood theorizes in this later interview with Gibson is more widely applicable since it does not just address victimry (and its refusal) but binaries (and dangerous polarity) writ large. As such, throughout this project, I refer to "the third thing" theory as opposed to victim positions.

initially discusses the term in relation to the binary of "kill / be killed," or of "innocent passivity / violent activity":

> Perhaps the greatest crime, as far as Atwood is concerned, is the rejection of responsibility. She argues for the evil of passive innocence in *Survival* and *Surfacing*, and in her conversation with Graeme Gibson, she describes violence and passivity as equally futile: "…you know, you can define yourself as innocent and get killed, or you can define yourself as a killer and kill others. I think there has to be a third thing again; the ideal would be somebody who would neither be a killer or a victim, who could achieve some kind of harmony with the world, which is a productive or creative harmony, rather than a destructive relationship towards the world." (Grace 1980, 27; see also Gibson 26)

To put this theory together with Grace's thesis of violent binaries, achieving Atwood's "productive or creative harmony," or the elusive "third thing," occurs through "accepting the duality *within* the *process* of living."[49] In doing so, Grace claims, protagonists such as the unnamed woman in *Surfacing* "discover a new way of being, a third way that transcends polarizations, thus enabling the individual to be free of crippling limitations … [to be] free of the victor / victim opposites" (Grace 98, 109). In terms of this project, this "third thing," by definition, must be hybridity; the liberation from violent or destructive binaries that is offered by the "third thing" is analogous to the "line of flight" which Deleuze/Guattari identify in Kafka's "Metamorphosis" and which Haraway identifies in the process of mutual identity construction by "becoming-with" others. Therefore, Atwood's blurred genres, hybrid figures, and interconnected narrative structures dramatize the liberation from destructive binaries through the blurring, leakage, and certainly contamination and infection that create Deleuze/Guattari's "lines of flight" from defined and fixed binaries.[50] Equally suggestive is Grace's reference to Atwood's biographical background in biology and "the processes of living,"

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[49] The particular importance of Atwood's choice of words in this theory – "productive or creative harmony," the "process of living" – not only echo the biological and genetic links identified in the opening pages, but are also significant points of intersection with Anishinaabe *mino-bimaadiziwin* and Anishinaabe ontologies of life as a constant process of harmonious relations. Grace also notes this similarity, writing, "[a]nother way of approaching Position Four [which I have linked to "the third thing"] is to follow native Indian [*sic*] cosmology which can serve as the necessary model for a more integrated, holistic view of life. However, neither in *Survival* nor in *Surfacing*, nor in specific poems, does Atwood advocate White [*sic*] adoption of Indian [*sic*] history or individuals; as Guédon indicates, it is the Indian [*sic*] system, their way of being and seeing, that interests her" (1983, 10). These theoretical "contact zones" are discussed in more detail in chapter four.

[50] For "contamination," see the pandemic that drives the actions of the trilogy. For "infection," see the foot infection that forces Jimmy/Snowman to join the Cobb House community in *MaddAddam*.

which contextually aligns Atwood's "third thing" with Haraway's theory of literal metaphors, in which fleshy beings are seen as "material-semiotic" agents of literary theories.[51] Within this perspective, "accepting the duality within life" is akin to perceiving and accepting the inherent multiplicity within the individual and living according to these changed perceptions, as the protagonist of *Surfacing* does, and as the survivors at the end of *MaddAddam* do. As such, by reading the hybrid figures in Atwood's trilogy through Deleuze/Guattari's "becoming" and "assemblages," Haraway's theories of "becoming-with" and "material-semiotic agents," and with Anishinaabe creative, harmonious processes of living respectfully, I argue that the hybrid figures in Atwood's trilogy are manifestations of her interest in finding a more productive, non-violent, and creative means to living harmoniously with the world. Moreover, these figures are simply the most evident example of this interest; the circular or spiraling narrative structure, based on Atwood's interests in creative harmony, performs these beliefs by finding alternatives to violent duality via the rejection of binaries altogether. To summarize, then, not only is Atwood's writing characterized by a frequent use of blurring genres in order to subvert, through irony and humor, the conventions and constructions of modern society, but at *all* levels of her writing – genre, form, themes, and plot – binaries are being undermined in order to produce an inversion or refraction of a constructed, categorized, binary reality. These "crafty mirrors," as Grace calls them, produce a "third" or hybrid refraction of a potentially harmonious reality which escapes from conventional worldviews shaped by polarizing binaries.

Several common themes in Atwood's writing bear particular relevance to the topic of "writing between the human and the 'animal'" and should therefore be discussed in more detail. In particular, critics have noted the frequent appearance in Atwood's novels and poetry of the tension produced and, ultimately, the danger in trying to represent the self as a unified individual, separate

[51] Perhaps Haraway's most famous material-semiotic agent is the cyborg which, like Atwood's "third thing" and Deleuze/Guattari's "becoming," offers "lines of flight"; in "A Cyborg Manifesto," Haraway argues that "the cyborg imagery can suggest a way out of the maze of dualism in which we have explained our bodies and our tools to ourselves" (2016a, 67-68).

from other subjects, from nonhuman beings, even from the environment around them. Such tensions can be seen in the psychological breakdowns or mental traumas suffered by some of her protagonists – such as Marion MacAlpine (*The Edible Woman*), the unnamed protagonist (*Surfacing*), Joan Foster (*Lady Oracle*), Elaine Risley (*Cat's Eye*), and Jimmy/Snowman (*Crake*) – when they try to live within the constructed categories prescribed for them by society and family.[52] All of these characters attempt to adapt and survive in their societies by creating alternative identities – through food, the Canadian environment, literature, storytelling, and art – and these traumas and struggles are represented through changes to the narrative perspective, discourse time, and/or narrative voice. Palumbo deftly draws together the protagonists of several of Atwood's novels, finding that they are united by a shared need "for the individual to reject individual retreats from the external world and to become involved in resistance to power" (78). The breakdowns which ensue for characters such as the protagonist in *Surfacing* and Marion in *The Edible Woman* indicate that the "dyad [of consumer/consumed; human/nature] is untenable"; "[t]he authentic, as Atwood shows, is found in a synthesis of the two, and not at either pole exclusively. The narrator's realization that the victim/victor binary must be transcended is the key to her integrating all aspects of her fragmented history" (Palumbo 75). Importantly, Bouson finds that when these texts (especially *Surfacing*) are read as spiritual quest narratives, the protagonist's psychotic breakdown can be read instead as a "visionary breakthrough" (1993, 55). These arguments can be equally applied to *Crake, Flood,* and, especially, *MaddAddam*, as I do in the ensuing chapters. Like the aforementioned protagonists, Howells also finds that the constant shifting between the present- and

[52] Also frequently noted in this context is the "pioneer" figure in Atwood's poem "Progressive Insanities of a Pioneer," in *The Animals in that Country* (1968), who is depicted by the poetic voice as going slowly insane because he "attempts to assert his centrality in a wilderness wholly indifferent to him"; in contrast to other Canadian writers, Ronald Hatch finds, "Atwood indicates that the pioneer needs to create a closer relationship to the wilderness in order *not* to go insane" (186). Hatch finds a similar movement to decenter the human and prioritize the (sentient) landscape in "Backdrop Addresses Cowboy," in *Selected Poems: 1965-1975* (1976a, 187). Weir also addresses the insanity of the pioneer, finding that his "attempted transformation of chaos into cosmos … results finally in the invasion of 'the green / vision'"; he "speaks the language of humanist presumption and is answered out of the aphoristic speech of *Alcheringa* [Aboriginal Australian dream-time]" (145). The pioneer must "acknowledge the world" as opposed to imposing his will upon it.

past-tense narratives in *Crake* serves to "displace Jimmy/Snowman from the centre of his own narrative" (2005, 173). More directly still, Earl Ingersoll writes that "Snowman is disabled from being an 'I' in this novel"; this description echoes Carol Adams's description of Marion MacAlpine as being unable to "think of herself as *I*, when her first-person-singular identity is interrupted… (Ingersoll 2004, 171; Adams 1990, 186). In these narratives, Atwood demonstrates the fluid boundaries between the self and other, as the characters come to see themselves alternatively, or simultaneously, as subject *and* object, self *and* other, human *and* nature, human *and* "animal."

Flexibility around the notion of the Atwoodian subject denotes a postmodern and post-structural manner of seeing the subject as multiple, as opposed to the unified subject of modernism.[53] This topic has been discussed at length by many Atwoodian scholars in terms of postmodern theorists like Foucault and Deleuze, as well as feminism, post-colonialism, and psychoanalysis. For example, Coomi S. Vevaina's essay on the representation of history in Atwood's novels employs Foucaultian theories of power in order to differentiate between "history" – understood to be a "totalistic" conception of events constructed by those in power which shapes, and is shaped by, reality – and "herstory" – understood to be "pluralistic perspectives of past events told from marginalized or eyewitness accounts" (86). If, Vevaina argues via Salman Rushdie, the past is now seen as being made of many different voices, some heard and some ignored, then so too is the individual now seen as inherently multiple, or "'anything but a whole, anything but homogeneous… . The erratic and devious presence of the unconscious, without which the position of the subject cannot be understood, *insists on heterogeneity and contradictions within the subject itself*'" (emphasis added; Rushdie, qtd. in Vevaina 91). While Vevaina's analysis serves to refigure the Atwoodian protagonist as multiple in terms of retelling history as a series of stories rather than as Truth, her analysis implicitly depicts how the subject is also already multiple: not one whole, but

[53] Especially relevant to this point is the climax of *Lady Oracle*, which arrives when Joan Foster realizes, through the veil of her embedded Gothic romance sub-narrative (in italics), that there was never one Joan, but at least three, that "[*e*]*very man has more than one wife. Sometimes all at once, sometimes one at a time, sometimes ones he doesn't even know about*" (emphasis in the original; Atwood 1976, 370-71).

many complex processes, made up of personal histories as well as relationships between humans, nonhumans, events, and landscapes.

In a similar vein, Branko Gorjup begins his essay, "Margaret Atwood's Poetry and Poetics" by discussing Robert Jay Lifton's theory of "the protean self," defined as being "possessed of a 'fluid and many-sided' identity [which] 'allows for an opening out of individual life, for a self of *many possibilities*'" (emphasis added; Lifton, qtd. in Gorjup 130). Atwood has been described as just such a fluid and multiple figure: by Lorraine York, who characterized her as a "various, shifting, and compelling … 'star text'" or "a constellation of meaning," and by Atwood herself, who stated at the International Literary Festival (in London, 1999) that "there are too many of me" (York 29; Atwood, qtd. in Vevaina 94). Clearly, for Atwood, the literary character as well as the living individual are composed of many stories, encounters, and, in particular, spaces. Scholars have discussed at length the importance of Canadian landscapes in Atwood's poetry and prose: as a literary setting (see Toronto's ravines and parks in *The Edible Woman* and *Lady Oracle*), as a literary trope (figures frequently submerge into, or emerge from, Lake Ontario and other unnamed lakes; see *Surfacing, Lady Oracle*, *The Robber Bride*, and *The Blind Assassin* (2009)), and as a pseudo-character (see the forest in *Surfacing*) (see Weir and Hatch). Yet Grace goes a step further in observing that Atwood "conceives of the self not as an individual ego, defining itself against its surroundings, but as a place or entity *co-extensive with* its environment … the self is a place, not an ego … where events happen, a place that is changed…" (emphasis added; Grace 1980, 2, 80, 86). In other words, in her emphasis on the co-development, or the co-extension, between the subject and the environment, Grace argues that the Atwoodian speaker or protagonist becomes-with the landscape. Gorjup employs Grace's theories from *Violent Duality* to argue that Atwood's use of imagination in her poetry allows her to find an alternative to constructed Euro-American binaries through physical and environmental co-transformation. Significantly, in Atwood's poem, "I Was Reading a Scientific Article," Gorjup reads a particular image of a brain as metamorphosizing with

the landscape: "In scanning the photograph, the speaker … sees an entire cosmos. The brain is 'an earth,' 'a seascape / with corals and shining tentacles,' 'a new planet,' 'a lost civilization,' – and, above all, everything that is still unknown … The world disappears into the brain and the brain into the world – and still nothing is over; the process is continuing" (Gorjup 136). Gorjup's reading of the speaker is significant in that it identifies a speaker who is becoming-earth and who sees their lover as becoming-"discovered animals":

> my hands trace the contours of a total
> universe, its different
> colors, flowers, its undiscovered
> animals, violent or serene
> its other air
> its claws. (Atwood 1976a, 73)

The figure of the self, in these poems and novels, is complicated to the extent that it cannot be conceived of without stories and interactions between beings (including inanimate substances, like earth and air) and places. The individual subject, as Atwood constructs it in her writing, is nothing if not paradoxically multiple. As Grace concludes, "[w]e are all double, always multiple … The oracle tells us that she is 'one and three,' *a multiplicity with unity*. It is learning how to live, practically, with this knowledge that is difficult" (emphasis added; 1980, 126). The difficulty of practical living with multiplicity provides the tension of her novels and explains the often open-ended nature of these narratives. Yet, *MaddAddam* stands out by offering a detailed image and dramatization of a society that attempts to live in light of the demise of the unified self and the advent of a society comprised of hybrids perceptive to their own interconnected nature.

SECTION E: THE CRITICAL CONTEXTUALIZATION OF THE *MADDADDAM* TRILOGY

Despite its apparent differences (as Atwood's only speculative, ustopian trilogy) to the rest of Atwood's writings, critical approaches to the *MaddAddam* trilogy reflect many of those that have

already been discussed in the larger context of Atwood's collection of novels.[54] For example, Atwood's characteristic style of blurring genres is frequently referred to in essays and reviews, with *Crake* being read as a combination of a "Last-Man" narrative, a romance quest to the underworld (or "to hell and back"), a dystopia/utopia/ustopia, a post-apocalyptic narrative, a *Bildungsroman* for the twenty-first century, a survivor narrative, or a revenge tragedy (Barzilai 2010, 87-89).[55] Likewise, Atwood's subversive use of the conventions of fairytales, myths, and biblical stories in her other novels and poems can be seen in the *MaddAddam* trilogy, which features similar intertextual references. Howells interprets Snowman's quest to the Paradice dome as a revision of Milton's *Paradise Lost* and of the biblical story of Adam and Eve "for a post-Christian world," while Danette DiMarco reads Snowman as a Canadian version of the Indigenous, mythological Windigo, whose "story pushes readers to witness and admit the failure of a global community that has exercised egotistical individualism and earned itself a heart of ice…" (Howells 2006, 182; DiMarco 2011, 135). As with Atwood's earlier reinterpretations and intergeneric uses of fairytales, myths, and legends, both Howells and DiMarco argue that Atwood is re-appropriating widely known and culturally specific stories in order to activate and simultaneously deny readers'

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[54] There are, of course, many similarities between the *MaddAddam* trilogy and the rest of Atwood's novels. In addition to the parallels drawn above, critics often cite the trilogy alongside *The Handmaid's Tale* and *The Testaments* as Atwood's unique forays into ustopian speculative fiction. In addition to generic similarities, Snowman's psychological dissolution of self is readily comparable, in content and narrative form, to that of the unnamed protagonist in *Surfacing*, as discussed above. Narrative similarities also abound, such as the narrative style of weaving past- and present-tense narrations from multiple narrators (see *Bodily Harm* (1981)*, The Handmaid's Tale*, and *The Testaments*), switching perspective (from third- to first- to third-person again, see *Surfacing, The Edible Woman,* and *Lady Oracle*); and addressing the implied reader or questioning whether there will ever be a reader (*The Blind Assassin* and *The Testaments*). Finally, names from the trilogy, such as Bernice and Glenn, appear in Atwood's earlier works, such as *The Robber Bride*, in which Charis meets Bernice, a religious fundamentalist who rescues draft-dodgers, and Glenn, the hyper-intelligent border collie owned by Charis's grandmother. With regards to its distinctiveness, my point is more that the trilogy is unique in its literary setting (post-apocalyptic United States, shared only with the *The Handmaid's Tale* and *The Testaments*), its focalizers (Atwood rarely uses male focalizers in her other works yet the trilogy features three: Snowman, Zeb, and Blackbeard), and its abundance of nonhuman figures and characters (as discussed in terms of Atwood and animal studies).

[55] While these blurred genres are frequently, and often briefly, mentioned in reviews of the respective novels, for a more analytical discussion of the *Crake* as a dystopia/utopia, see Howells's essay "Margaret Atwood's Dystopian Visions: *The Handmaid's Tale* and *Oryx and Crake.*" For a discussion of the text as a post-apocalyptic narrative, see Katherine V. Snyder's "'Time to go': The Post-apocalyptic and The Post-traumatic in Margaret Atwood's *Oryx and Crake.*" For references to Shelley's *Frankenstein* and *The Last Man*, see Banerjee, DiMarco 2011, Howells 2006, and Ingersoll 2004.

expectations. The effect is to offer warning signals to materialistic, consumerist practices which lead to environmental degradation (and ultimately, if left unchecked, human extinction).

The intertextual references are equally diverse, though several books are mentioned with particular frequency as being part of the genealogy of *Crake*, and the larger trilogy: Shelley's *Frankenstein* (1818), Orwell's *Ninety Eighty-Four* (1946), Huxley's *Brave New World* (1931), Wells's *The Island of Dr Moreau* (1896), Swift's *Gulliver's Travels* (1726), and, with less frequency, Atwood's own nonfiction lecture series *Payback* (2008), Conrad's *Heart of Darkness* (1899), Eliot's "The Wasteland," Milton's *Paradise Lost*, Wells's *The Time Machine* (1895), Woolf's *To The Lighthouse* (1927), and Shakespeare's *Hamlet* (1602) and *The Tempest* (1610-11).[56] Snowman is often read as a postmodern and/or post-apocalyptic revision of Swift's Gulliver, of Defoe's Crusoe, of Coleridge's Ancient Mariner, or of Shelley's monster.[57] Atwood herself is quite clear with regards to the genre-blending/bending nature of *Crake* and the genre of speculative fiction, saying that it is "a combination antigravity ray and marshmallow toaster. It's an adventure romance – that is, the hero goes on a quest – coupled with a Menippean satire, the literary form that deals in intellectual obsession" (2004, 517). Critics and reviewers also frequently discuss the label of "speculative fiction" applied to the trilogy by Atwood – explaining why the novels *are*

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[56] Barzilai makes a salutary nod to some of these genres and texts but her 2010 essay is specifically focused on the intertextual references to *Hamlet* in *Crake*, and the subsequent importance to the reading of *Crake* that these revenge references provide. Ingersoll makes an even briefer nod to the potential allusions to *Hamlet*, as well as *The Tempest*, but he does not analyze the significance of these references in his larger analysis of the theme of survival in the novel. Posner discusses the relevance to the earlier science fiction narratives (Orwell, Wells, and Huxley) in terms of how, like these authors, Atwood also raises the alarm regarding the threats to human existence through the proliferation of technology ("The End is Near"). Dodds joins Howells in her comparison with *Paradise Lost*, but takes a different approach, arguing that Atwood examines Milton's use of the Fall myth, "revisits and recuperates" it, and by *MaddAddam*, "revises [it] to fit a new, posthuman community" (120). Debra Raschke compares the choice given to Scrooge, in *Payback*, similar to that offered to readers of *MaddAddam*: "suffer a sea change" (a direct reference to "The Wasteland") in order to avoid the future offered by *MaddAddam* (39).

[57] Though these allusions to Swift, Defoe, and Shelley, as well as the influences of William Blake, Emily Dickinson, and John Milton, are commonplace in reviews of the trilogy, for more analytical discussions, see Howell's essay "Margaret Atwood's Dystopian Visions: *The Handmaid's Tale* and *Oryx and Crake*" and Chung-Hao Ku's essay "Of Monster and Man: Transgenics and Transgression in Margaret Atwood's *Oryx and Crake*."

speculative fiction, or discussing why the novels are *not* speculative fiction but are actually science fiction, and the significance of these respective labels.[58]

Along with these texts and genres, themes such as environmental degradation, biotechnological dangers to the planet, and government power and surveillance are prevalent and have been common topics of reviews and analyses; subsequently, the novels have also attracted significant interest from the field of ecocriticism.[59] Of particular note for this project, in the special issue of *English Studies* on Ecocriticism, Hannes Bergthaller's essay on *Crake* and *Flood* provides an interesting departure from other readings of the novels in that the character, Crake, is not seen as the "mad scientist" while Jimmy is depicted as "flawed but nevertheless repentant" (Bergthaller 735). Instead, Bergthaller reads *Crake* as a split between two epistemologies: that of Crake's "aggressive posthumanism" and Jimmy's problematic humanism (729). The latter corresponds to Crake's misreading of humanity as being led solely by humans beings' evolutionary desires, which doom the planet to destruction; this misreading of humanity ("misreading" because it excludes the possibility to act otherwise) leads Crake to the belief that the extinction of the human race is necessary in order to save the planet. In contrast, Bergthaller explains that Jimmy's "flawed"

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[58] I will not enter into the debate regarding the relevance, accuracy, or significance of Atwood's choice to label her works as speculative fiction, rather than science fiction, as I think that the topic is saturated, that Atwood has made her position and reasons clear, and that science fiction as a genre is famously hard to define. Going forward, I will use her term, speculative fiction, when referring to the trilogy's genre, though I do compare Haraway's use of science fiction to Atwood's trilogy. For analytical discussions of the relevance of these labels, see the reviews by Le Guin and Jameson and the essays by Arias, Mosca, and Winstead. For Atwood's own interpretation and differentiation of these labels and their relevance to her work, see her interview with Sinclair McKay (2009b), her articles "Aliens Have Taken the Place of Angels" (2005a) and "Margaret Atwood … Talks about her Favorite 'Beets'" (2017), and her essay, "The Queen of Quinkdom" (in *Curious Pursuits* 2005). In this final essay, she concedes that speculative fiction and science fiction can be seen as branches to each other's respective trees and that "the membranes separating these subdivisions are permeable, and that osmotic flow from one to another is the norm" (2005, 298). Nevertheless, in more recent treatments of the genres, she also claims that speculative fiction's adherence to contemporary realities – of earthly places, social conventions, and technologies – makes the genre scarier and more instructive (Atwood 2017a, n.pag).

[59] See also Canavan (discussed above), Hoogheem, and Garrard. Hoogheem offers the term "evocriticism" as a means to study how "Atwood's vision of religion [in *Flood*] harmonizes" with the religious views offered in *Crake* and *The Handmaid's Tale* (57). Using novels by both Atwood and McEwan, Garrard argues that ecocriticism "has rarely if ever engaged with the embodied, evolved moral and reading subjects to whom it ought to appeal. My proposal is that, like Atwood and McEwan, we come to terms with Darwinism in the forms most useful to us – specifically evolutionary psychology – and thereby begin the immense and complex process of working out how best to achieve environmentalist objectives in the light of both our various cultures and our shared human nature" (2). Essentially, Garrard, like Marks de Marques, places language and literature as the central foundation of humanity, from which "we" should begin to consider environmental causes. A zoecentric approach instead situates interspecies relationships as the foundation, as I propose.

humanism demonstrates his inability to see art as part of a "biopolitical project … [that] it is meaningful not in itself, but because it provides a way of coping with the conflicting tendencies rooted in our biological being" (737). Bergthaller's analysis is significant for its nuanced and unique reading of Crake as a misguided Deep-Green activist rather than as a megalomaniacal, "twenty-first-century intellectual psychopath" (Posner, n.pag), and for its dualistic interpretation of *Crake* in comparison to *Flood*. Bergthaller's main argument is that the opposing epistemologies in *Crake* reach an impasse that is only solved by the intervention of *Flood*, which combines literary and creative imagination with biological knowledge and ecological practicality:

> This is the insight behind the handicrafts, the gardening, the liturgical calendar, and all the other ritualized activities around which the Gardeners' communal life is organized: at the same time that they impart useful ecological knowledge and habitualize the group's members to environmentally responsible behaviour, they also create a symbolic order within which their survival can become meaningful. (740)

Essentially, Bergthaller positions the God's Gardeners as the "third thing" epistemology, situated between Jimmy's blinded humanism and Crake's "aggressive" posthumanism; the Gardener theology depicts a means to live harmoniously and creatively with the environment (as seen in the final novel, *MaddAddam*). My readings of relations between the novels expand Bergthaller's own conclusions as I too address how the novels interact within and between each other in making manifest Atwood's "third thing" theory in terms of interconnectivity, but not in the form of the Gardeners but in the Crakers, the human survivors (Gardeners and the schismatic MaddAddamites), and Pigoons together.

While many ecocritical theorists find hope within Atwood's ustopia, Bouson does not, though she agrees that Atwood uses eco-religion to "find a remedy to humanity's ills, including the ever-spreading and deadly 'virus' of Americanism" (2011; 12, 17). Linking Atwood's environmental concerns for the future with issues of "corporate cannibalism" and the metaphorical consumption of women in North American societies, Bouson argues that Atwood is using her

environmental apocalypses (*Crake* and *Flood*) "as a form of environmental consciousness-raising" through the "transformative – and ethical – potential of imaginative literature" by which Atwood can "prod her readers to meaningful political thought and action" (2011, 23). Bouson recognizes that the God's Gardeners are problematic – in their potential complicity in the pandemic which kills most of humankind – but she also finds that the thought experiment of "radical environmentalism" proposed in *MaddAddam* is clearly a "joke-filled romp' through end times," that the Crakers are so ridiculous as to be nothing else but satire (Bouson 2016). While this reading would forestall my own analysis of the Crakers and their potential to highlight nonhumanist alternative epistemologies and ontologies, which is precisely what Bouson suggests the Gardeners do – I find Bouson's later question suggestive: "What sort of literature remains possible if we relinquish the myth of human apartness?" (2016, 352). As I discuss in chapters two and seven, the Crakers, and the multi-species community that they propose in *Crake* and instigate in *MaddAddam*, as opposed to the eco-religious community offered in *Flood*, provides answers to this question. It is precisely in favor of this more positive, hopeful reading of the Crakers (and Crake's overall project) that Lee Rozelle argues in his own essay on *Crake*, "[r]eadings that blast scientist Crake as millenial Frankenstein or corporate Moreau are incomplete because they de-emphasize Crake the bio-saboteur; as double-agent, Crake splices modified bodies to reveal, paradoxically, *a yearning for communitas in a world that will little resemble its past or present state*" (emphasis added; 64). Using an ecocritical perspective is important to finding hope in Atwood's ustopian project, Rozelle explains, because "[f]rom an ecocritical perspective, … one finds that despite the obvious apocalypse, Atwood's novel offers new hope for humanity as well as other life forms" (61). Rozelle asks readers to consider not just the flourishing of *human* life, but *all* life, to consider the novel(s) from a *bio*centric perspective. With this in mind, Rozelle appears to respond to Bouson's question, writing that "[e]cocritically, the question of the readers' sense of their 'humanity' and 'traditional human qualities' in opposition to survival of the species seems of secondary important in the novel to these questions: What is the

relationship of these life forms to bioregion? What do the Crakers teach us about our own biotic relationships?" (66). That is, Rozelle reforms Bouson's question of thinking through literature from a non-anthropocentric basic, from the basis of *relationships* as opposed to anthropocentrism.

One of the means by which the Gardeners propose to live more productively and relationally, and less violently, on the planet is through strict vegetarianism and stewardship of the flora and fauna. Subsequently, the themes, images, and symbols related to food, eating, hunting, and digestion play important roles in the depiction of anthropocentrism and the development of a non-anthropocentric or zoecentric *communitas* by the conclusion of the trilogy. To this end, scholars such as Carol Adams,[60] Jane Bennett,[61] and Donna Haraway[62] are referenced throughout the following chapters in terms of their related theories on the nature of "meat": as an "absent referent," a supposedly "inert" object, and as a form of becoming-with and being "permanently partial identities." Within Atwood's corpus, her attention to what people do and do not eat is not unusual: in *The Edible Woman*, Marion MacAlpin's sudden onset of anorexia awakens her to the feeling of being metaphorically consumed by her fiancé, her profession, and her society. Yet, the extent to which the disease eventually prevents her from being able to eat *anything,* because she fears causing pain to vegetables, becomes a darkly humorous symptom of her psychotic episode. Likewise, as animal studies scholars have discussed, vegans, pescatarians, and omnivores abound in the *MaddAddam* trilogy and, as with Marion, the eating habits of these characters illuminate ulterior motives and depict a society in danger of starving to death due to its abuse of the planet and nonhuman beings.

In light of these issues, in "*Oryx and* Crake and the New Nostalgia for Meat," Jovian Parry uses Atwood's novel to understand the real-world situation of an increased "nostalgia" or desire for

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[60] See *The Sexual Politics of Meat* and *Neither Man Nor Beast: Feminism and the Defense of Animals*.

[61] See *Vibrant Matter: A Political Ecology of Things*.

[62] See especially *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (2003), *When Species Meet*, and *Staying with the Trouble: Making Kin in the Chthulucene*.

intimacy with the slaughter of food "animals." The popularity of "do-it-yourself slaughter" runs counter to the arguments posed by Carol Adams, Nick Fiddes, and Marjorie Spiegel who claim that the animal-to-be-consumed must be rendered invisible before it can be rendered consumable and that meat is declining in popularity due to concerns for (human) health and (nonhuman) welfare (see Fiddes 1991). In his efforts to understand this contradictory situation, Parry compares the extra- and intradiegetic responses to meat and finds that, despite its fictional nature, *Crake* dramatizes the fetishization of meat in the extradiegetic world. With regards to this project's focus on hybridity and blurred boundaries, several points in Parry's well-argued essay are particularly relevant. Firstly, Parry highlights a trend in *Crake* related to the mutual "edibility of human and nonhuman animals alike," which is seen in Snowman's near-constant fear that he could be eaten: by wolvogs, bobkittens, rats, and Pigoons, as well as the very real threats posed by nonhumans to characters like Toby (in *Flood*) and Zeb (in *MaddAddam*) (Tiffin, qtd. in Parry 242). Such concerns emphasize both the post-apocalyptic and the non-anthropocentric nature of the literary setting: human technology (stun guns, slaughterhouse and laboratory walls, and automobiles) no longer allows humans to hold the position of apex predator and they must therefore participate in the life cycle of the planet in far more complicit, vulnerable, and mortal ways. For example, Snowman's fears of becoming the prey of a variety of hybrid beings reverses his earlier, passive viewing of "squash" films; in contrast, the Gardeners find the possibility of being eaten by vultures or predators to be "the ultimate gift to [one's] fellow creatures" (Atwood 2009, 486). Secondly, Parry also identifies in the pre-apocalyptic period a simultaneous reinforcement and subversion of the human-nonhuman boundary by the consumption of meat. As Parry explains, the act of eating an "other" is a form of internalizing the external world and, in doing so, internalizing the qualities which "humans have filed under 'animal, such as strength and virility'" (Twigg, qtd. in Parry 245). Yet, the desire to incorporate these animalistic strengths has the "potential to upset the long-standing Western tradition of a strict human-animal divide" in that humans largely eat what is considered "other" or

nonhuman (Franklin, qtd. in Parry 244). The very act of eating "animals" reinforces to the eater that they are not "animals" (the eaten); therefore, participants in the fetishized meat market, such as Jimmy and Crake, both support *and* blur the boundaries between human and "animals" in Jimmy's preference for the "wild Capon" over the "inoffensive" ChickieNobs (Atwood 2003, 246). Finally, those characters who do *not* participate in eating red meat, such as the Crakers and Oryx, are seen as either subhuman or less-than-human since meat is "linked to ideas of power, prestige, Nature, and authenticity [as well as to] nationality, identity, and even racial superiority" (Parry 251). The Crakers – vegan, transgenic humanoid hybrids – are "clearly something less than human" while Oryx – the semi-pescatarian (she also eats ChickieNobs) and former child sex-slave – is often the object of metaphors and images of edibility which subtly reinforce her history as the victim of male aggression, abduction, manipulation, and forced prostitution at the hands of men who "smelled too strong" due to their appetite for red meat (Parry 251, 253; Atwood 2003, 164). In contrast, Snowman tells the Crakers that he must eat a fish in order to survive; this survival is literal – he is starving to death and lacking easily digestible protein and fat – as well as metaphorical – he needs to consume the body of an "other" in order to maintain his carnophallogic subject status as "human," or "the eater" and not "the eaten." Overall, Parry's investigations into, and comparisons between, the extra- and intradiegetic habits and significance of meat-eating in contemporary North American societies shed light on the reinforcement of anthropocentric hierarchies and the blurring of the boundaries between humans and nonhumans. His analyses of the eating/eaten practices of Jimmy/Snowman, Oryx, and the Crakers will be extended in my own analysis of these characters, in terms of their inherent hybridity.

Aside from who can be eaten by whom and the subsequent effects on human exceptionalism and human-nonhuman boundaries, scholars also look to the trilogy's emphasis on biotechnology and its interventions on nonhumans and humans alike.[63] With regard to the developing tools and

[63] See Bouson 2009, DiMarco 2005, Dunning, Griffiths, and Sanderson.

technics in the biosciences, Atwood has claimed that they should not to be feared, rather the people who wield them should be held accountable: "I am sceptical about people. The nature of the tool can change how we live… . The tool is morally neutral. It's not a case of 'is science telling us the truth, or is technology bad?' I'm more sceptical about human nature. Who is in charge of those tools? … Whose hands are on the tools?" (Atwood, 2009b, n.pag). Perhaps as an answer to this skepticism, in a separate essay, Atwood claims that it is the role of speculative fiction to project and depict possible problems with these biotechnological developments, saying that speculative fiction novels

> can explore the consequences of new and proposed technologies in graphic ways, by showing them as fully operational … They can explore the nature and limits of what it means to be human in graphic ways, by pushing the envelop as far as it will go … and [t]hey can explore proposed changes in social organisation, by showing what they might actually be like for those living within them. (2005a, n.pag)

One of the most common topics of discussion in animal studies with regard to the *MaddAddam* trilogy is the transgenic beings, Atwood's unnervingly accurate speculation on current biotechnological possibilities, as seen in the rakunks, Crakers, and Pigoons.[64] Yet, rather than discuss the presence and actions of these beings in the novels, in terms of their respective influence on the narrative itself and the other characters, these transgenic beings are more often discussed in terms of their monstrosity, or their *threat* to the supposedly distinct boundaries between species and the taboos that they negotiate. In her authoritative text, *The Cambridge Companion to Margaret Atwood*, Howells describes the literary setting of *Crake* (and, by extension, *Flood* and *MaddAddam*) as "a world … where genetic engineering has created "transgenic monsters" and humanoid creatures" with "primitive brains," while Frederic Jameson and Zhange Ni liken the hybrid Crakers

[64] Atwood has commented repeatedly on the realistic nature of her speculative fiction, in particular, the hybrid beings listed above; for example, she states in the essay cited earlier on "ustopia" fiction that "there is nothing [in her trilogy] that's entirely without foundation" (2011, n.pag). Reiterating this point, she writes in the "Acknowledgements" of *MaddAddam* that "[a]lthough *MaddAddam* is a work of fiction, it does not include any technologies or biobeings that do not already exist, are not under construction, or are not possible in theory" (2013, 393). Despite the United States government's moratorium on human-nonhuman hybrid experiments, contemporary material experimentation in human-porcine hybrid embryos for organ transplant therapy appear uncannily similar to the work at HelthWyzer (see, for example, Stein, n.pag).

to "noble savages" (Howells 2006, 163, 171; Jameson, n.pag; Ni 98).[65] Even if Jameson's and Ni's characterizations are ironic, such interpretations reinforce the often violent epistemologies and ontologies of human exceptionalism and the human/"animal" binary, the latter of which is then transposed onto marginalized categories of human beings. At the same time, these characterizations arguably misread the text; as the narrator of *Crake* explains, the Crakers are anything *but* primitive: "What had been altered [in the Crakers] was nothing *less* than the ancient primitive brain. Gone were its destructive features…" (emphasis added; Atwood 2003, 358). Rather than being the "noble savage" or the "primitive" replacement for the assumedly more advanced humans, the text positions the Crakers as being outside of such humanist hierarchies and categorizations; for this reason, the Crakers are profoundly important to the hybrid *Bildungsroman* of the characters, the interconnecting development of the trilogy, and this zoecentric project.

Even scholars who use the theme of monstrosity as a means to question the boundaries of the human body often find themselves stuck within these persistent hierarchies, as seen in Chung-Hao Ku's essay "Of Monster and Man: Transgenics and Transgression in Margaret Atwood's *Oryx and Crake.*" Despite the strengths of the essay – in terms of its explicit questioning of species boundaries and its use of Deleuze/Guattari's "becoming" with regard to Snowman – Ku remains locked within a speciesist hierarchy which ultimately leads to a misreading of the novel. Ku initially writes that the Pigoons and the Crakers "push Snowman to reconsider what it means to be human in the age of transgenics" and that, ultimately, humanity "becomes a collective, heterogeneous term that encompasses 'numbers people' and 'word people' before the plague, and afterward the

[65] Frew also likens the Crakers to "noble savages," but his use of the phrase is in reference to the romanticized simulacrum of "the Indian" that he argues Snowman is in the process of emulating: "… the Crakers as such also appeal – and herein lies their underlying utopian aspect – to indigenizing fantasies of incorruptible, primeval indigeneity. By standing in as post-human indigenes, the Crakers serve as the noble savages from whom Snowman might continuously attempt to 'acquir[e] Indian' (Goldie 215)" (Goldie, qtd. in Frew 212).

bioengineered and non-bioengineered beings" (111).[66] Regardless of these references to heterogeneity and a reduced anthropocentrism (if not outright zoecentrism), Ku then places his analysis within "the context of an anthropocentric ideology" (112) which leads him to read, problematically, Snowman as the "other," even if he "is more 'human' in the traditional (organic) sense" (109). Subsequently, Ku claims that the humans in the novel who hypothetically receive pigoon organs "becom[e] something *less* than human but *more* than pigs after transplantation" (emphasis added; 113). Ku rightly states that the result of this operation is the erasure of the "xeno-" prefix of xenotransplantation, since the organ from the Pigoon is no longer "foreign," and that the tissue exchange "negates the uniqueness of human corporeality" (*ibid*). However, he simultaneously reinstates the exceptional nature of the human "essence," through his use of anthropocentric hierarchies, by claiming that the humanity of the transplant recipient would be "*adulterated*" by a Pigoon "part" (emphasis added; *ibid*). Since such operations never take place in the diegesis, this section of Ku's essay is unnecessary conjecture and problematically installs a human-over-nonhuman hierarchy which is precisely troubled by the text and which runs counter to Atwood's overall project of subverting binaries (in this case, that of human/nonhuman). Like other scholars, Ku also reads Snowman as a revision of Frankenstein's monster; yet, through the lens of anthropocentrism, Ku oddly claims that Snowman's isolation from the Crakers casts him, in their perspective, as "a sort of monstrous outcast or freak" (115). This claim is made despite the fact that the narrator explicitly states that the Crakers are without hierarchy: "Hierarchy could not exist among them" (Atwood 2003, 358). Instead, Snowman's isolation is self-induced, a persistent behavior carried over from his childhood as Jimmy; therefore, Snowman sees *himself*, through auto-characterization, as a monster, but this view is not substantiated by the Crakers nor by other humans

[66] See also Schmeink and Tiffin. Schmeink similarly argues that the Pigoons "frightfully cast into doubt the neat boundaries of nature/culture and human/animal that liberal humanism builds subjectivity upon" (89). Tiffin also argues that Atwood's "treatment of pigoon xenotransplantation in association with eating taboos undermines the ontological and epistemological foundations of the species boundary itself," though she claims that Atwood is not primarily concerned with undermining species boundaries but with critiquing "unbridled commercialization, rampant self-indulgence, and self-gratification together with scientific hubris" (260).

(on the contrary, the MaddAddamites see him as a bizarre, semi-comical figure; see Atwood 2009, 476). In short, due to its reliance upon the topics of anthropocentrism and monstrosity, an essay that shares common methodologies and theoretical bases with my project, in terms of questioning species boundaries through "becoming," ultimately leads to conjecture and anthropocentric misreadings. To apply the terms of monstrosity and anthropocentrism to this text is to reinforce categorizing binaries which this novel, and arguably Atwood's oeuvre, do not support.

In contrast, scholars who have read the texts in terms of posthumanism or, per Rozelle, biocentrism or zoecentrism often avoid the potential problems of latent or manifest humanism, which grounds Ku's anthropocentric, monsters-studies approach.[67] In her essay, "Crossing Human Boundaries: Apocalypse and Posthumanism in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*," Valeria Mosca discusses the same issue as Ku, namely "'What is a human being?' or 'How far can we go in the alteration department and still have a human being?'" (Atwood, qtd. in Mosca 46). Working outside conventional humanist boundaries and hierarchies, Mosca concludes her initial discussion of the novels by arguing that the "focus, here, has not been the (apparent) end of humanity Atwood stages in her novels, but the end of 'the human' as it is traditionally conceived" (48). Employing Derrida's post-structural theories, as well as Wolfe's and Haraway's respective arguments regarding posthumanism and co-development, Mosca's essay is clearly based on the same theoretical framework as my own. Likewise, her reading of the dissolution of Snowman's language usefully clarifies the dissolution of humanist epistemologies in the novel and demonstrates how the novel and the Crakers can be labelled "posthuman," a theoretical topic in which, Mosca asserts, Atwood is implicated. However, the essay does not address several key points in its

[67] See also Ciobanu, discussed above. Schmeink also provides a posthumanist reading, but one that is complicated by his conclusion that Atwood's posthumanist text ends on a rather humanist note: Atwood "gestures towards a post-anthropocentric worldview," one which "open[s] negotiations of human-animal relations; it proposes the possibility of non-anthropocentric culture and accepts an interconnection of humans with their environment – as such the books allow for the posthuman view to be expressed. But the humanist view is similarly present and grows stronger towards the third installment, culminating in the positive outlook towards the future that is owed mainly to its humanist values. Utopia lies in the posthuman – simply because it is seen to be human in essence" (emphasis added; 96). As I discuss in chapter seven, I find *MaddAddam*'s conclusion to be deeply zoecentric.

discussion of Snowman, the Crakers, the other hybrid beings, and the God's Gardeners: namely, their co-development, the representation of this relationship in the novels, and the theology of the Gardeners as hybrid itself.[68] As such, this essay demonstrates the clarity and novelty of interpretations of the novel when read through a posthuman lens; however, these questions of hybridity, and of the Crakers' implications upon the narrative structure, the ideologies, and theo-ontologies presented in *MaddAddam* and the trilogy as a whole will be supplied by my own project, through a more detailed narratological study than Mosca provides.

In contrast, Katherine V. Snyder's essay, "'Time to go': The Post-apocalyptic and the Post-traumatic in Margaret Atwood's *Oryx and Crake*," offers a complex narratological study which is similar to my own in terms of its analysis of time, trauma, and epistemological change. Specifically, she argues that the twinning of past- and present-tense discourses and their eventual convergence manifests Jimmy/Snowman's psychological traumas as a child and an adult in a pre- and post-apocalyptic world, or, "Snowman's post-apocalyptic plight literalizes the temporal disruption that has come to be understood as the hallmark of traumatized consciousness" (472).[69] From this identification of the dramatization of trauma in the narrative's temporal structure, she claims that the portrayal of twinned familial and global crises and traumas "provides a template for our own imaginary witness to the end of the world in this fiction" (486). Put otherwise, Snyder's essay depicts not only how the novel manifests Jimmy/Snowman's childhood and adult traumas, thereby blurring the boundary between assumed binaries like private/public, familial/social, and individual/ communal, but also, her essay demonstrates how the novel, as a work of speculative, apocalyptic

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[68] Since Mosca's essay was published before *MaddAddam*, she clearly could not have considered the significance of the Pigoons and the Crakers in this final novel.

[69] See also Howells 2005, in which she addresses the significance of the switch between narrative perspectives (first- versus third-person, which distances Jimmy/Snowman from his own narrative) as well as the doubling of time: "Even though Nature has been genetically modified and the metronome has become merely metaphorical, time is not eliminated, for 'zero hour' at the end has a different meaning from 'zero hour' at the beginning, with the narrative poised on the edge of a future where history may be about to repeat itself. This figuring of time where the past haunts the present and the future may already be scripted is emblematic of the patterns of doubling and repetition in *Oryx and Crake*, and it is with the distinctive features of Atwood's double vision that this chapter is concerned" (170-71). The issue of the past and the future "haunting" the present are addressed in Part II, in the context of Anishinaabe epistemologies of non-linear, quantum temporality.

fiction, "allow[s] us imaginatively to rehearse the end, a rehearsal that itself stands as both traumatic symptom and potential cure, as acting out and working through, as repetition and repetition-with-a-difference" (*ibid*). By reproducing clinical manifestations of trauma and showing the psychological and epistemological changes, Snyder argues that the novel speculates on an uncanny world, which readers may recognize and disavow, thereby offering the opportunity to reconsider actions which may lead to similar catastrophes. Clearly, Snyder's essay is valuable to my own research due to her careful and detailed attention to the use of time and its link to Jimmy/ Snowman's evolving epistem-ontology, or, as I put it, his *Bildungs* into hybridity. For example, in the second section of her essay, Snyder claims that "[t]he temporal disturbances manifest in the novel's doubled time scheme are most explicitly registered by epistemological disturbances, both blanks and repetitions, that shape its rendering of Snowman's post-apocalyptic present" (477). Some of Snyder's examples of Jimmy/Snowman's "epistemological disturbances" are especially interesting as they lend additional support to my claim of Oryx's inherent hybridity: "As [the voice in Jimmy's mind] continues to whisper in his ear throughout the narrative, … we come to recognize its imaginary female speaker as both utterly generalized—an everywoman who is variably a prostitute, his mother, a friend, his lover—and at the same time utterly specific: Oryx playing all of these roles" (478). Furthermore, Snyder's overall claim supports my own explanation for the inclusion of speculative fiction in the corpus of my project. As mentioned above, Snyder argues that the novel allows for an investigation into an alternative, potential future: "Post-apocalyptic fiction serves as [a] rehearsal or preview for its readers, an opportunity to witness in fantasy origins and endings that are fundamentally unwitnessable" (479). The speculative fiction trilogy is invaluable to this project as it appears to be testing the potentiality of a zoecentric, rather than anthropocentric, future, what it will mean to be a member of a non-speciesist society in a world that recognizes the inherent inter-connectivity in every living being.

However, it is this point on anthropocentrism, posthumanism, and a post-speciesist society that draws my work away from Snyder's and permits a point-of-entry into her own research on narrative structure, trauma, and epistemology. For while Snyder provides nuanced readings of the form of the novel, the development of its characters, and their significance in terms of extradiegetic response, she oddly neglects to consider the uncharacteristic prevalence of nonhuman figures in the novel, such as the Pigoons, Killer, and Alex. For example, Snyder discusses Jimmy's traumatic relationship with his mother at length, but she does not consider Killer's position and role in this relationship, which is significant in light of the fact that Jimmy's emotional reactions to his mother's departure and execution are mediated through his response to Killer, as I discuss in chapter two. Similarly, Snyder refers to Jimmy's earliest childhood memories – watching contaminated domestic "animal" bodies burn in a bonfire, cutting and burning his own hair, and witnessing his parents fight – but her analysis does not return to the potential significance of this embodied link between Jimmy and the cows and pigs in the fire. Likewise, though Snyder discusses extensively the effect and the significance of the "returned gaze" – as seen with Sharon, Oryx, and Crake – she neglects to consider the effect that the returned gaze of the Pigoons has on Jimmy and Snowman, both before and after the pandemic. Therefore, Snyder's essay is important in its substantiation of my own claims, as well as its reading of the narrative structure and temporal convergence in terms of Jimmy/Snowman's psychological development. However, by not incorporating the nonhuman beings into her analysis of the potentiality for change in the speculative storyworld, she inherently reiterates the very anthropocentrism that arguably leads to the pandemic in the first place. In other words, by leaving out Killer, Alex, and the Pigoons, and focusing *only* on Jimmy's conventional kinship relations – his mother and father – Snyder forecloses the alternative world of which the novel is arguably offering a glimpse. Rather than being a "rehearsal or preview … an opportunity to witness … origins and endings that are fundamentally unwitnessable," as she claims, the anthropocentric world of post-apocalyptic trauma is very much a world that readers can recognize

in the world around them. However, my own research highlights the very hybrid nature of being (or "becoming") that anthropocentrism and humanism would disavow, thereby offering an opportunity to witness an uncanny speculative world that closely resembles what "we" often refuse to believe.

In summary, this survey of Atwood's intergeneric, intertextual, multi-thematic, and dualistically structured style, across her corpus and specifically within the *MaddAddam* trilogy, has introduced some of the most relevant themes and topics with regards to my own analysis of the trilogy. In light of the abundance of published texts, reviews, and interviews discussing Atwood's work, I have focused on those critics and analyses which discuss the dualistic nature of her novels – in terms of style, genre, and themes – as well as the literary representation of the "third thing," which liberates her literary figures and storyworlds from the constraints of social conventions based upon the humanist binaries which traditionally structure Euro-American worldviews.[70] As explained, I understand this "third thing" to mean hybridity, manifested genetically/physically (such as the Pigoons), ontologically (such as the hybrid *Bildungs* in which characters like Snowman and Toby engage), or narratologically (such as the multi-generic, intertextual, or intratextual relationships created by/in the trilogy). Following from this broad survey of her work, I focused on the *MaddAddam* trilogy and the different ways in which the novels have been received and critiqued. As with the general survey of Atwood's oeuvre, the summary of these responses to the trilogy was designed to highlight the analyses which have a particular relevance to this project, focusing on hybrid readings from ecocriticism, animal studies, monster studies, and posthumanism. While these articles provided valuable insights into the novels, and may employ the same post-structural and compostist theoretical bases as I do (see chapter one), I have not found a scholarly response to the narratives which discusses them in the Deleuzian/Guattarian, Harawayian, or

[70] There are certainly many more theoretical and thematic approaches to Atwood's works, including the *MaddAddam* trilogy, which could have been discussed, given unlimited space, such as her interest in allegory, Canadian nationalism and CanLit, capitalism, environmentalism (focusing more on the landscape than on nonhuman relationships), feminism, globalism, post-colonialism, romantic and platonic relationships, sustainability, trauma, and victimization. However, I find that these approaches are less applicable to my own project and have therefore not discussed them in this survey. See Bouson 2010, Grace 1980, Grace and Weir 1983, Howells 2005, Nischik, and Wisker 2012 for introductions to these and other common themes and theoretical approaches to Atwood's work.

Anishinaabe terms or with the in-depth narratological analysis as I will offer. Often, I have found that the critics who set out to discuss the novels in terms of a non-anthropocentric or posthuman perspective and blurring boundaries at times end up explicitly or implicitly reinforcing the very binaries which Atwood's overall project undermines. Such anthropocentric interpretations can lead to misreadings of the trilogy and of Atwood's greater collection of works. In contrast, those essays which maintain a biocentric or posthuman approach do not extend these readings into detailed considerations of the trilogy's structure and its dramatization on and emphasis of hybridity, as will take place in the ensuing chapters. Finally, no literary criticism has yet been produced which engages in an analysis of Atwood's *MaddAddam* trilogy using the epistemologies, ontologies, mythologies, and cultural forms of a specific tribe (here, the Anishinaabe), though there are precedents in readings of *Surfacing*. The significance of such a reading, I argue in Part II, is that Anishinaabe epistem-ontologies provide a deeply grounded, practical, and lived example of the worldview arguably espoused by the trilogy, specifically, and by Atwood through her "third thing" theory.

SECTION F: CHAPTER OUTLINES

This Introduction has identified the project's placement in the main academic field of literary animal studies, the purpose being to challenge and explore alternatives to species categories and the related humanist binaries and hierarchies based on and supportive of human exceptionalism and anthropocentrism. The first chapter, "Deconstructing 'The Human' and 'The Animal' Through Différance, Becoming, and Compost," provides the first of two theoretical frameworks, which will be used to conduct a close reading of *Crake* and *Flood*, before transitioning to an expanded framework by the fourth chapter, "Interwoven Narratives and Weaving Theories." Chapter one discusses in more detail the origins, contextualizations, and meanings of the animal studies theories of Jacques Derrida, Gilles Deleuze, Félix Guattari, and Donna Haraway, with a section devoted to

each. The final section of chapter one reads these theorists together, addressing how they often speak directly or indirectly in response to one another, which can make using them simultaneously somewhat complicated. The final section of chapter one identifies not only the reasons for these complications, but also the areas of significant and substantial theoretical overlap, as Deleuze, Guattari, and Haraway especially focus on the process-oriented, non-essentialist nature of life at every scale. Once the first part of the post-structural, companion-species/compost, and zoecentric theoretical framework is established, it is used to engage with a detailed narrative (e.g. Genettian and Bakhtinian) analysis of Atwood's speculative fiction trilogy. However, within the analytical chapters (chapters two, three, five, six, and seven), theories such as Carol Adams's "the absent referent," Jane Bennett's "vibrant materialism," Emmanuel Levinas's "face-to-face" encounter, and Julia Kristeva's "abjection" are also considered and incorporated where necessary. Over the course of these chapters, as well as the conclusion, I argue that the *MaddAddam* trilogy both depicts and dramatizes a nonhumanist, indeed zoecentric, epistemological and ontological shift: in the development of the characters, the narrative structure, and the trilogy as a whole. This shift in the content and form of the novels creates a homology with contemporary theoretical, biological, and genetic understandings of bodies and species today, as being "compound individuals" and inherent multiplicities, a necessary realization if humans are to avoid the very post-pandemic world that Atwood has so presciently constructed in the trilogy.

Chapter two, "Polarity, Binaries, Fragmentation, and Hybridity in *Oryx and Crake*," identifies the initial steps of how this narrato-epistem-ontological shift is portrayed, some of which are repeated in the second novel, *The Year of the Flood*, and some of which are repeated and refracted in the third novel, *MaddAddam*. In *Crake*, I identify an intimate link between the binary (past- and present-tense) narrative structure, the heterodiegetic narration, and the fragmented psyche of the protagonist, Jimmy/Snowman, which troubles the heterodiegetic nature of the narrator. Analyzing Atwood's use of narrative perspective, focalization, structure, tone, intrusive discursive

comments and descriptions, and subjective verbal markers, I argue that the narrator is revealed to be the dissociated perspective of the homodiegetic protagonist, Jimmy/Snowman. With this in mind, minor slips and major breakdowns in the binary narrative structure are read as shifts in the binary epistem-ontological perspective of the protagonist himself. The convergence of these binaries – in the structure and the fragmented protagonist – leads to Jimmy/Snowman's latent acceptance of a sense of interconnectivity with the post-pandemic "verdure," a world ironically devoid of most human life but dangerously full with a reemergent nonhuman and plant population. This reemergence of Jimmy/Snowman's sense of interconnectivity, or latent hybridity, is not a new stage in his life but a return to his disavowed childhood, a period of significant emotional, physical, and social formation through companion species relationships of becoming-with. Jimmy/Snowman is, therefore, profoundly emotionally and physically intertwined with nonhuman life. Considering the important ties between the narrative structure and Jimmy/Snowman's state of mind, it is significant that slips and breakages in the narrative structure are always linked to scenes of nonhuman beings who are significant to him. In this way, the narration's circular/spiral nature – reuniting the fragmented protagonist and the dissociated narrator at the place where the narration begins – is a return to the protagonist's childhood outlook that had not yet been indoctrinated into the humanism and toxic anthropocentrism that he eventually learns from his parents and society around him. Barriers to Jimmy/Snowman's sense of connection to the post-pandemic world are thus removed – from the discourse and from the protagonist's outlook; and the open-ended narrative "resolution" (or lack thereof) offers a potential line of flight from binary options of behavior and ways of being in the world.

Binary and unresolved narratives reappear in chapter three, "Humanist Preaching and Zoecentric Theology: Structure and 'Becomings' in *The Year of the Flood.*" The two novels are not so much prequel and sequel as they are "parallelquel[s]," as Richard Northover describes them: "The narrative structure of the first two novels in the trilogy, although parallel, can also be

considered cyclical, the narrative circling back to the beginning and working forward to the same moment in the present, at the same time allowing the second novel to revise the first in an ongoing dialogue" (88, 91). Circling back, *Flood* addresses the same storyworld as *Crake* but from the perspective of two women living in the near-anarchic pleeblands, or urban areas surrounding the gated scientific Compounds which were the story-space of *Crake*. In light of these similarities between texts, the chapter on *Flood* shares some of the same structure and points of engagement as the chapter on *Crake*: the binary narrative structure (alternating between protagonists, Toby and Ren, in present- and past-tense discourse) is centered by the intrusive voice of Adam One, the erstwhile preacher to the eco-religious group, the God's Gardeners. Considering the structural importance of the God's Gardeners' theology, the tension which develops in this theology, as a result of Adam One's latent anthropocentrism within an ostensibly zoecentric theology, manifests as disruptions and breakdowns to the sermons and hymns, specifically in the subtle effects of broken rhyme schemes, imperfect rhymes, and broken patterns of discourse- and story-time and narrative perspective.

As in *Crake*, these shifts in narration, or the deterioration of the previously predictable binary narrative structure, dramatize the deterioration of the protagonist's anthropocentric behavior and epistem-ontology; aligning with the alterations to the binary narrative structure are changes to Toby's previously anthropocentric and willful ignorance of the nonhuman world. Yet, as the narration begins to shift away from a binary pattern, Toby begins a gradual shift towards a more interconnected, zoecentric epistem-ontology. Unlike the protagonist of *Crake*, Toby did not benefit from particularly strong or intimate relationships with nonhuman beings in her childhood; in this way, Atwood demonstrates alternative means by which culturally isolated humans can reconnect with the nonhuman world, where companion species bridge the divide that John Berger found so disquieting. For Toby, these connections are developed by significant moments of exchange and communication with plants, bees, and birds and are dramatized in significant uses of indirect and

direct discourse, shifts in narrative focalization, and subtle maneuvers in figurative language, including a particular form of anthropomorphism, which is, under scrutiny, less figurative and more based in the lived, material experiences of nonhuman beings. The novel ends with the (re)convergence of the split protagonists in time and space, marking the unification of the previously binary narrative structure, and Toby's awareness of her interconnected nature with the previously distanced nonhuman world around her. Yet, to return to Northover's earlier description, though *Crake* and *Flood* may individually spiral as they respectively shift away from their binary, anthropocentric beginnings, together they form a circle that doubles-back on itself, returning the protagonists to a point in the narrative where their attempts to operate outside of humanist binaries are ultimately found to be untenable. Thus, both narratives remain unresolved.

In this context, *MaddAddam* not only picks up the story where it "concludes" without resolution in *Crake* and *Flood*, but offers a non-binary resolution to the impasse of unitary convergence. In Part II of the project, I consider *MaddAddam* in terms of its intertextual and intratextual use of repetition and refraction, finding that the novel uses and makes variations on (or repeats and refracts) many of the structural and thematic issues which were addressed in chapters two and three. Furthermore, *MaddAddam*, more than the previous novels of the trilogy, offers images, characters, and events that illustrate Atwood's speculation on a non-anthropocentric, ahumanist community and world. For this reason, before proceeding directly to the analysis of the novel, Part II begins with a secondary theoretical framework in chapter four, "Interwoven Narratives and Weaving Theories." The revised theoretical approach challenges and builds upon the theorists and concepts introduced in Part I, using the Anishinaabe guiding principle of *mino-bimaadiziwin*, the purpose being to consider and expand the structural and epistem-ontological theories outlined in chapter one. I initially introduce the encompassing concept of *mino-bimaadiziwin* before exploring how it guides and is reiterated by Anishinaabemowin grammar and Anishinaabe storying practices and narrative forms. Using Anishinaabe epistemologies to conduct a

"red reading" of *MaddAddam* not only illustrates how Indigenous theories *are* critical theories and forms of narrative hermeneutics, but also provides valuable, detailed insight into ahumanist ways of reading Atwood's use of divergent (non-binary) narrative structure, nonhuman voices and perspectives, and the complex relationships formed in storying and which form these zoecentric communities (see Andrews). Following this outline of relevant Anishinaabe concepts, philosophies, and theories of interconnectivity, language, and narrative, I address the issues inherent in reading the theories of non-Indigenous philosophers – such as Derrida, Deleuze/Guattari, and Haraway – and Atwood's non-Indigenous fiction within an Indigenous epistemological context. However, I identify multiple points of intervention between the various scholars, finding that Atwood's texts, *MaddAddam* especially, provide a fertile point of theoretical intersection, in which all of the philosophers, despite their differences, are found to be working out of deeply held worldviews of processes, relations, and multiplicity as the formative structure to identity and being. Aside from noting important intersections in these often separated fields of study, the expanded theoretical framework also grounds Atwood's literature more firmly in a "Canadian" context. For a writer whose novels, nonfiction, and poetry are deeply connected to the Canadian territory, and who has referred to Indigenous figures (such as the Windigo), Indigenous artifacts (such as the pictographs in *Surfacing*), and "Ojibwa concepts of homology and transformation" with Canadian landscapes (Grace 2019, n.pag), Atwoodian scholars nevertheless tend to agree that Atwood does not use tribal-specific worldviews to structure her texts or guide her characters or plots. A "red reading" of *MaddAddam* – guided by the moral directives, grammatical rules, and narrative forms related to *mino-bimaadiziwin* – not only grounds Atwood's trilogy in Toronto/Tkaronto, part of the traditional territory of the Anishinaabeg, but asserts the analytical advantages for zoecentric projects to considering the long-held philosophies of Indigenous peoples, communities whose voices, beliefs, and theories are often marginalized from academic discourses.

With this revised theoretical framework in mind, chapter five, "Discontinuous Narrative as Ontological Escape," analyzes the use of discontinuous narrative to explore the significance of stylistic repetition in the third novel as a means to introduce narrative hybridity. This is not to say that *MaddAddam* relies solely on imitative repetition; rather, Atwood braids the structure and narrative styles of the preceding novels with a significant difference: narrative intrusions and interventions by the audience. Through Atwood's use of heteroglossia (e.g. polyphony, dialogism, and types of double-voiced discourse), varied narrative perspectives, converging discourse- and story-spaces and -times, and narrative accretion, the intrusive, embedded stories in *MaddAddam* simultaneously form an expansive community through the act of storying while they push members of this community, namely Toby, to undergo a significant epistem-ontological shift. Interruptions from a discursively-absent, implied audience challenge Toby to reconsider her assumed, unquestioned beliefs in carnophallogocentrism, the logic of sacrifice, and the discourse of speciesism. At the same time, these interruptions explicitly alter the scope and direction of the embedded stories. Subsequently, humanist binaries such as present/absent, alive/dead, self/other, consumer/consumed, and human/"animal" are blurred as dehumanizing or animalized rhetoric is reversed, absent referents regain their displaced subjects, and the "individual" narrator is revealed to be composed of a community of voices. Tracing the ratio of interruptions to plot points (ITPP) in the first five embedded stories, the chapter finds an early crisis of dialogism, in which Toby's "loss" of narrative authority results in slight disturbances in the narrative structure, echoing the same issues of narrative instability in *Crake* and *Flood*. However, where the previous novels used these structural disruptions to instill a sense of psychological or narrative deterioration, *MaddAddam* features them in the context of communality and increasing emotional and sexual intimacy. Thus, the breakdown of narrative structure, instigated in large part through involuntary dialogism in the embedded stories, is not a loss of personal or narrative stability, but a flourishing – of the individual and the community – through narrative expansion. For this reason, chapter five concludes with a

suggestion that *MaddAddam* introduces a form of narrative evolution: the "transformation of [narrative] into different forms by the accumulation of changes over successive generation" (*OED Online* 8a). In her careful use of intertextual repetition with difference, Atwood repeats and refracts notions of the "individual" and "community," beginning a slow trend of narrative "breakdown" through the flourishing of voices that eventually culminates in an ambiguous, yet resolved conclusion to the novel and the trilogy.

Where *Crake* and *Flood* depict psychological or theological breakdowns leading to (re)unification of voice, perspective, space/time, and character, chapter six, "Narrative and Communal Flourishing in Breaking Down and Breaking Through," argues that *MaddAddam* depicts narrative and epistem-ontological breakdown as a result of becoming-with. Beginning with a detailed reading of Atwood's increased use of figurative language in the context of blurring binaries, the chapter sets out how descriptions and diegetic conversations repeatedly identify and subvert the structuring categories of humanist anthropocentrism: from subject/not-subject, nature/ culture, and life/death to the real/virtual, signifier/signified, and human/"animal." In collating this shifting use of figurative language, I identify different, but complementary, roles for Zeb and Blackbeard, as they prepare the way and refine Toby's understanding of an interconnected world, and as they literally accompany her to a portentous encounter with a Pigoon sow and her piglets. The significance of this event is difficult to overestimate, in its effects on Toby's character development and the ensuing narrative shift towards a ternary structure and a divergent, polylogic resolution. Insights ranging from Bennett, Derrida, Gross, Haraway, Kristeva, Levinas, Lyons, Noodin, and others on the nature of interspecies "regard" and "partial digestions," scientific advances and understandings of the biochemical (de)construction of the boundaries of the "self," and Anishinaabe and quantum theories of superposition and simultaneity are brought together to read this deeply complex and profound meeting, leading to a weakened sense of the "individual," linear time, and species boundaries in the novel. The repercussions of this meeting are immediately

evident in the complexly related ensuing embedded stories (six, seven, and eight). Acting as bookends to the chapter "Vector," the sixth and seventh embedded stories are counterpoints, as they transfer in opposing methods a non-anthropocentric epistemology of heterogeneous assemblages into "Toby's" stories. Careful readings of titles, discourse type, and dialogism find that, though the narrative form is relatively stable in comparison to earlier embedded stories, the positions of storyteller and implied audience are more than reversed, they are intertwined. These complications of subject and narratorial position have evident effects on the main narrative following the sixth and seventh embedded stories, especially in terms of how Toby relates to the increasingly more-than-human community around her. By the end of the seventh story, monologic narrative authority becomes polylogic, visions of autopoiesis turn to worldly infoldings and interconnectivity, and anthropocentric epistem-ontologies turn to compostism and zoecentrism. While Toby's eighth and final story to the Crakers appears to revert back to the Creation story offered by Snowman in *Crake*, Toby's alterations to this story in terms of nonhuman communication give evidence of the extent to which these blurred binaries, interactions with a Pigoon, and complicated preceding stories have shifted Toby away from the already hybrid-developed narrator that she appeared to be by the end of *Flood*. Thus, where *Crake* and *Flood* rely on unitary convergence in narrative voice, perspective, and discourse-time, *MaddAddam* finds resolution in divergent voices, perspectives, and *Umwelten*, allowing for the development of non-anthropocentric perspectives and social expectations. Interruptions, once a distinctive marker of the Crakers' inadvertent attempts to deviate Toby away from assumed anthropocentrism, are now so deeply integrated into her storying as to be difficult to differentiate from her own speech, a dramatic departure from her opening stories and a profound dramatization of her deeply mixed, intertwined, and multiplicitous nature as a hybrid storyteller.

While the development of a hybrid storyteller was a particular focus in *Crake* and *Flood*, *MaddAddam* expands the theme of interconnectivity to the diegetic community itself, living in and around the Cobb House. Beginning with an analysis of figurative language in the novel, used as a

means to exclude or include characters from the anthropocentrically defined community, the final analytical chapter, chapter seven, "Interconnecting Narrative Ambiguity as Narrative Reformation and Resolution," argues that a zoecentric community is formed in, around, and through the process of storying. The initial reading of figurative language traces the evolving characterization and development of the Crakers, who become much more than the "innocent noble savages" and "child/animal/bird monstrosities" who are "something less than human" and "emotionally and mentally retarded [*sic*]," as they have been portrayed in the critical responses to the novel (Ni 98; Bone 627; Parry 251; Pordzik 153).[71] From this reading of figurative language, the chapter then examines how changes to Toby's use of "perspective-taking," naming conventions, and complications to discourse- and story-time also bring the Pigoons definitively into the now-expanding Cobb House community (de Waal 262). At the same time that the community grows with newly recognized members, however, these changes to Toby's narration act to distance her from the discourse, as she begins to share the role of the focalizing protagonist and the narrator of the embedded stories with Blackbeard. Though Blackbeard's stories begin with "terminal sorrow" and narrate the deaths of several characters, using Anishinaabe stories of Nanabozho/Wenebojo and Micipijiu, alongside Wolfe and Luhmann's post-structural theories of opening in closure, the analyses of Blackbeard's first few embedded stories find death, loss, and grief reframed for their potential to produce life, growth, and regeneration. Furthermore, Blackbeard's embedded stories and narrative interventions

[71] See also Schmeink (100-102) for a detailed summary of negative altero-characterization by the MaddAddamites as well as by external critical readers of the trilogy. Schmeink convincingly argues that the Crakers' "subjectivity is thus constantly undermined by a stream of commentary that reduces them to children and points out their potential to become human, instead of accepting difference, complexity, and hybridity. The reader has no other choice but to view the Crakers through this deeply humanist lens, hoping that '[g]iven time, even the Children of Crake may come to count as human, as their language develops, as they mythologize and epigeneticize' (Cooke 123)" (qtd. in Schmeink 105). I agree with Schmeink's conclusion, that "[w]ithin the dystopian landscape of her novels, the community of pigoons, humans, and Crakers, with its hybrid, complex, and shifting conceptions of subjectivity, is poised to become a new form of society that incorporates a zoe-centric view of life and fosters interconnected relations between different species, earth, and technology – thus a truly posthuman society" (116). However, where Schmeink argues that the "reader has no choice but to view the Crakers through this deeply humanist lens," my analysis of Blackbeard's narration – his distinctly more-than-human *Umwelt,* his unique ability to incorporate the perspectives of other (human and nonhuman) figures into his narration, and the resulting multiplicitous "conclusion" – *does* offer the "reader" a choice by precisely presenting a world "of difference, complexity, and hybridity," that no human character can credibly offer. These points are addressed at length in chapter seven.

(via narrated journal entries) begin a complicated process of intertextual and intratextual recall and deviation from Snowman's, Adam One's, and Toby's previous stories and sermons. Where Blackbeard repeats, for example, Snowman's rituals, he infuses the story to the Crakers with a zoecentric ontology that finds value and subjectivity in the beings (notably, a fish) around them. Alternatively, where Blackbeard repeats the homodiegetic narrative form of Adam One and Toby's embedded sermons and hymns, he also appears as a heterodiegetic narrator at the same time. In this manner, Blackbeard replaces not only Toby as a limited, homodiegetic narrator, but also the ubiquitous, omniscient narrator. While such a convergence and flattening of narrative perspectives echos the convergence of perspectives in *Crake* and *Flood*, in *MaddAddam*, the stories told "by Blackbeard" are found instead to be complex productions and dramatizations of a zoecentric, interconnected community, expanding subjectivity far beyond humans to "people," a indistinct term that comes to include the Crakers and the Pigoons as well as, I argue, the embedded stories themselves.

Combining Anishinaabe theories on the communal nature of storying and fourth-person tense with Bakhtinian theories of heteroglossia and polyphony, the seventh chapter closes with a detailed narratological analysis of Blackbeard's final embedded stories, finding that they provide a rare instance of Atwoodian resolution. Though *Crake* and *Flood* end with unresolved binary choices, *MaddAddam* provides multiplicitous resolution, through ambiguity and communality. In his role as the sole remaining narrator who voices these ambiguous, communal conclusions, Blackbeard acts as an Atwoodian "crafty mirror," which skews the previously anthropocentric perspective provided by the other narrators into a distinctly interconnected narrative style and ontology (Grace 1980, 23). This is not to say, however, that Blackbeard himself is the "third thing" narrator towards which the novel and the trilogy have been advancing. Rather, the point of *MaddAddam* is that no single narrator can entirely provide the "third thing" paradigmatic change for which Atwood advocates. It is the *interplay* between Toby and Blackbeard, the MaddAddamite and

the Craker and the Pigoon communities, which are voiced through the uniquely qualified polyphonic narrator who tells the final stories of the novel and the trilogy. That is, the hybrid, "third thing" narrator of *MaddAddam* is the community-as-an-"individual," brought together through the inter-relational process of storying. In this process of storying, Atwood implicates not only the diegetic community, but the external reader in the potential to create a zoecentric community, one which escapes from humanist binaries through an enlarged sense of who and what constitutes "the self": not as "the human" versus "the animal" but as compound individuals intertwined and bound up together in a constant process of becoming-self through becoming-together. With this in mind, then, chapter seven arrives at the conclusion that *MaddAddam* illustrates a homology between Atwood's understanding of how the world *could* work – not through a polarized or binary worldview but in terms of a lived process of accepting harmonious and balanced multiplicity – and the post-structural, zoecentric, compostist, and Anishinaabe understandings of how the world *does* work – as a process of interconnectivity, interrelatings, and constant intersubjective becomings-with.

Reading these novels individually, Atwood's characteristic interests in identifying and challenging the binaries which form the basis of Euro-American epistem-ontologies are immediately evident, in both their content and bifurcating narrative form. However, reading these texts as a trilogy creates unique challenges as well, as the novels form a vast web of inter- and intratextual relations and allusions in both what the novels address and how the novels work (individually and as a trilogy). While Derridian and Deleuzian/Guattarian post-structuralism and Harawayian compostism offer some theoretical means to read after or beyond these humanist binaries, Anishinaabe epistem-ontologies – relating especially to human-nonhuman relations, storying, and language – offer unique insights and methods to read entirely outside of humanist binaries, suggesting that Atwood solves the "problem of polarity" by creating stories and a trilogy formed on and about interconnectivity on the intra- and intertextual levels (Grace 1980, 4). The

trilogy, then, depicts a "third thing" not in any one character or novel, but in the complex processes of becomings *between* the novels, characters, and figures (nonhuman as well as other-than-human). To this end, as discussed in the Conclusion to this project, the *MaddAddam* trilogy becomes a unique case study through which to illustrate the means of creating a zoecentric community. Perhaps more important, for this project on *literary* animal studies, is how this trilogy offers a case study of how Atwood writes between "the human" and "the animal." To borrow from Aline Ferreira's description of Maureen Duffy's protagonists in *Gor Saga* (1981), the *MaddAddam* trilogy "reveals the degree to which the human/animal boundary is a product of our discursive concepts, not an ontological divide marked by biology. … Being a person is a matter of ideology, not biology" (226). But where Duffy's novel suggests this point in the depiction of a protagonist's birth, Atwood's trilogy depicts this concept in the characters as well as the very narrative structure of the novels and the trilogy as a whole. If McKay argues that "our being-human is not simply a function of species but instead is a cultural imperative, just like gender, to which *we are necessarily obliged to accede*" (emphasis added; 211), Atwood's innovative and prescient trilogy suggests otherwise. Identifying and altering a bifurcating narrative structure through careful repetition and refraction, blurring or flattening narrative perspectives and diegetic levels, converging characters across space, time, and species boundaries, bending figurative language to meet the needs of nonhuman *Umwelten*, these and more are the many inventive ways in which Atwood provides the groundwork for a potential zoecentric narratology, one which recognizes that "the human" and "the animal" are constructs used to simplify a vastly more complex understanding of the self as always-already hybrid, always becoming through mutual, co-constitutive relationships with the vast, "peopled" community around and within "it."

PART I: BINARY DE/REFORMATION IN *ORYX AND CRAKE* AND *THE YEAR OF THE FLOOD*

"Why is it he feels some line has been crossed, some boundary transgressed?"
– Margaret Atwood, *Oryx and Crake*

"Or is the multiplicity that fascinates us already related to a multiplicity dwelling within us?"
– Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*

"There cannot be just one companion species; there have to be at least two to make one. It is in the syntax; it is in the flesh."
– Donna Haraway, *The Companion Species Manifesto*

Chapter One: Deconstructing "The Human" and "The Animal" Through Différance, Becoming, and Compost

Section A: Jacques Derrida

Jacques Derrida provides an appropriate starting point for the theoretical basis of my project due first and foremost to his groundbreaking work in formulating the analytical method of deconstruction, or post-structuralism. Specifically, post-structuralism argues that there is a complete and total absence of any underlying truth, identity, or essence to an idea, term, or object. As such, *logos* – or the fullest sense of presence in a word – cannot be said to hold or to demonstrate any essential, extra-systemic, or metaphysical truth. Through his deconstruction of the structuralist belief in the fixed meaning of *logos*, or "logocentrism," Derrida subsequently developed the opposing theory of *différance,* a neologism which combines difference in space with deferral in time. Since meaning is always dependent upon relations of difference and lacks any central origin, meaning is *always and already* unfixed and subject to relational differences and interpretations. What is more, since meaning is created through "infinite supplementarity" – the ceaseless creation and augmentation of meaning through additional, alternative references and relations – every word contains a "trace" of the other words, images, and ideas which relate to it and thereby give it "unique" meaning" (Wolfe 2003, 3). *Logos*, then, is always and already multiple at its paradoxical and aporetic origin.

Read from a deconstructionist perspective, "the human," as a term and as a concept, is no different. Within Freudian psychoanalysis, modern "Man" only emerges through organic repression, the continuous disavowal of animalistic, bodily, and/or instinctual drives; this recognition and

rejection forms the (human) unconscious.[1] In relation to this process, Cary Wolfe has argued that "Freud's 'human' is caught in a chain of infinite supplementarity, as Jacques Derrida would put it, that can never come to rest at an origin forming a break with animality. This means, of course, that the figure of the human in Freud, despite itself, is constituted *by difference at the origin*" (emphasis added; 2003, 3). Derridian deconstruction makes clear that, as a word, "human" contains the "trace" of what it "is not" ("the animal"); using Derrida's theories, Wolfe makes clear that the Freudian/ humanist concept of "the human" similarly contains the inescapable reality of human animality. Post-structural "difference at the origin" is also fundamental to the posthumanist understanding of "the animal" for, like "the human," "the animal" only gains meaning through a series of disambiguated, disembodied, and applied characteristics and relationships that often have very little, if anything, to do with the singular nonhuman beings or other living phenomena that the term is used to describe or represent. As a result, a deconstructionist reading of both "the human" and "the animal" – along with the often harmful and marginalizing characteristics that have accompanied these terms throughout much of Euro-American history – finds that both are ultimately empty in meaning yet paradoxically overwhelmed with meaning through signifying and differentiating relationships. Psychologically (via Freud), biologically (via Darwin and Margulis), and semantically speaking (via Derrida), in order to "code" oneself as "human" and not as always-already hybrid, the "individual" must repress the traces of so-called "animality" which comprise their unconscious, must disavow the microcosm which forms and sustains their body, and must find there to be inherent and essential meaning to the terms "human" and "animal" in order to think these very beliefs. In this way, humans code themselves, and are coded as such by others (unless

[1] In *Civilization and Its Discontents*, Freud theorizes that modern civilization emerged due to "organic repression," meaning from "Man's" transition away from animality: from walking on all fours to walking upright and thereby moving physically away from the smell of the ground, soil, and excreta. This upright movement not only led, Freud argues, to the new-found sense of shame towards the exposed and vulnerable genitals, but also to the repression of the previously necessary olfactory sensations, a subsequent dependence on the sense of ocular sight, and an ensuing abhorrence of fecal matter, blood, and general organic uncleanliness, as sites of now-disagreeable olfactory stimulation. Importantly, this abjection and repression of the organic was paramount in the development of the modern subject, as animality became linked to evolutionary regression, uncleanliness, and the neurotic unconscious while walking upright became linked to cleanliness, the family structure, and eventually civilization itself (Freud 77-79; see also Rohman).

they are part of a marginalized community which is denied such recognition). However, Derrida's theories deconstruct the possibility of this singular metaphysical meaning; more than this, Derridian deconstruction permanently defers the possibility of a "singular" meaning, since all words, terms, and ideas are necessarily "infected" with the trace of others.[2]

By permanently deferring the possibility of any "true" meaning of a word, Derrida also deconstructed the latent and definitive binaries of humanist thought: nature and culture, the self and other, and "the human" and "the animal."[3] In "Structure, Sign, and Play in the Discourse of the Human Sciences," Derrida's 1966 lecture which introduced deconstruction as a concept to a wider audience outside of France, he takes to task theorists who are complicit in "drag[ging] along … the whole of metaphysics" when they employ the philosophical binaries of earlier or contemporary theorists without questioning the validity and origin of these metaphysical concepts (1972, 251). In a particularly relevant example for this project, Derrida cites Lévi-Strauss's use of the assumed oppositional relationship between nature and culture which, Derrida claims, "has been passed on to us by a whole historical chain which opposes 'nature' to the law, to education, to art, to technics – and also to liberty, to the arbitrary, to history, to society, to the mind, and so on" (252). However, since the incest taboo is both universal (thus, apparently "natural") and prohibited (thus, "cultural"), and must therefore be both natural and cultural "*at the same time*," Derrida argues that Lévi-Strauss arrives at "a *scandal*, that is to say, something which no longer tolerates the nature/culture opposition he has accepted and which seems to require at *one and the same time* the predicates of

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[2] See also Derrida's chapter, "Plato's Pharmacy," in which he illustrates the link between *pharmikon,* medicine, and poison. Or, for a more straight-forward example, the idea of "purity" cannot be imagined without thinking of "infection"; the idea of "truth" cannot be imagined without "falsity." Every ostensible binary contains a trace of its opposite, and thus there can be no "pure" word.

[3] For his deconstruction of these binaries and his challenges to assumed differences between humans and nonhumans, Derrida is one of the most frequently and universally cited and discussed European philosophers in literary animal studies. Nearly every literary animal studies text cited in this project addresses Derrida's work to some degree, indicative of his significance in shaping the field of animal studies (especially following his lecture, "The Animal That Therefore I Am," as discussed below). Those authors who engage with his philosophies in more a more critical and sustained manner include Pick, Rohman, Vint, Weil, and Wolfe (2003, 2010). Consistent across these varied texts is the authors' shared interest in Derrida's critique of the Levinasian gaze, Heidegger's problematic divide between humans and "animals," and Derrida's theories of the nature of the "subject," carnophallogocentrism, humanity's supposed exclusive capacity for language, and ethical responsibilities in a more "shared" world.

nature and those of culture" (emphasis in original; 253). Such paradoxes, or "scandals," Derrida claims, occur in the "interior of a system of concepts sanctioning the difference between nature and culture," forcing proponents of metaphysical "facts" to confront the reality that such "self-evident" and preconceived concepts within the opposition of nature/culture are no longer tenable, or are even "obliterated" (*ibid*). Put otherwise, the incest taboo "escapes" the conceptual confines of an assumed opposition between nature and culture, or even "precedes" these confines, and in doing so, betrays their limiting and constructed nature (*ibid*). Derrida's lecture demonstrates a trend, which continues throughout his later work, of challenging the traditional, presupposed, and "logical" oppositional relationships which provide the basis for humanist society and philosophy, resulting in challenges to the ostensibly "natural" divide between subject and objects, humans and "animals."[4]

Like his deconstruction of the nature/culture divide, in "'Eating Well,' or the Calculation of the Subject" (1991) Derrida critiques the presupposed nature of the (assumedly human) "subject" as defined in the philosophies of Heidegger and Levinas, among others, writing that Heidegger's "*Dasein*, the question of man, and the subject of 'who?' are based on oppositions, which remain insufficiently interrogated" (108). For Derrida, while Heidegger and Levinas offer original interpretations of the humanist nature of subjectivity, both nevertheless maintain "a place left open … for a noncriminal putting to death": Heidegger's *Dasein* is always assumed to refer to mankind much like Levinas's responsibility to the other as self-forming is always assumed to refer to the *human* other and the *human* self. Part of the problem, Derrida argues, is that Heidegger and Levinas follow Cartesian divisions without reflection: "No more than Descartes do they think to distinguish animals one from another, and, like Descartes, they speak of 'the animal' as of a single set that can be opposed to 'us,' 'humans,' subjects or *Da-seins* of an 'I think,' 'I am,' along the line of a single common trait and on the other side of a single, indivisible limit" (2008, 90). But the central tenet in

[4] This essay will be discussed again in chapter four in relation to Jodi Byrd's reading of the problematic "presence" and "trace" of Flaubert's "tattooed savages," originating in the epigraph to *Writing and Difference*, which creates, according to Byrd, a similar "scandal" in Derrida's writing as he finds in Lévi-Strauss's (Byrd 8).

the theories of Descartes, Heidegger, Kant, Lacan, and Levinas that Derrida finds deeply problematic is the "logic of sacrifice": "sacrifice as fundamental, indeed, as a founding sacrifice, within a human space where, in any case, exercising power over the animal to the point of being able to put it to death when necessary is not forbidden" (91). "Thou shalt not kill," Derrida explains, does not apply to all living things, but presupposes an inherent difference between, and therefore a moral responsibility to, other humans which does not apply to "animals." Thus, Derrida theorizes, the human subject in European philosophy relies upon the upholding of "carnophallogocentrism," the belief that the "subject" is the determinative, virile, masculine figure who "accepts [symbolic and/or material] sacrifice and eats flesh" (1991, 114). Or, as Rohman summarizes, "…the acquisition of full humanity in the West is predicated, among other processes, upon eating animal flesh" (Rohman 14). However, it is not simply *any* human who eats meat, but specifically (white, heterosexual) men ("virile," or possessing the phallus); as such, Vint explains, carnophallogocentrism represents the potent intersection of "patriarchal discourses of masculine power and superiority and species discourses of human exceptionalism" (Vint 90). With these links in mind, Derrida argues that his analysis and deconstruction of these philosophies is not simply a rhetorical exercise; an analysis of the presumed human nature of the subject, as opposed to the animalized object, necessarily results in an uncomfortable challenge to, and potentially a "transformation" of, the "whole conceptual machinery [of anthropocentrism], and its *interestedness*, which has allowed us to speak of the 'subject' up to now… . A discourse thus restructured can try to *situate in another way* the question of what *a human subject, a morality, a politics, the rights of the human subject are, can be, and should be*" (emphasis added; 2008, 109). In other words, carnophallogocentrism highlights the ways in which the human/"animal" binary is maintained, the violent structure (directed against nonhumans as well as other humans, such as women) which it supports, the interest in sustaining such distinctions and hierarchies, *as well as* "another way" to view the world, the relations between beings, and the subsequent alterations to morality, politics,

and law. By identifying the carnophallogic nature of humanist societies, Derrida also implicitly identifies an *alternative* means, as posthumanist or ahumanist, of being-in-the-world. Thus, the concept of carnophallogocentrism is both a result of Derridian deconstructionism as related to the subject/object and human/"animal" binary as well as a demonstration of *how* deconstruction identifies and challenges the cultural practices which rely upon and reinforce the assumed binaries of difference between humans and nonhumans.

Expanding upon his critique of the human/"animal" binary in "Eating Well" in his posthumously published lecture series, *The Animal That Therefore I Am* (2008), Derrida begins by discussing the relationship between two particular "animals" – himself and his cat – and the affective response of shame created by the cat's gaze upon the philosopher's naked body. Importantly, in light of his earlier critique of Levinas in "'Eating Well,'" Derrida uses the lecture series to discuss his awareness of his own subjectivity *through*, and *as a result of*, his affective response to the cat's gaze. This affective response implies that there is a seeing-cat subject, within and behind the gaze, who sees and knows the naked Derrida in incomprehensible ways before Derrida sees the cat or even knows himself to be seen. Therefore, Derrida claims that within this feline gaze is the paradoxical beginning and end of "man":

> As with every bottomless gaze, as with the eyes of the other, the gaze called "animal" offers to my sight the abyssal limit of the human: the inhuman or the ahuman, the end of man, that is to say, the bordercrossing from which vantage man dares to announce himself to himself, thereby calling himself by the name he believes he gives himself… . The animal looks at us, and we are naked before it. Thinking perhaps begins there. (2008, 12, 29)

The thinking that begins with Derrida's perception of the cat's gaze is a reevaluation of the self as formed through the relationship or the process of being seen by an individual "animal"; or as David Wood explains, in his commentary on the lecture, Derrida begins an exploration of "the intimate connection between our thinking about animals, and our self-understanding" (129). Working from a perspective opposed to my own project, Derrida uses the cat's gaze to begin an exploration of

"limitrophy": to investigate "what grows at the limit, around the limit, … but also what *feeds the limits*… […] What are the edges of a limit that grows and multiplies by feeding on an abyss [between humans and animals]" (first ellipses in original; 2008, 29, 31). In other words, the lecture is a means by which to search and investigate the reliance upon, and the multiple sides of, the limit between that which is called "human" and the great multiplicity of beings homogenized, through "violence and willful ignorance," under the catch-all term, "animal" (48). In contrast, my own project is focused precisely on that which constantly *enjoins*, *intertwines,* and thus complicates and challenges these limits.

Precisely for this reason, then, where I find Derrida particularly engaging and deconstructive, in the most positive and potentially "transformative" manner, is in his investigations of what refutes these limits, where he argues instead for shared characteristics, and considers the philosophical implications of these unknown (and possibly unknowable) limits.[5] For example, in the second lecture – "But As For Me, Who Am I?" – Derrida explores how Levinas's theory of "the face-to-face encounter" relies upon an *a priori* assumption of the difference between "to respond" (human) and "to react" ("animal").[6] This difference formed, in part, Descartes's reasoning as to why nonhuman beings were not worth moral regard (thereby legitimizing vivisection in the name of scientific and medical advancements; see Lansbury). Aside from highlighting contemporaneous discoveries surrounding nonhumans' capacity "to respond" (another example of the deep links between the life sciences, like ethology, and the humanities), Derrida questions whether humans can ever actually even know the difference between response and reaction, since

[5] In "Eating Well," Derrida refutes the common criticism of deconstruction, that it is ultimately negative and nihilistic, telling his interlocutor, Jean-Luc Nancy, that the act of deconstruction is productive since "the analysis produces always more and something other than an analysis. It transforms; it translates a transformation already in progress" (Derrida 1991, 109).

[6] Derrida raises this issue of response and reaction already in the first few pages of the first lecture: "The said question of the said animal in its entirety comes down to knowing not whether the animal speaks but whether one can know what *respond* means. And how to distinguish a response from a reaction" (2008, 8). That said, the question receives far more attention in the second lecture, as Derrida uses it to critique Levinas's philosophy of "face."

Levinas himself, when questioned about the "animal" nature of face, was unable "to respond" to the question:

> For declaring that [Levinas] doesn't know where the right to be called "face" begins means confessing that one doesn't know at bottom what a face is, what the word means, what governs its usage, and that means confessing that one didn't say what responding means. Doesn't that amount, as a result, to calling into question the whole legitimacy of the discourse and ethics of the "face" of the other, the legitimacy and even the sense of every proposition concerning the alterity of the other, the other as my neighbor or my brother, etc? (2008, 109).

When extended to its logical conclusion, Derrida's deconstructionist movement regarding the "face-to-face" encounter threatens the appropriateness of the lack of moral regard to the nonhuman being. If there is no definitive way to know the difference between "react" and "respond," then there is no (Levinasian) basis for the lack of moral regard between one being and another; therefore, "the logic of sacrifice," humanity's "right" to kill nonhuman beings for humanity's sole interests, can no longer be taken for granted. This lack of responsibility is continued and advanced by Donna Haraway in her consideration of "response-ability," discussed shortly. In his investigation of Levinas – as well as Heidegger, Kant, and Lacan – Derrida finds that Cartesian dualisms abound in humanist philosophy, all of which rest upon assumed points of difference. Investigating these points of assumed difference threatens (or offers positive potential) to overturn (or transform) the foundations of humanist epistemologies and ontologies surrounding how humans live and interact with nonhumans, how humans think about nonhumans, and what humans consider the domain and exclusive realm of humanity (such as language, morality, responsibility). Derrida's initial challenge to these points of exclusion offers paths of exploration in my own analysis of Atwood's consideration of the nonhuman gaze and the human's reaction/reaction to it.

In addition to the valuable questioning of these limits and shared borders – which have informed my own analysis into the fluid "limits" or frequent "bordercrossings" between species found in literature – Derrida also coins the term *animot,* as a way to work around his aversion and distrust of the terms "animal" and "animals." *Animot* serves three specific functions in Derrida's

lecture: firstly, it provides a means to refer to nonhuman life "in the general singular … taking into account a multiplicity of heterogeneous structures and limits" (2008, 48). Secondly, the suffix "*mot*" highlights the very nature of the word (its "word-ness"), of its being made of language, and "to the stakes involved in always seeking to draw the limit … held to separate human from animal" (*ibid*). Finally, and perhaps most relevant to my work, *animot* leads Derrida to argue the point that "[*animot*] would not be a matter of 'giving speech back' to animals but perhaps of acceding to a thinking, however fabulous and *chimerical* it might be, that thinks the absence of the name and of the word otherwise, and as *something other than a privation*" (emphasis added; *ibid*). The "chimerical" nature of *animot*, its nature as an indissoluble mixture, links back to the above point made about the lectures' interest not so much in limits, but in bridging these limits. "Animot" leads to chimerical thinking which both acknowledges and refutes binary epistemologies based on logocentrism and human exceptionalism due to language capability. The term highlights the sense of an otherness in language, inviting links to theories concerning nonhuman cognition and language: namely, that there are myriad ways of being-in-the-world besides that of the spoken language used by humans, and that these means of living and interacting should not be demeaned in comparison to that which "we" call language.[7] The significance of these theories has already been alluded to in the works by animal studies scholars such as Herman and Vint, who investigate and challenge the long-held belief in Euro-American societies of humankind's unique capability with regards to language, and what it means (and how it appears in narrative) to question and offer alternatives to these beliefs in modern and contemporary fiction.

However, as important as Derrida's lecture is – because it decenters "the animal," investigates the use of "the animal" in determining "the human self," and highlights the possibility, nature, and importance of nonhuman "responses" – his project is perhaps troubled in his determined

[7] This idea of alternative means of communicating will be taken up further in my analysis of the female Pigoon communicating with Toby, in chapter six.

refusal to challenge the difference between himself and the cat, or to call into question "the thesis of a limit as rupture or abyss between those who say 'we men,' 'I, a human,' and what this man among men who say 'we,' what he *calls* animal or animals" (30). To do so, he claims, would be "worse than sleepwalking, it would simply be too asinine [*bête*]" and "one would have to be more asinine than any beast [*plus bête que les bêtes*]" to believe it (*ibid*). It is this "asinine" argument concerning the fundamental abyss between humans and nonhumans that I want to explore in more depth.

Derrida's lecture relies upon, and reinforces, what he considers to be irrefutable limits between humans and nonhumans and he rails against the "homogeneous, and the continuous … this scatterbrained accusation of continuism" (30). As a result, his purpose is "not in effacing the limit, but in multiplying its figures, in complicating, thickening, delinearizing, folding, and dividing the line precisely by making it increase and multiply" (29). While this statement reflects a desire to respect the heterogeneity and difference between human and nonhuman agents, indeed an entire "multiplicity of organisms between living and dead" (31), his determination against continuity also reflects an axiomatic assumption that there will always be an abyss of understanding between humans and nonhumans. I do not mean that complete understanding can be achieved; rather, I take issue with the idea the only thing to be understood is that which Derrida realizes about *himself* from the cat's gaze or, to return to Wood's summary, the lecture highlights "the intimate connection between our thinking about animals, and *our self-understanding* (emphasis added; 129). This self-concern comes back to the issue Wolfe finds in much of cultural studies – that of seeing the "animal"-as-mirror, rather than an individual in and of itself – and, perhaps inadvertently, de-emphasizes Derrida's stated interest in bridging, at least partially, the abyss between (this) man and (this) cat. Related to this point, I find the abyssal image, or the "gap" as he calls it elsewhere, problematic for two reasons: firstly, the abyss reinstates Derrida's argument within a persistent humanism by drawing a clear line between different forms of life (not simply humans and nonhumans) and thereby refuting the ways in which biological, genetic, social, and personal

exchanges blur that line. For example, Derrida quite rightly argues against the idea of only one abyss between "man" and "animals," saying in an interview with Elizabeth Roudinesco: "Of course there are irreducible differences, uncrossable borders between so many species of living beings. … But there is not only one border, unified and indivisible, between Man and Animal" (2004, 66). However, he undermines his own nonhumanist argument shortly thereafter by claiming that there is a distinct "gap" between "the higher primates" and other "animals" (as well as a gap between these primates and humans) based on the former's "extremely refined forms of symbolic organization: work of mourning and of burial, family structures, avoidance if not prohibition of incest, etc." (*ibid*). This "gap" between the "higher primates" and other animals is based on distinctly human-like qualifications ("symbolic organization") that Derrida implicitly places *above* (see: "higher") other animals. Yet, these qualifications are hardly unique to "higher primates" (including humans), as Barbara King demonstrates with elephants in *How Animals Grieve*, and as a number of studies published before Derrida's lecture and interview, demonstrated with dolphins and other cetaceans.[8] While Derrida rightly highlights the inanity of a singular, unified boundary between Man and "The Animal," he seems to fall back into a humanist ontology by using "human" characteristics to delineate more clearly the gap between primates and other nonhumans.

Secondly and related to the previous objection, the abyss is not necessarily as unbridgeable as expressed in the lecture, since forms of exchange and response create constant bridges between beings on all sides. Likewise, Derrida not only fails to consider the minutia living within him that *allow* him to look, process, and recognize "his" cat and the biochemical processes which alert him to "his" shame, but he also fails to consider the ways in which he is already engaged – emotionally, physically, and communicatively – with his cat. Every successful domestic interspecies partnership

[8] See also Morell, chapters seven and eight. Perhaps the oldest report of nonhuman grief or, more broadly, emotional distress, is Pliny the Elder's *Natural History* (c. 77-79A.D.), in which he recorded the "Combats of Elephants" in the arenas of Pompey, wherein "the elephants in the exhibition given by Pompeius had lost all hopes of escaping, [thus] they *implored* the compassion of the multitudes by attitudes which surpass all description, and with a kind of *lamentation bewailed* their *unhappy fate*" (emphasis added; 196).

develops patterns of non-linguistic exchange: body signals and positions, sounds, and cues (conscious or unconscious); otherwise, the domestic partnership would fail (e.g. how does the cat learn to use the litterbox? How does the dog signal their need to go outside?). Rather than discuss this aspect of mutual communication, Derrida turns inward, to reflect on how *he* is made self-aware by his cat and what this means for his philosophy. Haraway, in her consideration of Derrida's interaction, discusses this problem, observing that

> [Derrida] did not seriously consider an alternative form of engagement either, one that risked knowing something more about cats and *how to look back,* perhaps even scientifically, biologically, and *therefore* also philosophically and intimately. He came right to the edge of respect … but he was sidetracked by his textual canon of Western philosophy and literature and by his own linked worries about being naked in front of the cat. … Somehow in all this worrying and longing, the cat was never heard from again in the long essay dedicated to the crime [of …] separating the Animal and the Human… (2008, 20)

The acts of the gaze and recognition, the near-immediate emotional and biochemical responses which alert him to his shame and his body, as well as the unremarked-upon moments of human-feline exchange within Derrida's apartment mark an ever-present, constant flow of "self"-identifications and communications across this supposed abyss. As Wolfe argues, using Derrida's own theories of the "trace": "the other-than-human resides at the very core of the human itself, not as the untouched, ethical antidote to reason but as part of reason itself – the 'trace' that inhabits it … the *infra-human* ... as part of us, *of* us – and nowhere more forcefully than when reason, 'theory,' reveals 'us' to be very different creatures from who we thought 'we' were" (2003, 17). Thus, rather than being an "asinine" theory of "continuism," an investigation and an attempt to explore the myriad, minute, and quotidian bridges across the "abyssal" difference, as opposed to the "folds" or "limits" at the side, leads to a profoundly personal and paradoxical understanding of continuous, "self"-forming difference and exchange (Derrida 2008, 29).[9]

[9] I read Haraway's reference to Merleau-Ponty's "infoldings of the flesh" as one of these bridges across the abyss; as she explains, "[i]nfoldings of the flesh *are* worldly embodiment" which "suggest[s] the dance of world-making *encounters*" (2008, 249). *In*folding, rather than the boundary-making *folds*, refers to the act of coming together, or entering *into* a mutual exchange, as well as a continuous process – infold*ing*, rather than fold.

Despite my reservations concerning some aspects of Derrida's lectures, my project is nonetheless indebted to his theory of deconstruction, especially in its application to some of the foundational binaries of humanist societies, as seen in "Eating Well" and *The Animal That Therefore I Am*. His theories highlight the untenable and illogical nature of seeing the human as autopoietic and separate from the "animal other" and, instead, illustrate the constitutive nature of the abjected "animal" in the continuous act of forming the human subject. In short, Derridian deconstruction makes clear that, in abstract language and material reality, the human subject is always-already hybrid, comprised at the origin of the ostensibly separated "animal." As a result, by basing my analyses within a deconstructionist framework, the presupposed differences between humans and nonhuman animals are clearly seen to be human-made constructs which sustain the "logic of sacrifice," often without biological significance, as will be seen in Deleuze/Guattari's work, and even in disregard of biological evidence, as will be seen in Haraway's work. Therefore, to imagine a "pure" human being, as opposed to a hybrid, is an illogical fallacy which ignores the linguistic, psychoanalytical, and biological impossibility of such a vision of the human body. However, I stake an important difference between my understanding of the human-nonhuman relationship and Derrida's; namely, that which calls itself "man" is not, and has never been, "man" but is rather a moving, breathing, feeling, thinking, and interacting multiplicity of beings. Clearly, the same applies to nonhumans. Thus, while I agree with Derrida that "thinking perhaps begins" at the point of contact between the human and the nonhuman, I disagree with the premise of an unbridgeable "abyss" between them and instead supplement his lecture with Deleuze/Guattari's theories of the constant process of "becoming" as well as Haraway's theories of "becoming-with," and of "contact zones," areas in which response is an incalculable process of ongoing change and communication. Through the application of these additional theorists to Derrida's thorough exploration of and challenge to the supposed line(s) between humans and other beings, my project investigates how the individuated, hybrid figure challenges traditional notions of species

distinctions and their related humanist hierarchies, and what these constant infoldings, reflections, and diffractions/refractions into and of each other mean for those who call themselves "humans," and others, "animals."

SECTION B: GILLES DELEUZE AND FÉLIX GUATTARI

Though Gilles Deleuze and Félix Guattari practice a similar strain of deconstruction and post-structural theory in their seminal text, *A Thousand Plateaus* (1988), their approach to the Cartesian and humanist separation of humans and nonhumans is decidedly different. Appropriately, considering the importance all three theorists place on "difference," it is this difference between their approaches to the nonhuman which allows for a more knotted reading of Derrida's *The Animal That Therefore I Am*, one which escapes the potential humanism within his essay to arrive at the possibly troubling but ultimately liberating paradox of continuous difference. That said, the similarities in the *praxes*, if not the goals, of Derrida and Deleuze are in some ways to be expected: both were educated in continental philosophy at the Sorbonne during the late 1940s to mid-1950s and, as members of one of the most illustrious generations of continental philosophy, both were students, friends, and colleagues of many of the same theorists, philosophers, and academics, such as Jean-François Lyotard, Roland Barthes, Louis Althusser, and Michel Foucault.[10] From this shared academic background, it is not surprising to recognize that, while their practices, aims, and objects of analyses were distinct, both Derrida and Deleuze operate with a simultaneous theoretical understanding and material application of a paradoxical "difference at the origin" which opposes the artificial metaphysical binaries based upon representational thought.

[10] As a practicing psychoanalyst, Félix Guattari employed radical reinterpretations of Lacanian psychoanalysis in his treatment of schizophrenic patients. This "schizoanalysis" (his term) is employed in *Anti-Oedipus*, his first co-authored text with Deleuze. However, since his academic background is grounded more in psychoanalysis (specifically under Lacan), rather than Deleuze's philosophical and literary training, I do not give the same explanatory depth to Guattari's academic and theoretical background as that afforded to Deleuze.

Aspects of this overall "philosophy of difference at the origin" can be found throughout Deleuze's earlier works in which he critically, and often radically, reads earlier philosophical treatises; these aspects eventually coalesce in the co-authored text, *A Thousand Plateaus*. For example, in *Bergonism* (1966), Deleuze reworks Henri Bergson's references to the "virtual" and "multiplicity," the influence of which can be seen in his later theories of the rhizome, "assemblages," and "becoming," as employed in *A Thousand Plateaus*.[11] The virtual is, as Deleuze states, "not opposed to the real but to the actual. *The virtual is fully real in so far as it is virtual* … the virtual must be defined as strictly part of the real object" (emphasis in original; 1968, 208, 209). Subsequently, "real" objects must be understood as having part of their reality within the realm of the virtual, the always-potential, but not-yet-generated reality (the actualized, the material). From this understanding of the "virtual," Deleuze arrives at "multiplicity" which he uses to explain the transcendental plane of "pure" difference, the "difference at the origin," from which actualized objects are generated. This plane of pure difference opposes the representational model of the transcendental, which is "traced" or copied by the subject's impressions and experiences in order to create "concepts" regarding "objects."[12] From this process of imitation emerge the artificial binaries of the metaphysics of presence, against which both Derrida and Deleuze form their philosophies.

This counter-argument against binary metaphysics is made clear in *Difference and Repetition* (1968), the first of Deleuze's two-part thesis for his doctorate in philosophy.[13] In *Difference and Repetition*, Deleuze rejects the metaphysics of identity and representation employed

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[11] *Bergonism* can be considered the last in this early collection of texts where Deleuze considers other philosophies as a means of arriving at his own. For this reason, *Difference and Repetition* is considered the first philosophical text in which Deleuze creates a philosophy under "his own name," rather than analyzing the work of others. This collection is comprised of *Empiricism and Subjectivity* (1953) which is devoted to David Hume; *Nietzsche and Philosophy* (1962); *Kant's Critical Philosophy* (1963); *Proust and Signs* (1964); and *Bergonism* (1966). Hume, Friedrich Nietzsche, Bergson, and Baruch Spinoza would eventually form the "genealogy" of Deleuze's theory, as "orphan" philosophers in whom he found a "secret link constituted by the critique of negativity, the cultivation of joy, the hatred of interiority, the exteriority of forces and relations, the denunciation of power" ("genealogy" from Derrida 1995; "orphan" and "secret link…" from Deleuze, qtd. in "Translator's Foreword" 1988, viii). This emphasis on positive relations, exteriority, and creativity can be found throughout his work.

[12] Contrary to Derrida, Deleuze/Guattari's use of "trace" and "tracing" implies imitation, copying, and representation (see 1988, xiii).

[13] The second part of Deleuze's doctorate thesis was published as *Spinoza and the Problem of Expression* (1968).

by classical and contemporary philosophers and instead argues that reality, and the perception of it, results from a constant process of differentiation and repetition. Similar to Derrida, Deleuze specifically argues that there is no identity before difference and repetition; rather the perception of subjects and objects can only be achieved through on-going differentiation (at the levels of the virtual and the actual, which cannot be separated). Thus, rather than understanding reality through the formula X = X ≠ Y (meaning the artificial negation of X and Y), Deleuzian philosophy counters that it should be "*d*[ifferential]*x, dy*" which makes meaning. The difference is that X ≠ Y presupposes the transcendental meaning of X, which produces meaning by being negated by the transcendental meaning of Y (this is the same problem which Derrida outlined in relation to structuralism: that structuralism followed to its logical end would arrive at post-structuralism). In contrast, the second relation presupposes that *dx* and *dy* are always and already differentiated at the origin, at the plane of pure difference, or "multiplicity." As Deleuze explains, "[e]ach term exists absolutely only in its relation to the other: it is no longer necessary, or even possible, to indicate an independent variable" (1968, 217-19). Subsequently, where representational thinking would see, for example, a puppet with strings as two objects, Deleuze/Guattari see a "multiplicity": "Puppet strings, as a rhizome or multiplicity, are tied not to the supposed will or an artist or puppeteer but to a multiplicity of nerve fibers, which form another puppet in other dimensions connected to the first" (1988, 7). These ever-increasing multiplicities – puppet, strings, puppeteer, nerves, brain, thoughts, reactions, environment, *ad infinitum* – form not only rhizomes (which will be explained in more detail below), but "assemblages," or an "increase in the dimensions of a multiplicity that necessarily changes its nature as it expands its connections" (*ibid*). Deleuze/Guattari's "assemblages" increase and decrease like fractals, or patterns of self-repetition, which create the visual impression of a singular object that is actually comprised of smaller assemblages of multiplicities which can be disassembled, but only into more multiplicities. From these theories, Deleuze/Guattari offer the

summation in *Plateaus* that "PLURALISM = MONISM"; in other words, there is plurality, multiplicity, difference, and repetition at the source (21).[14]

Fractal assemblages bring useful insights into reading not only the relationships between characters, but the ways in which characters (such as Atwood's fragmented protagonist, Jimmy/ Snowman, or her self-isolating protagonist, Toby) conceive of themselves, break apart, rejoin other multiplicities (such as a Pigoon multiplicity or a bee multiplicity; notably, both are beings noted for their social nature, or their plurality as opposed to their singularity: a *drift* of pigs, a *hive* of bees), how these newly-formed assemblages impact the auto-characterization, alter the characters' actions, and change the shape of the trilogy. Like a fractal and like Deleuze/Guattari's assemblages, Atwood's characters and movements through places and times are pulled together, forming seemingly individual figures, such as Jimmy (or Snowman), Toby, Zeb, and Blackbeard, but who are understood within their personal and social relationships (between novels and using various pseudonyms) as hybrid multiplicities in "their own" right: rhizomic assemblages of environments, pets, feral nonhumans, lovers, food (or the lack thereof), and repeated myths. These actions not only impact the development of one novel, such as *Crake* or *Flood*, but the relationships (between Jimmy/Snowman and the Pigoons, between Toby and the bees) repeat, with slight differences, in other novels, compounding the initial reactions (self-identification in the encounter with "the other") through intertextual references across the trilogy. Thus, Jimmy's interaction with Pigoons as a child is repeated in his persona of Snowman, as an adult, which simultaneously returns him to himself (in a dream and in the narrative form), but his return to "self" is a "self" that recognizes deep interpersonal connections with other-than-human beings. This momentous event is repeated in *Flood* and *MaddAddam*, as Toby gazes into a hive of bees and meets the dangerous regard of the

[14] This summary also demonstrates evident links to the theory of univocity, originating with John Scotus (c.1266-1308) and subsequently employed by Spinoza and Nietzsche, two substantial influences within Deleuze's "genealogy." Roughly stated, univocity is the belief that Being is affirmed by one voice. For Scotus and Spinoza, this was the voice of God. For Deleuze, the one voice was that of difference: "Being is said in a single and same sense of everything of which it is said, but that of which it is said differs: it is said of difference itself" (1968, 45). From here, Deleuze/Guattari arrive at "difference at the origin" or, again, "PLURALISM = MONISM."

Pigoons, both of whom return her to a similarly interconnected character, but one whose connections span the boundaries of past and present, life and death. Strings of relations are formed through spatially proximate, trans-species assemblages, pulling characters together across narrative time and even the boundaries of distinct novels. In the ensuing chapters of this project, *Crake* is read as a *Bildungsroman* of hybridity due to these intersubjective gazes which return a single protagonist back to himself; *Flood*, in turn, is similarly read as Toby's intersubjective experiences with nonhuman beings (bees and a garden) that return her to the larger human community from which she exiled herself. *MaddAddam* expands once again the size of these assemblages, as whole communities (human, Craker, and Pigoon) are conjoined through intersubjective experiences; multiplicities on the level of "individuals" expand in size and scope across time and space, linking the novels together as they link singular characters and communities together. In short, characters once conceived (by themselves, by other characters, even by other external scholars and critiques) as autopoietic and individuated figures, are fundamentally reconceived in Deleuze/Guattari's theories as compound at the source, while the novels shift in relation to each other, as the final novel complicates the levels of narration. As a result of these complex relations, Deleuze/Guattari's theories – as well as Donna Haraway's theories regarding "complex wholes," "complex processes," and "becoming-with" – permit a deeply post- or ahumanist reading, one which relies upon the "seriousness" of human-nonhuman interconnections and relations, and that disrupts humanist binaries and refutes anthropocentrism.

From these introductory theories of the "philosophy of difference at the origin," the "virtual," "multiplicity," and "assemblage," in *A Thousand Plateaus,* Deleuze/Guattari develop their philosophy of "nomad" thinking and writing as the opposition to representational thought. Specifically, where metaphysical binaries of identity and representation would posit $X = X \neq Y$, nomadic thought based in difference and repetition posits "$x + y + z + a + ...$," which "replaces restrictive analogy with a conductivity that knows no bounds" (1988, xi). Deleuze/Guattari express

this opposition through two models of reality: the arboresque (representative) and the rhizomesque (nomadic).[15] The former is constituted by linearity, imitation, points of beginning and end (*téleos*), and the verb "to be"; the latter is constituted by horizontal movement always from the middle, the process of movement across segments/lines of flight with no beginning or end, and conjunctions: "and…and…and." The repetition of connections, and of connections compounded by yet more and more complicated interrelations, stems initially from Gregory Bateson's essay on Balinese culture, in which the theory of *plateaus* initially suggested the delay, prolongation, and transference of sexual climax or aggression: the "continuous, self-vibrating region[s] of intensities whose development avoids any orientation toward a culmination point or external end" (23).[16] In Deleuze/ Guattari's application, they argue that a rhizome is comprised of plateaus, which are "always in the middle, not at the beginning or the end … we call a 'plateau' any multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome. We are writing [*Plateaus*] as a rhizome. It is composed of plateaus" (*ibid*). In other words, compounded relationships form multiplicities; interconnected multiplicities form plateaus; and interconnected plateaus form a rhizome. There is always difference (and therefore relations) at the origin; the pattern of multiplicity is fractal and ceaseless. Since any rhizome can be connected to any other rhizome, thereby increasing the dimension of the multiplicity and the nature of the assemblage, nomadic thought logically emphasizes spread, contagion, and infection which link seemingly heterogeneous agents (such as a wasp and an orchid) into forms of "becomings."

Despite Deleuze's stated interest in positive philosophy, or "the critique of negativity" found in the "secret link" between his preferred philosophers, Deleuze/Guattari's theory of "becoming" can perhaps be more easily understood by defining what it is not; they explain that

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[15] Though this opposition initially denotes a binary, Deleuze/Guattari argue that the relationship between trees and rhizomes is asymmetrical since a tree can form part of a rhizome – indeed, it can contain many rhizomes – but a rhizome is not a tree. As they claim, "[w]e invoke one dualism only in order to challenge another. We employ a dualism of models only in order to arrive at a process that challenges all models" (1988, 21).

[16] For more on Bateson's "plateaus," see chapter four, section C.

> becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. … To become is not to progress or regress along a series. Above all, becoming does not occur in the imagination, even when the imagination reaches the highest cosmic or dynamic level… . What is real is the becoming itself, the block of becoming, not the supposedly fixed terms through which that which becomes passes. … This is the point to clarify: that a becoming lacks a subject distinct from itself. (1988, 277)

This summary demonstrates the influence of a number of the theories and philosophies already discussed in the brief biographical account of Deleuze's doctoral research: namely, a refusal of the metaphysics of representation, and with it, identity, subjects, and objects, as well as the evidence of the "philosophy of difference at the origin." As a result, "becoming" cannot be an imitation or identification but is rather an on-going process of differentiation, of constant relating but relating without fixed points or objects of relation. As they clarify: "a line of becoming has neither beginning nor end, departure nor arrival … [it] is neither one nor two, nor the relation of the two, it is the in-between, the border, or the line of flight or descent running perpendicular to both" (342). Moreover, since the virtual and the actual are inseparable, being part of the same univocal reality of singular difference, "becoming" cannot be imaginary but is always real. As a result, even if the being which one "becomes" is not said to exist (yet), the process of "becoming" nevertheless does exist. Hence, "becoming lacks a subject distinct from itself"; nothing precludes the relationship of difference. This lack of a subject links back to Deleuze/Guattari's earlier co-authored text, *Anti-Oedipus* (1972), which challenges Freudian theories of subject development through the Oedipal process of the subject's differentiation from the (m)other. Since "becoming" lacks a subject and an object, it cannot be related to evolution and filial descent. Deleuze/Guattari emphasize this point, writing that "becoming is not an evolution, at least not an evolution by descent of filiation. … It concerns alliance. If evolution includes any veritable becomings, it is in the domain of *symbiosis* that bring into play beings of totally different scales and kingdoms, with no possible filiation" (1988, 278). These alliances are instead based upon and reinforced through what a being can *do* and with whom (rather than from where and whom a being descends). Deleuze/Guattari

therefore emphasize the *affects* of the organism rather than its genealogical descent and the subsequent symbiotic relations that these affects produce. To illustrate how "becoming" is in fact "real" and not merely theoretical, Deleuze/Guattari identify the process of "becoming" in heterogenous agents, such as the orchid and the wasp: the orchid grows in the image of the wasp in order to attract the latter to pollinate it. In doing so, the orchid "deterritorializes" itself or it "un-orchids" as it "becomes-wasp" and participates in the life-cycle of the wasp. Likewise, the wasp is "deterritorialized" or it "un-wasps" as it "becomes-orchid" and participates in the orchid's reproductive cycle. Consequently, the orchid is reterritorialized by the wasp, who carries its pollen, and the wasp is reterritorialized by the orchid, which provides it with food; together, "wasp and orchid, as heterogenous agents, form a rhizome" (10). The theory of re/deterritorialization allows for ostensibly specially differentiated figures – such as the wasp, the orchid, or the human – to be understood as always existing in the continuous process of self-formation through rhizomic relations, or heterogenesis. Since a being is always in the process of "becoming" with other beings, environments, and technologies, it is therefore always-already hybrid. This paradoxical understanding of life, being, becoming, and constant hybridity features prominently in the rhizomic readings of Atwood's heterogenous protagonists: Jimmy/Snowman and the Pigoons, Toby and the bees.

Rather than referring to evolutionary regression or progression, this process of heterogeneous alliance, symbiosis, and "becoming" results in "involution," understood by Deleuze/ Guattari as a form of creativity. Through "involution," heterogeneous, non-filial agents open "lines of flight" by developing symbiotic relationships of reproduction across special categories (the wasp, the orchid).[17] In other words, "involution" refers to the ecosystem's infinite creativity to solve the

[17] In his translation of *A Thousand Plateaus*, Brian Massumi offers this helpful explanation of "line of flight" (from the French *point de fuite,* which does not actually mean "flight"): "Both words [flight/escape] translate *fuite,* which has a different range of meanings than either of the English terms. *Fuite* covers not only the act of fleeing or eluding but also flowing, leaking, and disappearing into the distance" (xv).

problem of reproduction and to meet the equally infinite challenges of survival.[18] "Becoming" thereby offers a means of escape as well as the presence of leakage (or contamination and/or infection) by opening "lines of flight" between the supposedly defined species categories (wasp/ orchid), as heterogeneous agents form rhizomes. Significant to the purposes of this project, Deleuze/Guattari emphasize that "becoming" offers a "line of escape" *to* the human *by* the nonhuman, arguing that "the metamorphosis is a sort of conjunction of two deterritorializations, that which the human imposes on the animal … and that which the animal ["animal" in this case can be understood in the general sense of the "nonhuman being," such as the wasp, plant, cockroach, horse, etc.] proposes to the human by indicating ways-out or means of escape that the human would never have thought of by himself" (1975, 35). They make this point clear through an analysis of Kafka's "minor" literature, specifically "Metamorphosis," in which Gregor Samsa "becomes a cockroach not to flee his father but rather to find an escape where his father didn't know to find one…" (13). Clearly, this reading of Samsa's transformation inverts the standard practice of animalization in humanist, anthropocentric societies (in which the animalized-other is available to commodify, abuse, murder, and consume). Perhaps more important in this instance and in Deleuze/Guattari's reading of Kafka, however, is the point that the nonhuman, through whom the human passes in "becoming," is given the position of the creative, liberating agent; as Deleuze/Guattari argue, "Kafka's animals never refer to a mythology or to archetypes but correspond solely to new levels,

[18] Deleuze/Guattari's discussions of evolution as a form of hereditary descent, marked by teleological movement between points, indicates an understanding of evolution before the introduction of horizontal gene transfer (HGT) in non-scientific fields and mainstream discourses. Contemporary evolutionary research by Margulis and others argues that evolution is both horizontal (or *nomadic*) as well as vertical. Thus, in this project, "involution" will be used when referring to a Deleuzian/Guattarian context (involution as creativity, deterritorializing, and lines of flight) while "evolution" is used to speak of a more generalized understanding of gradual change and differentiation from an original form (be it a physical being or a narrative structure). A notable example of the overlap between Deleuzian/Guattarian theories of involution as horizontal, heterogenous, *infectious* change and contemporary understandings of evolution can be found in the contagious retroviruses which eventually allowed for the development of placentas in most mammals (Quammen 351-58).

zones of liberated intensities…" (emphasis added; 13).[19] Moreover, this line of flight through "becoming-cockroach" emerges not only in the form of Kafka's writing, but also in the form of Deleuze/Guattari's reading, as the words "cockroach" or "dog" are no longer tenable to the constructed nature of meaning:

> We are no longer in the situation of an ordinary, rich language where the word dog, for example, would directly designate an animal and would apply metaphorically to other things (so that one could say 'like a dog'). … Kafka deliberately kills all metaphor, all symbolism, all significance. Metamorphosis is the contrary of metaphor. There is no longer any proper or figurative sense, but only a distribution of states that is part of the range of the word. … There is no longer any man or animal, since each deterritorializes the other. (1975, 22)

In these examples, several key points become clear: through "becoming" and symbiosis, "the animal" proposes creative means of survival and reproduction, as well as lines of flight from ontologies and epistemologies of totalization, representation, filial reproduction, and oedipal subject-formation, that would not occur to the human. This escape occurs through, and relies upon, creativity – as seen in both Kafka's "minor" writing, which deterritorializes the language on which it is based – as well as Deleuze/Guattari's analysis of this writing, which refuses to follow the normative, pre-determined understanding (e.g. dog = dog ≠ cat, therefore, one can be "like a dog"). Instead, they practice a nomadic reading of the text that attempts to read from outside the subject position of narrator, man, or dog: "It is no longer the subject of the statement who is a dog, with the subject of the enunciation remaining 'like' a man… . Rather, there is a circuit of states that forms a mutual becoming, in the heart of a necessarily multiple or collective assemblage" (*ibid*). By freeing the subject position of these figures, Deleuze/Guattari offer zoecentric, alternative positions from

[19] Eric Santner in *Creaturely Life* (2006) does not take this same view, arguing that Kafka combines allegory and myth with the state of exception; thus, some of his characters, like Joseph K. in *The Trial,* are transformed into "the animal" by the implementation of the law, which places the character in a state of exception (per Agamben, meaning "the state of being-outside and yet belonging"), "reducing" them to the "cringed posture of the creature" (95, 14, 35). The trope of animality in the German-Jewish tradition has very different connotations than in the post-structural/posthumanist context, as European Jews have historically been subjected to violent dehumanization via animalizing rhetoric. My aim here is simply to contextualize Deleuze/Guattari's statements on animality being a form of positive liberation as opposed to assumed negative dehumanization: "We would say that for Kafka, the animal essence is the way out, the line of escape, even if it takes place in place, or in a cage" (1975, 35). Fundamental to my project is the theory that recognizing one's animality, that humans *are* "animals," is a form of escape, a line of flight, from humanist binaries and the potential for violence that they carry. Patterson finds a similar overlap in his survey of Holocaust survivors who profoundly identified with those beings destined to the slaughterhouse (see Patterson, chapters six, seven, and eight).

which to understand the protagonists, "humans," "animals," or otherwise, in the texts analyzed in this project. What is more, "becoming" itself, as a theory, is understood without being fully defined and subsequently closed to further growth, thus allowing the theory to proliferate and "infect" other texts and theories.

SECTION C: DONNA HARAWAY

Deleuzian/Guattarian "becoming" arguably "contaminates" the theories of Donna Haraway, though she argues otherwise: "Despite the keen competition, I am not sure I can find in philosophy a clearer display of misogyny, fear of aging, incuriosity about animals, and horror at the ordinariness of flesh, here covered by the alibi of an anti-Oedipal and anticapitalist project" (2008, 30). Haraway's clear misgivings towards Deleuze/Guattari's theorizations are, to some extent, surprising given the similarly process-oriented and post-structural framework from which they are all working; as Haraway herself identifies: "I want to understand why Deleuze and Guattari here leave me so angry when *what we want seems so similar*" (emphasis added; 27). One of the theoretical aims of this project, therefore, is to demonstrate a symbiotic ground of mutual creative interpretation and analysis of the human-nonhuman hybrid between Deleuze/Guattari and Haraway's theories, especially those relating to "becoming-animal" and "becoming-with," as discussed in the next section. Already in the introduction to Haraway's republished doctoral thesis, *Crystals, Fabrics, and Fields: Metaphors That Shape Embryos* (1976/2004), F. Scott Gilbert invites such comparisons when he summarizes Haraway's entire approach and theory as "uncompromisingly epigenetic," a field which Gilbert describes as "tell[ing] us that 'being' is never anything except the processes of 'becoming'" (xi). Evidently, and despite Haraway's stated reservations concerning Deleuze/ Guattari's theories, the three (or four, counting Derrida) share several key points of departure, which

are linked and employed within the theoretical framework of this project.[20] Foremost among these similarities, all four theorists share a vested interest in reconceptualizing the figure of the subject (and thus the object) specifically, along with the conventional binaries of Euro-American epistemologies stemming from the metaphysics of presence. To do so, all four have produced theories that fundamentally shift the epistemological paradigms in which they were trained: for Derrida, this is a reconsideration of the relationship between language and material reality in terms of *différance*, the "subject," and the human-"animal" binary; for Deleuze/Guattari, this is a reconsideration of the means of understanding reality and experience through a constant process of differentiation due to "difference at the origin"; for Haraway, this is a reconsideration of the sciences (specifically biology) and the humanities (or, her preferred term, the "humusities" (2016, 97)) in terms of language, material being, and profound physical and emotional connections. As a result, all four arrive at an understanding of language, material reality, and the processes of life which revolves around an aporetic, paradoxical, and constant process of heterogeneity, deferral, difference, movement, and relationships. Certainly there are cross-currents between all four theorists, as Deleuze/Guattari and Haraway use the deconstructionist model originated by Derrida, expanding it into biological models. Furthermore, Haraway, especially, considers Derrida's central

[20] My theoretical framework comprised, in part, of these would-be opposed theorists is not unusual, despite Haraway's concerns. In *Animal Alterity*, Vint combines the three theorists' respective readings of subjectivity, writing: "*Becoming-animal* is a *cyborg politics* in which the ruptured boundary between human and animal signals not the loss of humanity but rather the 'disturbingly and pleasurably tight coupling' (Haraway 'Cyborg Manifesto' 152) between human and animal" (Vint 53). However, Vint also acknowledges the difference between their theories, and the difficulty in this particular combination, observing that "Deleuze and Guattari's lack of concern for animal being and experiences of human-animal interaction is very pronounced. … I try to extend their critique of subjectivity to a more politically engaged concern with animal lives that is absent [in their work] but to which I think their model can contribute through its bringing into question the individual and fixed categories of identity" (233-34ft.5). The crux of the debate, then, appears to center not on the fundamental ideas but on the approach taken. Arguably, Haraway overstates her case when she summarizes some of Deleuze/Guattari's more problematic claims: "All worthy animals are a pack; all the rest are either pets of the bourgeoisie or state animals symbolizing some kind of divine myth. The pack, or pure-affect animals, are intensive, not extensive, molecular and exceptional, not petty and molar – sublime wolf packs, in short. I don't think it needs comment that we will learn nothing about actual wolves in all this" (2008, 29). While she certainly has a point that Deleuze/Guattari take aim at pets and individuated animals, as they claim that "…'my' cat, 'my' dog … These animals invite us to regress" in comparison to packs; yet, Deleuze/Guattari also claim that *any* "animal" can be individuated: "There is always the possibility that a given animal, a louse, a cheetah … will be treated as a pet, my little beast" (1988, 21). In contrast, they claim, "it is possible for any animal to be treated in the mode of the pack or swarm; that is our way, fellow sorcerers. Even the cat, even the dog" (*ibid*). Moreover, Deleuze/Guattari also take care to base their examples of "becoming" in material beings, such as the wasp and the orchid. Clearly, there is room to come together between these views.

question from "'Eating Well'" and *The Animal That Therefore I Am* when, in *When Species Meet,* she explores his proposed gaze with his cat into the more intimate, personal connections which Haraway claims Derrida avoids. Meanwhile, Deleuze/Guattari's material, scientific examples of "symbiosis" and non-filial "involution" speak to Haraway's interests in "symbiogenesis" (via Margulis) and "becoming-with" companion species.

Such combinations become evident in Haraway's text, *When Species Meet*, in which she discusses the shared capacity for response between human and nonhuman actors in laboratory settings: "Response, of course, grows with the capacity to respond, that is, responsibility. Such a capacity can be shaped only in and for multidirectional relationships, in which more than one responsive entity is in the process of *becoming*" (2008, 71). Several notable theoretical intersections are raised in this short excerpt. Firstly, Haraway recognizes the shared capacity of response, in humans and nonhumans alike, which is a significant and contentious issue for Derrida throughout *The Animal That Therefore I Am*. By basing the origins of subjectivity in the mutual response(s) between the human and the nonhuman, Haraway (and Derrida) offers a less anthropocentric perspective on the creation of the ostensibly "bounded self."[21] Secondly, Haraway's picture of the laboratory links her companion species theory to Deleuze/Guattari's theories of rhizomic and paradoxical "subjectivity" in that she claims that the capacity to respond is located between two figures who are "in the process of becoming." In other words, response and shared labor between humans and nonhumans in Haraway's hypothetical laboratory allow for the formation of

[21] As with the terms "animal" and "human," I also acknowledge the problematic nature of the term "self," especially in light of Deleuze/Guattari's contributions to the theoretical framework of this project. However, as with "individual," I employ Haraway's reading of the "self" as paradoxically hybrid; my use of the term should be understood as such. In the interest of readability and clarity, I will henceforth not place scare quotes around the word.

paradoxically compound "individuals," or multiplicities.[22] Finally, all four strenuously emphasize the "real-ness" of their theoretical applications: Derrida's cat is "my cat, the cat that looks at me in my bedroom" (Derrida 2008, 9); Deleuze/Guattari stress the real, non-imitative nature of "becoming" in the orchid and the wasp as well as wrens and grass stems; and, as seen above, Haraway employs a number of "real" "animals" – from human laboratory technicians to nonhuman experimental "animals" – in order to "flesh out" her theories. Thus, despite Haraway's stated concerns, there appear to be numerous fruitful and intricate points of intersection between the theorists in terms of the contentious notions of the human and the "animal."

Like Derrida and Deleuze/Guattari, Haraway employs a deconstructionist theoretical framework to question the foundational categories and binaries of humanism. But where Derrida possibly does not go far enough to undermine Euro-American binaries based upon species categories, Haraway, like Deleuze/Guattari, revels in the subversion of seemingly definitive limits and/or binaries, including the categories of human and "animal," as well as ontological and epistemological categories: human/"animal" and machine, nature and culture, and the literal and the

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[22] The institutions, grant bodies, and countries that fund these research laboratories can be considered additional strings of the original multiplicity, forming larger assemblages and rhizomes, reminiscent of Deleuze/Guattari's "war machine," a series of combinations and connections which bypasses its original purpose, sweeping up increasing numbers of other multiplicities and overrunning all of their initial purposes and categorizations (1988, 420-22). Perhaps the greatest evidence of similarity between Deleuze/Guattari and Haraway is the predominant reliance, in *A Thousand Plateaus* and *Staying with the Trouble*, on increasing series of connections, or assemblages, plateaus, and rhizomes. Haraway writes that a crocheted coral reef "powers the *sympoietic knotting* of mathematics, marine biology, environmental activism, ecological consciousness raising, women's handicrafts, fiber arts, museum display, and community arts practices. A kind of hyperbolic embodied knowledge, the crochet reef lives enfolded in the materialities of global warming and toxic pollution; and the makers of the reef practice multispecies becoming-with to cultivate the capacity to response, response-ability. … The reef works not by mimicry, but by open-ended, exploratory process" (emphasis added; 2016, 78). The emphasis on cross-disciplinary contagion, expanding beyond the original categories and belying their very purpose, is a performance of Deleuze/Guattari's nomadic theory, of $x + y + z + a$..., of building upon difference as opposed to limiting similarity. Examples of these creative assemblages abound throughout Haraway's work, sweeping up video gamers and puppeteers to make "inventive sympoietic collaborations," or involutive, creative lines of flight (2016, 86). Meanwhile, Deleuze/Guattari invoke one of Haraway's more significant examples for her companion theory, that of the Catholic Sacrament, when they write: "Eating bread and drinking wine are interminglings of bodies; communing with Christ is also an intermingling of bodies, properly spiritual bodies that are no less 'real' for being spiritual" (Deleuze/Guattari 1988, 94). The holy bread is similarly a key point of departure for Haraway's own "companion species theory," meaning those with whom you break bread, as well as her theory of "literal metaphors" (the conflation and inseparability of the semiotic and the material): "Raised a Roman Catholic, I grew up knowing that the Real Presence was present under both 'species,' the visible form of the bread and the wine. Sign and flesh, sight and food, never came apart for me again after seeing and eating that hearty meal" (2008, 18; see also 2003, 15-16). Suffice it to say, Deleuze/Guattari share a very similar worldview in terms of abounding, limitless, creative, and positive connections; while I recognize there are significant differences, especially in terms of the "individual" connections between companions, I focus primarily on their shared theories regarding the formation of connections as multiplicities creating through becoming- and becoming-with.

figurative. By her PhD thesis, Haraway had already begun exploring the figurative (specifically, the metaphorical) language used to describe and outline biological experiments on literal objects.[23] In an extended interview with Thyrza Nichols Goodeve, Haraway explains that "'[c]rystals,' 'fabrics,' and 'fields' are all non-reductionist metaphors, … that deal with *complex wholes and complex processes*. In other words you can't adequately understand the form by breaking it down to their smallest parts and then adding relationships back" (emphasis added; 2000, 50-51).[24] Similarly, Haraway adopts a physics-based metaphor of "diffraction" as a methodology for her critical feminism project. Diffraction is the breaking up, or spreading, of a ray of light that occurs when the ray passes through a narrow opening. Haraway explains that if a screen is placed behind the opening to receive the rays of light, it records the process of the spread, rather than a simple reflection, of light (103). Critically, using diffraction as a metaphor "drops the metaphysics of identity and the metaphysics of representation… . It's not about identity as taxonomy, but it's about registering *process* on the recording screen" (emphasis added; 103-4). Diffraction, like refraction (a common trope and narrative structuring device in Atwood), offers an alternative – or a line of flight – from binary reflections and essentialized categories in that it is "the production of difference patterns in the world, not just the same reflected – displaced – elsewhere" (1997, 268).[25] Haraway's

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[23] Here, a point of contention between Haraway and Deleuze/Guattari can be identified in that the latter are arguing for metamorphosis, rather than metaphor, as seen in their analyses of Kafka. Metaphor, they argue, is linked to the metaphysics of representation, in that metaphors refer to a defined object/subject, whereas metamorphosis refers to the process, the "becoming" that is in the middle of the two assumed points of the metaphor. I believe that Haraway's particular combination of "literal-metaphors," which are both figurative and literal at the same time, offers a solution to this potential problem of metaphor versus metamorphosis, as will be discussed in the ensuing chapters.

[24] "Complex wholes" are non-totalized "wholes" which, through a series of complex processes and relationships, cannot be understood as a sum of their parts and, thus, can only be paradoxically and/or ironically understood as "whole." Again, like Deleuze/Guattari's theory of "multiplicity," the complex whole increases or decreases like a fractal, repeating its pattern at every level.

[25] Atwood introduces the metaphorical image of refraction in her many references to water. Barbara Blakely finds that images of water in Atwood's poetry collection, *Procedures for Underground* (1971), act as "a distorting medium, where there are 'diffuse / surfaces, angles of refraction' and 'the obsolescence of vistas'" (Atwood, qtd. in Blakely 39). Since diffraction (a change in the direction of water as it passes through a narrow aperture) and refraction (a change in the direction of water as it passes from one medium to another) both address the same non-reflective (and thus non-imitative) movement of water, I use "refraction" in order to prioritize Atwood's literature as the focus of my analyses. Furthermore, Atwood's chosen term of "refraction" is more applicable to this project in that refraction refers to passing through different *media*, a concept that is more relevant to Atwood's own tendency to remediate narratives (such as the metafictional recreation of staging *The Tempest*, as depicted in *Hagseed:* The Tempest *Retold* (2016d)) and to blur genres, mixing the tropes of science fiction with *Bildungsroman* to challenge, or refract, speciesist conventions.

use of crystals and diffraction aligns her critical method and theory with that of Deleuze/Guattari: often using the same natural forms, their works emphasize heterogeneity, (complex) processes, and becoming over homogeneity, identity (or "wholes"), and being.[26] Haraway's focus on the indistinct and shifting boundaries that make up "complex wholes," such as crystals, provides the theoretical foundation upon which to understand her ensuing work.

She returns to these themes in "A Cyborg Manifesto," which she claims "is an argument for *pleasure* in the confusion of boundaries and for *responsibility* in their construction" (emphasis in original; 2016a, 7). This text has since become a landmark essay in the field of animal studies, to say nothing of its continued influence and significance for feminist studies, as it aims to provide a new, hybrid perspective on women-as-cyborgs. In doing so, the essay provides an alternative to patriarchal, essentialist, and humanist visions of "women-as-natural"; the result of this is significant for animal studies since, in order to refigure the gendered other, Haraway must also refigure the animalized other. To this end, she opens the essay with a systematic subversion of three seemingly "natural" binaries: the human and the "animal," the human/"animal" and the machine, and the physical and the non-physical. Her conclusion regarding the first binary has since reached canonical status within animal studies (and, indeed, was partially quoted earlier, in the Introduction to this project):

> By the late twentieth century in the United States scientific culture, the boundary between human and animal is thoroughly breached. The last beachheads of uniqueness have been polluted if not turned into amusement parks – language, tool use, social behaviour, mental events, nothing really convincingly settles the separation of human and animal. And many people no longer feel the need for such a separation; indeed, many branches of feminist culture affirm the pleasure of connection of human and other living creatures. Movements for animal rights are not irrational denials of human uniqueness; they are a clear-sighted recognition of connection across the discredited breach of nature and culture. … Far from signalling a walling off of people from other living beings, cyborgs signal disturbingly and pleasurably tight coupling. (10, 11)

[26] See, for example, "10,000 B.C.: The Geology of Morals" in *A Thousand Plateaus,* wherein Deleuze/Guattari explain the heterogeneous nature of assemblages and rhizomes through the metaphor of a crystal's fractal growth, observing that the crystal's "form expands in all directions, but always as a function of the surface layer of the substance, which can be emptied of most of its interior without interfering with the growth" (1988, 69).

The relevance and importance of this frequently referenced paragraph, and indeed the "Manifesto" as a whole, cannot be overstated with regard to animal studies. Momentarily leaving aside the "cyborg theory," the facts simply stated regarding the dissolution of the "last beachheads" between humans and "animals" signal a meeting between what biological and ethological research had already shown by the mid-1980s but which, as discussed earlier, cultural studies and the humanities had been hesitant to recognize: namely, the slow erosion of belief in human exceptionalism based upon comparisons between human and nonhuman behavior and mental activity. Significantly, this paragraph also demonstrates the continuation of Haraway's interest in blurring boundaries and the "complex processes" which make a "complex whole" out of many indissoluble and non-individuated parts; these blurred boundaries appear through the repetition of, and emphasis on, the "pollution [of categories]," "the discredited breach," and the lack of a definition or a desire for "separation," resulting in a "recognition of connection" and "disturbingly and pleasurably tight coupling." As she makes clear later in the essay: "a cyborg world might be about lived social realities in which people are not afraid of their *joint kinship* with animals and machines, not afraid of *permanently partial identities* and contradictory standpoints" (emphasis added; 15). It is this theory of joined identities, or more accurately, paradoxical identities being formed through continuous and permanent interactions with others – human, nonhuman, or, as discussed earlier, places, legends, objects, and histories – which continues to make Haraway's "cyborg" ontology so relevant to contemporary animal studies, and to my argument in particular.[27]

The "cyborg theory" of "permanently partial identities" evolves over the course of Haraway's ensuing works, in which she regularly returns to the processes and relationships that

[27] Another point of contention between Deleuze/Guattari and Haraway is the latter's use of "identity." However, since Haraway uses it with the understanding that the individual subject is always "permanently partial,"or a complex whole made up of constant interactions and complex processes, this project will use her method of discussing individual figures but always with the understanding that they are "permanently partial." Similarly, Deleuze/Guattari encounter their own problems with their use of (inter)subjectivity; though they make clear that "subjectivity" is understood not to be "primary but result[ing] from complex assemblages" (1988, 91). By this reasoning, when I write of "individuals" and "subjects," I do so with the understanding that the individual figures in the texts to be analyzed are always partial, made "whole" only through complex interrelatings, becomings-with, or becoming.

form identities and which create the deceptive sense of individual subjectivity. To do this, she employs a veritable zoology of liminal beings as "literal metaphors" or, more simply, "real" living beings which literally demonstrate and metaphorically embody her theories of "permanently partial identities."[28] The effect of these "literal metaphors" is to blur the distinction between material existence and semiotic expression, what she calls "material-semiotic entities," recalling the themes already set out in her PhD thesis on "crystals, fabrics, and fields" (2000, 137, 140).[29] More important for my research, however, is the development of the "cyborg theory," from her first manifesto, into her "companion species theory," outlined in *The Companion Species Manifesto* (2003), developed in *When Species Meet* (2008), and which shifts again into "compost theory" in *Staying with the Trouble* (2016). In the second manifesto, Haraway proposes the idea that the living being, indeed all of life – from organic beings to inorganic objects, spaces, and histories – is "a knot in motion. There are no pre-constituted subjects and objects, and no single sources, unitary actors, or final ends. … For me, that is what *companion species* signifies. … Subjects, objects, kinds, races, species, genres, and genders are the products of their relatings" (2003, 6, 7). Drawing from her personal experience of training her two dogs for agility competitions, as well as from additional research on Livestock Guardian Dogs (LGDs) working in the American Mid-West, Haraway argues for the importance of seeing and responding to the world through "significant otherness," or a commitment to "taking difference seriously" (7). She supports this claim by demonstrating how "subjects" emerge only through interrelations and co-habitations with others, from the "complex

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[28] Haraway uses primates in *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (1989) to discuss human-nonhuman relationships and the underlying Euro-American political discourse inherent to primatology; she uses genetically engineered mice in *Modest_Witness@Second_Millennium. FemaleMan(c)_Meets_ OncoMouse(tm)* (1997) to discuss the relationship between labor and technoscience; and she uses working dogs in *Companion Species Manifesto: Dogs, People, and Significant Otherness* (2003) to discuss (again) human-nonhuman relationships within the perspective of environment, history, politics, and capital.

[29] As a reminder, "material-semiotic" is a characteristic term in Haraway's writing to which she frequently returns, initially in terms of her Catholic upbringing which introduced her to "the word made flesh" (John 1:14) but which develops as a literal metaphor to describe the inseparability of language and bodies. She defines the term, writing that "material-semiotic nodes or knots" are where "diverse bodies and meanings coshape one another. For me, figures have always been where the biological and literary or artistic come together with all the force of lived reality. My body itself is just such a figure, literally" (2008, 4). I use "literal metaphor" and "material-semiotic agent" interchangeably in this project.

wholes," for example, of individual immune systems – which "determine where organisms, including people, can live and with whom" (31) – or the necessarily symbiotic and co-evolutionary relationships between humans and companion animals and their surrounding environments.[30] Summarizing this point, she writes that "[t]here cannot be just one companion species; *there have to be at least two to make one*. It is in the syntax; it is in the flesh" (emphasis added; 12). But rather than verging towards Derrida's "asinine" continuism, Haraway carefully demarcates that within companion species becomings-with, there is a necessity for recognizing and responding to significant otherness, or being "accountable both to [partners'] disparate inherited histories and to their barely possible but absolutely necessary joint futures," which Haraway illustrates by asking "what are the (apparent) needs of this particular being and how do these needs play out in an 'inter-subjective world'" (2003, 7, 34). Significant otherness does not, however, prevent companion species from becoming-with; rather, recognizing and responding to the different *Umwelten* of the beings forming the relationship is yet another bind in the knot of inter-subjective formation, as becomes clear in Atwood's protagonists, whose perspectives and modes of (figurative) speech shift to reflect a self-externalization (deterritorialization) as they form a permanently partial identity that is constantly becoming between companions. Thus, the compound individual is formed through and with significant otherness, not opposed to it. In short, aside from again highlighting her material-semiotic methodology, it is precisely this paradoxical definition of the "companion species" – that there must be at least two to make one – which is applied to the literary hybrids analyzed in my project.

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[30] Immune systems are subsequently described as "not a minor part of naturecultures." This neologism is important in that it simultaneously underlines the "foolish" and ultimately erroneous separation of "nature" and "culture" – an "inherited violence" from the legacy of the Cartesian mind-body dualism – while also allowing her to draw together previously separate categories into rhizomes, for example: livestock guardian dogs, agricultural economies, and rural geographies (2003, 8; 2000, 106). Moreover, "natureculture" as a term and an idea operates inseparably with her "companion species theory" and the idea of "significant otherness," as Haraway summarizes: "*The Companion Species Manifesto* is, thus, about the implosion of nature and culture in the relentlessly historically specific, joint lives of dogs and people, who are bonded in significant otherness" (2003, 16). While the circular nature or "complex whole" of her overall theory of "companion species" is clearly employed in her epistemology, such theoretical interrelatedness makes explaining the individual parts somewhat difficult, much as is the case with Deleuze/Guattari's "multiplicities," "rhizomes," "assemblages," and "plateaus."

The theories that are initially introduced and outlined in *The Companion Species Manifesto* are subsequently "fleshed out" in *When Species Meet* which employs additional, more detailed examples of Haraway's "literal metaphors" (including the aptly named protist *Mixotricha Paradoxa*, laboratory "animals," show dogs, cloned cats, and even university departments). Likewise, Haraway also expands her theoretical influences, including, among others, Jacques Derrida, to whom she refers as "a more recent messmate" (2008, 296).[31] As in *The Companion Species Manifesto,* Haraway repeatedly asserts the permanently on-going process of "becoming-with" that takes place between companions. What is made clearer, however, is the greater scope with regards to whom the "companion species theory" can be applied and how. Haraway explains,

> [s]pecies interdependence is the name of the worlding game on earth, and that game must be one of response and respect. That is the play of companion species learning to pay attention. Not much is excluded from the needed play, *not technologies, commerce, organisms, landscapes, people, practices*. I am not a posthumanist; *I am who I become with companion species, who and which* make a mess out of categories in the making of *kin and kind*. (emphasis added; 2008, 19)[32]

From this excerpt companion species can be seen to incorporate not only the co-evolving companions of domestic relationships – human and dog, for example – but all forms of interaction – between the organic, electronic, mechanical, academic, biological, discursive, and political (the "who and which"). Haraway makes this point explicit early in *When Species Meet*, when she

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[31] In terms of its etymology, early definitions of "companion" mean "one who breaks bread" (*Compact OED*), thus Haraway's regular references to "messmates."

[32] Haraway's turn away from posthumanism continues into her later "compost theory," as she writes, "[w]e are compost, not posthuman; we inhabit the humusities, not the humanities. Philosophically and materially, I am a compostist, not a posthumanist. Critters – human and not – become-with each other, compose and decompose each other, in every scale and register of time and stuff in sympoietic tangling, in ecological evolutionary developmental earthly worlding and unworlding" (2016, 97). Later, she unambiguously asserts that "I am a compostist, not a posthumanist: we are all compost, not post-human" (101-2). While compost theory and companion species theory share many similarities – namely the unambiguous emphasis on symbiotic, sympoietic becomings-with which are self-forming (but by which the "self" can *only* be understood in its myriad, ceaseless relatings) – and are often used synonymously in *Staying with the Trouble*, the significant difference, and the reason why Haraway is referenced throughout this work as a compostist theoretician, is the macro- and microscopic scale of compost theory. Perhaps because companion species theory was initially introduced in reference to mammalian companions, such as Cayenne Pepper, compost theory explicitly encompasses the relations at every level of being: from bacterial becomings-with (such as those in horizontal gene transfer or bodily decomposition, a topic discussed at length in Part II) to interactions between bodily figures (such as a woman and a pig) to interactions between communities or even disciplines (such as Atwood's communities or Haraway's links between the crocheted coral reef and toxic pollution). With this difference and choice of terminology in mind, *Staying with the Trouble* will be discussed in more detail in Part II, as it pertains to Haraway's shift towards Indigenous epistemologies and ontologies.

explains the extended whole, indeed, an extended *ecosystem*, that is created when a colleague emails her a picture of a moss-covered stump in the shape of a dog; speaking first of the organic processes which produce the "dog" for only a season, she expands the analysis to incorporate the human dependency on the sense of sight, the electronic transferences of this image, and even her economic and professional status, all of which "made Jim's dog live" (2008, 5, 6). The point of this near-global interpretation (or "worldliness" as she phrases it in *Leaf, Companion Species*, and *When Species Meet*) and analysis is to illustrate that "[t]he people and the things are in mutually constituting, intra-active touch" (6).

It is this point of "mutually constituting, intra-active touch" between humans and animals (specifically Haraway and her dog) that Haraway uses to open *A Companion Species Manifesto* (and which appears in part in *When Species Meet*). In this extended quotation, Haraway not only introduces one of the subjects of analysis for her "companion theory" (her dog, Cayenne Pepper), but also introduces the many ways in which companion species can be said to constitute each other – such as physical touch leading to immunological reception and cellular and genetic exchange:

> Ms Cayenne Pepper continues to colonize all my cells – a sure case of what the biologist Lynn Margulis calls symbiogenesis. I bet if you checked our DNA, you'd find some potent transfections between us. Her saliva must have the viral vectors. … *There must be some molecular record of our touch in the codes of living that will leave traces in the world*, no matter that we are each reproductively silenced females […] Her red merle Australian Shepherd's quick and lithe tongue has swabbed the tissues of my tonsils, with all their eager immune system receptors. Who knows where my chemical receptors carried her messages, or what she took from my cellular record for distinguishing self from other and binding outside to inside? … We are training each other in acts of communication we barely understand. *We are, constitutively, companion species*. (emphasis added; 2003, 1-2)

Several important characteristics of companion species theory are made apparent in this quotation. Haraway recognizes a distinct subjectivity and presence in her companion, Cayenne; like Derrida's cat and Deleuze/Guattari's wasp and orchid, Cayenne is *real* and not, Haraway makes clear, "an alibi for other themes; dogs are fleshly material-semiotic presences in the body of technoscience.

Dogs are not surrogates for theory" (5). Moreover, Derrida's abyss is bridged in a number of ways, as Haraway recognizes the self-constitutive nature of her relationship with Cayenne (as Derrida also finds by looking at his cat), but also the many ways – verbal, biochemical, genetic, and emotional – in which she and Cayenne *co*-constitute each other – through team sports, "chemical receptors," viral vectors, saliva, and affective response, or love. While Derrida recognizes the distinct subjectivity that gazes at him from the cat's perspective, Haraway claims that he stops short of responding back; instead, his vision of the abyss and his self-claimed interest in the folds and the limits around this abyss prevent him from considering ways in which the abyss can be at least temporarily bridged. In contrast, Haraway, as well as Deleuze/Guattari, employs positive philosophy to find the plateaus and the "contact zones" which bring Haraway's subjectivity closer, through mutual development, to that of Cayenne Pepper's, creating companion species or an assemblage (2008, 226).[33] Such coming-together is precisely the aim of the agility training that Haraway frequently references in her texts. Yet, neither Haraway nor Deleuze/Guattari are arguing for Derrida's fear of "asinine" continuism; rather, the mutual relationship she describes between her and Cayenne makes companions species of them both ("*there have to be at least two to make one*"), reflecting Deleuze/Guattari's emphasis on "involution," or the creative and productive symbiotic relationship between heterogeneous agents (Haraway 2003, 12). Subsequently, and significantly for my zoecentric project, following these physical interactions and personal relationships, the human

[33] Haraway defines "contact zones" as "mortal world-making entanglements" (2008, 4). In "Training in the Contact Zone: Power, Play, and Invention in the Sport of Agility," Haraway traces her first encounter with the term to Mary Pratt's *Imperial Eye*, in which Pratt borrows from the term "contact language" (the "'improvised languages which develop among speakers of different native languages who need to communicate with each other consistently'" (Pratt, qtd. in Haraway 2008, 216). From here, Pratt devises "'contact' perspective," meaning "how subjects are *constituted in and by their relations to each other*," relations which are understood to be developing co-presences, often with misbalances of power between the participants. Haraway adapts this earlier research from her work in dog agility training, where the "contact zone" is the physical space that the dog must touch before leaving a particular obstacle; in Haraway's chapter, "contact zone" also comes to act as the literal-metaphor of human-canine attention, response, and "improvised language" that is formed between mutual participants in the agility team and, on a larger strata, the imbalance of power in life, care, and death between human caregiver and domesticated dog (2008, 216). The contact zone, Haraway explains through her colleague Jim Clifford, is "'entanglement at intersecting regional, national, and transnational levels" to which Haraway adds "naturalcultural and multispecies" levels to the "systems already constituted relationally, entering new relations through historical processes of displacement'" (qtd. in Haraway 2008, 216-17).

and the dog are involved in a constant, self-constituting relationship of "companion species." Simply stated, there is no self – either biologically, psychologically, or metaphysically speaking – without the companion, as Haraway later explains: "Through their reaching into each other, through their 'prehensions' or graspings, beings constitute each other and themselves. *Beings do not preexist their relatings*" (emphasis added, 6). Thus, the "human self," such as "Haraway," is *already* multiple in regards to the dog, just as the "dog self" is already multiple as it regards the human.

SECTION D: THE CONTACT ZONE: ATWOOD, DELEUZE/GUATTARI, AND HARAWAY

Despite Haraway's disregard for Deleuze/Guattari's "incuri[ous] … anti-Oedipal and anti-capitalist project," the theories discussed above – of blurred boundaries between species, braided epistemologies and ontologies (subject and object; literal and figurative), response and reaction, de/reterritorialization, companion species, significant otherness, "knots" of figures and being, as well as "complex wholes" – nevertheless coalesce around the literal metaphor of the interconnected, compound subject. Using these theories together, I find that the protagonists of Atwood's texts are not read as purely individuated human subjects, but as always-already hybrid, fundamentally and permanently "partial" with little regard given to the filial descent of evolution and with more priority given to the lines of escape offered through creative "involution," or relationships between heterogeneous agents. These theories and depictions of constant becoming-(with) also spill over into the narrative form itself, which blurs, borrows, and refracts in parallel with the shifting relations of the protagonists themselves. Thus, reading Atwood's works simultaneously in terms of her own "third thing" theory as well as Haraway and Deleuze/Guattari's process-oriented theories makes clear how biological and scientific theories of interconnectivity and hybridity are performed on multiple levels of the narration; at the same time, Atwood's novels illustrate that, despite

Haraway's own doubts, their theories are, in many ways, "so similar," as Haraway herself observes (2008, 27).

Atwood herself seems to refer to this connection, regarding Deleuze/Guattari at least, when she suggests that "our participation and our commitment ["can result" in] a 'jail-break,' an escape from our old habits of looking at things," resulting in a "new way of seeing, experiencing and imaging – or imagining…" (1972a, 278). Atwood's "jail-break" or "escape" draws uncanny links with Deleuze/Guattari's "line of flight," which Brian Massumi paradoxically defines as escape and infection, or "the act of fleeing or eluding but also flowing, leaking, and disappearing into the distance" (1988, xv). Lines of flight, or the process of deterritorialization, not only problematize notions of molar (i.e. stable, defined, rigid, "territorial") structures and epistemologies but also suggest creative involution (i.e. the act of entangling, complicating through enfolding into) in order to create something new (36). This process of escape and leakage towards creative becomings is traced throughout "1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible…" (in *A Thousand Plateaus*) and "An Exaggerated Oedipus" (in *Kafka: Toward a Minor Literature*); both chapters draw links between becomings-animal in Kafka's "animal" literature – such as "The Metamorphosis" and "A Report to an Academy" – and "real world" scenarios – such as between a bee and an orchid – to explicate the ways in which heterogeneous multiplicities are created through complex processes of interconnectivity and creative enfolding:

> Thus, there is constituted a conjunction of the flux of deterritorialization [or a "line of flight"] that *overflows imitation* which is always territorial. It is in this way that the orchid seems to reproduce an image of the bee but in a deeper way deterritorializes into it, at the same time that the bee in turn deterritorializes by joining with the orchid: the *capture of a fragment of the code, and not the reproduction of an image.* (emphasis added; 1975, 14)

The emphasis on adoption with difference, or the "capture of a fragment of the code," as opposed to imitative repetition and "reproduction," echoes Atwood's use of reflection and refraction: repeating and mirroring, then altering and diverting. Deleuze/Guattari's readings of mid-century German

literature and "involutionary" biology in terms of lines of flight/escape, becomings, and multiplicities also speak to Atwood's own long-standing interest in combining "popular science" (as she calls her reading) and literature, as she said in an interview with Ed Finn in *Slate*,

> Science isn't over there. It's one of the things that human beings do when they're interacting with the world. … It's not hard to build stuff we do into books about what we do. … It's using your brain and doing the research, which isn't that hard if you're looking for a specific thing. Since I grew up among the scientists not among the novelists, it's not an alien way of thinking for me. (Atwood 2015, n.pag)[34]

Atwood is notably well-versed in biological developments, as she and her brother grew up in the woods of Canada working alongside their entomologist father, and her archives, held in the Thomas Fisher Rare Book Library in the University of Toronto, are filled with her "brown boxes" of press clippings on "biotech/genetic engineering," "innovation/technology," "environmental/green," and the intriguingly titled, "*Why Not Eat Insects?*" (Atwood, "Research Files"). Biological, evolutionary, and environmental texts such as Janine M. Benyus's *Biomimicry* (2002), Jared Diamond's *The Third Chimpanzee: The Evolution and Future of the Human Animal*, Bill McKibben's *Enough: Staying Human in an Engineered Age*, Lovelock's monographs on the Gaia theory (of biological and microscopic interconnectivity), Alan Weisman's *The World Without Us* (2008), and E.O. Wilson's *The Future of Life* (2003), are listed either in her Archives or on her novels' websites as sources and inspirations (Wisker 2017, 415; see also Atwood's "Reading List," 2013; Bouson 2009, 108ft.8; and Ingersoll 2006, 260). Atwood is clearly comfortable working with the historical and contemporary advances in evolution, disease, and biogenetic innovations, which inform her *MaddAddam* trilogy. Combining, then, these scientifically-inspired novels with the biologically-inspired theories of Deleuze/Guattari highlights the significance of Atwood's use of repetitive elements as well as the *addition and diversification*, rather than unification, of narrative

[34] Atwood returns to this theme of "growing up among scientists" in other interviews; notably, she tells Martin Halliwell that because her father, brother, and nephews are all scientists, "to keep up I've continued to read pop science all my life" (Halliwell 258, see also Ingersoll 2006, x, xi, 73).

voice and perspective by the end of *MaddAddam*.[35] That is, Atwood does not just *depict* biological forms and evolutionary patterns in her novels, but they *inform* the very structure of the novels, as made particularly evident in the structural relation between *MaddAddam*, *Crake*, and *Flood*.

Atwood's trilogy also illustrates the points of contamination, or multiplicity-forming contact zones, between the ostensibly opposed theories of Deleuze/Guattari's becoming and Haraway's becoming-with, companion species, and compost theories. In *Staying with the Trouble*, Haraway grounds Deleuze/Guattari's abstract theory of "the capture of the fragment of the code, and not the reproduction of an image" through her combined reading of Marilyn Strathern's theory of "prey capture" and Lynn Margulis's "symbiogenesis," theories which depict how increasingly minute aspects (fragments) of the rhizome (code) can be borrowed (or captured) without reverting to imitation (hereditary reproduction). Strathern explains that primordial, multicellular "animals" ensnared "bacterial prey," which Margulis proved is the origin of endosymbiosis, the horizontal transfer of genetic material as opposed to hereditary, vertical transfer from parents to offspring (Haraway 2016, 65). Haraway's summary of these complex biological processes offers links to Deleuze/Guattari's theory of the "fragment of a code," writing that "partial connections abound. Getting hungry, eating, and partially digesting, partially assimilating, and partially transforming: these are the actions of companion species. … Companion species infect each other all the time," and, in doing so, form "cells, organisms, and ecological assemblages" (or multiplicities) or "sympoietic arrangements" (or rhizomes) (*ibid,* 115, 58). Deleuze/Guattari make nearly the same point as Strathern and draw the same conclusion as Haraway: "Under certain conditions, a virus can connect to germ cells and transmit itself as the cellular gene of a complex species: *moreover, it can take flight, move into the cells of an entirely different species* [horizontal gene transfer]*, but not*

[35] Greg Garrard refers to Atwood's use of "Darwinian themes of struggle, survival, and extinction" in *Life Before Man* as well as the relevance of evolutionary psychology in *Oryx and Crake*; however, his project is fundamentally anthropocentric in nature. In his introduction, Garrard advocates refocusing attention on "the reading, thinking, feeling naked ape at the centre of humanistic enquiry" (223). I agree that an evolutionary-based reading of the trilogy can illuminate both the structure and Atwood's use of themes like "struggle, survival, and extinction," but I disagree with Garrard's focus on the human at the center, for perhaps the very simple reason that the trilogy is not concluded by a so-called human narrator but by a zoecentric community.

without bringing with it 'genetic information' from the first host… . We form a rhizome with our viruses, or rather our viruses cause us to form a rhizome with other animals" (emphasis added; 1988, 9-10). Thus, Harawayian symbioses, alongside Deleuzian/Guattarian lines of flight, are creative and productive processes of escape, infection, and leakage as well as (re)generation, "recuperation," and "response-ability," forming expanding scales of interconnectivity: packs and contact zones, multiplicities and "holobionts," plateaus and companion species, rhizomes and worldings (Haraway 2016, 117, 212ft.2).[36] The engine of interconnectivity at every level of these relationships proliferates through the "open-ended, exploratory process" of "[i]terate, deviate, elaborate," as Haraway illustrates using examples as diverse as bees and orchids as well as Navajo weaving, Inupiat philosophies, and science fiction (Wertheim and Wertheim, qtd. in Haraway 2016, 78). The same process that Deleuze/Guattari, Haraway, and others see as the driving force within life – replication, infection, mutation, growth, and (re)generation on variable scales – is dramatized not only by the examples of science fiction that Haraway identifies, but also by Atwood's characteristic style of repetition and refraction, as introduced in her earlier poetry (e.g. "The Circle Game") and exemplified in the multi-text relationship within and comprising the *MaddAddam* trilogy (Haraway 2016, 3). In other words, Haraway's combined

[36] Deleuzian/Guattarian packs are described in *A Thousand Plateaus* as the non-state, non-familial, heterogenous relations which "form, develop, and are transformed by contagion" (1988, 282). A "pack is simultaneously an animal reality," and it is also "the reality of the becoming-animal of the human being; contagion is simultaneously an animal peopling, and the propagation of the animal peopling of the human machine" (283). "Holobiont" is a Harawayian borrowing from Lynn Margulis's theory of symbiogenesis, meaning a "symbiotic assemblage, at whatever scale of space or time, which are more like knots of diverse intra-active relatings in dynamic complex systems, than like the entities of biology made up of preexisting bounded units (genes, cells, organisms, etc.) in interactions that can only be conceived as competitive or cooperative. Like [Margulis], my use of *holobiont* does not designate host + symbionts because all of the players are symbionts to each other, in diverse kinds of relationalities and with vary degrees of openness to attachments and assemblages with other holobionts" (2016, 60). Haraway's "worlding" is the process and environment in which companion species occur: "Ontologically heterogeneous partners [which would appear to form a "pack"] become who and what they are in relational material-semiotic worlding" (12-13). In their "Almanac" of New Materialism, Helen Palmer and Vicky Hunter offer a more straight-forward definition of "worlding" as "an active, ontological process; it is not simply a result of our existence in or passive encounter with particular environments, circumstances events or places. Worlding is informed by our turning of attention to a certain experience, place or encounter and our active engagement with the materiality and context in which events and interactions occur. It is above all an embodied and enacted process – a way of being in the world - consisting of an individual's whole-person act of attending to the world" (Palmer and Hunter, n.pag). What emerges from these various, complex definitions is a theoretical reliance on biological, evolutionary, and genetic terminology and processes applied to multispecies relationships on micro- and macroscopic levels that are understood to be constantly forming and reforming through contagion, partial digestion, life, death, and proximity. To put it bluntly, Haraway and Deleuze/Guattari take the biological theories of their predecessors and extend the rhizome to other plateaus: art (paintings, architecture, installations, performance), literature (Kafka and science fiction), and agility dog training, to name a few examples.

biological-epistemological-ontological reading of fractal interconnectivity, or "co-shaping all the way down, in all sorts of temporalities and corporealities…" guides my argument of the novel and the trilogy acting as a homology of the life processes in the extradiegetic world (2008, 164).

While Atwood's trilogy is illuminated through the Deleuzian/Guattarian/Harawayian theoretical rhizome, it also expands the theories themselves. Like Deleuze/Guattari's frequent turn to Kafka's short stories to explicate their theories of "becoming-" and their prioritization of metamorphosis over metaphor, Haraway often turns to the nebulous genre(s) of science fiction, speculative fiction, and "scientific fabulation" to dramatize her companion species theory, and later, her compost theory.[37] In *When Species Meet*, she specifically cites "speculative fiction and speculative fact" as "the worlding … I need instead of *forgiveness* and *wickedness*" in order to find a means to think outside of human exceptionalism, Christian teleologies, and the binaries of human and "animal" (2008, 93). She expands upon the necessity of these genre(s) to her theories of becoming-with in *Staying with the Trouble*; there, she acknowledges numerous authors of science fiction, such as Ursula K. Le Guin, Sheryl Vint, and Octavia Butler, as "crucial to this book" since "… SF [*sic*] is a method of tracing, of following a thread in the dark, in a dangerous true tale of adventure, *where who lives and who dies and how might become clearer for the cultivating of multispecies justice*" (emphasis added; 2016, xviii, 3). The ensuing analytical chapters – in particular, the analyses of the narrative significance of becomings-with, companion species, and non-anthropocentric forms of "multispecies justice" and living/dying/killing well – illustrate how Atwood's trilogy offers an extended dramatization of many of Haraway's theories while Haraway's theories demonstrate how Atwood is, despite her claims to the contrary, a notable author of science

[37] Haraway becomes a science fiction writer herself in the final chapter of *Staying with the Trouble*, "The Camille Stories: Children of Compost," in which her theories of symbiogenesis and becoming-with as productive forms of "living and dying well together" on communal and planetary scales guide her science fiction story of averting global apocalypse and irreversible ecosystem failure (116). While the story is clearly fictional, it repeats, at times verbatim, her scientific philosophies outlined in her earlier chapters and makes ample effort, as Atwood does, to demonstrate the peer-reviewed science behind the inventions and disasters which form the storyworld and propel the narrative events.

fiction, alongside Le Guin and Butler.[38] Atwood, Haraway, and the science fiction authors to whom Haraway refers agree with the non-naive optimism offered by science and speculative fiction alike. Quoting Joshua LaBare, her "guide with and through SF," Haraway writes that "the SF mode is, rather, a mode of attention, and theory of history, and a practice of worlding" which presents imaginative "alternatives to the world that is, alas, the case" (LaBare, qtd. in Haraway 213ft.8). Haraway's reading of Butler's novels, *The Parable of the Sower* (1993) and *Always Coming Home* (1985), provides, she claims, a means to instruct readers in how to "avert inexorable disaster and plant the conceivable germ of possibility for multispecies, multiplacetime recuperation before it's too late"; in other words, Butler's science fiction is a warning as much as a story of hope (*ibid*). In much the same way, and despite her grim, post-pandemic storyworld, Atwood still characterizes herself as "an optimist… . Anyone who writes this kind of stuff probably is. If you weren't, you wouldn't waste your time writing the books" (Atwood 2009a, n.pag).[39] Atwood also often highlights the fact that the trilogy, while heavily fictionalized, nevertheless stays true to technology that has already been invented (in part or in whole), the social and political ideologies that already exist (or existed), and the trajectory of the planet's ecosystems, currently in the midst of the "sixth great extinction event," and offers both a warning of the potential future consequences of our actions as well as a few outlets of hope, positioned within the God's Gardeners and the Crakers (Haraway 2016, 4; Atwood 2011, 93, 94).[40] This reliance on science brings, despite a measure of bleakness, positive alternatives, for the same reason that Haraway finds imaginative "worldings" in

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[38] As discussed in my Introduction, there is disagreement about the genre of Atwood's trilogy, whether it is science fiction, speculative fiction, dystopian literature, or realism. Le Guin's review of *The Year of the Flood* is frequently cited by critics who attest to Atwood's position as a writer of science fiction, despite Atwood's own protestations against this label (in general and in response to Le Guin); see Le Guin (2009) and Atwood (2011).

[39] Meanwhile, critics of the trilogy frequently refer to the novels as bleak, if nevertheless hopeful, cautionary tales. The cautionary nature of the novels is often referenced in many critical essays and more generalized reviews. However, Canavan, Garrard, Gretzky, Hengen, Jennings, Narkunas, Rozelle, and Skibo-Birney 2017 (among others) address the themes of hope or caution as a more fundamental part of their analysis and approach to the trilogy.

[40] See "Acknowledgements," in *Crake*, *Flood*, and *MaddAddam* as well as Atwood's chapter "Dire Cartographies," *In Other Worlds: SF and the Human Imagination* (94), and her interview in *Wired* (2009a) and *Slate* (2015), to name a few.

science fiction; after the publication of *Crake*, Atwood linked writing speculative scientific fiction with the extradiegetic world, arguing that "[u]nderstanding the imagination is no longer a pastime or even a duty but a necessity, because increasingly, if we can imagine something, we'll be able to do it" (2004, 517). Based on the biotechnological inventions of the "real world," and read through the biological-process-oriented theories of Deleuze/Guattari and Haraway, Atwood's speculative fiction operates in much the same way that Haraway argues Butler, et al.'s science fiction operates: as an imaginative means to envision and to dramatize both the potential trajectory of humanity's current course of behavior as well as the means of changing it in order to avoid dystopian and apocalyptic consequences.

Chapter Two: Polarity, Binaries, Fragmentation, and Hybridity in Oryx and Crake

Oryx and Crake marks Atwood's second venture into dystopian speculative fiction, following *The Handmaid's Tale*, published eighteen years earlier. The first of the *MaddAddam* trilogy, *Crake* tells the story of Snowman, a starving, filthy, and psychologically fragmented and damaged survivor of the global JUVE virus, the ironically named "Jetspeed Ultra Virus Extraordinary," invented by his now-deceased best friend, Crake (Atwood 2003, 398).[1] Due to a potent combination of platonic and romantic guilt, Snowman tasks himself with the protection of the Crakers, a nearby group of genetically altered humanoid hybrids, who were also "invented" by the eponymous anti-hero. Together, the Crakers and the JUVE pandemic comprise Crake's ultimate plan to eradicate the human species, which, in Atwood's speculative future, has long-since rendered the earth uninhabitable to many now-extinct nonhuman species and now-displaced humans, such as those whose habitats and homelands succumbed to salinization, rising sea-levels, permanent drought, and irregular weather patterns (27, 136). The narrative is structured around Snowman's quest back to the ultra-secure RejoovenEsense Compound and, within it, the Paradice dome, in which both the Crakers and the virus were "made." The immediate goals of Snowman's trek are food and ammunition yet, through the complex and disjointed narrative structure, which alternates between story- and discourse-past and story- and discourse-present, the physical journey doubles as a mental journey into Snowman's past life as Jimmy.[2] Snowman's journey to Paradice is frequently interrupted by the intrusive narrator, flashbacks, and disembodied voices which progressively depict Jimmy's troubled relationship with his parents and step-mother, his formative friendship with Crake, his long-standing romantic ardor for the mysterious Oryx, and the education and

[1] "JUVE" is a shortened form of "Juventus," meaning "youth" in Latin.

[2] I refer to the focalizing protagonist as Jimmy when discussing events of the story-past and as Snowman when discussing events of the story-present. When referring to the character in general, I use Jimmy/Snowman.

professionalization which lead to his employment under Crake at RejoovenEsense, shortly before the pandemic occurs.

As discussed in my critical contextualization of the trilogy, *Crake* has been categorized as both a quest narrative and a *Bildungsroman*: Howells reads Snowman's trek to Paradice as a "journey to the Underworld," where the mythic giants are represented by "giant" land crabs and the demons are depicted in the "crafty, wicked" Pigoons (2005, 181; Atwood 2003, 312, 276). Barzilai also describes *Crake* as a subtle "*Bildungsroman* which tracks the spiritual education and growth" of Jimmy/Snowman, whose psychological, emotional, and academic formation is just as informed by the internet, TV, and video games as by his parents (2010, 88). Like Howells and Barzilai, I too read *Crake* as a quest narrative and a *Bildungsroman*. But in contrast to their readings of Snowman's mental and physical journey – as the "Last Man" who achieves moral responsibility by the end of the novel (Howells) or as a Moses-like shepherd who is necessary to complete Crake's global vision of revenge (Barzilai) – I argue that Snowman's journey performs the formation, repression, and latent re-acceptance of a "third thing" ontology of hybridity – as multi-leveled (rhizomic), inherent, and irreducible interconnectivity – which counteracts his self-centric and (necessarily) anthropocentric and humanist ontology comprised of binary categorizations. From the depictions of Jimmy's childhood, his sense of self is seen to be formed in mutual emotional and social interaction with nonhumans; this positive "becoming-with" as a child is repressed after the abrupt departure of his mother and leads to passively violent, manipulative, and self-serving categorizations of the self versus everyone else. In the aftermath of the plague, however, Jimmy/ Snowman's consciousness fragments into two poles, depicted through the intrusive narrator, flashbacks of his past life as Jimmy, and the disembodied voices. But as Snowman moves through space and time towards Paradice, he also progresses away from Jimmy's sense of unified, if isolated, self-centric and anthropocentric hierarchies and towards an understanding of his hybrid self and the possible benefits of living with blurred, rather than rigorously defined, boundaries. This

discovery of hybridity does not arrive in a flash of recognition; Snowman never states out loud a "eureka" moment regarding his existential similarity to the Crakers, the more visually obvious human-nonhuman hybrids in the novel. Rather, the narrative performs the (re)unification of his fragmented selves and the subsequent transformation of his worldview: from an ontology in which he sees himself as autopoietic and the world as perfectly polarized to an ontology in which hybridity offers multiple potential futures of becoming-with others.

The significance of hybridity is apparent in nearly all aspects of the narrative, demonstrating Atwood's tendency to identify and undermine binaries. However, in order to demonstrate the performance of Jimmy/Snowman's polarization and hybrid reformation in the narrative, I focus initially on the questionable position of the "heterodiegetic" narrator, the blending of narrative perspectives across discourse- and story-time, and the eventual breakdown of the binary (past-present) narrative structure. I conclude from this analysis of perspective and structure that the narrator of the novel is not heterodiegetic, but is actually Snowman's homodiegetic, fragmented self, a doubled self that he does not recognize as *him*. Therefore, the breakdown of the narrative pattern depicts the breakdown of his own binary ontology and his subsequent, latent acceptance of a "third thing," non-binary, or hybrid worldview. From this discussion of the narrative perspective, I analyze Jimmy's relationship with several nonhuman figures – specifically, the Pigoons, Killer, and Alex – to argue that Jimmy, as a child, "becomes-with" nonhumans; his childhood signifies a deep-seated emotional and psychological hybridity as he views these nonhumans as members of his multispecies family. That is, until the psychologically disruptive event of the loss of his mother and Killer leads Jimmy to become emotionally and psychologically "walled-off"; he is unable to interact openly and positively with anyone, human or nonhuman, which creates the binary ontology depicted by the narrative structure (Atwood 2003, 209). The most emotionally significant relationship he has is with Oryx; yet, the figurative language of the discourse characterizes her as one of the most hybrid figures in the novel. Through her influence and her "possession" of him,

Snowman "becomes-hybrid," as he did as a child but represses as an adult (378). By the end of the novel, Snowman implicitly understands his hybridity, as depicted through the narrative voice, structure, perspective, and figurative devices, though he does not explicitly claim to know it. As Crake and Snowman separately state, "[w]e understand more than we know" (354, 384).

Section A: The Foundation and Dissolution of the Binary Narrative and Epistem-Ontologies

The combination of the narrative perspective, focalization, and structure of *Crake* is perhaps the single-most important element in depicting the creation of Jimmy's blurred sense of childhood subjectivity, his development into an increasingly isolated, and, ultimately, fragmented individual, and, finally, Snowman's return to his hybrid "self." As in other Atwood novels (such as *Lady Oracle, The Robber Bride, Cat's Eye, Alias Grace*, and *The Blind Assassin*), the discourse opens *in media res* and the narrative structure alternates between past and present; subsequently, the discursive interruptions via flashbacks in the story-past help to explain the significance of events taking place in the story-present. Such is the case in *Crake,* where the narrative is structured upon an alternating pattern of past- and present-tense discourses and events: Jimmy focalizes the discourse- and story-past (pre- and during-pandemic), and Snowman focalizes the discourse- and story-present (post-pandemic).[3] These alternating stories are depicted by a third-person and apparently heterodiegetic narrator; however, the intimate internal focalization through the protagonist complicates the characterization of the narrator as external to Jimmy/Snowman's level

[3] See also Howells 2006, in which she similarly describes the pattern of narration throughout *Crake*: "Snowman does not tell the story himself in the first person; he is the focalizer, but his story is refracted through an omniscient narrative voice. The novel takes the form of a third-person indirect interior monologue as it shifts between the fictive present (always in the present tense) and Snowman's memories of his own and other people's stories (always in the past tense), contextualized and written down by *the other shadowy presence*" (emphasis added; 2006, 171). The "shadowy presence" is, I find in this section, Snowman himself.

of reality.[4] On the one hand, Jimmy/Snowman appears to be unaware of an observing figure; therefore, the narrator's third-person, omniscient, and invisible nature implies that Jimmy/Snowman and the narrator exist in two different times and places. On the other hand, the narrator cannot be described as perfectly isolated from the protagonist; instead, the narration frequently adopts the tone, language, and structure appropriate for Jimmy/Snowman's contextual emotional and mental status; or, as Garrard describes it, "the narrator's intimacy and complicity with the protagonist is near-total, often sliding in and out of free indirect discourse almost imperceptibly" (14). This "imperceptibility" is especially evident in the first switch from the present-tense narration to the past-tense; when the character of Jimmy as a young child is introduced, the narrator adopts an appropriately childish tone through the generic codes of fairy-tales: "Once upon a time, Snowman wasn't Snowman. Instead he was Jimmy. He'd been a good boy then" (17).[5] The familiar opening phrase and the youthful phrasing – "he'd been a good boy" – used in this situation stand in stark contrast to the language and tone used to conclude the preceding chapter: "[Snowman] wipes his fist across his face, across the grime and tears and snot and the derelict's whiskers…" (13). Such a rapid change in the narrative language, style, and tone emphasizes both the distinct difference between the focalizers – adult Snowman versus child Jimmy – and the influence that the mental state of these focalizers has on the style of the "external" narrator's tone and register.

This influence is also found across the passage of discourse-time in the narrative, as seen in the repeated use of a particular phrase. "Pointless repinings" is initially introduced when Snowman's focalized discourse is interrupted by the disembodied voice of the narrator of a book which Jimmy once read:

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[4] Genette addresses the ambiguity of referring to homodiegetic and heterodiegetic narrators solely as first- or third-person characters, stating that "the real question is whether or not the narrator can use the first person to designate *one of his characters*," suggesting that the terms heterodiegetic and homodiegetic (external to or internal to the events being told) reduce the ambiguity by refocusing on "the novelist's choice," which is "not between two grammatical forms, but two narrative postures" (244-45). My purpose in using both terms, "heterodiegetic" *and* "third-person," is to clarify precisely the grammatical form *and* the posture since the tense of voice that a particular type of narrator uses is especially relevant to the analyses discussed here, in chapter two, and again in chapter seven.

[5] See also Osborne 2008 (26-27).

> *It is important*, says the book in his head, *to ignore minor irritants, to avoid pointless repinings, and to turn one's mental energies to immediate realities and tasks at hand.* He must have read that somewhere. Surely his own mind would never have come up with *pointless repinings,* not by itself.
>
> He wipes his face on a corner of the sheet. "Pointless repinings," he says out loud. (emphasis in original; 51)

The repetitive appearance of the phrase "pointless repinings" emerges, unbidden, from the protagonist's pre-pandemic memory ("says the book in his head… . He must have read that somewhere"), transitions to the narrator's omniscient, third-person report of the protagonist's conscious consideration ("Surely his own mind would never have come up with *pointless repinings*"), and finishes as Snowman's attributed, direct discourse ("'Pointless repinings,' *he* says out loud"). Since the phrase originates as an outburst from Snowman's disavowed past as Jimmy, it must therefore be considered a subjective marker of *Jimmy/Snowman's* voice, and not the heterodiegetic narrator's. However, the narrator adopts this phrase into his own register later in the novel, when describing Snowman's physical reaction to his return to the Paradice dome: "Looking at [the dome], he shivers. But no time for pointless repining. He hikes rapidly along the main street…" (267). The phrase, "no time for pointless repinings," occurs in the midst of a narrative description of Snowman in the third-person ("he shivers…[h]e hikes…"), which suggests that the phrase originates from the heterodiegetic narrative perspective. But since there is no attributed thinking or speaking subject for the statement – such as "Snowman thought to himself" – the phrase is an example of Garrard's "almost imperceptible" complicity between the omniscient, describing narrator and the free indirect discourse of the protagonist. On the one hand, if the phrase stems from the free indirect discourse of Snowman, the protagonist borders on narrating himself. This is evidenced by the close juxtaposition between the narratorial descriptions and the free indirect discourse, which creates a relationship of cause and effect between the discourse and the story: the protagonist's physical response ("he shivers") is due to the resurgence of the protagonist's unbidden memories, for which there is "no time," thus "he hikes." The pause in the discourse is due to a

pause in the protagonist's physical movement forward and distracted thinking. On the other hand, if the phrase stems from the narratorial description – there is no time for repining – then the narrator's language depicts the adoption of a phrase which stems from Jimmy/Snowman's pre-apocalyptic memories. The narrator's hypothetical use of this particular phrase would depict an intimate and *imitative* connection between the narrator and Snowman, which has developed over the course of discourse-time (more than half of the novel) and story-time (several days). However, both options are possible – that the phrase stems from the protagonist or the narrator – because of the ambiguous, unattributed, non-italicized manner in which the phrase is written; the ambiguity raises the issues of the heterodiegetic nature of the narrator, as the levels of narration blur into and become difficult to differentiate, performing the unsustainable dissociation between Snowman, his past as Jimmy, and the "heterodiegetic" narrator.

This particularly close connection between the protagonist, his internal monologue, and the "shadowy presence" of the narrator extends beyond tone and language to include the narrative structure (Howells 2006, 171). For example, after Jimmy witnesses his mother's execution, he descends into a depression and isolates himself in his apartment, refusing social visits from his lovers and avoiding his professional responsibilities. An unexpected visit by Crake literally takes Jimmy out of this torpor and, at the end of their debauched weekend in the pleeblands (near-anarchistic urban areas controlled by mobs and the CorpSeCorps, the private-sector security firm), Jimmy quickly accepts Crake's job offer: "He would have taken any job, no matter what it was. He wanted to move, move on. He was ready *for a whole new chapter*" (emphasis added; Atwood 2003, 341). The narrative mirrors Jimmy's reported desire by ending the section "Pleebcrawl" and beginning a new section, "BlyssPluss," in which Jimmy leaves his job and joins Crake at RejoovenEsence.[6] By reiterating the figurative language used in Jimmy's narrated thoughts – "a

[6] I call these titled, inter-chapter portions "sections" in order to make a distinction between those parts of the narrative which are actually called "Chapter." The shorter sections could also be considered sub-chapters, thereby making the connection between Jimmy's language and the novel's form clearer.

whole new chapter" – within the literal structure of the novel – a "whole new" section – the narrative draws attention to its own status as a work of fiction and tightens the already intimate, and potentially metaleptic, link between the focalizing protagonist and the (apparently) heterodiegetic narrator.

To address the first issue of metafictionality, the narrative discusses the need, or lack thereof, to tell the story of Snowman's survival and isolation early in the novel when Snowman wonders whether he should keep a diary or a ledger, as "castaways on desert islands" would do (45). He decides against doing so, since "even a castaway assumes a future reader" and he will "have no future reader, because the Crakers can't read" (45-46). While this scene appears to settle the matter – no diary or ledger need to be kept – it also introduces the question of narrativity.[7] Specifically, in light of the close mental connection between the narrator and the protagonist, as well as the regular appearance of metafictional "revisions" or parenthetical editorializations by the narrator, if Snowman is not telling the story of Jimmy/Snowman's past and present, then who is? Who is aware of the story's nature as a story, has a vested interest in narrating the story correctly (hence, the frequent "revisions"), and is also in the position to narrate the story so intimately and omnisciently? The combination of metafictionality, editorializing, and intimate knowledge come together, for example, when Jimmy berates himself for desiring Oryx, who is at that time Crake's girlfriend but also Jimmy's long-term love interest. The narrator relates the situation, while also adding an intimate piece of knowledge which subsequently modifies the meaning of the statement: Oryx was "[n]o sooner found than lost again. Crake was his best friend. Revision: his only friend. He wouldn't be able to lay a finger on her" (365). The "revision" from "best friend," which implies the quality of the relationship and the privilege through exclusivity, to "only friend," which implies

[7] According to early manuscripts of *Crake*, the question of how to narrate the story had been an issue since Atwood initially composed it; Howells reports that "[a]n early manuscript version includes the sentence, 'Dear Oryx, this is for you' and though this is omitted in the published version, Snowman's narrative compulsion remains" (*The Margaret Atwood Papers*, Thomas Fisher Rare Book Library; qtd. in Howells 2006, 162). Even in the absence of this line, the textual evidence points towards Snowman's need to auto-narrate, despite the use of the third-person tense and the narrator's appearance of being heterodiegetic. Snowman even remembers that, at one point, Jimmy "had begun talking to himself out loud, a bad sign" (Atwood 2003, 400).

quantity and value through scarcity, emphasizes a self-serving rationale rather than Jimmy's initial affective rationale. In other words, if Jimmy loses Crake's friendship, he will have lost his *only* friend, not necessarily his *best* friend. The difference is subtle but nevertheless reveals Jimmy's emotional self-interest. A similarly disclosing revision occurs early in the novel, when Snowman considers why he does not swim in the lagoon, despite "reek[ing] like a walrus": "But [the Craker children] are unwary; unlike Snowman, who won't dip a toe in there even at night, when the sun can't get at him. Revision: especially at night" (7, 6). Though seemingly innocuous, the narrator's "revision" again subtly and significantly modifies the meaning of the situation. Snowman is not primarily afraid of the sun (though the depletion of the ozone layer has, in the speculative story-world, made the sun's rays extremely dangerous to unmodified humans). Rather, the revision highlights Snowman's latent fear of his increased "edibility": the fact that humans are no longer the global apex predator. He can be eaten by any number of carnivores, omnivores, viruses, and bacterium present in or near the lake, many of whom he encounters during his journey to Paradice. As Parry discusses in his essay, "The New Nostalgia for Meat," this fear of edibility appears regularly in the novel, as Snowman considers being eaten by the wolvogs, "becoming rat food," "becoming meat" for the vultures, and being seen as a "delicious meat pie" by the Pigoons, in addition to his concerns regarding the bobkittens and snats (snake/rat hybrids) (Atwood 2003, 126, 270, 416, 314, 193, and 263). And, as Parry has argued, such fears highlight the post-apocalyptic as well as post-anthropocentric environment in which Snowman now lives. Therefore, the narrator's "revision" depicts Snowman's fear of being eaten as well as the fear of the *zoe*centric world around him, and the change in binaries which must follow. In summary, the narrator's modification of Snowman's fear of the lake, along with the narrator's modification of Jimmy's "only friend," reveal instances of Jimmy/Snowman's self-interestedness, fear, insecurity, and manipulation, unattractive characteristics which the protagonist understandably attempts to hide from himself in his internal

monologue. Such "revisions" ostensibly support the distance between the "heterodiegetic" narrator and the protagonist.

While these "revisions" always appear within the third-person, omniscient narration – often during a commentary or description of Snowman or Jimmy's thoughts, as above – the last time that the term is used is, unusually, in Jimmy's direct discourse, where he needles Oryx for information about her past as a trafficked sex-worker: "'No one made me have sex in a garage. I told you.' 'Okay, *revision:* no one made you, but did you have it anyway?'" (emphasis added; 371). By ending this narratorial trope in Jimmy's past-tense direct discourse, the "revisions" are shown to have been a subjective marker of Jimmy/Snowman's speech all along, despite the fact that the word is more commonly placed within the language attributed to the heterodiegetic, omniscient narration. The effect is the opposite of "pointless repinings": the earlier phrase clearly originates in Snowman's past life as Jimmy, having emerged from his pre-pandemic memories, and is then adopted into the "heterodiegetic" narrator's speech. In contrast, the "revisions" initially appear to be a distinctive feature of the narrator's verbal style, but are eventually shown, like "pointless repinings," to originate in Jimmy's verbal style as well. Moreover, revising is a well documented activity in Jimmy's storyline; while a student at Martha Graham, Jimmy has the by-then-unusual habit of writing his own term papers, though he could have easily purchased them online, and the narrator reports his critical disapproval of the professors' revisions of his work: "(*Typo*, the profs would note, which showed how alert they were)" (230). At AnooYoo, Jimmy is employed to improve the advertising, which is then revised repeatedly by his superiors: "Then those above would grade his offerings, hand them back for revision, hand them back again. *What we want is more . . . is less . . . that's not quite it*" (291). Yet Jimmy's characterization of these editors is contemptuous; his purposeful misspellings ("*toady's world*") and scientific-sounding neologisms ("*tensicity, fibracionous, pheromonimal*") go either barely noticed by his professors, or entirely unnoticed by his superiors at AnooYoo, leaving him resentful and desirous to be caught: "He came to understand

why serial killers sent helpful clues to the police" (230, 292). Therefore, Jimmy/Snowman is not only accustomed to revising, but demonstrates a desire to revise well; in combination with the latent fears made explicit by these revisions, the narrator's frequent editorializing only further complicates the assumed heterodiegetic narrative position.

These links in voice, along with the links between the mental state of the protagonist, the narrative structure, and the self-reflexivity of the novel, imply that the narrator is not as heterodiegetic as the use of the third-person tense would imply. My analysis leads to the argument that the narrator is, in fact, Snowman's dissociated self; in other words, *Snowman* is narrating his story, like the lost "castaway" that he identifies, but he does so in the third-person. Such dissociated fragments of the protagonist are not uncommon in Atwood's work. In *The Edible Woman*, for example, the narration switches from Marian's first-person narration to an omniscient third-person anonymous narrator, internally focalized through Marian. In *The Sexual Politics of Meat*, Carol Adams argues that this change occurs when "Marian cannot think of herself as I" and "her body becomes alert to the oppression of the other animals" (1990, 186). Similarly, Jimmy forms his post-apocalyptic persona as Snowman (to be discussed in more detail shortly) in order to escape Jimmy's pre-apocalyptic traumas concerning "the oppression of the other animals" – such as his mother Sharon, his pet rakunk, Killer, and his figuratively animalized love-interest, Oryx. Therefore, like Marian, Jimmy/Snowman is also unable to think of himself in the first-person "I," as reflected in the use of the "revising," "heterodiegetic" narrator who refers to Jimmy/Snowman in the third-person. In another commonality between *Crake* and *Surfacing*, Atwood describes the latter as a particular type of "ghost story": "Or you can have the Henry James kind [of ghost story], in which the ghost that one sees is in fact a fragment of one's own self which has split off, and that to me is the most interesting kind and that is obviously the tradition I'm working in" (Gibson 20, 28). The protagonist of *Surfacing* returns to her family cabin to look for her missing, presumed dead, father; while she is there, her narrative sporadically alternates between present scenes and past visions, until she is led

by the clues from the past to discover a disturbing and repressed realization regarding her moral responsibility in aborting her fetus. The narrative interaction with the protagonist's thought process, as well as the themes of life versus death, hybridity versus polarity, and passivity and perfect innocence versus agency and violence allow *Surfacing* to be read as a social realist, feminist, and Canadian version of the speculative, environmental, and globally-concerned, but American-in-setting *Crake.* Most important, however, is that, in both *The Edible Woman* and *Surfacing*, similar narratological effects provide precedents for my argument that the narrator of Jimmy/Snowman is actually Snowman's dissociated, fragmented self, narrating from an apparently omniscient, heteodiegetic narrative perspective.

Drawing a comparison with the dissociated, unnamed narrator in Chuck Palahniuk's *Fight Club*, Sarah Appleton has also argued "that Snowman's/Jimmy's experiences in *Oryx and Crake* may possibly be explained as his own fantasy, that is, his own extinction myth, self-created by the narrator to shield himself from an inhospitable existence. Thus, in his return journey to the Paradice Dome, Jimmy may be undergoing a process of reintegrating his psyche" (5). Moreover, she extends her theory of self-narration, fantasy, and dissociation/reintegration to the characters of Oryx and Crake, arguing that they represent Jimmy's superego and id. The argument is weakened by Atwood's later publications in the trilogy, in which other characters report their experiences, with and without Jimmy's presence, with Oryx and Crake (or their skeletons), but Appleton's complex, Jungian reading of Jimmy, as "an alienated and troubled boy and a dissociated man," nevertheless reinforces some of the same points that I make, regarding Jimmy's isolation and desire for an impossible autopoiesis and the importance of Oryx in her relation to Jimmy's dissociated affectivity (9). However, the means through which Appleton arrives at this argument ignore Jimmy's deep and emotionally meaningful connections with nonhuman beings – such as Killer, the Pigoons, and Alex. Killer is briefly mentioned, though her relationship with Jimmy is minimized to

> an elaborate fantasy means of avoiding his existential dilemma [the abandonment of his mother]. At first he deflects his rage at abandonment into sorrow over the loss of his pet rakunk, Killer, the only creature he claims to love other than his mother. And while this deflection may assuage his childhood rage, his adult self need [*sic*] stronger stuff. Therefore, like Palahniuk's protagonist, Jimmy utilizes his subconscious, separating himself into three division of his self: Crake, Oryx, and ultimately, Snowman. (13)

There is no doubt that Jimmy splits himself (consciously or not) into multiple narrating and focalizing perspectives, though the later novels bely that the multiple personas are not Crake and Oryx, but the narrator and Snowman (as Appleton also argues). However, my concern with Appleton's argument focuses more on the misrepresentation of the relationship between Killer and Jimmy. Far from deflecting his childhood rage, and from being forgotten as an adult, Jimmy *prioritizes* his grief for Killer over that for his mother and this grief continues well into his adulthood, as seen when his mother's reference to Killer produces rare tears in Jimmy. Minimizing this relationship, and ignoring the affective responses that Jimmy has to other nonhuman beings, produces a limited characterization of Jimmy as anthropocentric when the novel depicts him as extremely concerned with and attentive to the nonhuman beings around him. In a project analyzing the emotions – or lack thereof – of a protagonist, these emotionally productive and forceful relationships with nonhuman beings are vital to understanding what it means for the protagonist to undergo a "process of reintegrating his psyche"; if it is understood that nonhuman beings play an important part in the psyche in the first place, the process of reintegration must include them as well. Such is the significance of Oryx's prominent animalized characterization, a point which Appleton does not address. Therefore, while Appleton's essay is important in substantiating the possibility of my own, in the context of Jimmy's split nature across "Jimmy," "Snowman," and the narrator, I expand upon it by addressing the relevance of Jimmy/Snowman's affective relationships with nonhuman characters.

Changing the originary position of the narrator – from heterodiegetic to homodiegetic – has substantial consequences for the interpretation of the novel, and, particularly, the character of

Jimmy/Snowman. Reading the homodiegetic narrator as an unacknowledged fragment of Jimmy/ Snowman's character explains the narrative omniscience (the narrator knows everything that happened to Jimmy/Snowman, because he *is* Jimmy/Snowman) as well as the desire to editorialize and depict an accurate, yet uncomfortable reality. The narrator is not the Jimmy/Snowman making the more palatable fibs and comments; instead, he is describing a reality that Jimmy/Snowman disavows. For example, when Jimmy receives a letter from his step-mother, Ramona, he is disturbed to read about her and his father's attempts to reproduce – either through intercourse or through reproductive technologies:

> Terrific, thought Jimmy. They'd have a few trial runs, and if the kids from those didn't measure up, they'd recycle them for the parts, until at last they got something that fit all their specs – perfect in every way … then they'd load this hypothetical wonderkid up with their bloated expectations until the poor tyke burst under the strain. Jimmy didn't envy him.
> (He envied him.) (Atwood 2003, 293)

The colloquial language, slangy euphemisms (which hide a particularly gruesome try-it-until-you-buy-it system of assisted fertilization), and condescending language in this excerpt demonstrate the apparently strong disapproval that Jimmy adopts towards the idea of genetically altering a human embryo to meet the desires of the parents. Yet, the parenthetical editing that takes place at the end not only contradicts with the penultimate statement, "Jimmy didn't envy him" – which could possibly be the free indirect thought processes of Jimmy or the narrator focalizing through him – but does so to illustrate that Jimmy is masking a much deeper emotional problem: his unmediated feelings towards his father, for whom Jimmy felt he could never meet the "hidden demands that he measure up. But measure up to what?" (56-57). In this case, and those cited above, the revisions perform the fragmented nature of the protagonist and also provide a more realistic vision of the protagonist's disavowed thoughts, which by definition he does not want to admit outright to himself. Thus, reconfiguring the type of narrator – from the often-cited heterodiegetic to my own reading as homodiegetic – sets out three important points: firstly, Snowman's attempt to live in the

post-pandemic present as perfectly isolated from the past, represented by Jimmy, is flatly impossible, since he is always, on some level of his thought process, revising and narrating the story of his past. Secondly, though the narration is homodiegetic, Snowman appears to be unaware of the fact that he *is* being narrated, and is likewise unable to control the disembodied voices which intrude regularly into the narrative; he only responds once to the language of the narrator (this point of metalepsis will be discussed in relation to the breakdown of the narrative structure) and, repeatedly, he yells at, or pleads with, the internal voices: "'Stop it'"; "'Go away!'"; or "Please not now … Not in company" (91, 179, 190). Therefore, the homodiegetic narrator is clearly not narrating from an immediately accessible point in Snowman's conscious mind. The narration stems from a fragmented and dissociated self, hence its freedom to "revise" the untruths that Snowman and Jimmy may create in order to protect themselves, such as "[h]e didn't envy him" (293). Finally, if the narrative is structured via a homodiegetic narrator operating on the level of Jimmy/ Snowman's dissociated thought process, then the breakdown in the narrative structure – which occurs around the end of chapter ten and the beginning of chapter eleven, and extrapolates its dissolving patterns into chapters twelve through fourteen – is a dramatization of Jimmy/Snowman's own mental dissolution, from a rigid binary structure and ontology to a hybrid structure of blurred storylines and hybrid perceptions of the self and the world.

These examples of revisions and unbidden voices illustrate the intimate connection between the narrator, the narrative structure, and the protagonist's mental state, depicting how the register and tone of the narrator's voice often mixes with that of the protagonist and how the narrative structure mirrors the thoughts of the protagonist. However, if the narrator is read as a dissociated fragment of the protagonist, then the superficially rigid structure of the narrative – split between past and present – also depicts the protagonist's humanist and binary ontology and epistemology, as Jimmy/Snowman endeavors to keep not only the past separated from the present, but the self from the other (even an other that is a fragment of the self), the real from the artificial, the mind from the

body, the human from the nonhuman, and the subject from the (animalized) object. As such, my ensuing analysis identifies the creation and maintenance of the initial binary narrative structure side-by-side with Jimmy/Snowman's binary ontology of rigid categorizations. From here, the analysis depicts the connection between the subtle breaks in the narrative structure in relation to the fragmentation of Jimmy/Snowman in terms of self versus other, and inside versus outside. Finally, when discussing the eventual breakdown of the narrative structure – where past and present, Jimmy and Snowman, are irrefutably blurred together – the analysis likewise focuses on the loss of Jimmy/ Snowman's sense of essential truths, logocentrism, and the ability to maintain a perfectly isolated "self" in the face of others. Jimmy's relationships with nonhuman beings play a profoundly important role in this decentering of humanist epistemologies since, as Derrida has theorized, logocentrism and anthropocentrism are symbiotically aligned.[8] The conclusion of this analysis demonstrates how the reinstatement of a new, blurred narrative structure ushers in a latent understanding of Jimmy/Snowman's repressed, yet inherent, inescapable, and irreducible interconnectivity with humans, nonhumans, and the world around him, from which he has so ardently tried to separate himself.

As has already been demonstrated, the narrative design of the novel is superficially structured as a binary of past versus present, depicted through the split protagonist: Jimmy/ Snowman. Despite the fragmentation of the protagonist into two figures, Jimmy and Snowman still attempt to maintain a similarly superficial appearance of rigidly constructed binaries: real versus artificial, natural versus "man"-made, inside versus outside, and self versus other. As a teenager and an adult, Jimmy regularly questions Crake about the "real-ness" and authenticity of their environment, such as the online chess game they play instead the "real set" of plastic pieces, and the genetically spliced butterflies at the Watson-Crick Institute:

[8] "Beginning with *Of Grammatology*, the elaboration of a new concept of the *trace* had to be extended to the entire field of the living, or rather to the life/death relation, beyond the anthropological limits of 'spoken' language (or 'written' language, in the ordinary sense), beyond the phonocentrism or the logocentrism that always trusts in a simple and oppositional limit between Man and the Animal" (Derrida and Roudinesco, 63).

> "So, are the butterflies – are they recent?" Jimmy asked …
> "You mean, did they occur in nature or were they created by the hand of man? In other words, are they real or fake?
> "Mm," said Jimmy. He didn't want to get into the *what is real* thing with Crake.
> You know when people get their hair dyed or their teeth done? Or women get their tits enlarged? … After it happens, that's what they look like in real time. The process is no longer important."
> "No way fake tits look like real tits," said Jimmy, who thought he knew a thing or two about that.
> "If you could tell they were fake," said Crake, "it was a bad job. These butterflies fly, they mate, they lay eggs, caterpillars come out."
> "Mm," said Jimmy. (Atwood 2003, 88, 235-36)

The narrator's phrase, "thought he knew a thing or two about" the relative "real-ness" of enhanced breasts can be read in both the conventional, joking manner of Jimmy's inflated sense of sexual prowess as well as in terms of Jimmy's equally inflated sense of the "real-ness" of the world around him. For Jimmy, the "real" is equated with the naturally occurring and he places value on all that is labelled "natural" and, therefore, "real" and "authentic"; subsequently, he constructs a hierarchy in which "real" beings are more esteemed than the "recent" beings which are "created by the hand of men." For example, the sight of the wolvogs (dog/wolf hybrids) and the ChickieNobs (headless chickens which grow breasts and legs like polyps) at Watson-Crick leaves Jimmy echoing his long-departed mother, as he wonders if "some line has been crossed, some boundary transgressed? How much is too much, how far is too far?" (242). The revulsion and fear that Jimmy feels towards these hybrid creatures illustrates that, for him, the line *has* been crossed; still located within an anthropocentric society, Jimmy places these creatures below him. Post-pandemic, and now living in a non-anthropocentric environment, Jimmy's hierarchy is nevertheless still present in Snowman, but simply reversed. When surrounded by the peaceful and preternaturally beautiful Crakers, Snowman "feels chilled"; their perfection "at the hands" of Crake's design stems from ingenious genetic splices from crabs, jellyfish, citrus fruit, and apes. As such, Snowman finds himself longing for the "authenticity" of the human women he once knew, "the thumbprints of *human* imperfection that used to move him" (emphasis added; 115). Though the Crakers never voice such opinions, in either

direct discourse or indirect internalized focalization, Snowman believes that "[t]hey've accepted Snowman's monstrousness, they've known from the beginning he was a separate order of being" (116). Since this information stems from Snowman, via the narrator's internal focalization, it is arguably a more accurate instance of auto-characterization of Snowman *by* Snowman – who assumes that *all* beings maintain the same isolationist tactics and binaries of self and other that he does – than an accurate description of how the Crakers see him. For, as Crake explains (via the narrator), "hierarchy could not exist among them" (358). Therefore, Jimmy's senses of disgust and panic towards the wolvogs, ChickieNobs, and other hybrids are inverted by Snowman's senses of isolation, of monstrosity, and being "less than"; his present-tense behavior and ontology is a damaging relic of his pre-pandemic, anti-social behavior as Jimmy. Despite the pandemic and his new position as one of the remaining "human" survivors, during the earlier stages of Snowman's narrative, his rigid binaries of real versus artificial remain, as do the narrative distinctions between past and present.

These binaries, categories, and boundaries are not the product of Jimmy himself, but of the society in which he is raised; as DiMarco observes, "[w]hatever nomadic desires to cross real physical boundaries Jimmy and Crake have – especially as teenage boys – they are curbed through their community's domestication of them" (2005, 178). Ironically, though, it is arguably Jimmy's father, a genographer and leading scientist in the creation of the Pigoons, designed for xenotransplantation, who instils in Jimmy the fear of boundary transgressions. As a child, Jimmy is taught by his father to view the world in terms of those inside the gated Compounds versus those outside: "Long ago, in the days of knights and dragons, kings and dukes had lived in castles …, said Jimmy's father, and the Compounds were the same idea. Castles were for keeping you and your buddies nice and safe inside, and for keeping *everybody else* outside" (emphasis added; Atwood

2003, 32).[9] The vagueness of "everyone else" means that the terms of entry and inclusivity can be easily redrawn. In Jimmy's adulthood, the lines of inclusion in his social and romantic circles shift rapidly as, he claims, "he had a short attention span"; he uses semi-feigned emotional distress to ensnare women as they become invested in his apparent melancholy, which he then refuses to drop until they become exhausted with the effort and eventually leave him (224). To Jimmy, this pattern of behavior depicts a "time of simple abundance," but it also depicts a pattern of chronic emotional self-closure (224). Even Oryx, described by the Snowman-focalized narrator as his "one true love," questions whether Jimmy ever really "talks" openly to her: "Someone to talk to was nice, Oryx used to tell him. 'You should try it sometime, Jimmy,' she'd say… . 'But I talk to you,' he'd protest. … 'Do you?'" (55). In other words, from an adolescent to an adult, Jimmy attempts to live as a perfectly isolated, autopoietic individual, without filial or romantic responsibilities or expectations: watching his father remarry, Jimmy decides that "[h]e didn't want to have a father anyway, or be a father, or have a son or be one. He wanted to be himself, alone, unique, self-created, and self-sufficient" (206).[10] Such a decision highlights the supremely self-centered and alienated/alienating qualities that Jimmy demonstrates throughout the rest of his adolescence and adulthood, with damaging effects on the emotional lives of those around him, as well as himself, as he struggles with the inevitable personal isolation that occurs over years of such anti-social behavior. Looking back on this time of his life, Snowman realizes, "[h]e'd grown up in walled spaces, and then he had become one. He had shut things out" (216). The previous binary image of Jimmy living inside the

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[9] DiMarco describes the enclosed and isolated scientific Compounds in which Jimmy (and Crake) live with their families, writing that "[a]s part of an elite community involved in scientific research and mind work, the boys are protected from the Sodom and Gomorrah-like visceral nature of the society beyond the walls" (2005, 177). Within DiMarco's description, the prevalence of Cartesian binaries and hierarchies are subtly made evident: the Compounds are places for "mind work," while the outside, non-"elite" pleeblands house the "visceral," bodily sins of the rest of society.

[10] Another interesting similarity between Jimmy/Snowman and the protagonist of *Surfacing* can be noted in their mutual isolation from sexual or familial love; Barbara Hill Rigney describes the protagonist of *Surfacing*, writing that "[s]he has a lover she cannot love; she is a mother without a child, and a child without a mother" (40). Jimmy rejects his father and his potential to be a father, while he suffers from his mother's rejection of him as a child; similarly, Snowman's greatest source of guilt and emotional distress is the loss of Oryx, as well as the lingering doubt about the honesty of her feelings towards him (and Crake).

closed Compound/castle gates protected from "everyone else" outside becomes a synecdoche for Jimmy's overall polarized ontology of self versus everyone else.

However, even after the pandemic, this isolating behavior continues, as seen in the creation of the Snowman persona, which is depicted as an explicit attempt to maintain Jimmy's characteristic belief in self-isolation and rigid boundaries between past and present: "He no longer wanted to be Jimmy, or even Jim … he needed to forget the past – the distant past, the immediate past, the past in any form. He needed to exist only in the present, without guilt, without expectations. As the Crakers did. Perhaps a different name would do that for him" (406-7). This binary between Snowman in the present and Jimmy in the past, is performed in the (initial) structure of the narrative. Though the bifurcations between Snowman/present and Jimmy/past are eventually broken, it is nonetheless accurate to state that, for much of the narrative, the odd-numbered chapters depict the Snowman-focalized descriptions of his trek from the coast to Paradice and that the even-numbered chapters depict the Jimmy-focalized of his childhood until the moment where, post-pandemic, he introduces himself as Snowman to the Crakers.[11] Clearly, both personas attempt to self-isolate and to protect the respective protagonist from the past and its repressed experiences, from the present and its difficult emotional ties and responsibilities to others, and/or from the future and its potential for much of the same. In actuality, however, this appearance of a distinct divide between past and present is not maintained, nor is Jimmy/Snowman's binary ontology of self/other, inside/outside, natural/artificial. Instead, the regular, but strategically placed disembodied voices and words as well as the dissociated narrator converge at several emotionally charged and discursively significant points of narrative slippage; subsequently, the alternating, binary structure of the novel breaks down. Due to the links between the protagonist's mental state and the narrative

[11] Jimmy's chapters occasionally begin with Snowman in the present-tense, post-pandemic storyworld; these occurrences do not represent a break in the alternating pattern as the first "Jimmy-chapter" (chapter two) begins with an introduction from Snowman's present and thereby sets a precedent. These introductions, taking place in chapters two, four, six, and twelve tend to be quite short, with the notable exception of chapter twelve which is the longest introduction by Snowman in Jimmy's chapter; the significance of this length will be discussed in the analysis of the break in the narrative structure.

itself, this narrative breakdown is read as a loss of the structuring epistem-ontology of binaries, and subsequently, Jimmy/Snowman's latent introduction to hybridity.

There are two minor "slips" or narrative disturbances which foreshadow the eventual narrative dissolution in chapters ten, eleven, and twelve. Considering the emotional significance of the loss of Jimmy's mother in his childhood, it is unsurprising that the first of these slips occurs in the context of this period of time in Jimmy's life and in relation to his mother, Sharon. In the first chapter which describes Jimmy's childhood (chapter two, beginning with the section "Bonfire"), present-tense Snowman intrudes into Jimmy's past-tense narrative in order to comment upon the household scene: "Snowman has a clear image of *his* mother – of *Jimmy's* mother – sitting at the kitchen table" (emphasis added; 35). The parenthesis simultaneously emphasizes the duality of the speaker(s) – Snowman *and* Jimmy – and their unnaturally fragmented, or polarized, subjectivity, while it also gives the impression of abbreviated speech: an accidental revelation through parapraxis. Snowman initially calls the woman "his mother," but in order to maintain the split between his present self and the rejected past self, he must quickly – hence the parenthetical dashes – correct the error: "– of *Jimmy's* mother –." The following paragraph then refers to the protagonist only as "he" and "his," as in: "still in her bathrobe when *he* came home from school for *his* lunch" (emphasis added; *ibid*). The personal pronouns initially prevent the identification of the subject as either Jimmy or Snowman, until the "he" is specifically assigned to Snowman through the use of the discourse present-tense: "The bathrobe was magenta, a colour that *still makes him* anxious whenever *he sees* it" (emphasis added; *ibid*). Therefore, Snowman implicitly reverts back to claiming this mother as his, while he nonetheless tries to associate her with Jimmy. Though short, this break in the separation between Jimmy and Snowman, between the past and present storylines, is nonetheless significant in that it foreshadows the eventual narrative dissolution that will take place after Jimmy sees his mother's execution. Like the future breakdown, this minor slip is also linked to Jimmy/Snowman's mother, to the anxiety that Snowman continues to suffer due to her

abrupt abandonment, and to the lingering unresolved emotions that he subsequently attempted to repress after she left. In other words, this slip of the narration, between past and present relating to maternal and female figures, will eventually develop into the complete breakdown of the binary narrative structure, during which the dissociated self merges with the conscious self and returns Jimmy's disavowed childhood hybridity and interspecies becoming-with to Snowman's present self.

The second subtle break in the narrative occurs in the context of the two other significant female characters/figures – Killer and Oryx – and, like the previous "error," this event also foreshadows the eventual narrative and psychological dissolution which erode the binaries that structure the novel and Jimmy/Snowman's ontology. Chapter four is focalized through Jimmy in the discourse-past and describes a series of formative events: Jimmy's tenth birthday, during which he receives Killer; his mother's abrupt departure several years later, during which she takes Killer, Jimmy's now-beloved companion and "secret best friend"; Jimmy's introduction to and early friendship with Crake; and Jimmy's first encounter with Oryx via a child pornography website (67). All of these moments are associated in the narrative by their affective significance to Jimmy. Receiving Killer from his father is the only thing Jimmy/Snowman remembers of his tenth birthday and, though Jimmy's memory of his father has faded to a "pastiche," Killer is remembered in vivid and multi-sensorial descriptions, such as the size and appearance of her body, her smell, and, most importantly, Jimmy's immediate emotional response: "It licked Jimmy's fingers and he fell in love with it" (58). Likewise, his mother's abrupt departure is also remembered in vivid emotional detail, though it is important to note that Jimmy's emotional connection to his mother is mediated through Killer: "In secret, in the night, he yearned for Killer. Also – in some corner of himself he could not quite acknowledge – for his real, strange, insufficient, miserable mother" (77). The link made between Killer, a hybrid nonhuman "animal," and Jimmy's "real," if "miserable," human mother remains throughout the rest of the novel, foreshadowing an eventual conflict in Jimmy's hierarchy of "real" versus hybridity. While Jimmy initially does not respond well to Crake, the narrator

recounts that early in their relationship, Jimmy feels the attraction and the fear that defines many of Crake's social relationships; even at a young age, Jimmy could tell that Crake "generated awe… . He exuded potential, but potential for what?" (86). Finally, Jimmy's initial sighting of Oryx, on the HottTotts website, begins a long obsession based upon Jimmy's desire to feel an emotional connection with Oryx and, potentially, with others. Looking at Oryx on the computer screen, the narrator (focalized through Jimmy) states that "she looked right over her shoulder and right into the eyes of the viewer – right into Jimmy's eyes, into the *secret person* inside him. *I see you,* that look said. *I see you watching. I know you. I know what you want*" (emphasis added; 104). From this look, Jimmy "felt burned … [and] for the first time he'd felt that what they'd been doing [watching executions, "squash" films, and child pornography] was wrong" (*ibid*). I will return to the significance of these individual occurrences – specifically those pertaining to Killer and Oryx – in the following analysis of "becoming-with" and figurative language. My immediate point is to identify the substantial emotional weight that these events carry, which is performed by the liminal nature, or the simultaneity, of the previously binary past/tense narration.

Chapter four features a higher frequency of narrative interruptions, by Snowman and the disembodied voices, than other chapters leading up to the more significant dissolution of the pattern, occurring in chapters eleven and twelve. The discourse is tightly focalized through Jimmy; therefore, the internal, mental anxiety which Jimmy recalls resulting from these situations is externalized by the many interruptions to his past-tense discourse: from Snowman, who clarifies or reflects on these situations; from the intrusive narrator, who shapes how the memories should be interpreted ("Jimmy and Crake took to hanging out together at lunch hour, and then – not everyday, they weren't gay or anything – after school"), and the disembodied voices, which Snowman claims "he can't turn … off" (87, 77). Since these interruptions appear less frequently in preceding and subsequent chapters, they do not, in this chapter, demonstrate a particularly significant disturbance to the narrative pattern. Rather, they foreshadow the eventual psychological and narratological

breakdown which will occur around the characters of Killer, Sharon, and Oryx. Likewise, the intrusions weaken, again, the not-so-absolute separation between past and present, as the present-tense discourse repeatedly comments upon this past-tense story.

Most immediately relevant in my chapter, however, is the subtle slip, or "mistake," that the narrator makes when describing the scene in which Jimmy shows Oryx the photo he carries of the naked girl who, he assumes, was a young Oryx:

> So Crake had printed it, the picture of Oryx looking, and *Snowman* had saved it and saved it. *He*'d shown it to Oryx many years later.
> "I don't think this is me," was what she'd said at first.
> "It has to be!" said *Jimmy*. "Look! It's your eyes!" (emphasis added; 105)

Since Jimmy creates the identity of Snowman only after the pandemic strikes and Crake has killed Oryx, it does not make sense that *Snowman* had saved the photo after Crake printed it and that "*he'd* [Snowman] shown it to Oryx." Only Jimmy has access to Crake and Oryx while they are both alive. The narrator "corrects," and thereby highlights, this slip of the present into the past by tagging Jimmy's response to Oryx with "said Jimmy," which directly contradicts the earlier "Snowman had saved it…" Through this small narrative "mistake" of referring to Snowman in the discourse past, the polarity that Snowman has created between himself and Jimmy is undermined, yet not entirely lost, since the narrator (again, focalized through Jimmy) makes an attempt to reiterate the separation between the two, via tagged discourse. Nevertheless, this "narrative mistake" simultaneously demonstrates the slippage and (re)convergence that is taking place between these "two" characters. Snowman's attempts to isolate himself from his past are not infallible; his binary categorization of his life, and subsequently the narrations which he and Jimmy focalize respectively, inevitably blur. The eventual breakdown between the past and present binary structure of the narrative that takes place in chapters ten, eleven, and twelve is the culmination of these seemingly minor disturbances and narrative intrusions. Regarding these two examples in particular, however, it is important to highlight that these unique breaks between the separation of Snowman and Jimmy occur at strategic

points in the narrative: when Snowman is discussing his mother, Sharon, for the first time and shortly after Snowman has remembered some of the more emotionally influential scenes of his past: the dual loss of Sharon and Killer and his encounter with Oryx. The breakdown of Jimmy/ Snowman's binary ontology will be most clearly demonstrated in relation to these hybridized female figures.

Along with the strategic use of disembodied voices and the intrusive narrator, these two specific narrative "mistakes" – Snowman's reference to "his mother – Jimmy's mother" in chapter two and the use of Snowman in a past-tense scene with Oryx and Crake in chapter four – foreshadow the psychological, ontological, and narrative breakdown that occurs after Jimmy is forced by the CorpSeCorps to watch a video of his mother's pre-recorded execution so that he can confirm her death (in chapter ten, "Gripless"). The setting of the execution recalls the many hours Jimmy spent watching live-stream executions with Crake on "[*s*]*hortcircuit.com*, *brainfizz.com*, and *deathrowlive.com*" (95). Therefore, as a child, Jimmy learns that "a solemn weepy affair" signified a woman's execution (*ibid*) and, as an adult, he is able to identify the prisoner (his mother) as a woman because she behaves similarly to those prisoners whom he has already viewed on-screen: from the lack of "horseplay, no prisoners breaking free, no foul language … Jimmy knew before he saw her that it was a woman they were *erasing*" (emphasis added; 303). Before discussing the structural links between the currently-living (if imprisoned) Sharon, her execution, and Jimmy's psychological breakdown, it is useful to investigate the theoretical implications which arise as a result of the metaphor between the (female, state-sanctioned) death and "erasure," for Jimmy's psychological breakdown is not simply due to the fact that he is forced to watch his mother's death (which is disturbing in and of itself). Rather, following the intimate, mental connection identified between the narrator and the protagonist, the narratorial description of this death as an "erasing" challenges Jimmy's carnophallogocentric worldview and undermines his capacity to perform his self-proclaimed autopoiesis and lack of empathy for others (human or otherwise).

In the first chapter of this project, I addressed Derrida's theory of carnophallogocentrism which identifies the ontological status of a "subject" as the exclusive domain of the (male) human who "accepts [symbolic and/or material] sacrifice and eats flesh"; to expand this idea slightly, the subject is *he* whose words are recognized and who can demand, receive, and consume (literally or symbolically) the death of another (whether it is biologically necessary or not) (Derrida 1991, 114).[12] European philosophy's faith in the inherent and essential truth of words, such as "human" and especially "animal," reiterates the classical belief in a hierarchical separation between humans and "animals" and combines it with the belief in the power of language (once spoken, now written) which passes by the mouth; that is, to be a subject is "to take seriously the idealizing interiorization of the phallus and the necessity of its *passage through the mouth, whether it's a matter of words, of sentences,* of daily bread or wine, of the tongue, the lips, of the *breast* of the *other*" (emphasis added; 113). For Derrida, then, the subject position granted by carnophallogocentrism requires a "sacrificial structure," or a "place left open, in the very structure of these discourses … for a *noncriminal putting to death*. Such are the *executions* of ingestion, incorporation, or introjection of the corpse. *An operation as real as it is symbolic when the corpse is 'animal' ..., a symbolic operation when the corpse is 'human*'" (emphasis added; 112). To this point I would add that the "symbolic" and the "real" "operations" are often blurred, as the inherent animality of the human corpse is emphasized – through, for example, rhetorical or funerary strategies – as a means to validate the killing.

Sharon's execution, an "erasing" ordered by the CorpSeCorps, makes explicit in two distinct ways the tiered assumptions – regarding *logos* and animality – underpinning Euro-American

[12] Derrida acknowledges that women and vegetarians (those who refuse the "sacrifice" of "the animal" for their flesh) are now "full (or almost full citizens)…! But this has been admitted in principle, and in rights, only recently and precisely at the moment when the concept of the subject is admitted to deconstruction" (1991, 112). While I use the male pronoun, "he," in the context of who can be a subject, I recognize that sexual identification *should* have no role in whether one is recognized as a subject (indeed, *species* identification should not play a role in deciding whether one is a subject or not either). Nevertheless, I entirely agree with Derrida's later statement that women and children (and the racially, religiously, and otherwise marginalized social groups) *are* marginalized through their status within the sacrificial structure and their characterization in relation to nonhuman beings (114).

ontologies of carnophallogocentric subjectivity. The revelation of these assumptions and their construction of subjectivity subsequently initiates Jimmy's retreat from this same subject position, moving him closer towards a more hybrid subjectivity. On the one hand, "to erase" is to "scrape or rub out (anything *written*, *engraved*, etc.); *to efface,* expunge, *obliterate*"; "to efface" is similarly to "obliterate (*writing*, painted or sculptured figures, a mark or stain) from the surface of anything, so as to leave no distinct *traces*" (emphasis added; *OED Online* "erase" 1a; "expunge" 1a). The metaphor of erasure obscures the sacrifice of Sharon's life and physical body by highlighting their connections with the written word, which can be removed, expunged, or obliterated without the moral quandaries of capital punishment. In doing so, the metaphor reiterates the carnophallogocentric subject position of the shadow government state, its leaders, and the CorpseCorps guards.[13] Yet, for Jimmy, who recognizes this "erasable" figure as a unique subject, his mother, her execution leads to the dismantling of his previous logocentrism as he discovers the absence of a transcendental signifier (to be discussed below). On the other hand, the past tense of the verb, "erased," as in "she was erased," relates to "the head, body, or other part of *an animal*: Represented with a jagged edge, as if torn violently off" (emphasis added; *Compact OED* 2b). This definition offers another semantic connection between Sharon and Killer, one of several nonhuman beings with an unusually intimate emotional connection with Jimmy. Building upon this connection to Killer, due to Jimmy's understanding of the performative nature of the execution – the prisoner's behavior, the lack of noise and horseplay, and what these things signify – Jimmy's childhood and the emotional distress that he accrued after Sharon's dramatic departure with Killer are present in this uncanny re-enactment of the hours he spent with Crake: their perverse, "nostalgic" past-time of

[13] It is interesting to note here the name of the private security firm which performs Sharon's execution – the CorpSeCorps. Her body is symbolically consumed by another "body," the individual members of which are only ever seen or referred to as anonymous (generally male) guards. Katherine Snyder explains the term, CorpSeCorps, as being "short for Corporation Security Corps, but also, more grimly, Corpse Corps" (471). The name simultaneously implies the corporation's status as a "legal person" (as is the case in the extradiegetic United States and other nations) as well as the corporation's role in affecting the legal transformation of living bodies into corpses. The notion of who, or what, is understood as being a body, a person, and a subject is thoroughly confused, or blurred, by the relationship between Sharon and the Corps, which Jimmy is forced to witness.

watching porn and executions simultaneously is now doubly perverted by the presence of his long-absent mother in such a "familiar" setting (Atwood 2003, 102). Her parting words are also similarly designed to recall Jimmy's childhood memories: "*Goodbye. Remember Killer. I love you. Don't let me down*" (303). Though Jimmy assumes that her reference to Killer ensures that he will know it was truly her, the words also serve to substantiate her already strong link with Killer in Jimmy's memory. Just as Jimmy as a child cannot separate his mourning for the combined loss of his "secret best friend" and his mother, Jimmy as an adult cannot separate his hysterical laughter, over the CorpSeCorp guard's misidentification of Killer as "[s]ome sort of biker," and his grief, over his mother's death as he sits "weeping with laughter" (67, 70, 304). Thus, before Sharon is executed, her character has already served to blur the binary boundaries that have constructed Jimmy's humanist adolescence and adulthood; during and after her execution, the metaphor of erasure continues this animalizing trend while dramatizing the consequences of carnophallogocentric thinking.

Though Sharon is characterized as a human subject within carnophallogocentric discourses (her speech is attributed in direct discourse by the narrator, or, her words have meaning within her environment; she can demand and receive the "sacrifice" of the nonhuman, "killable" Pigoons in her previous work as a researcher at OrganInc Farms; and she encodes herself as a human and is recognized as such by her peers and her son, in contrast to, for example, the Pigoons and Killer), her state-mandated death highlights the impermanent and constructed nature of one's (human) subjectivity. In a carnophallogic state, subjectivity can be expunged if one is found to be without *logos*, without a phallus, and of the ontological status of the "sacrificial animal." In an interview with Jean-Luc Nancy, Derrida explains the shifting nature of subjectivity within such contexts, saying, "[a]uthority and autonomy … are, through this schema, attributed to the man (*homo* and *vir*) rather than the woman, and to the woman rather than the animal. And of course to the adult rather than the child. The virile strength of the adult male, the father, the husband, or brother … belongs to

the schema that dominates the concept of subject" (1991, 114). Thus, the notion of "subjectivity" relies on both the attribution of an essential quality (nonhumanness) to the term "the animal," as well as the maintenance through the regular ingestion of "the animal." Both the word and the (nonhuman) flesh are made "animal" by the passage through the (human) subject's mouth. This is the performative nature of species that McKay recognizes as taking place in *Surfacing.* As such, the human subject can expect and accept the "sacrifice" of the non-subject as a "non-criminal putting to death" so that he, the subject, may consume (literally or symbolically) the flesh-made-meat (*ibid*). But by linking her physical body to the written word (*logos*) – which is then "erased" and denied any "trace"– Sharon is removed from the subject position. Her execution by the "State" reiterates the fact that, as a silent woman, prisoner of the state, and "subjected" to a "noncriminal putting to death," she is no longer a human subject, but an "animalized," "killable" object. She is, as Levinas describes himself and the other POWs in his German work camp,"beings entrapped in their species; despite all their vocabulary, beings without language" (Levinas 2004, 48). In this transformation, literally before Jimmy's eyes, the human (his mother) *is* the "animal" (the prisoner), the subject *is* an object. A binary difference between one *or* the other is prevented precisely by Jimmy's emotional connection with Sharon (as opposed to the anonymous figures in the videos of online executions); the dichotomous categories become *both* at the same time. The immediate effect of watching Sharon's execution is the multi-faceted blurring of Jimmy's most emotionally traumatic memories of his past and present life along with the beings with whom he has some of his closest connections – be they biological, emotional, and familial connections. Overall, the execution scene marks the beginning of the deterioration of Jimmy's carefully constructed and maintained binaries between past/present, self/(m)other, present/absent, and human/"animal"; the blurring of these binaries leads to the breakdown not only of Jimmy's psychological state, but also of his ontological framework,

permitting his eventual posthumanist reformation, all of which is performed in the narrative structure of the novel.[14]

Sharon's erasure – and the links made in her execution between subjectivity and animality, *logos* and death – instigate Jimmy's loss of belief in the meaning in language; the deterioration of logocentrism is, as Derrida explains, inextricably linked to the binary categories of human and "animal," categories which are supported by and reiterate logocentrism. Repeatedly in the narrative, Jimmy is characterized (by the narrator and by his own acknowledgement) as belonging to the "word people," rather than the "number people" like his father and Ramona (Atwood 2003, 28-29, 76). It is unsurprising, then, that his emotional and psychological destabilization, following the trauma of watching his mother's execution, takes the particular form of a recognition of the lack of essential truth to words themselves. Jimmy's attempts to maintain his characteristically polarized ontology of autopoiesis and autonomy – or to see himself as "self-created, self-sufficient … fancy-free, doing what ever he liked" – fail when confronted with an event that provokes such intimate and profound grief, fear, and anger (206). Following Sharon's execution, these same memories of being "carefree" are referenced in the past-tense by the narrator, which constructs an explicit temporal contrast to Jimmy's psychological state in the story-present:

> He *remembered* himself as carefree, earlier in his youth. Carefree, thick-skinned, skipping light-footed over the surfaces, whistling in the dark, able to get through anything. Turning a blind eye. *Now* he found himself wincing away. The smallest setbacks were major – a lost sock, a jammed electric toothbrush. … "Get a grip," he told himself. … "Put it behind you. Move forward. Make a new you." (emphasis added; 306)[15]

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[14] As discussed in the scholarly review, Snyder offers a related reading of the psychological trauma that Jimmy accrues from watching Sharon's execution. Snyder concludes that the convergence of past and present time-frames in the novel depicts the convergence of Jimmy/Snowman's private and public traumas (familial versus the global pandemic). This is an excellent reading, yet the lack of consideration of the role that nonhuman figures – Killer and Alex – play in the trauma as well as the after-effects leads to an incomplete consideration of the novel and Jimmy's psychological deterioration and the potential for positive change.

[15] Clearly, "remembered" and "found" are both past-tense. The difference is that the deictic marker, "[n]ow," implies a more recent time-frame than that being "remembered." Thus, there is a difference between the historical "present"-tense and the overall retrospective story. Similar subtle shifts in temporal context, from present to historical present, play a pivotal role in *MaddAddam* as well.

However, these "positive slogans" only point to more of the superficial, binary, and ostensibly self-bounded (or willfully "blinded") lifestyle that Jimmy has been living since his mother and Killer's initial departure. His self-help advice consists of an emphatic effort to delineate his past from his present, to forget his emotional distress caused by others (such as Sharon and, by extension, Killer), and to (re)form a supposedly autopoietic and assumedly autonomous individual: in other words, "a new you."[16] Therefore, Jimmy futilely attempts to reject webs of emotional, social, and familial inter-relations at the same time that he tries to maintain his self-image as a unified, self-made humanist individual. However, the failure to heed his own advice is depicted in his return to previous sources of consolation:

> On the worst nights he'd call up Alex the parrot, long dead by then…, and watch [Alex] go through his paces. Then Alex would be given a cob of baby corn, which wasn't what he'd asked for, he'd asked for an almond. Seeing this would bring tears to Jimmy's eyes. … Then he'd stay up too late, and once in bed he'd stare at the ceiling, telling over his lists of obsolete words for the comfort that was in them. … If Alex the parrot were his, they'd be friends, they'd be brothers. He'd teach him more words. … But there was no longer any comfort in the words. There was nothing in them. (306-7)

In the resulting psychological breakdown that occurs after witnessing Sharon's death (via a computer screen, another assemblage of simultaneous presence/absence), Jimmy finds that language, once a source of delight and consolation due to its stability and meaning, has been revealed to be fundamentally unstable: "Language itself had lost its solidity; it had become thin, contingent, slippery…" (305). Subsequently, Jimmy's search for comfort amid his emotional crisis highlights the breakdown and *re*formation of his worldview: from the binary humanism and anthropocentrism that he constructs and maintains after Sharon's initial departure to the post-structural, webbed compostism that he experienced as a child and returns to after Sharon's execution.

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[16] It is notable that Jimmy's employer at this point is AnooYoo, while his father worked for NooSkins, both of which are subsidiaries of HelthWyzer. NooSkins specializes in "skin-related biotechnologies," such as Pigoon-algae skin grafts to replace human epidermis (62), which AnooYoo would conceivably provide to its spa clients (Atwood 2016a, Tweet). In Atwood's speculative and post-species story-world, "a new you" is, therefore, hybrid in nature.

These two conflicting ontologies are evident in the juxtaposition of Jimmy's search for solace in the videos of Alex the parrot and the repetition of his word lists. The former search causes a unique emotional reaction ("seeing this would bring tears to Jimmy's eyes"), thereby demonstrating an enduring, intimate, and interspecies connectivity with another being, something which Jimmy otherwise actively avoids with anyone other than his mother, Killer, Crake, and Oryx. In contrast, the latter search results in nothingness: both a lack of emotional comfort *and* the realization of the *absence* of a transcendental meaning in words: "There was nothing in them." This is a significant step towards reforming Jimmy's epistem-ontology because his reliance on logocentrism undergirds his belief in, and the value he places on, the ostensible binaries of authentic/artificial, inside/outside, self/other, and human/"animal." In "Violence Against Animals," Derrida explicitly links logocentrism to the "naive and … self-interested" maintenance of the human/"animal" divide, arguing that "logocentrism … always trusts in a simple and oppositional limit between Man and the Animal" (2004, 63). In contrast to this epistemology, he states that "[a]ll the deconstructive gestures I have attempted to perform on philosophical texts … consist in questioning the self-interested misrecognition of what is called the Animal in general, and the way in which these texts interpret the border between Man and the Animal" (*ibid*). Derrida's intervention is useful as it identifies and links an illogical belief in the essentiality of *logos* to the presupposed essential divide between Man and the great "multiplicity of living beings" that is grouped under "the Animal" (*ibid*). But more subtly, Derrida's twice-repeated reference to the "self-interestedness" of logocentric humanism helps to emphasize the opposing ontologies depicted in the juxtaposition between Jimmy's relationship with Alex and his self-interested and "walled-off" behavior as an adult. In other words, if Jimmy's belief in logocentrism represents a greater humanist epistem-ontology of presupposed binaries, as Derrida argues, than Jimmy's search for solace in returning to nostalgic videos of Alex the parrot, his "friend … [his] brother," reiterates a previous, childhood belief in the mutual subjectivity created and maintained through interspecies relationships (Atwood

2003, 307). Sharon's execution, and Jimmy's emotional response to it, is, therefore, a metonym for the major crisis in his humanist means of viewing and knowing the world. Her "erasure" brings together and simultaneously subverts his binaries of self versus other and his belief in the essential meaning behind words and language, thereby foreshadowing the deconstructed, posthumanist configuration of Jimmy/Snowman as a hybrid "subject." The other binaries in his ontology follow a similar, decentering deconstruction as Jimmy/Snowman becomes compostist, deeply interconnected, as he arguably already was as a child.

Section B: Narrative and Epistem-Ontological Breakdown and Hybrid Reformation

Due to the intimate relationship between the narrative structure and the protagonist's psychological state, it is hardly surprising that in the immediate aftermath of Sharon's execution, the distinct binaries that structure the narrative and Jimmy's epistem-ontology erode simultaneously. As stated above, the narrative is superficially split between Snowman's present-tense focalization in the odd-numbered chapters and Jimmy's past-tense focalization in the even-numbered chapters. With this in mind, the depiction of *Jimmy* in the *present*-tense in chapter *eleven* is striking for its departure from what has been, until that point, a predictable pattern. Chapter eleven opens with the following description: "Jimmy's in the kitchen of the house they lived in when he was five, sitting at the table. It's lunchtime. In front of him on a plate is a round of bread – a flat peanut butter head with a gleaming jelly smile, raisins for teeth. This thing fills him with dread" (311). The scene continues as Jimmy waits for his mother's return and listens to the bird clock run through its mismatched calls ("the owl says *cah cah*") (*ibid*). In an initial reading, the scene appears to be Jimmy's present-tense discourse in what should be a chapter focalized through Snowman and narrated in the present-tense. The effect is jarring because a repetitive pattern has been well established, and the similarly mismatched narrative situation is compounded by "Jimmy's" own slow realization regarding the unlikeliness of the event; the bird clock, like the protagonist, is anachronistic: "He'd done that, he'd

altered the clock … But that clock wasn't there when he was five, they'd got it later. Something's wrong, *the time's wrong*, he can't tell what it is, he's paralyzed with fright… . He wakes up" (emphasis added; *ibid*).[17] While the final sentence abruptly clarifies that the scene is actually Snowman's dream, nevertheless, the repetitive use of the impersonal pronoun and present-tense verb combination – such as, "he's" and "he wakes up" – does not immediately clarify that the discourse is focalized through Snowman. Therefore, once it becomes clear that the scene is Snowman's dream in the post-pandemic world, this abrupt change in time, space, and perspective produces an abrupt change in significance: the "dread" that "Jimmy" feels towards the peanut butter head, and, by extension, Sharon's return, becomes the dread that Snowman *still* feels towards his now-dead mother and his overall post-pandemic situation. The disavowed past – in terms of familial relations and Jimmy as Snowman's previous subject-position – are indirectly recognized and reclaimed. The blurring of the previously predictable, binary narrative structure of past and present leads to, and dramatizes, the erosion of Jimmy/Snowman's constructed binaries.

The erosion of Jimmy/Snowman's epistem-ontological binaries is clearly depicted in the present-tense scene which occurs after Snowman wakes up from "Jimmy's" dream. Snowman leaves the Compound gatehouse only to be cut-off in "no-man's land" by the hungry, omnivorous Pigoons, who appear to have been waiting for him (313-14). Fleeing back to the building's relative security just before the pack of Pigoons catches him, Snowman realizes that he is now trapped, with only a door with a broken lock between him and the Pigoons (314). Snowman's inability to activate the door lock symbolizes and foreshadows his imminent inability to maintain a distinct and solid ontological boundary between himself and the pack of Pigoons; though he tries to keep the genetically hybrid "animals" at bay, his bounded perspective, his anthropocentric perception of himself, and ultimately of the world at large, is forced open, thus allowing him to regain access to

[17] In another instance of Snowman's metafictional, dissociated narrator commenting on the story that he is creating himself, Jimmy in the present-tense is, indeed, "wrong," since Jimmy is a past-tense figure in the narrative as a whole.

his posthumanist epistem-ontology. While attempting to keep the door shut, Snowman looks out the door window at the pack of Pigoons and sees himself from their perspective: "Now one of them spots him through the window. More grunting: now they're all looking up at him. What they see is his head, attached to what they know is a delicious meat pie just waiting to be opened up" (314). The narrative voice is distinctly Snowman's, as depicted by the characteristically ironic and graphic language – "a delicious meat pie" – yet the narrative perspective is redirected through the Pigoons outside the door: they "spot him *through* the window … they're all looking *up* at him … *they see* his head … they *know* [it is "delicious"]." The diegetic markers, such as "through the window" and "up at him," highlight the reversal of who is seen and who is seeing, while the phrase "they know" provides an unusual example of internal focalization through someone other than Jimmy/Snowman: either this is the sole instance of an omniscient, heterodiegetic narrator or, what is more likely considering the style of the rest of the narrative, the phrase, "they know," is the Snowman-narrator's attempt to project the Pigoons' zoecentric (or Pigoon-centric) worldview into the narrative. As a result, the switch in perspective and focalization altero-characterizes Snowman as fundamentally "other" to himself: namely, as a consumable thing (a "meat pie"), rather than as a subject, let alone a *superior* subject. Overall, this "other-ed" perspective produces in the narrative an image of a dismembered (and edible) head, framed by a window pane; Snowman, via the Pigoons, is describing a present-tense reiteration of "Jimmy's" peanut-butter head on a plate, the sight of which filled/fills "him" (Snowman) with dread. Snowman's affective response to the Pigoons' perspective emphasizes his recognition of their mutual edibility and, subsequently, the deterioration of his anthropocentric epistem-ontology.

Other scholars have similarly argued the importance of Snowman's recognition of mutual edibility. In *The Anthropocene, The Posthuman, and The Animal* (2016), Lars Schmeink explains that the Pigoons "challenge" the "assumption of 'human nature' as rightfully on top of the food chain. From novel to novel [in the *MaddAddam* trilogy], Atwood presents the pigoons progressively

more as posthuman, disrupting the superior position of the human…" (Schmeink 91). Likewise, in her analysis of the relationship between the cannibal trope and flesh eating in human-nonhuman fictional relations, Helen Tiffin argues that scenes of edibility challenge the "so-called species boundary": "Not only is the boundary between flesh eaters (of animals) and flesh eaters (of humans) exposed as arbitrary (and socially and historically contingent) but that which separates animals and humans as [*sic*] equally so" (256). Citing Deleuze, Susan McHugh also identifies a weakness in the human/"animal" divide at the point of discerning "meat," writing that "meat [is] the common zone of humans and other animals," which Derrida calls "'a zone of indiscernibility more profound than any sentimental identification'" (Deleuze, qtd. in McHugh 168). However, while these scholars identify the significance of the event, they do not address the important narratological effects of focalization and perspective, as they simultaneously externalize Snowman from himself while he internalizes the perspective of the Pigoons looking at *him*. In effect, it is a de/ reterritorialization of Snowman becoming-Pigoon. McHugh concludes her "pig tales" chapter by writing that "meat-animal narratives show how technical engagements extend beyond the human, offering ways of beginning to rethink not simply how meat histories are shared but, more complexly, *how they are involved in co-constructed futures* that exceed the reference points once stabilizing and now dissolving species divisions" (emphasis added; 209). In this scene, Snowman is visually and physically confronted by the specter of his childhood fear (being eaten by the Pigoons) as well as the realization of the falsehood of human superiority; he *embodies* the lie that is human exceptionalism as he realizes his own edibility, the fact that he is as much co-constituted of Pigoons as they can be of him. However, this complicated exchange in perspective and focalization is also significant for its depiction of Snowman's becoming-Pigoon and his de/reterritorialization, both of which further undermine the anthropocentric and humanist binaries which structure his worldview.

In discussing their theory of becoming-animal, Deleuze/Guattari claim that "becoming-animal always involves a pack, a band, a population, a peopling, in short, a multiplicity. … The

pack is simultaneously an animal reality [see: the "pack" of Pigoons], and the reality of the becoming-animal of the human being [see: Snowman]" (1988; 279, 283).[18] Trapped in the gatehouse, Snowman does not see himself through the perspective of an individual Pigoon, but from the perspective of the pack: "*they're* all looking at him…they see…" (Atwood 2003, 314). This switch in perspective performs the shift in Snowman's subjectivity, which is now located between himself and the Pigoons; in other words, Snowman becomes-Pigoon and, in doing so, is deterritorialized from his fixed sense of "self" and from his anthropocentric worldview. Deleuze/ Guattari's illustration of the shared co-existence taking place between the wasp/orchid clarifies what takes place between Snowman and the Pigoons: "The line or *block of becoming* that unites the wasp [already a multiplicity, since the "self is only a threshold, … a becoming between two multiplicities"] and the orchid produces a shared deterritorialization: of the wasp, in that it becomes a liberated piece of the orchid's reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own reproduction" (emphasis added; 1988, 291, 342). Like the symbiotic rhizome that is formed between the wasp/orchid, Snowman forms a rhizome, or a joining of two multiplicities, with the Pigoons through their mutual de/ reterritorialization. Snowman is deterritorialized into the Pigoons by seeing himself as fundamentally "other"; as discussed above, the Snowman-narrator's "altero"-characterization of himself is simultaneously performed through Snowman's verbal style as well as through the internal focalization of the Pigoons: "they know [it] is a delicious meat pie just waiting to be opened up" (Atwood 2003, 314). Therefore, Snowman is both speaking through himself while seeing himself from the conventionally "other-ed" perspective of "the animal(s)." This double vision produces a paradoxical image of the bounded human "subject" as simultaneously located inside and

[18] It should be noted that Deleuze/Guattari do not state any particular etymological concern regarding the term "animal," in contrast to Derrida's later lectures, interviews, and publications. Therefore, "animal" in this sentence is applied to the Pigoons, as they are the more conventional "animal" figures, in comparison to Snowman. Yet, in light of the argument being made regarding Snowman's inherent multiplicity and hybridity, Deleuze/Guattari's phrase, "the pack is simultaneously an animal reality," could also be applied to Snowman.

outside, composed of "human" and "animal," as it is strung across two (or more) perspectives of the same material body. Therefore, Snowman's self is composed of at least two beings, or at least two multiplicities; as Deleuze/Guattari argue, the

> self is only a threshold, a door, a becoming between two multiplicities. Each multiplicity is defined by a borderline functioning as an Anomalous, but there is a string of borderlines, a continuous line of borderlines (*fiber*) following which the multiplicity changes. A fiber stretches from a human to an animal… . A fiber strung across borderlines constitutes a line of flight or of deterritorialization. (1988, 291)[19]

The Pigoons are also depicted as deterritorializing into Snowman as "they" imagine his body "open[ing]" itself to them as they consume it. Similarly, they predict Snowman's behavior, first working as a pack to trap him, then working together to break into the room; the multiplicity of the Pigoons must adopt the mindset of their prey, Snowman, in order to bring him into themselves (Atwood 2003, 313-14). Thus, this doubled state of subjectivity is a "block of becoming," which Deleuze/Guattari remind readers is "real … a becoming lacks a subject distinct from itself" but which creates "a block of *coexistence*" (emphasis added; 1988; 291, 278, 340). As such, the conventionally humanist perspective of the subject, as a bounded, unified "self," is demonstrated to be inherently fluid, hybrid, and interconnected: Snowman and the Pigoons are "locked" together by the life/death battle and their subjective senses of self are created in an endless process of mutual "self" formation, taking place on both sides of the broken door that remains open and closed at the same time.

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[19] The term "anomalous" refers to Deleuze/Guattari's seemingly contradictory claim that "wherever there is a multiplicity, you will also find an exceptional individual, and it is with this individual that an alliance must be made in order to become-animal" (1988, 284). While this would appear to reinstate the theory of "becoming-animal" into a binary philosophy of bounded subjects, they make clear that the anomalous should not be taken to mean a specific individual, nor a set of specific characteristics. Rather, the "anomalous is a position or set of positions in relation to a multiplicity" which always has a borderline with other multiplicities. The anomalous marks that borderline and, therefore, marks the point of entry (or becoming-animal) with that multiplicity (*ibid*). I demonstrate above that Snowman becomes-Pigoon through the use of focalization via the pack of Pigoons; however, it should be noted that the narrator identifies *one* anonymous Pigoon who sees Snowman first, and who directs the pack's gaze onto him: "Now one of them spots him through the window" (Atwood 2003, 314). Snowman does not become-Pigoon with this individual, whose subjectivity is anyway intrinsically bound to the pack; instead, the Pigoon's actions – drawing the attention of the whole pack of Pigoons to Snowman's face in the window – allows Snowman's perspective of himself to be deterritorialized across two multiplicities: his own and the pack's.

Rather than reaching an impasse, however, the block of becoming allows Snowman to discover several "line of flight[s] or of deterritorialization" from a situation that he may not have been able to discover without the Pigoons (1988, 291).[20] Indeed, the Snowman-Pigoons rhizome results in Snowman's ontological *fuite*, in which he recognizes the advantages of hybridity.[21] After seeing himself through the Pigoons' perspective, and realizing that there is no way out of the situation other than starvation or being eaten, Snowman reconsiders the other occupant of the gatehouse room: "Now he remembers to check for the land crab, but it's gone. It must have backed all the way into its burrow. That's what he needs, a burrow of his own. A burrow, a shell, some pincers" (Atwood 2003, 315). Since Snowman has already commented upon the Crakers' genetic hybridity – comprised of a combination of DNA sequences found in, for example, crabs as well as penguins, jellyfish, apes, and citrus fruit – the reference to the desirability of having "a burrow, a shell, some pincers" should not be taken as a metaphor (312). Indeed, it is these very attributes that lead Snowman to intimidate the crab by throwing a bottle at it, before the aforementioned Pigoon attack.[22] However, the inference that Snowman finds these nonhuman attributes *desirable* is a marked change to his previous characterization of the Crakers, whom he finds undesirable due to their genetic hybridity, despite acknowledging their physical perfection (115, 193-94). By decentering his anthropocentric perspective through his interaction with the Pigoons, Snowman discovers the advantages of being other-than-human, or at least possessing other-than-human attributes.

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[20] As discussed in chapter one of this project, Deleuze/Guattari explain the creative power of metamorphosis in Kafka's "Metamorphosis": "…the metamorphosis is a sort of conjunction of two deterritorializations, that which the human imposes on the animal by forcing it to flee or to serve the human, but also that which the animal proposes to the human by indicating ways-out or *means of escape* that the human would never have thought of by himself (schizo-escape)" (emphasis added; 1975, 35).

[21] As mentioned already, in *A Thousand Plateaus*, "line of flight" is translated from "*fuite*" which "covers not only the act of fleeing or eluding but also flowing, leading, and disappearing into the distance" (Massumi xv).

[22] It is interesting to note that the act of throwing the bottle at the crab leads to Snowman cutting his foot on the broken glass, which is the source of the bacterial contagion that instates his delirium at the end of the novel. This delirium, in turn, allows him the lack of control to make the significant "narrative mistake" which highlights the hybrid nature of the narrative structure (Atwood 2003, 421). Therefore, contagion, becoming, and hybrid *Bildungs,* on the level of the story, foments contagion, breakdown, and hybridity on the level of the discourse.

Additionally, the Snowman-Pigoons block of becoming results in another form of Snowman's line of flight, as he is able to evade the Pigoons by considering what their bodies can and cannot do: "The third [door] opens easily. There, like sudden hope, is a *flight* of stairs. Steep stairs. Pigoons, it occurs to him, have short legs and fat stomachs. The opposite of him" (emphasis added; 316). Importantly, Deleuze/Guattari argue that affect, or knowing what a body "can do," is more important than species boundaries based upon "model characteristics":

> In the same way that we avoided defining a body by its organs and functions, we will avoid defining it by Species or Genus characteristics; instead, we will seek to count its affects. … A racehorse is more different from a workhorse than a workhorse is from an ox. … We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects… . (1988, 299-300)

As a result of this reconfiguration of species and the relationships between them, Deleuze/Guattari state that "affects are becomings" (299); therefore, by imaginatively experiencing the Pigoons' bodies and eluding them through this virtually corporeal knowledge, Snowman reiterates the earlier becoming-Pigoon which led to his ontological shift. Considering the nature of the "line of becoming" – as liminal; always in the middle; running perpendicularly between two perceived points; and connecting multiplicities, rhizomes, assemblages, and plateaus – Snowman's line of flight does not take him *further* from the Pigoons but, on the contrary, *intensifies* his emerging, inherent hybridity and emerging compostist ontology (342). Like the wasp and the orchid, "each of these becomings brings about the deterritorialization of one term [the wasp; Snowman] and the reterritorialization of the other [the orchid; the Pigoons]; the two becomings *interlink* and *form relays* in the circulation of intensities *pushing the deterritorialization even further*" (emphasis added; 9). Therefore, as the etymology of "*fuite*" suggests, though Snowman is attempting to "flee" from the Pigoons, the (line of) *flight* of stairs also results in his continued "flow" into the rhizome already created through their mutual gaze through the window because, in order to flee, Snowman must de/territorialize into their bodies to understand where he-as-a-Pigoon cannot go and where he-

as-Snowman can. To summarize the effects of these related scenes: Snowman's deterritorialization into the Pigoons leads back to his own reterritorialization into his newly recognized hybrid "self." As Deleuze/Guattari explain, "[w]e do not become animal without a fascination for the pack, for multiplicity. A fascination for the outside? Or is the multiplicity that fascinates us already related to a multiplicity dwelling within us?" (280). By becoming-Pigoon, Snowman is decentered from his humanist epistem-ontology centered on constructed binaries. Instead, he sees himself as something edible – thereby challenging his anthropocentrism, human exceptionalism, and the distinction between human/"animal" – and as paradoxically other *and* self at the same time – thereby challenging his conception of self/other, as well as implicitly undermining his belief in autopoiesis. Considering the relationship between the narrative style and the protagonist's ontology, the continued deterioration of the narrative structure, following from "Jimmy's" dream, performs the continued deterioration of Snowman's humanist ontology, as he returns to the compostist epistem-ontology of becoming-with that he learned, experienced, and performed as a child (to be discussed in detail in the ensuing section).

The breakdown of binaries is clearly depicted in the remaining chapters of the novel, as time, space, and Jimmy and Snowman's previously distinct discourses merge together. To recall, Snowman is moving back in space towards the Paradice dome, where Jimmy decided to become Snowman before leaving with the Crakers, while Jimmy's discourse progresses towards the moment in time when he decided to become Snowman.[23] Chapter twelve depicts two of the remaining three substantial breaks in the narrative structure. Being an even-numbered chapter, the discourse is largely in the past-tense, describing Jimmy's reunion with Crake, their weekend in the pleeblands, his arrival at RejoovenEsence, the tour of the Compound, and seeing the Crakers and Oryx in the flesh for the first time. The chapter opens with a lengthy description of Snowman's present-tense walk along the ramparts of the RejoovenEsence Compound; however, while the Snowman-

[23] See also Snyder's description of this movement of time and space (475-76).

focalized present-tense narrator has introduced Jimmy's past-tense chapters before (see footnote 11 of this chapter), this introduction is the longest and ends with a significant admission from Snowman: "He'd meant well, or at least he hadn't meant any ill. He'd never wanted to hurt anyone, not seriously, not in real space-time. Fantasies didn't count" (Atwood 2003, 334). Due to its incongruence with the rest of the narrative, the unusual length of this introduction draws attention to this equally unusual admission of remorse. Though it shirks much of his agency in the events leading to the pandemic, this admission remains one of the few moments when Jimmy/Snowman recognizes and accepts some of the responsibility he has/had to others and some of the guilt he feels in having failed in this responsibility. In other words, this is Snowman's attempt to repeal some of his self-isolation and to recognize the power of his inaction and the responsibility that he wields, even by not doing anything (or *especially* by not doing anything).

Atwood's views on passivity, responsibility, and the danger and impossibility of "innocence" are enlightening as they relate to her desire to find "the third thing," of which, I argue, Jimmy/Snowman's hybridity is representative:

> Every time you act, you're exercising power in some form and you cannot predict the consequences of your actions entirely. You may hurt someone, but the alternative to that is closing yourself up in a burrow somewhere and not doing anything ever at all. … The ideal, though, would be to integrate yourself as a human being, supposedly. … If the only two kinds of people are killers and victims, … either alternative seems pretty hopeless … . I think there has to be a third thing again, the ideal would be somebody who would neither be a killer or a victim, who could achieve some kind of [productive or creative] harmony with the world. (Gibson 24, 25, 26)

Sherrill Grace continues this exegesis of passivity, innocence, and responsibility when she writes that "[b]y acknowledging her abortion as destructive, [the protagonist of *Surfacing*] … accepts the *responsibility of passivity*, the evil of so-called innocence, the *hypocrisy of living self-withdrawn in order to avoid injury to oneself or to another*" (emphasis added; 1980, 109). Despite the differences between the story-worlds, plots, and protagonists of each novel, this same sentence can also be applied to Jimmy/Snowman; setting out at the beginning of his journey to Paradice, Snowman sees

himself as Atwood's second kind of person, the victim, particularly of his father's poor parenting and of Crake's machinations. Walking away from the Craker camp and heading towards the Compound, Snowman first yells at the disembodied voice of his father, saying, "[w]hat exactly would you suggest? You were such a great example!" before he "whimpers" to Crake: "'Why am I on this Earth? How come I'm alone?"' (Atwood 2003, 191). Yet, only a short time into this several-day journey, Snowman begins to realize that it was his selfishness, self-isolation, and self-interestedness which prevented him from taking a more active stance against Crake's machinations. As an intrusive narrator in Jimmy's discourse, Snowman thinks: "'How could I have missed it? … What he was telling me. … There had been something willed about it though, his ignorance. Or not willed, exactly; structured. He's grown up in walled spaces and then he had become one. He had shut things out" (215-16). By linking his "structured ignorance" to the Compounds, Snowman emphasizes and subverts the binaries which structured his worldview and behavior: Jimmy has always been inside, one of the dukes and kings inside the castle, as his father suggested. Snowman is now forced "outside" – literarily outside the Compounds, living on the beach, and metaphorically "outside" his realm of self-isolation as he forces himself to care for the Crakers. In doing so, he begins to come to terms with his ever-increasing realization of complicity and agency in his current situation.

Snowman's realization and acceptance of his complicity and of his hybridity arrive at the same time that the narrative structure is nearly entirely abandoned. The structure of chapter twelve is again reflective of Snowman's hybrid *Bildungs*; as he travels closer to the point of his personal binary breakdown, when he witnesses Oryx's death, the alternations between past and present no longer adhere to the even-chapter/past-tense, odd-chapter/present-tense pattern. For example, in chapter twelve, the sections "Pleebcrawl" (discussed above in the scene with the Pigoons), "Crake in Love," and "Takeout" are all introduced by Snowman in the present-tense. Moreover, "Crake in Love" features a distinctive metafictional reference regarding Oryx as inherently multiple, or "as

legion"; this recognition of Oryx's hybridity (to be discussed in more detail in the following analyses regarding figurative language) leads Snowman to acknowledge that "any [one of the many Oryxes] would do… . They are all time present, because they are all here with me now" (361, 362). The break in the narrative pattern of past/present binaries reveals a break in Jimmy/Snowman's rigid binary ontology: there is not one unified figure, "Oryx" or "Snowman." Rather, each is legion, a "vast host or multitude (of persons or things)" (*Compact OED*, "legion," 3). Jimmy/Snowman's realization is that of becoming a "companion," as Haraway states, "[t]here cannot be just one companion species; there have to be at least two to make one. It is in the syntax; it is in the flesh" (2003, 12). In this narrative break, which usually features Snowman speaking in the present-tense rather than Jimmy in the past-tense, Snowman likewise breaks away from his characteristic shell of assumed individuality to recognize how he has "become-with" Oryx, who is more than just his understanding of her, or Crake's understanding of her, but composed of many stories about her.

In one of the most striking departures from the tightly structured narrative, the following section in chapter twelve, entitled "Takeout," is introduced by Snowman in the present-tense and is then followed by rapid shifts in time, from Snowman to Jimmy and back to Snowman again. The rapidity of these temporal shifts and the frequency with which Snowman intrudes into Jimmy's discourse is unique to the rest of the novel; while these intrusions take place in earlier sections, nowhere else in the novel do they take place with such frequency.[24] The fluctuations in tense in this section of the discourse is reminiscent of the temporal fluctuations which appears in Jimmy's discourse following his mother's departure with Killer. In "Takeout," Jimmy's emotional distress is substantially greater, as he dwells on his failure to prevent Oryx from leaving the Paradice

[24] Linda Hutcheon identifies a similar link between psychological distress and narrative fluctuation in *Life Before Man* (as well as *The Edible Woman* and Atwood's lyric poems), finding that, like *Oryx,* in *Life Before Man*, "[t]he number of sections devoted to each of the three perspectives [of the three protagonists] in any one part is never random. *The logic that determines the distribution is a temporal and narrative one*. … To point to the intrapsychic nature of the reference, Atwood applies the lessons Freud taught about the symbolic properties of the unconscious. The regressive and wish-fulfilling fantasies of the characters are often represented in highly metaphoric and associative ways. By *Life Before Man*, however, Atwood has extended this psychic referential level to other than clear fantasy worlds. For example, the attempts of the characters to cope with traumatic psychological blows are reflected in the language and structure of the novel itself" (emphasis added; 1983, 25, 27).

Compound, allowing Crake to find her and eventually kill her, and leading Jimmy to shoot Crake in revenge. The rapid shifts in perspective and verb tense perform Snowman's realization of how his self-interestedness prevented him from changing the situation, though the italicized speech of Snowman's internal monologue attempts to rewrite the situation: "*Don't go. Stay here ... Let me come with you. It's not safe ... I have a gut feeling*" (373). The fragmented, dissociated narrator again provides the uncomfortable truth that Snowman does not want to acknowledge: "But Jimmy'd had no gut feeling. He'd been happy that evening, happy and lazy" (*ibid*). Likewise, as the fatal moment draws closer, Snowman's frequent interruptions depict him looking back into his memories to find more scenes in which his conversations with Crake foreshadowed this event: "There were signs, Snowman thinks. There were signs and I missed them" (375). As Snowman realizes, Jimmy, in his self-isolation and self-interestedness, misinterpreted Crake's statements about his and Oryx's mutual disappearance as an "inflated ego," or he simply disregarded hypothetical questions about mercy killings for loved ones (375-76). Thus, "Takeout" functions as a means for Snowman to confront his previously compartmentalized and dissociated past and to take responsibility for his passivity, inaction, and personal isolation. Essentially, this is Snowman's moment of recognition of having participated in what Atwood may identify as a binary of "victim versus killer"; without this recognition, Snowman's transition to a hybrid, "third thing" ontology would not be possible. Furthermore, this recognition and change in his avoidance behavior only become visible through the simultaneous shifts in the narrative perspective and discourse time and the multiple narrative intrusions. The dissociated narration leads Snowman from a worldview in which he tries to obscure his involvement in the past, via the creation of a present-tense alter-ego, to a recognition of his earlier, and continued, implication in the events and beings around him, all of which are various assemblages, rhizomes, and multiplicities, including Snowman him-"self". Atwood ironically uses a fragmented narrative perspective – Snowman narrating himself to himself – to challenge the protagonist's sense of autopoiesis, individuality, and isolation and to demonstrate that these beliefs

are not only impossible, but also fatally consequential. As such, the narrative structure split between Snowman and Jimmy, present and past, cannot continue, nor can those binaries which have structured Jimmy/Snowman's life since his mother's departure.

The substantial breakdown of the narrative tense and perspective in chapter twelve, as well as the consequential revelations which arise through Snowman's retelling of the story, are continued and performed by the structure of chapter thirteen. Rather than following the previously rigid structure of past-present-past, chapter thirteen features a distinctive blurring of the past and the present together; at the same time, Snowman explicitly recognizes and takes responsibility for his actions. Chapter thirteen initially features Snowman's discourse in the present-tense (now to be expected in an odd-numbered chapter); however, the high number of intrusions, disembodied voices, and the discursive event of Snowman's disembodied, external focalization, make this section unique in the novel. Walking into the dome, Snowman sees the two corpses and the narrator reports, "[h]ere are Crake and Oryx, what's left of them. … *Here's Snowman*, thick as a brick, dunderhead, frivol, dupe, water running down his face, giant fist clenching his heart, staring down at his one true love and his best friend in all the world" (emphasis added; 391). The deictic marker, "here," is appropriate for Snowman's internal focalization when referring to Oryx and Crake's positions in space. However, the use of "here" to refer to Snowman in the third-person, in combination with the subjective markers present in the tropic string of archaic insults ("dunderhead, frivol, and dupe") and the reference to Crake as his "best friend," denote that the narrative report is Snowman's internal monologue. Therefore, the discourse stems from Snowman seeing himself from the outside. Though he previously sees himself from the outside via the Pigoons, that scene at least provided another body (the "pack") in which to anchor the external perspective. In this scene, however, the "outside" perspective is not situated in any particular gazing subject; rather, Snowman sees himself alone in space, but through the perspective *of* this very space. He is, therefore, uniquely deterritorialized into the greater environment which is a thriving, zoecentric "verdure": an

assemblage of multiplicities in the various sized "lifeforms" he is trying to avoid, their symbiotic relationships with each other, and with the space around them (*ibid*). Suitably for this unique twist in perspective, Snowman shows substantial psychological, moral, and "hybrid" development, as he takes explicit recognition of his participation in and responsibility for the Paradice project while looking into the store-room supplies: "Crake's emergency storeroom. Crake's wonderful plan. … Crake's still there, still in possession, still the ruler of his own domain, however dark that bubble of light has now become. Darker than dark, and some of that darkness is *Snowman's*. *He helped with it*" (emphasis added; 389). Snowman moves closer, narratively-speaking, to the past story-line of Jimmy and Crake; by accepting responsibility for the pandemic *as Snowman*, he blurs the past-present divide as well as the passive victim/active killer binary: he recognizes his responsibility for the plague ironically due to his lack of action. Therefore, Snowman moves into the productive, recognizant ontology which Atwood identifies as the "third thing." This change in behavior and ontology is depicted when he apologizes, in the fashion of the Crakers, to a banana slug for having stepped on it and admits to the damage caused by his emotional isolation when he does not know how to express his grief: "Oh, how to lament? He's a failure even at that" (391).[25] In summary, the intricate nature of the relationship between the narrator, the narrative structure, and the reformation of Snowman's hybrid nature come together in this section as the narrative intrusions and shifts in perspective allow Snowman to witness the damage caused by his previous binary ontology and to begin to make amends – by taking responsibility ("[h]e helped"), by opening himself to emotional connection ("lamenting"), and by asking forgiveness, if only, or rather, especially, from a slug.

Due to these breaks in the structure, the pretense of separation between Jimmy, Snowman, and the narrator is progressively dismantled and the three, previously distinct figures (Jimmy as the

[25] In her analysis of this scene, Howells also writes that "…the biggest surprise is his emergence from the position of 'dunderhead, frivol, and dupe' into morally responsible agent" (2006, 173). Likewise, Osborne also finds that this scene features Snowman's "acceptance of responsibility within Crake's scheme…" (33). Both Howells and Osborne cite Snowman's behavior towards the Crakers as evidence of his changed personality, from self-isolated and self-centered to empathetic and responsible. However, this change in Snowman's personality is evident long before he rejoins the Crakers, as seen in his encounter with the slug. Thus, Snowman is becoming empathetic and responsible not only to the Crakers, and perhaps other humans, but to "animal" life in its broadest terms.

past, Snowman as the present, the narrator as appearing to be outside the protagonist's time and space) merge into one hybrid narrating source. In the section "Scribble," the narrative perspectives of Snowman and Jimmy blur during Snowman's discovery of Jimmy's letter to an unknown future reader, in which Jimmy attempts to explain the origins of the virus and how the apocalypse occurred. The letter is placed in the narrative as an embedded document in its entirety, including the struck-out words, and without attribution or direct discourse, such as "Jimmy wrote":

> I don't have much time, but I will try to set down what I believe to be the explanation for the recent ~~extraordinary events~~ catastrophe. I have gone through the computer of the man known here as Crake… (404)

The means by which this letter appears in the discourse contrast substantially with the only other narrated note in the novel, that which Sharon left behind and which Jimmy's internal focalization largely omitted from retelling: "*Dear Jimmy*, it said, *Blah blah blah, suffered with conscience long enough, blah blah* ..." (69). The difference in narration style stems from the authorial source; after her abrupt departure, Sharon's notes and discourse are always mediated by Jimmy's internal monologue in italics, as in "*Remember Killer*" (303). In other words, she is rarely allowed to speak for herself; her memory is more often consumed into Jimmy's own discourse. Regardless of whether this is an attempt to internalize the absconded mother by appropriating her discourse or a sign of Jimmy's disinterestedness, or both, the discourse style of the two notes remains remarkably different. In particular, by depicting Jimmy's letter in its entirety, Snowman's narrative is effectively merged with Jimmy's. The excerpt can either be interpreted as Snowman reading Jimmy's "intrusive voice" in the present-tense or the letter is a flashback to Jimmy's point in time, focalized through Jimmy himself. As such, the letter figures as a key point in the novel where Snowman reengages with his repressed past as Jimmy and moves closer to the hybridity which Oryx, through her own hybrid nature, has outlined for him.

Snowman and Jimmy are even more explicitly brought together in the following section, "Remnant," in which Jimmy introduces himself to the Crakers, saying, "'[m]y name is *Snowman*,'

said *Jimmy*" (406). Again, this blurring of the previously dichotomous narrative structure(s) depicts a significant change in Snowman's own behavior, as his previous binary categories are problematized and reversed. In addition to this explicit juxtaposition of Jimmy/Snowman's split persona, the complications of the unitary figure are already apparent with the implicit association of the term "Remnant" to the troubled protagonist. The term may initially appear to be entirely appropriate; Jimmy is, to the best of his knowledge at the time, the sole human survivor of a catastrophic plague, which adheres to the initial definitions of "remnant": "the remaining portion of a larger number of people or (occasionally) animals" or "a sole surviving member of a group" (*OED Online*, 1a, 2c). Yet, the use of the term to refer to Snowman is also ironic, as Snowman's means of introducing himself to the Crakers echoes the introduction of the biblical figure of Legion, who embodies a host of demons. In Mark 5.9, Legion is introduced: "And Jesus asked him, 'What is your name?' He replied, '*My name is Legion*; for *we are many*" (emphasis added; *Oxford Annotated Bible* Mar. 5.9). Similar in its form and content, when the Crakers ask "'Who are you?'" Snowman introduces himself: "My name is Snowman, said Jimmy … He no longer wanted to be Jimmy, or even Jim, and especially not Thickney: his incarnation as Thickney hadn't worked out well (406). Like Legion, Snowman is also "possessed by a multitude of demons," only his "demons" – the plentiful "we" which comprise the ostensibly singular figure of Legion – are the persistent, recurring memories of his past as "Jimmy, … Jim, and … Thickney" in addition to the other commenting voices which regularly intrude upon Snowman's efforts to "forget the past [and]… to exist only in the present, without guilt, without expectation (*OED Online* "legion," 3; Atwood 2003, 406, 407).[26] The irony of this introduction arises from the link between

[26] As noted briefly above, Oryx is also related to the figure of Legion, as Snowman wonders, "[w]as there only one Oryx or was she legion?" (Atwood 2003, 362). Since Oryx is clearly positioned as an optimistic and positive figure in the narrative – encouraging Jimmy to be emotionally open and less focused on the negative aspects of life while committing herself to promoting the wellbeing and happiness of those around her – her link to Legion, also repositions the notion of inherent multiplicity: from being demoniac to being a form of resilience, empathy, and love. Notably, as Howells indicates, Oryx's overall empathic role in the novel is reiterated when Snowman "resurrects Oryx when he mythologises her as Earth Mother in the Creation Myths he devises for the Crakers" (2005, 180-181). It should be emphasized here that, though Oryx spread the disease, she is depicted as being initially unaware of, and then profoundly distressed by, her complicity in the pandemic.

the demon-filled Legion and the "remnant" Snowman; that is, inherent multiplicity, demonism, and Jimmy's troubled past are associated with survival, positivity, and continuation, as "remnant" is also "a small number of Jews surviving exile or persecution, *in whom future hope rests* (Atwood 2003, 361; emphasis added, *OED Online* 2e). As told in the biblical story of Isaiah, a small group of God's loyal followers are to be spared the devastation wrought on the Assyrian empire: "For though your people Israel be as the sand of the sea, only a remnant of them will return. Destruction is decreed, overflowing with righteousness" (*Oxford Annotated Bible*, Isa. 10.22-23). While Jimmy never displays any interest in religion outside of its story-making potential, his repeated self-imposed exile, his survival of Crake's "righteous destruction," his shepherding of the Crakers to their new home on the beach, and Snowman's lengthy and dangerous quest in search of Paradice provide ample space for comparisons between himself, Moses, and the surviving Jews.[27] And despite (or perhaps due to) Snowman's connections with Legion, he is faithful to this last definition of "remnant," in that he is the figure upon whom some "hope rests": hope for the immediate future of the Crakers, as he leads them from their disintegrating home in the Paradice dome and, as will be seen in the fateful conclusion of *MaddAddam*, hope for at least one member of the surviving band of humans.

This hope, however, is not assured, as already seen in Snowman's immediate desire to "forget the past [and] … exist only in the present … without expectation." Snowman worries that he may be quickly bored by the Crakers' ceaseless questions, and he considers abandoning them, thinking "I could just leave them behind… . Just leave them. Let them fend for themselves. *They aren't my business*" (emphasis added; Atwood 2003, 408). The disregard which he briefly considers is reminiscent of a near-life-long pattern of self-interested behavior; he justifies his possible abandonment of these people because he believes he holds no responsibility for them: "they aren't

[27] Shuli Barzilai and Zhange Ni have also referred to the various ways in which Jimmy/Snowman resembles Moses: Barzilai cites the fact that Snowman is, like Moses, the reluctant "leader and defender of a chosen tribe" while Ni argues that Jimmy/Snowman's death at the end of *MaddAddam* is comparable to the fact that Moses, too, never makes it "to the promised land," after having led his people to it (Barzilai 2010, 107; Ni 120).

my business." His response, however, demonstrates a relatively significant step again *towards* social openness and towards eventual personal hybridity, as he thinks, "[b]ut he couldn't do that, because although the Crakers weren't his business, they were now *his responsibility*. Who else did they have? *Who else did he have*, for that matter?" (emphasis added; *ibid*). Echoing Derrida's redefinition of Levinas's concepts of response and responsibility (as discussed in chapter one), Snowman finds "face" in the Crakers; he *is* responsible for (and response-able to) them in part because they form a significant part of *him*. In Bennett's expanded theory of moral attentiveness, in which she argues for responsibility not only to humans but to the larger, vibrant world around "us," she explains that

> [v]ital materialism would thus set up a kind of safety net for those humans who are now, in a world where Kantian morality is the standard, routinely made to suffer because they do not conform to a particular (Euro-American, bourgeois, theocentric, or other) model of personhood. … Such a newfound attentiveness to matter and its powers will not solve the problem of human exploitation or oppression, but it can inspire a greater sense of the extent to which all bodies are kin in the sense of inextricably enmeshed in a dense network of relations. And in a knotted world of vibrant matter, to harm one section of the web may very well be to harm oneself. Such an enlightened or expanded notion of self-interest is *good for humans.* (emphasis in original; 13)

Snowman's earlier behavior towards the Crakers, while not outwardly violent, has been manipulative and derogatory (seen in his repulsion from their hybrid bodies). And yet, following his recognition of the "lowly" slug, Snowman continues to expand the scope of his moral responsibility. In so doing, he finds he not only acts in the interests of the Crakers, but also, conversely, in his own interest: "Who else did *he* have?" In this short observation, Snowman redefines his character: from self-closure and a denial of emotional and personal responsibility to openness towards others and a recognition of his role in the health and well-being of those around him and their own role in his *own* health and well-being.

The discussions and analyses above tracked the parallel development of the narrative structure and *Bildungs* towards hybridity through the dissolution and the reformation of the

protagonist; however, the clearest example of both appears, understandably, near the end of the quest back from Paradice and the end of the narration. Demonstrative of the changes which have occurred in the narrative pattern over chapters eleven through thirteen, the fact that chapter fourteen begins with Snowman in the present-tense is not unusual, since the past-tense story has caught up with the present-tense and since the past-tense narrative focalizer (Jimmy) has narrated his transition into Snowman. Nevertheless, chapter fourteen depicts one of the most significant breaks in the pattern, which reveals that the assumedly heterodiegetic narrator must, in fact, be homodiegetic. Snowman climbs a tree for the noontime rain showers and while there, the narrator reports:

> He scans the horizon from his arboreal vantage point, but he can't see anything that looks like smoke. *Arboreal*, a fine word. *Our arboreal ancestors*, Crake used to say. …
>
> What if I die up here, in this tree? he thinks. Will it serve me right? Why? Who will ever find me? And so what if they do? *Oh look, another dead man. Big fucking deal. Common as dirt…*
>
> "I'm not just any dead man," he says out loud. (emphasis in original; Atwood 2003, 416-17)

The initial sentence sets out a narratorial description of Snowman's position in space ("his arboreal vantage point"); though focalized through Snowman, as usual, there is nothing in the language or tone to suggest that this is the indirect discourse of Snowman's internal monologue. However, stemming *from* this narrative description, the word "arboreal" is repeated in the italics which have, over the course of the novel, come to signify Snowman's disembodied mental voices from his past life as Jimmy. The appreciative comment *following* this disembodied voice, saying "a fine word," only makes sense as Snowman's indirect internal monologue; the narrator has never commented on the word-choice of its own narration while Jimmy/Snowman's appreciative musings over words have become a common trope. For example, the same appreciative language can be found in Snowman's indirect discourse as he thinks about his own "fine" word choice: "'You scoundrel,' says Snowman out loud. It's a fine word, *scoundrel*, one of the golden oldies" (emphasis in original;

224). Moreover, the term "arboreal" is then extended into an italicized memory of Crake's voice, "*[o]ur arboreal ancestors*, Crake used to say…"; the repeated use of the italics, shortly thereafter, are clearly depicted as Snowman's internal monologue in which he commonly invents scenes and dialogue (for example, "*Oh sweetie, you're already there*" and "*I see you. I know you*" (390, 104, 307)). Therefore, Crake and the other disembodied voice are evidently Snowman's internal monologue, to which he responds out loud: "I'm not just any dead man." The links between these variations of internal monologue and disembodied voices, however, all originate from the same narrative description: "He scans the horizon from his arboreal vantage point." In short, Snowman is responding to the narrator, who has appeared to be heterodiegetic until this moment. Since Snowman occupies the character's level of intradiegetic communication, and since the narrator theoretically occupies a different, ontological level of knowledge, Snowman's knowledge of the narrator's description of Snowman's position in space violates the boundaries of narrative levels, creating metalepsis. In light of all that has been stated earlier, this brief scene provides substantial evidence that Snowman is, in fact, narrating himself in the third-person. Yet, the fact that, until this point, he appears unaware of this narration and has little to no control over how he is narrated, would denote that the narration is taking place on a conscious level from which the protagonist has dissociated and disavowed. As with the phrase "Revision," for much of the novel, the narrative leads readers to believe that a particular style or phrase denotes the voice of the narrator; the third-person, omniscient, and invisible observational style of the narration obscures the fact that the narration is actually stemming from within the diegesis. Therefore, this metaleptic break in the narrative structure creates the kind of refraction to which Grace refers in her analysis of Atwood's poem, "The Circle Game." In Grace's analysis, the second half of the poem reveals the diegetic world to be very different from that which is initially projected (the children playing outside are figurative representations of the "circle game" taking place between the adults). Similarly, the structural refraction that takes place in *Crake* performs a substantial revision of Snowman's

understanding of the post-pandemic world around him, which is revealed in the concluding chapter of the novel.

In the introduction to the final chapter, Snowman reawakens in his tree and listens to the sounds of the environment around him. The description of the scene, and the indirect internal monologue of Snowman's reaction to it, include several lines that are either exact repetitions of the opening scene of the novel or similar enough to highlight their repetitive nature. These descriptions create an ostensibly reflective or circular narrative style as the narrative appears to recreate Snowman's physical journey to and from Paradice. Yet the differences, either in missing phrases or in altered descriptions, are illustrative of the refractive or spiral narrative style, which in turn recreate in the discourse Snowman's altered ontology: from anthropocentric and autopoietic to a more compostist ontology of hybrid "becoming" or multiplicitous interconnectivity. For example, the first three sentences of the last chapter are near-exact repetitions of the first three sentences of the novel: "Snowman wakes before dawn. He lies unmoving, listening to the tide coming in, *wave after wave sloshing over the various barricades,* wish-wash, wish-wash, the rhythm of heartbeat. He would so like to believe he is still asleep" (emphasis added; 3). The opening lines of the final chapter are the same, with the notable exclusion of the italicized section referring to the "barricades." The absence of the phrase highlights the epistem-ontological difference of the protagonist at the end of his journey. While Osborne rightly argues that "[t]he barriers Snowman had established between the Crakers and himself seem to be breaking down," arguably the physical and mental journey to and from Paradice has eroded the "barricades" to his disavowed past as Jimmy, since Jimmy, Snowman, and the narrator merge together over the course of the preceding chapters (Osborne 35).

The refractive nature of the narrative and the alteration to Snowman's ontology can also be seen in his description of the sunrise; in the opening and closing chapters, the scene is described in Snowman's indirect internal monologue, as seen through his subjective and affective reading of the

situation: "On the eastern horizon, there's a greyish haze, lit now with a rosy deadly glow. *Strange how that colour still seems tender*" (emphasis added; 3, 429). In the first chapter, Snowman's indirect internal monologue then comments on the improbability of the apartment towers rising out of the lagoon; however, in the concluding chapter, he "gazes at [the sunrise] with rapture; there is no other word for it. *Rapture*. The heart seized, carried away, as if by some large bird of prey" (*ibid*). The repetition of "rapture"/"*Rapture*" integrates the disembodied, italicized voices, as discussed in earlier scenes, into the narrative description; this convergence of voices in the discourse reinforces the unity of Snowman and the narrator that has been identified by the earlier use of "*arboreal*." Likewise, the repetition of "rapture"/"*Rapture*" also highlights the substantial change in Snowman's personal reception to the post-apocalyptic scene: from improbability and estrangement to the sublime. Notably, though, Snowman's quasi-*spiritual* experience is linked to the earthly environment, nonhuman beings, and his own body: "birds of prey" (*rapt*ors) are etymologically linked to the seizing (*rapt*ure) of his heart caused by the sunset.[28] In these implicit etymological links and Snowman's physical responses to the sight of the world, Atwood dramatizes the lived, irrefutable connections running constantly between and blurring categories of the body and the mind, the human and the nonhuman, and the inside and the outside. This change in Snowman's description thereby depicts the hybrid *Bildungs* that Snowman has undergone during this journey: from Jimmy's residual disbelief to Snowman's profound reception of the flora and fauna around and within him. This change in Snowman's worldview also alters his descriptions of the birds and the ocean; in the first chapter, Snowman's focalized narration reports that the "shrieks of the birds that nest out there and the distant ocean grinding against the ersatz reefs of rusted car parts and jumbled bricks and assorted rubble *sound almost like holiday traffic*," while in the second, the narrator reports: "From the off-shore towers come the avian shrieks and cries that *sound like nothing*

[28] "Rapture" and "raptor" both stem from the same Latin verb, *rapere,* meaning "to seize," the past participle of which is *rapt-* ("rapt," "raptor," and "rapture," *Compact OED*).

human" (emphasis added; 3, 429). Only three days earlier in the present-story time, Snowman was still in the mindset where his immediate surroundings were seen and heard in comparison to the missing and previously prevailing human counterpart; the simile – "sound almost like holiday traffic" – supports the residual anthropocentric hierarchy from Jimmy's ontology in that the birds and the natural environment appear similar to, but *not quite* or less than, human. In contrast, the second time these birds are described, Snowman's focalized observation removes any latent humanist anthropomorphism and grants them, to use Haraway's term, their "significant otherness," or their respectful difference. The birds "sound like nothing human" for the simple reason that they are birds, which Snowman hears and sees with a new, zoecentric worldview. As DiMarco observes in the omission, "[w]ith the passage missing at novel's end, we must ask *why* and consider its omission a signifier of the limitless possibilities that might arrive with dissolution. … Perhaps a truth here is that in removing barricades we remove the desire to look only inward. We arrive at point where we may look outward too – *to others*" (emphasis added; 2005, 192-93). And yet, as the heart seizing shows, these "others" are profoundly a part of the self at the same time.

These slightly altered, yet repetitive scenes continue as Snowman goes through his familiar routine of descending from the tree, checking his hat for insects, and urinating on the grasshoppers. Yet, in the second iteration of the routine activity of "flicking an ant out of his hat," the narrative provides an indirect, unattributed question which could be either Snowman's internal monologue, an internalized quotation from Crake, or a question by the dissociated narrator: "Can a single ant be said to be alive, in any meaningful sense of the word, or does it only have relevance in terms of its anthill?" (429). The inability to ascertain the origins of this quotation in one specific figure additionally links Snowman's narrative to the narrator (now seen as a fragment of Snowman's own self), as well as to Crake, whose post-mortem personae is shaped and maintained by Snowman. Furthermore, the question also decenters Snowman's position within the previously assumed anthropocentric hierarchy and bounded subjects of the pre-apocalyptic society. That is, through this

narrated question, Snowman is becoming-ant: he is deterritorialized across the fragmented identities that he has created (the narrator, Snowman, and Crake's internalized discourse) while the subject of the question reterritorializes the multiplicity that is Snowman into the multiplicity that is the "individual" ant. Importantly, the Snowman-narrator does not use a simile to describe himself as *like* an ant nor does he use metaphor to describe his behavior as ant-ish. Instead, Snowman and the ant simultaneously deterritorialize and reterritorialize as Snowman takes the same physical position (inside the hat), social position (without an "anthill" or human colony), and ontological view (is his life worth anything alone?). The question is as much about the ant as it is about Snowman, and just as the question bears a physical importance for the ant, so too does it bear physical consequences for Snowman, who must subsequently decide whether or not to kill the only other human survivors of the plague. As seen with Snowman's line of flight due to his deterritorialization and becoming-Pigoon, so too may the ant "provide an escape" where Snowman is not able to find one for himself (Deleuze/Guattari 1975, 13). Through the indirect, unattributed question, Snowman is decentered from his humanist subject position and in placed in a scenario where he is pushed to find a "third thing" alternative to the killer-victim binary system that has for so long structured both his epistem-ontology and the narrative.

Following from the dissolution of Jimmy/Snowman's fixed binary ontology and the distinct narratorial positions depicted in the beginning of the novel, the ontological, perspectival, and descriptive shifts in the final chapters of the narrative depict a definitive, hybrid alteration in the figure of Snowman. Nevertheless, since the novel concludes by maintaining both the seemingly "heterodiegetic" narrative perspective and Snowman's sense of isolation from the Crakers (he crosses the Crakers' "line of demarcation" around their camp and sees the Crakers as "[t]here *they* are"), the novel refutes an explicit reading of the text as Jimmy/Snowman's linear development from isolated anthropocentrism to manifestly acknowledged hybridity (Atwood 2003, 418). True to his name, Snowman remains to the end a liminal figure: in a constant and continuous process of

becoming, between humanist and posthumanist. Though the narrative and ontological binaries are blurred – between past and present, real and artificial, self and other (in terms of Snowman's responsibility to others and to his desire to be with them) – Snowman can only *implicitly* accept the shift in his worldview. If, as has been argued, the narrator is a dissociated fragment of Snowman himself, then Snowman's latent acceptance of his hybridity must appear in the narrative style and structure. As such, while critics have claimed that Atwood avoids an ending in *Crake*, in which Snowman simply looks at his blank watch – a broken symbol of humanity's attempt to categorize and define the environment and time – and thinks "[t]ime to go," this ending arguably demonstrates Snowman's implicit acceptance of his hybridity.[29] The forestalled nature of Snowman's action – refusing to shoot immediately the human survivors – is due to his active search among the disembodied voices of his past: "'What do you want me to do?' he whispers to the empty air. It's hard to know. *Oh Jimmy, you were so much fun. Don't let me down"* (432-33). While the first italicized phrase recalls his married lover at AnooYoo ("*You were so funny*"), the second unattributed phrase, "[*d*]*on't let me down*," refers to either his mother or Oryx, both of whom gave him the same command while they were alive (343, 303, 378). And it is the second phrase, in its imperative form rather than the descriptive form of the first phrase, that carries greater significance in the scene, since Snowman is looking for advice from his past about how to behave in the present. As such, the discourse gives the more influential role to the two female figures who have been regularly hybridized in the discourse: Oryx, in terms of the characterization and figurative language linking her to "animals," the environment, the elements, and to "legion," and Sharon, who is linked in Jimmy/Snowman's memories to Killer. In other words, by remembering the commands of the hybridized women of his past, Snowman is implicitly seeking a "third thing" means of resolving the situation: one which prevents the Crakers from being harmed but which also allows Snowman the

[29] For critical consideration of Atwood's avoidance of a conclusion, see Barzilai 2010, Garrard, Jennings, and Snyder.

potential to rejoin the human race that he has for long ignored and from which he has so willingly exiled himself.

Snowman's reliance on these voices, which he previously could not control, also depicts a shift from avoidance of the past and isolation from others to an ontological, emotional, and moral development towards hybridity: recognizing and accepting his past as Jimmy (a complete reversal from his earlier "Snowman's mom – Jimmy's mom – …") and turning to these disembodied voices of his previously dissociated self for help in deciding what to do in a morally and environmentally charged situation. The fact that the novel is left unresolved – Snowman prepares to go forth but the narration gives no clues as to his intentions – emphasizes that he is arriving at a hybrid sense of action; the lack of an immediate answer concerning what he will do prevents him from becoming either the killer *or* the victim as he searches for the means to live outside of these rigid binaries. Jennings' reading of Atwood's trilogy is particularly relevant here: "[the novels'] ambiguous and open-ended narratives resist closure, leaving an *escape route*..." (emphasis added; 11). Jennings is certainly correct in the resistance to closure (a common trope throughout Atwood's work) but the notion of an "escape route" is particularly significant as escape from binaries is found in the multiple voices and perspectives to which Snowman turns for advice. That is, multiplicity becomes the line of flight, as discussed repeatedly in this section. This is not to say, however, that the absence of an ending is an ending; as Deleuze/Guattari write, "to make the absence of an origin the origin, is a bad play on words" (1988, 342). Rather, the answer lies in the refracted structure of the novel itself, as it performs Snowman's process of reintegrating with his hybrid self – specifically, acknowledging his past and the "legions" of characters which form his multiplicitous identity.

To conclude this section: the binary structure of the narrative performs Snowman's own binary ontology; the narrative split between the past and present dramatizes Jimmy/Snowman's rigid binary ontology of natural/artificial, inside/outside, self/other, and human/"animal." However, the binary structure of the narrative blurs over the course of the story- and discourse-time,

beginning with two minor instances of narrative slippage and intrusions between the past and present and leading to more significant breaks in the narrative structure and the separation of narrative layers. One of the results of these parapraxic, metaleptic, and structural shifts is the identification of the "heterodiegetic" narrator as the dissociated, fragmented mind of the protagonist himself, as seen through the close ties in narrative tone, language, and style. Though Snowman explicitly does not *want* to leave a narrative behind – either he choses not to start a journal or he leaves Jimmy's note to be eaten by beetles – the homodiegetic, dissociated narrator nonetheless *does* leave a narrative (Atwood 2003, 45, 405). And specifically, it is in this dissociated narration that Snowman becomes latently aware of his hybridity. While Snowman explicitly sees himself as the hybrid *monster* within a binary framework – either as the "Abominable Snowman – existing and not existing, flickering at the edges of blizzards, apelike man or manlike ape" or the "reeking, hairy, tumescent, leering like a goat-balled, cloven-hoofed satyr" (8, 199) – the blurred binaries in the dissociated discourse depict a more beneficial vision of hybridity: in terms of the multiplicity of the self (the "legion" of Oryx is "*all time present*" (362), the responsibility for and reliance upon others ("who else did he have?" (406)), and the dangers of isolation and repressing the past. Thus, the slips and breaks in the narration mirror similar slips and breaks in Jimmy/Snowman's ontology: he is not the autopoietic, perfectly isolated individual whom he has tried to be, but instead, at the end of his journey, he begins "the difficult process of learning to live practically" with hybridity (Grace 1980, 126). However, this knowledge of his inherently interconnected nature is not entirely unfamiliar to Jimmy/Snowman. The slips in the narration often occur during moments when Jimmy is interacting with nonhumans or the hybridized Oryx; therefore, the following section will discuss how the homodiegetic, dissociated narration depicts the reemergence of Jimmy's repressed childhood in which he becomes-with nonhumans. It is this repressed past which foregrounds and supports the latent hybridity running counter to Jimmy/Snowman's adult, polarized ontology.

SECTION C: BECOMING-WITH PIGOONS, RAKUNKS, PARROTS, AND ORYXES

Due to the close ties between the narrative structure and the interiority of the protagonist, it is logical to argue that, following the slips and breaks in the narrative, there must be slips in Jimmy's polarized ontology, where the boundaries between certain binaries are seen to be flexible, if not outright erased. Jimmy's worldview is most flexible when he is a child; in his earliest memories, Jimmy does not place a qualitative distinction between real versus artificial, reality versus simulation, and, most importantly for the purposes of this project, human versus "animal." This is not to say that he cannot tell the difference between reality and simulation or humans and nonhumans; rather, he does not place the same value on these distinctions as he will later, once he has matured within the teachings of his anthropocentric American society based on human superiority and exceptionalism. This lack of distinction between the polarized categories of human and nonhuman becomes the foundation to which Snowman will return once his pre-pandemic ontology has been decentered by his post-pandemic scenario, as depicted in the blurring between the past and present in the narrative structure. In light of what has already been demonstrated in the preceding analysis of the narrative structure and Jimmy/Snowman's ontology, this section will analyze Jimmy's childhood relationships with the Pigoons of OrganInc, his pet rakunk, Killer, and the celebrity parrot, Alex. These relationships allow the child-Jimmy to develop emotionally and socially, in spite of – and often in direct contrast to – the lack of emotional and social guidance from his parents. As DiMarco observes in her discussion of Snowman's role as a storyteller, "Snowman serves effectively as this storyteller because there is evidence from early on in his life [as Jimmy] that he has the ability to be compassionate and ethical, to see himself as embedded within the world as opposed to separate or above it" (2005, 187). This "ability to be compassionate and ethical" stems precisely from his childhood relationships with nonhuman beings. Following the emotional distress that occurs after the abrupt departure of his mother and Killer, Jimmy becomes the "autopoietic," emotionally closed-off individual who has already been discussed; this event

signifies the beginning of Jimmy's highly polarized ontology, which is subsequently broken down by the blurred narrative structure. In this section, therefore, I argue that the deterioration of Jimmy/ Snowman's binary ontology is due initially to the protagonist's relationship with nonhuman beings, and later, with the figuratively "animalized," hybrid, Oryx. Through their combined influence, Jimmy/Snowman regains a sense of his social and emotional becoming-with, which he has lost as a teenager and an adult. In short, the Pigoons, Killer, Alex, and Oryx lead the character Jimmy/ Snowman into a recognition of his hybrid self, which the narrator, Jimmy/Snowman's dissociated self, depicts through the blurred narrative structure.

In a marked contrast to the distinct separation that the older Jimmy creates between real and artificial (for example, the butterflies at Watson-Crick and the augmented breasts of his adult lovers), the child Jimmy demonstrates no knowledge of such distinctions, nor value placed on them. In his earliest memory, the narrator recounts Jimmy walking through a field in a pair of boots in order to watch a pile of burning farm "animal" carcasses; looking at the "smiling duck's face on each toe," Jimmy worries that the disinfectant that he has to walk through will "get into the eyes of the ducks and hurt them. He'd been told the ducks were only like pictures, they weren't real and had no feelings, but he didn't *quite* believe it" (emphasis added; Atwood 2003, 18). The memory is significant in its depiction of Jimmy in an unusually sympathetic light: though he understands that the ducks are not considered real or sentient, he worries nonetheless. The "quite" indicates that Jimmy holds a contradictory understanding of the ducks as being non-sentient and sentient at the same time. Therefore, as a child, Jimmy operates outside the normative ontology within which his parents (in this case, his father) socialize and develop him. According to Adams and de Waal, children are taught (largely by their parents) to separate themselves from other living beings; Jimmy is liminally caught between these two ontologies, and his father advocates for the anthropocentric and more narrowly empathetic perspective (see Adams 1990, 106; de Waal 261). Osborne similarly observes that "…Jimmy learns to hide his emotional sensitivity and empathetic nature beneath a

façade of cynical detachment. Putting up walls as an emotional defense, Atwood suggests, is a learned behavior, shaped by society and those who are given the responsibility of communicating social expectations to children: their parents" (29). Subsequently, child-Jimmy's characterization as empathizing across species boundaries is markedly different from that of adolescent-Jimmy or, more specifically, Jimmy after his mother abruptly leaves with Killer (Atwood 2003, 69). For example, he and Crake regularly watch torture videos on "Felicia's Frog Squash and the like"; Jimmy's emotive response is apathy, rather than sympathy or horror, since "one stomped frog, one cat being torn apart by hand, was much like another" (93-94). His childhood concern for the simulated duck's welfare is not so much lost as it is entirely reversed: he feels no sense of shared pain or guilt in viewing online the dismemberment of the "real" frogs and cats, who are likewise grouped anonymously together, being "one much like another." Following from the loss of his absconded mother, Jimmy goes from emotionally identifying with one, individual cartoon duck to coldly and anonymously grouping and disregarded tortured individuals, with no apparent sense of emotional connection.

Yet, Jimmy's sense of sympathy extends beyond the cartoon ducks into a shared empathy with the burning cows and pigs in the bonfire; once the narrator reports the smell of the fire – "the odour of burning hair" – the story-time and story-place shift abruptly to the moment when Jimmy cuts off his own hair and burns it: "Jimmy knew what burning hair smelled like because he'd cut off some of his own hair with the manicure scissors and set fire to it with his mother's cigarette lighter" (18). Similar to the scene in which the adult Jimmy desires to start "a whole new chapter," the narrative structure mirrors the thought-process of the child-Jimmy and simultaneously links his body (through his burning hair) to those of the burning animals. As a result, Jimmy learns empathy not through the example of his father, who tells him not to worry about the burning animals since "[t]he animals were dead. They were like steaks and sausages, only they still had their skins on," but through a shared sense of pain: "At the bonfire, Jimmy was anxious about the animals, because

they were being burned and surely that would hurt them" (*ibid*). This series of early memories sets the foundation for Jimmy's character as emotionally and physically linked to the sentience and welfare of nonhuman beings (real or simulated) around him; though this empathy is perverted and/or ignored at a later age, his childhood demonstrates an inherent ability to feel responsible for, and to feel the same as, nonhuman beings.[30] If "affects are becomings," as Deleuze/Guattari claim, Jimmy's consideration of what "animal" bodies can do (burn), and the resulting psychological, affective, and narrative links that he creates, demonstrates that child-Jimmy is becoming-"animal": his multiplicitous identity is inherently connected to the simulated ducks and the burning "animals" through shared affects (Deleuze/Guattari 1988, 299). Subsequently, Jimmy's sense of self extends across species boundaries as he deterritorializes into the nonhuman, non-living bodies around him. The fact that some of these "bodies" are simulations further emphasizes the multiple levels of this becoming; Jimmy's becoming-duck deconstructs the binaries of human/"animal" as well as the binary of reality/simulacra. Finally, this block of becoming – between Jimmy, the duck, and the "animals" in the bonfire – also provides the precedent for the becoming-Pigoon and becoming-ant that Snowman experiences as a post-pandemic adult. Therefore, these later scenes depict Snowman simultaneously deterritorializing into the nonhumans while also reterritorializing into his hybrid ontology as a child, which/whom he attempts to disavow as an adult and as Snowman.

[30] This early memory is also the site of a potential instance of metalepsis; in indirect, unattributed discourse, the narrative reports that "[Jimmy] must have been five, maybe six" (17). Shortly thereafter, Snowman silently responds, thinking: "So let's say five and a half… . That's about right" (*ibid*). This dialogue reinforces the pattern of narrative breakdown occurring around important memories of nonhumans, Sharon, and Oryx; however, this memory is not included in the earlier discussion of metalepsis ("*arboreal*") as the initial origin of the discourse ("He must have been five, maybe six…") is unclear. Since Snowman habitually refers to Jimmy as a separate entity in the third-person, the unattributed discourse ("[h]e must have been five…") could be read as Snowman's internal monologue; in which case, it is normal that Snowman would respond to this point later with a detail regarding his age. The case is not as clearly metaleptic as the instance of "*arboreal*" and, as such, is not included in the discussion in the previous section.

The memory of the burning cows and pigs is not only linked to Jimmy's body, but to his family situation, specifically to the disintegration of his parents' marriage.[31] Though Snowman has been read as the quintessential "Last Man," the supposedly sole survivor in a landscape devoid of humans, arguably his childhood persona, Jimmy, is in a similarly isolated position (for "last man," see Barzilai 2010, Canavan, DiMarco 2011, Ingersoll 2004, Ku, and Snyder). Until the arrival of Crake in Jimmy's early adolescence, his early childhood memories are surprisingly barren of other children. He describes himself as "medium-cool" but, with the exception of Crake and a brief romantic attachment to Wakulla Price, Jimmy does not relate any memories of specific friends or social interactions; fellow students are only mentioned as anonymous groups (Atwood 2003, 67).[32] Likewise, as an only child stuck between two warring and increasingly silent parents, Jimmy feels estranged from his family, who, he thinks "knew nothing about him, what he liked, what he hated, what he longed for. They thought he was only what they could see. … About the different, secret person living inside him they knew nothing at all" (66). Though he is characterized as separated from his peer group and family, Jimmy is not without social interaction and the resulting emotional and pro-social development; the conventional, formative human social groups are simply replaced, or supplemented, by Jimmy's interactions with nonhuman beings.

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[31] Snyder also connects the scenes with the ducks and the burning "animals" to Jimmy's relationship with his parents, writing: "what links these early memories, in addition to the burning smell, is Jimmy's association of them with the fights that he witnessed between his parents … for which he served both as audience and pretext" (480). Her essay identifies the relationship between "animal" empathy and his parents' relationship, which is significant for my own reading: that Jimmy loses his childhood empathy for real or simulated nonhumans after his parents' final, decisive fight and his mother's disappearance with Killer. However, as discussed in my survey of Atwoodian criticism, Snyder does not offer much in her discussion regarding the formative role in Jimmy's development that these nonhumans play, aside from considering them as plot-devices to link scenes and arguably characterize Jimmy as simultaneously empathetic and sadistic (though I disagree that the bonfire scene depicts Jimmy as sadistic, nor do I think this characterization is substantiated in later scenes wherein he watches porn and executions since he is not depicted as deriving any pleasure from these viewings). In contrast, the point that I want to make is that these "animals" allow Jimmy to express positive, pro-social (that is, empathetic, protective, and caring) behavior across species lines, despite the guidance provided by his parents. The detrimental effects on his psychological state, following from Sharon's abandonment, flips the positivity of these earlier scenes and leads to his apathetic epistem-ontology of self-interestedness and self-isolation.

[32] Only *after* Killer is taken away with Jimmy's mother do other adolescents begin to make appearances in the text, such as LyndaLee and anonymous girlfriends; in *Flood*, one of these girlfriends is revealed to be Ren, a protagonist of the same novel. Oddly, Jimmy's depiction of being socially isolated in *Crake* contradicts Ren's memory, in which she and Jimmy spend hours together, before Crake joins the school. Ren also reports that their time together occurs before Sharon and Killer disappear, so it is significant that the narration in *Crake* depicts Jimmy as being largely alone, with the sole exception of Killer. The differences in the perception of Jimmy's social isolation illustrate the strength and focus of Jimmy's emotional attachment to Killer – in that Killer replaces most other human companions – as well as Ren's one-sided emotional attachment to Jimmy.

Following from the earlier scene in which the young Jimmy empathizes with the ducks on his boots and the burning "animals," Jimmy likewise develops, emotionally and personally, through influential relationships with the Pigoons at his father's laboratory. Underlining the Pigoons' connection between Jimmy and his family life, the "animals" are even introduced into the narrative immediately after a discussion between Jimmy's father and his future second wife, Ramona, about Sharon's depression. Jimmy asks to leave the conversation and to visit the Pigoons, who, he remembers, "glanced up at him *as if they saw him, really saw him*, and might have plans for him later" (emphasis added; 30). Like Derrida's interaction with his cat, the gaze of the Pigoons awakens in Jimmy a sense of shame and, subsequently, of self. The repetition of "saw" and the reference to the Pigoons' ulterior motives depict a consideration and a particular kind of knowledge about Jimmy: while they understand him to be a potential meal, this sense of *being seen* stands in direct contrast to how Jimmy characterizes his own parents' regard towards him. In this absence of a glance in the parents and a presence of a response in the Pigoons (an ironic point, considering how Euro-American philosophy has, for centuries, denied the regard and the response of the nonhuman), Jimmy is, in Haraway's terms, becoming-with the Pigoons since "responders are themselves co-constituted in the responding" (2008, 71). In this responding gaze, "[p]eople and animals in labs are both subjects and objects to each other in ongoing intra-action" (*ibid*). While in Haraway's example, she is speaking more of the adults who *run* the laboratories in which these "animals" are found, in Atwood's case, the "kin-making" response of the companion species is ever more significant, as the Pigoon gaze, unlike the absent parental gaze, awakens Jimmy to his affective self (shame), his physical self (defecation), and his market-commodified self (to be discussed below) (Haraway 2008, 300). Comparing himself to the Pigoons, Jimmy remembers being "glad he didn't live in a pen, where he'd have to lie around in poop and pee. The pigoons had no toilets and did it anywhere; this caused him *a vague sensation of shame*. *But he hadn't wet his bed for a long time*…" (emphasis added; Atwood 2003, 30). As with the burning "animals," the narration links his body to the

nonhuman (and genetically hybrid) body through interruptions in the story-time. The dissociated narrator therefore highlights a line of becoming through analepsis: Jimmy becomes-Pigoon by witnessing and linking his own body and affective response to the shared act of defecation. Foreshadowing Snowman's becoming-Pigoon in the gatehouse, Jimmy is deterritorialized as the Pigoons' defecation becomes narratively linked to his own incontinence; he is then reterritorialized by the "vague sensation" stemming from the emotional development of shame regarding his own bed-wetting. Following from this complex maneuver of discourse and affect, Jimmy is equally awakened to his own sense of "self" through the gaze of the Pigoons. Yet, this return to his "self" is problematized in relation to the individualistic sense of one's "self." Deleuze/Guattari write that "the affect is not a personal feeling, nor is it a characteristic; it is the effectuation of a power of the pack that throws the self into upheaval and makes it reel. Who has not known the violence of these animal sequences, which *uproot one from humanity* ... [a] fearsome involution calling us toward unheard-of becomings" (emphasis added; 1988, 280). Therefore, while the Pigoons make Jimmy aware of himself through shame, this sense of "self" is inherently "uprooted" from a humanistic understanding of self as "not-animal"; rather, it is the product of an always-between act of becoming-Pigoon/becoming-Jimmy which he can disavow, as a teenager, but never escape, as his relationship with Oryx demonstrates.

Despite the fact that Jimmy recognizes that the Pigoons see him as something to be eaten, he does not mentally separate himself from them. Instead, he thinks "…I'm their friend … because I sing to them" and, since they are his "animal pals," he is safe from their omnivorous appetites (Atwood 2003, 30, 34). Considering them as "friends," he is unsurprisingly disquieted when the Compound cafeteria serves pork; he is "confused about who should be allowed to eat what. He didn't want to eat a pigoon, because he thought of the pigoons as creatures much like himself. Neither he nor they had a lot of say in what was going on" (27). Importantly, this reluctance to eat Pigoon meat does not stem from conventional vegetarian reasonings of ethical responsibility or

environmental degradation, but from Jimmy's sense of a shared Deleuzian/Guattarian affect: what the Pigoon body and the human child's body can and cannot do (1988, 299). In terms of the shared affects of Jimmy and the Pigoons, both are confined within the power dynamics of the OrganInc Compound and are both subject to the same whims and desires of his father and the other corporate elites. Jimmy and the Pigoons are both a part of what Haraway calls "webbed bio-social-technical apparatuses of humans, animals, artifacts, and institutions in which particular ways of being emerge and are sustained," all of which are designated by the term "companion species" (2008, 134). Despite, then, the differences in their "sacrifices" for both parties (confinement and possibly death for the Pigoons; emotional atrophy and abandonment for Jimmy/Snowman), the Pigoons and Jimmy are brought together across species lines in their "shared suffering" by those who run the laboratories without "regard" and the ensuing responsibility.[33] Similarly, Schmeink finds that the categorical challenges offered by the Pigoons extend beyond their shared genetic material, linked with Jimmy by their shared commodification: "…both pigoon and human are reduced from life forms to mere values in a utilitarian system of hypercapitalist consumption…" (Schmeink 89). Schmeink goes on to quote Dunlap's argument that the consequence of this valuation is the reduction of "'both non-human animals and humans to controllable commodities'" (Dunlap, qtd. in Schmeink 89). Specifically, Jimmy's education and career path (as a "word-person," ranked and priced accordingly by universities) are dictated by the commercial demands of the Compounds' requirements while the Pigoons' very creation and lives are equally subject to the demands of the Compound and the public market for AnooYoo skins and organs (Atwood 2003, 203-5). Like the workhorse and the ox, who, Deleuze/Guattari argue, have more in common than the workhorse and the racehorse, Jimmy's shared affects with the Pigoons place him in a closer degree of relation to the Pigoons than to his parents (who, again, do not "see" him as the Pigoons do, or least as Jimmy

[33] Expanding upon Derrida's theories of response and responsibility, which is itself a development of Levinas's theory of the face-to-face encounter (see also chapters one and six of this project), Haraway explains that "[r]espect is *respecere* – looking back, *holding in regard*, understand that meeting the look of the other is a condition of having face oneself. All of this is what I am calling 'sharing suffering'" (emphasis added; 2008, 88).

believes they do). As such, Jimmy's confusion and distaste for Pigoon meat reflects his own becoming-Pigoon. The trans-species relationship created through their shared affects also activates a fear and loathing akin to cannibalism; for Jimmy, eating Pigoon meat is analogous to eating human meat since "he thought of the Pigoons *as creatures much like himself*" (emphasis added; Atwood 2003, 30). Such fears are appropriate since the Pigoons actually contain human tissue, which even OrganInc indirectly refers to by "claim[ing] that none of the defunct Pigoons ended up as bacon and sausages: no one would want to eat an animal whose cells might be identical with at least some of their own" (27). Tiffin affirms that, in a storyworld containing Pigoons, "flesh consumption and what precisely might constitute acts of 'cannibalism' become far less (apparently) clear 'cut,' and who is or is not edible is exposed as contingent" (260). In terms of both the personal and the genetic, Jimmy's childhood relationship with the Pigoons signals a significant blurring of bodily and ontological boundaries, which produce Jimmy's sense of affect and self. In summary, Jimmy both becomes-Pigoon – as he deterritorializes and reterritorializes through their bodily affects – and becomes-*with* the Pigoons, in the Harawayian sense, as he feels uniquely recognized through their gaze which develops his sense of "self." His identity as an "individual" is a product of his polyvalent relationship with the genetically hybrid "animals"; in turn, he is hybrid "at the origin": they are all, then, companion species in their physical restrictions, market commodification, and mutual recognition.

Like the Pigoons, Jimmy's relationship with the rakunk, Killer, provides instances of subject formation through interspecies relationships, or "collaborative … cross-species productions," as Jimmy connects with Killer on an intimate emotional and physical level (McHugh 11). And, as with the Pigoons, Killer provides a guiding role in Jimmy's social, emotional, and physical development that is directly opposed to the disinterested and strained relationship that he has with his parents. Highlighting the difference in their characterizations, Killer's introduction into the narrative is explicitly linked to the discordant family environment of Jimmy's childhood; she is a last-minute

gift from his father who, Jimmy remembers, seemed to be "auditioning for the role of Dad," while his mother distances herself ever further from Jimmy and his father, speaking to them both "in a detached matter-of-fact voice, as if she was a bystander, someone on the sidelines" (Atwood 2003, 58). In comparison to these memories of Jimmy's "artificial" father and "flat" mother, Killer is starkly contrasted in the vivid and detailed memories regarding her body, her "black mask … black and white rings around its fluffy tail," and her "leathery and sharp" scent, as well as her active physical, and subsequently emotional, interaction: "It licked Jimmy's fingers and he fell in love with it" (35-36, 59, 58). The differences in the details of Jimmy's memory highlight the differences in the humans' and nonhumans' effect on Jimmy's emotional and social development. As with the Pigoons, Killer's emotional and physical interactions with Jimmy position her as a formative influence over him, replacing that traditionally supplied by his human parents. Stemming from this initial meeting, Killer becomes one of the most emotionally influential figures in Jimmy's life, with the possible exception of Oryx and his mother; it is, therefore, hardly coincidental that both women are later linked to rakunks, generally, and to Killer, specifically. In contrast to his later characterization as emotionally dishonest and manipulative, Jimmy's relationship with Killer is open and intimate; when he worries that he has betrayed his parents' trust by mocking them to his classmates, he confides in Killer who "always forgave him" (69). Likewise, though even Oryx questions whether Jimmy *really* talks to her, ("'But I talk to you.' … 'Do you?' (55)), Jimmy considers Killer "his secret best friend … the only *person* he could really talk to" (emphasis added; 67). As introduced in the preceding section, the revising narrator corrects Snowman's characterization of Crake as Jimmy's "best friend" to "only friend"; therefore, despite the difference of species categories, Killer remains Jimmy's only "best" friend and the only being in whom the narrator claims Jimmy openly confides (365). This confidence also extends the definition of "person" to mean more-than-human; as such, if the categorization of personhood is extended to

include the nonhuman, it stands to reason that the categorizations of "human" are also problematized.

More than just a confidant, however, Jimmy loves Killer. While he later admits to using the word "love" as "a tool … to open women" emotionally (and, eventually, sexually), the first time he is described as "falling in love" is reported by the narrator during the initial meeting between child and rakunk (58). Moreover, this love produces the only narrated moment of Jimmy laughing as Killer licks the salt off of his feet.[34] The emotional, familial, and social significance of this moment is heightened in that it appears directly after Jimmy overhears the last reported fight between his parents, before his mother leaves him and his father several years later. As such, not only are the two situations directly contrasted in terms of the emotional tone – Jimmy's anger over his parents' fight versus his delight in being with Killer – but Sharon is once more linked to Killer in terms of open and closed emotivity, foreshadowing Jimmy's reluctant and almost entirely disavowed mourning of his mother, which is facilitated by his explicit mourning for Killer. Finally, in addition to their emotional and personal intimacy, Jimmy is also physically close with Killer; from their first night together, they sleep either nose to nose or feet to paws. More than just touch and proximity, however, his own bodily boundaries are literally blurred by Killer's presence, as reported when Wakulla Price pets Killer's body: "She stroked Killer's fur, brown hand, pink nails, and Jimmy felt shivery, as if her fingers were running over his own body" (62). Though the simile – "as *if* her fingers were running over his body" – maintains the distinction *between* their bodies, the sight of Wakulla touching Killer's body nevertheless elicits a physical reaction *in* Jimmy's in that he feels "shivery." Writing in the context of horse-riding, Vinciane Despret calls this shared sense of bodily sensation "isopraxis," which Haraway explains as being when "homologous muscles fire and contract in both horse and human [or rakunk and human] at precisely the same time. … Horses and

[34] As already mentioned, Jimmy is described as "weeping with laughter" after having watched his mother's execution, in which she directly refers to Killer ("*Remember Killer*" (303)). But since this laughter is inextricably combined with distress, it clearly cannot be considered to be the same emotion that Jimmy feels as a child while laughing in bed with Killer (66).

riders are attuned to each other (Haraway 2008, 229). Despret herself implies an almost Deleuzian/ Guattarian de/reterritorialization, writing, "'[t]alented riders behave and move like horses. . . . Human bodies have been transformed by and into a horse's body,'" which Haraway concludes is a form of "[r]eciprocal induction; intra-action; companion species" (Despret, qtd. in Haraway 2008, 229). Haraway's "contact zone" is complicated and enlarged by the fact that it is not Jimmy touching Killer, or vice versa, but Wakulla touching the "homologous muscles" ("Killer's fur," "his own body") which causes Jimmy's body to become simultaneously more attuned to Wakulla as well as to Killer. He is, perhaps more figuratively than Despret and Haraway suggest here, "transformed by and into" a rakunk's body. Notably as well, while the sexual tension is focused indirectly on Wakulla, and it is *her* whom Jimmy actually wishes to be physically close with, it is nevertheless Killer who receives the direct *sensual* interaction. Haraway argues that this is a definitive aspect of companion species: "As a verb, *to companion* is 'to consort, to keep company,' with sexual and generative connotations always ready to erupt" (2008, 17). To be clear, Jimmy (and Snowman) never indicate any sexual desire towards Killer or the other rakunks he encounters; but rakunks often appear with idealized sexual contacts: first, with Wakulla, and later, with Oryx, whom Jimmy recognizes in person while she is in the Paradice dome, speaking to the Crakers, "carrying a small rakunk, holding out the small animal to those around; the others were touching it gently" (Atwood 2003, 363). Oryx, like Wakulla, is seen by Jimmy as distinctly sexualized and, like Wakulla, this sexualization is buffered, in part, by the rakunk, held and touched *between* Jimmy and the girl/ woman he desires.[35] Rakunks, in general, and Killer in particular, open Jimmy/Snowman to emotional and sensual connections which, for Jimmy as a child, are also linked to feelings of friendship, physical proximity, and security. Through memory, emotions, and shared physical

[35] In a notable reversal, Oryx "let[s] him lick her fingers for her" while they are eating in bed together; this recreates and refracts the scenes in which Killer "licked Jimmy's fingers, and he fell in love with [her]" as well as the diverted sexual attraction that Jimmy feels towards Wakulla Price via Killer (2003, 371, 58, 62). In the scene with Oryx, it is Jimmy who licks *and* falls in love; he reenacts what Killer does, repeats the sensation that he felt, and the sexual attraction is again partially deviated through the rakunk's (virtual) presence.

responses, Killer's presence in the novel directly counteracts the emotional and social isolation created by his parents and, as with the Pigoons, she provides Jimmy with the pro-social and emotional development that should be provided by his human family and prepares the way for his sexual development.

In light of these unique occurrences of positive social, emotional, and physical interactions between Killer and Jimmy, it is not surprising, therefore, that the loss of Killer after Jimmy's mother leaves, is devastating to the point that Jimmy prioritizes Killer's absence over that of his mother. For example, the depiction of Sharon's "good-bye" note, through the Jimmy-focalized narrator, omits nearly all of the emotionally significant or consequential information, save for that pertaining to Killer:

> *Dear Jimmy*, it said. *Blah blah blah, suffered with conscience long enough, blah blah, no longer participate in a lifestyle that is not only meaningless in itself but blah blah.* She knew that when Jimmy was old enough to consider the implications of *blah blah,* he would agree with her and understand. … A decision not taken without much soul-searching and thought and anguish, but *blah*. …
>
> *P.S.,* she'd said. *I have taken Killer with me to liberate her, as I know she will be happier living a wild, free life in the forest.* (69)

The narration of the note switches between the italicized speech of the disembodied voices of Jimmy's past – which Snowman cannot control but nevertheless actively interacts with and remembers – and the non-italicized voice of the dissociated Snowman-narrator – who often presents the information to which Snowman-the-protagonist would rather not admit. As such, where the information becomes too relevant or potentially exculpatory with regards to his mother's reason to leave so abruptly, the discourse is altered so that such information is omitted. The homodiegetic narrator and Jimmy/Snowman present conflicting depictions of Sharon's departure as sympathetic and pathetic, as understandable due to the conflicts of conscience, or as merely self-centered due to "*blah blah*." While this discursive battle rages between Jimmy and the Snowman-narrator, it is significant that the only complete sentence reported in Jimmy's italicized, disembodied voice is that

explaining Killer's absence. While Jimmy denies any discursive representation of his mother's own reasons for leaving him, he presents the precise details of her reasons for taking Killer; moreover, the phrase is also attributed directly to his mother, in "she'd said," rather than the earlier "it [the letter] said." Such small details in the form of the information regarding Killer provide a relatively high level of reliability, in comparison to, for example, Sharon's reasons for leaving, the resulting effects on Jimmy's life, and when he might hear from her again. The narration style clearly depicts Jimmy's overwhelming concern for Killer and his "enraged" reaction to her loss in contrast to his own *blasé* reaction regarding the actual departure of his mother (69). This is not to say that Jimmy feels nothing for his mother: certainly, he seeks her approval, attempts to make her happy, and worries that he has already betrayed her (37, 77, 304). Rather, the point is that Jimmy cannot separate the despair he feels over the loss of Killer from the despair he should feel over the loss of his mother: "Jimmy had mourned for weeks. No, for months. Which one of them was he mourning most? … In secret, in the night, he yearned for Killer. Also – *in some corner of himself he could not quite acknowledge* – for his real, strange, insufficient, miserable mother (70, emphasis added; 77). His grief for Killer supersedes that for his mother, yet his relationship with Killer also enables him to acknowledge, if only unconsciously, his grief for his mother. Therefore, his close bond with Killer – unique to the novel in its emotional intensity, personal honesty, and physical intimacy – knits these "human" and hybrid characters so tightly together that they overcome conventional familial bonds (human-to-human, mother-to-son) as well as physical boundaries of the self (body-to-body): bodies blur into each other through shared perceptions. As Haraway discovers through her emotionally and physically intimate relationship with her companion, Cayenne, Jimmy becomes-with Killer, who conditions him to positive emotional, social, and physical interaction.

While Jimmy develops an emotionally intimate relationship with Killer through his physical proximity to her, which is highlighted by her loss, he also develops an emotionally significant relationship with Alex, the subject of Irene Pepperberg's avian studies, though he only ever

encounters the bird through videos. Given the theme of blurring reality and simulation in the novel, as seen with Jimmy's concern for the ducks on his boots, his emotional involvement with Alex through visual media should not be surprising. Furthermore, the lack of physical interaction does not preclude the formation of companion species, as Haraway argues that "not much is excluded from the needed play [of companion species], not technologies, commerce, organisms, landscapes, people, [or] practices" (2003, 19). Therefore, despite the fact that Jimmy only has access to Alex via old cassettes of *Classics of Animal Behavior Studies* or videos on the internet, his memories of Alex from these videos have long-lasting emotional resonance, in a manner similar to his memories of Killer. Like Jimmy's belief that Killer is "the only person he could really talk to," Alex also opens a form of communicative intimacy as Jimmy adopts Alex's term "cork nut" (meaning "almond") from the videos as a secret code used to insult his classmates: "No one but him and Alex the parrot knew exactly what cork-nut meant, so it was pretty demolishing" (Atwood 2003, 67). Importantly, this term also becomes a teasing form of endearment between Jimmy and Crake, but Crake never demonstrates an understanding of the avian origins of the term itself. As such, the code remains a shared secret between Jimmy and Alex alone. Furthermore, while other aspects of Jimmy's childhood drop away as he ages, such as his relationship with his father and step-mother, his nostalgia and continued emotional reliance on the videos of Alex become apparent after he witnesses Sharon's execution: "On the worst nights he'd call up Alex the parrot" (306). In one of the episodes viewed during this particularly dark time, the handler misunderstands the term "cork nut," and gives Alex a baby corn instead of an almond; this scene reduces Jimmy to tears, a rare emotional reaction that only otherwise occurs immediately after his mother's death and once Snowman is isolated in the post-apocalyptic landscape. Even the loss of Killer and Jimmy's mother, which "enrages" Jimmy and causes him to mourn "for months," does not result in narrated tears (69, 70). As such, Alex gives Jimmy a rare physical outlet for grief which possibly surpasses the access to mourning provided by Killer, by allowing Jimmy to mourn, if indirectly, his mother.

Finally, during the same evening of emotional distress, Jimmy thinks to himself that "[i]f Alex the parrot were his, they'd be friends, they'd be brothers" (306). Like Killer, Alex is given a unique, honorary, and, significantly, *familial* title which surpasses anything attributed to Crake, Jimmy's "only" human friend, or Oryx, Jimmy's long-time love interest. As with Jimmy's observations of the ducks on his boots and the burning cows and pigs, as well as his later personal interactions with the Pigoons and Killer, Jimmy's relationship with Alex creates emotional pathways to empathy and caring, friendship and love. Jimmy becomes-with these nonhumans in a way that he does not with his parents or even his own human peer group. Thus, in terms of his emotional, physical, personal, and social development, Jimmy is a deeply interconnected, "compound individual."

The purpose of highlighting the strength, intimacy, and polyvalent significance of these childhood relationships with "animals" is two-fold: firstly, to introduce the latent interspecies becoming and becoming-with which forms Jimmy's childhood worldview of blurred boundaries and a hybrid sense of self and, secondly, to offer an alternative depiction of human-"animal" hybridity to the Crakers, the genetic human-"animal" hybrids. In terms of the first issue, as has been discussed in the above examples, Jimmy as a child differs significantly from Jimmy as an adolescent and an adult; in his later, post-Killer years, he loses contact with the above-analyzed nonhumans, loses his sense of empathy for humans and nonhumans alike, and constructs rigid boundaries and qualitative distinctions between what is natural and artificial, real and simulated, and human and "animal." Related to this closed-off and polarized worldview, Jimmy attempts to see himself as autopoietic; his extreme individualism allows him to manipulate freely those around him in order to suit his emotional and sexual needs and to gain satisfaction from doing so. However, at the same time that Jimmy appears to lose contact with the empathy that he developed through his interspecies relationships, he also encounters Oryx for the first time, via the child pornography website, HottTotts. From this "meeting," Oryx, as perhaps the most hybrid character in the novel (and perhaps the trilogy), will challenge, destabilize, and "dissolve" a variety of the binary

categories and Euro-American conventions which construct and perpetuate Jimmy's ways of seeing and understanding his place in the world, among other humans and nonhuman beings (401). But the relation is not solely imposed on him: Jimmy/Snowman's ardent and continued desire for her directs his behavior away from the bounded and autopoietic worldview that he adopts as an adolescence and maintains as an adult, and back towards the hybrid epistem-ontology that he held as a child.

The blended nature of Oryx's character is perhaps nowhere more clear than in the figurative language that depicts her as not simply a nonhuman being, an object, or an element, but as combinations of these nonhuman forms. Simply her face, for example, is described as being simultaneously insect-like and cat-like: she has a "Hymenoptera face, a mantid face, the face of a Siamese cat" as well as a "pink cat's tongue" (138, 133). Conversely, after her death, Snowman hears an owl hooting and immediately afterwards imagines Oryx's spirit as "floating towards him … as if on soft, feathery wings." The bird simile connects Snowman's metaphysical fantasy of Oryx to her own memory of her mother, who, Oryx believed, flew behind child-Oryx as she was being sold to child traffickers (131). Oryx claims that, in her village, the ability to self-transform into birds was a common practice: "…the old women could teach you, and that way you could fly everywhere, you could see what was coming, and send messages, and appear in other people's dreams" (144). With this in mind, Snowman clearly appropriates Oryx's story when depicting her as bird-like in his fantasies and dreams; figuratively speaking, Oryx *does* become the bird that she imagined her mother and the village elders to be. Crake even adds to these repeated bird images when he refers to Oryx by asking Jimmy: "'Who told you that? … A little bird?'" (381). Since Jimmy kept his ardor for Oryx secret from everyone, including Crake, there is no evidence in the narrative to demonstrate that Jimmy told Crake about the avian connection between Oryx and her mother. Thus, Crake's phrase – "a little bird" – extends the figurative linkage of birds from Oryx's own story, to Jimmy's separate connection, to Crake's. In short, Oryx is triply viewed as a bird,

from three different sources. In addition to these mixed animalistic descriptions, which often run counter to each other (insects, cats, and birds), Oryx is compared to jellyfish, porcelain, and a "cool breeze on a moonlit lake" (48, 133, 138). Animalistic characterizations typically work to alienate, or "otherize," the subject of the description; yet, in light of Jimmy's significant interactions and emotional connections with other hybrid beings – such as the Pigoons and Killer – these disparate animalistic, objectified, and elemental characterizations of Oryx depict her as a figure of exceptional beauty: as a child, she is paradoxically described as "so clear and pure … angelic" and, amongst the superlatively beautiful Crakers, she is "part of the crowd" (151, 362). These descriptions not only add to the hybridity of Oryx's physical and personal characterization, by linking angels to jellyfish and cats and mantids to the moon, but in doing so, the categorical and symbolic meanings of terms like "pure" and "angelic" are undermined: once the Jimmy/Snowman narrator applies "purity" and "being angel-like" to a Legion-esque figure of multiplicity and hybridity, the dichotomous binaries, bounded categories, and anthropocentric hierarchies of the Aristotelian *Scala Naturae*, which supported his categorial ontology become defunct, emptied of any essential significance.

However, Oryx's mixed nature far exceeds these applied figurative comparisons; her narrated personal history – what she chooses to tell or to keep hidden – also refutes Jimmy's attempts to categorize her or to find an essential truth to who she is and where she comes from. Though Jimmy/Snowman searches for answers to his many questions, he can never ascertain with any certainty her biographical background:

> How long had it taken him to piece her together from the slivers of her he'd gathered and hoarded so carefully? There was Crake's story about her; and Jimmy's story about her as well … and then there was her own story about herself, which was different from both. … There must once have been other versions of her: her mother's story, the story of the man who'd bought her, the story of the man who'd bought her after that, and the third man's story… . (133)

Rather than being the product of one acknowledged story, Oryx is a constantly shifting figure of projections: of either Crake, Jimmy, and/or Snowman, among others. Even the stories that she tells Jimmy, he fears, are simply to "humour him; sometimes he felt that her entire past – everything she'd told him – was his own invention" (371). Certainly her current name is an invention, since her original name, like her mother-tongue, had been "scoured out of her head" as a child (127, 134). Even her adopted name – Oryx – no longer has any material meaning in the world as oryxes are extinct in the pre-pandemic storyworld. Therefore, from her physical descriptions to her personal "herstories," to use Vevaina's term, the character of Oryx is a metonym of non-essentialism. She is made up of the stories she tells and others tell about her; she resembles everything and nothing in particular, at the same time. She operates in the novel as a figure of inherent multiplicity or Deleuzian "difference at the origin," but is paradoxically viewed in the story as an "individual" character, of exceptional purity and beauty.

Oryx's hybrid power in the novel, both over Jimmy/Snowman and Crake, extends beyond her sexual attraction and her personal intrigue; her hybridity blurs into the discursive structure itself, as she transcends levels of the narrative. When she discusses her childhood making pornography, she tells Jimmy that he probably saw her without recognizing her in other videos since, she says, "I could look different, I could wear different clothes and wigs, I could be someone else, do other things" (163). This ability to "be someone else" is taken up later by Snowman, who, slowly dying from starvation, thinks: "he's tired of himself, he wants to be someone else. Turn over all his cells, get a chromosome transplant…" (127). In the second novel, *Flood*, Ren also desires a total body transformation, having been abandoned by her own mother: "I wanted to be someone else entirely" (Atwood 2009, 360). Such shared desires refute the conventional monsterization that accompanies hybrid figures (see Ku) since Oryx's nature is both *desired* and makes her *desirable*, by Jimmy and Crake, and even Ren, who is awed by her. Watching Oryx "perform" in Scales and Tails, an upscale strip club and brothel, Ren observes that "[Oryx] had more moves than an octopus,

and her plankwork was astonishing" (2009, 366). Oryx's figurative/physical hybridity blurs the form of the narrative(s) as Ren is linked with Jimmy and Oryx across story-space, story-time, and the diegeses themselves through the repeated language and thematic, which originates with Oryx. This ability to transcend diegetic boundaries and levels is repeated in Jimmy's first face-to-face meeting with Oryx, during which Snowman in the present-tense intrudes into Jimmy's past-tense narration to introduce her:

> *Enter Oryx*. Fatal moment. But which fatal moment? *Enter Oryx as a young girl on a kiddie porn site …;* or, *Enter Oryx as a teenage news item …;* or, *Enter Oryx, stark naked and pedagogical in the Craker's inner sanctum …;* or, *Enter Oryx, towel around her hair …;* or, *Enter Oryx, in a pewter-grey silk pantsuit and demure half-high heels, carrying a briefcase, the image of a professional Compound globewise saleswoman.* (emphasis in original; Atwood 2003, 361-62)

The combination of the variety of Oryxes and the layering of narrative complexities – the disruption of the narrative structure, the heteroglossia of the italicized stage directions ("*Enter Oryx*"), and the the metafictional references to Oryx entering the narrative – substantiate and expand the hybrid nature of Oryx herself; even when she appears explicitly "human," her fluid personae nonetheless potently extends beyond characterization into the hybridization of the narrative itself.

In part due to her personae as the "globewise saleswoman" and in part due to her sexually animalized ("their kittenish tongues," "her pink cat's tongue" (103, 133)) exploitation, Oryx can also move through a variety of spaces: traveling across continents, from Asia and Europe to the Western Hemisphere; through violently anarchic, urban pleeblands and highly securitized, suburban Compounds; between computer screens, photographs, and mirrors; and finally, into dreams and fantasies. With the potential exception of Sharon, no other character is described in the narrative as traveling to so many different places and appearing through such a variety of media.[36] Significantly,

[36] Sharon's travels are hinted at, but not so clearly defined as Oryx's, when Jimmy remembers receiving her postcards after she absconded from the Compound (77). However, based on Sharon's limited finances and her need to stay hidden – as discussed by Toby and Ren in *Flood* – it seems doubtful that she would have travelled as extensively as Crake requires of Oryx in order to ensure the global reach of the virus. Moreover, Sharon does not appear on the variety of screens, print-outs, and dreams as Oryx does, though Jimmy *does* see her execution by video and dreams of her *absence*, as discussed above.

Oryx's visits to these areas around the world lead, perhaps inadvertently, to the breakdown of spatial and physical barriers. Once she has delivered the JUVE-laden pills and their effect takes hold, the gated Compounds are simultaneously abandoned by their inhabitants and pulled open by the rioting pleebland mobs, highlighting, as Haraway points out, the contradictory meanings of "compound": "an enclosure, within which there is a residence or a factory" as well as "a composite of individual organisms, an enclosure of zoons, a company of critters infolded into one … *So a compound is both a composite and an enclosure*" (emphasis added; 2008, 250). The gated communities lose their functionality as a means of residence, production center, and enclosure versus social, economic, and business barrier[37] while the previously over-crowded pleeblands themselves become barren wastelands as the virus kills the remaining population. The infected citizens – simultaneously fleeing the Compounds and the pleeblands and breaking into the pleebland shops and the Compounds – are overrun by Crake's viral pathogens which cause their bodies to "dissolve," "ruptur[e]," and "disintegrat[e]" (Atwood 2003, 401). The virus makes a mess of the previously rigid spatial, bodily, and social boundaries which define this diegetic world, and, therefore, Jimmy's worldview. As the vector of infection and contagion, Oryx's hybrid characterization is reiterated through her active proliferation of the JUVE virus, which permits lines of becoming across species and spaces: "…contagion, epidemic, involves terms that are entirely heterogenous: for example, a human being, an animal, and a bacterium, a virus, a molecule, a microorganism. … These combinations are neither genetic nor structural; they are interkingdoms, unnatural participations" (Deleuze/Guattari 1988, 282). Her own hybridity is desired by Jimmy, Crake, and Ren as well as the anonymous men who paid to appear in her child pornography films;

[37] Jimmy/Snowman explains the numerous, detailed steps Sharon took to disguise her escape from the Compound, which included producing "the paperwork, all the necessary clearances, and the backstory was real … She hadn't packed any luggage, she'd been smarter than that" (70-71). Toby also explains the difficulty the Gardeners had in keeping escaped Compound employees in their Gardener hide-outs and how doing so put the rest of the Gardeners in danger. While Jimmy's father describes the Compounds as "castles" "for keeping you and your buddies nice and safe inside, and for keeping everybody else outside," Sharon, Toby, Zeb, and Pilar's experiences provide an alternative perspective: the Compounds were as much for keeping the pleeblanders and competitors out as they were for keeping the residents – the producers of commodities, intellectual property, and services – in (32).

her sexual hybrid-desirability is significant to Crake's plan and her "success" in delivering BlyssPluss as it translates to her selling the virus around the world, thereby encouraging sexual promiscuity, viral contagion, and the deterioration of national and bodily boundaries. Oryx literally disrupts the boundaries which have given meaning to Jimmy's life, as a child, adolescent, and pre-pandemic adult. Moreover, the post-structural implications of Oryx's work are hard to ignore: the shape-shifting, figurative and narratively transformative character is the means of transportation of "BlyssPluss," a substance that promises to protect against (sexually-transmitted) disease, sexual impotence and depression, and aging yet which also contains an incurable, entirely fatal disease. That is, BlyssPluss is specifically designed to be medicine and poison simultaneously, or *pharmikon* (see Derrida 1981). In her position as Crake's "globewise saleswoman," Oryx embodies at every turn the blurring and disintegration of binary categories: urban/suburban, enclosed space/open space, medicine/poison, individual/hybrid, and self/other.

Oryx is able to move through borders with ease; yet, this quality of her character is hardly a result of her employment by Crake. One of Oryx's most distinctive qualities since her childhood introduction to the narrative is her ability to move through different spaces: geographical and, especially, technological. Jimmy's first encounter with Oryx, via the video of her on the HottTotts child pornography website, is notable not only for Jimmy's affective reaction, to be discussed below, but also for the trend it inaugurates in Oryx's appearances through filters, lens, screens, and printed images. Jimmy initially sees Oryx alongside two other girls via a recorded film, uploaded to the website, and viewed through his computer screen. Despite the layers of visual representation, Oryx's gaze nevertheless causes an immediate, and unusual, emotional reaction in Jimmy: "None of those little girls had ever seemed real … they'd always struck him as digital clones – but for some reason Oryx was three-dimensional from the start. … she looked right over her shoulder and right into the eyes of the viewer – right into Jimmy's eyes, into the secret person inside him. *I see you*, that look said. *I see you watching. I know you. I know what you want*" (emphasis in original; 103-4).

Oryx is distinguished from being "another little girl on a porno site" by this boundary-transgressing look; she penetrates and blurs the boundaries of reality and simulation at the same time (103). Since the other girls are clearly as "real" and "three-dimensional" as Oryx, but all of them are, for Jimmy-the-viewer, two-dimensional images, the categorizations between reality and simulation become contradictory, arbitrary, and ultimately unsustainable.

From this influential first "meeting," Oryx's image is "screen-grabbed" by Crake and printed; Jimmy – for reasons he cannot entirely explain – keeps this print-out with him for years, as he moves away from home to go to the Martha Graham Academy. Meanwhile, Crake (aka Glenn) uses the afore-mentioned image of Oryx as a child as the internet gateway through which he accesses his new identity as Crake on the MaddAddam website and chat group. After graduation, Jimmy is convinced that he sees her again, this time on a TV news exposé about trafficked women living in the United States (Atwood 2003, 299). Even when Jimmy begins to work at the same Compound as Oryx, he continues to observe her, initially, through filters: he sees her working with the Crakers through a one-way mirror and a security camera, both of which echo the one-sided visual effect of the computer screen through which Jimmy first spotted the child Oryx (362). As in the first sighting of her, Jimmy's sighting of Oryx's glance through the security footage causes another immediate emotional response: "Gazing into those eyes, Jimmy had a moment of pure bliss, pure terror, because now she was no longer a picture – no longer merely an image, residing in secrecy and darkness in the flat printout currently stashed between his mattress and the third cross-slat of his new Rejoov-suite bed. Suddenly, she was real, three-dimensional" (362-63). The filtering nature of the screen does nothing to diminish the emotional effect that Oryx's presence, and specifically her gaze, has on Jimmy. In doing so, Oryx challenges the "one-sided" nature of Jimmy's observation. Though she cannot see him behind the various screens through which he has watched her for years, she affects him nonetheless. Viewed, so to speak, from the binary position of self/other, or viewer/viewed, Jimmy's observation of Oryx could have left him untouched –

physically, certainly, as well as emotionally. He had, for example, watched plenty of "squash" films, violent pornography, executions, and suicides without feeling guilt or shame; as Jimmy remembers, "none of the other little girls had ever seemed real to Jimmy" (103). Yet, the hybrid gaze of Oryx transcends Jimmy's binary subject position, blurring the boundaries of observer/observed and self/ other, refuting his isolated self-image of passive viewing in favor of the more emotionally taxing awareness of his and her own material existence, producing an assemblage of connected beings. Haraway inspires this reading with her explanation of the erroneously one-sided description of a "Crittercam," a camera attached to marine mammals to document their lives underwater: "The camera is [supposedly] both physical 'high technology' and immaterial channel to the interior reaches of another. Through the camera's eye glued, literally, to the body of the other, we are promised the full sensory experience of the critters themselves, without the curse of having to remain human…" (emphasis added; 2008, 252). Her rhetorical hint – "the camera's *eye*" – complicates the ironic conclusion of "the curse": the notion that the viewer is autonomous, disconnected, and bounded is impossible when the viewed experience is produced through a technological-capital-academic-"critter" assemblage that brings the underwater image to the television screen in the first place. Rather, whether the "participants" in the production are human, computer, camera, or marine mammal (or a man, teenager boys, exploited girls, whipped cream, and a camera), they are nevertheless "partners in infoldings of the flesh … That is, the infolding of others to one another is what makes up the knots we call beings…" (250). The multiple nature of "being" – composed of infolded bodies, technologies, and socio-economic policies – refutes a one-sided reading of Jimmy's gaze. Instead, the "pure bliss, the pure terror" that he feels as a result of Oryx's gaze highlights Jimmy's unwitting participation in an assemblage, initiated by his click on the website and by Oryx's challenging gaze.

Oryx's hybrid gaze does more than transgress boundaries of space and dimension; as briefly mentioned above, she also breaks through Jimmy/Snowman's emotional barriers, established since

his mother abruptly left, taking Killer with her. When Jimmy sees Oryx on HottTotts, the narrator observes, "she looked right over her shoulder and right into the eyes of the viewer – right into Jimmy's eyes, into the secret person inside him. *I see you,* that look said. *I see you watching. I know you. I know what you want*" (Atwood 2003, 104). Not only does this imagined internal voice echo Jimmy's impression of the Pigoons, who "glanced up at him as if they saw him, really saw him…" and directly contrast with Jimmy's feelings about his parents, who were ignorant of the "secret person living inside him," but Oryx's gaze (like the Pigoons') also awakens in him an affective response (30, 66). He feels

> *burned by this look – eaten into*, as if by acid. She'd been so contemptuous of him. The joint he'd been smoking must have had nothing in it but lawn mowings: if it had been stronger he might have been able *to bypass guilt*. But *for the first time* he'd felt that what they'd been doing was *wrong*. Before, it had always been entertainment, or else far beyond his control, but *now he felt culpable.* At the same time he felt *hooked through the gills*: if he'd been offered instant teleportation to wherever Oryx was he'd have taken it, no question. (emphasis added; 104-105)

In this brief but momentous scene, two of Jimmy's common characteristics are reversed. Firstly, months of passive observation of violent or child pornography, "squash" films, live torture, executions, and suicides are disrupted as his identification of guilt, responsibility, and culpability is reawakened. Oryx's gaze temporarily returns Jimmy to the empathic individual who was concerned about the welfare of cartoon ducks and burning carcasses. Like the child who watched the bonfire, Jimmy watching Oryx feels "burned" and simultaneously feels empathy again because he is unable "to bypass guilt," as he "fe[els] that what they'd been doing was wrong," and as he "now [feels] culpable." Secondly, Jimmy-the-consumer (of literal and figurative "flesh" – eating meat, watching pornographic videos, and emotionally manipulating female peers to have sex with him) again becomes the consumed; as with the Pigoons who "might have plans for him later," Jimmy is "eaten into" by Oryx's gaze and becomes her "hooked" fish. As Parry discusses, Jimmy's participation in a fetishized meat market (eating "wild Capon") simultaneously reinforces the human/nonhuman divide – since one eats what one is not – and undermines it – the fetish of the meat comes from the

desire to internalize the spiritual qualities (its "wildness") of the eaten.[38] In comparison, Parry continues, since Oryx (and the Crakers) do not participate in such fetishized meals, they are seen as less-than, since meat is linked to "power, prestige, Nature and authenticity" in carnophallogocentric societies, that is, most contemporary societies (251).

However, Parry does not discuss the metaphorical and sexual acts of consumption which occur between Jimmy and Oryx and which blur human/nonhuman binaries, disturb the notions of the individual "self" and the carnophallogocentric subject, queer heterosexual gender categories, and problematize bodily boundaries. For example, as discussed above, Oryx is often characterized through figurative language and altero-characterization as a hybrid blend of "animals" and objects, yet her initial seduction of adult-Jimmy ends in her characterization as the stereotypically male *human* hunter: "She came to his suite on purpose, she marched right in, she had him out of his shell in two minutes flat. … she'd hooked him that first time, landed him, left him gasping (Atwood 2003, 367). Though she does not literally "consume" him, the implication is supplied with the continuation of the fisher/fished metaphor as well as Oryx's "de-shelling" of Jimmy (the "shell" refers to Jimmy's coverall uniform, but the potentially crustacean significance is clarified in *Flood*, where Ren calls undressing a male sex client – specifically, Jimmy – "peeling the shrimp") (Atwood 2009, 368). More than just consumption, however, Snowman claims that he is and was "possessed" and "entranced" by her; Oryx's "landing" of Jimmy/Snowman leads to her power, ownership, and control over him (Atwood 2003, 378, 367). This scene of seduction, and the language used to describe it, is significant in that, through Snowman's memories, the narrator admits to relinquishing individualistic notions regarding Jimmy's body, mind, and self-will, which are understood to be no longer his own as he is penetrated, brought into, taken over, and controlled by Oryx's gaze. That is,

[38] Parry also discusses the irony in Jimmy's description of the capon, a young, domestic, castrated chicken, as "wild," explaining that the adjective demonstrates both Jimmy's separation from the natural world in the Compounds and the perversion of what constitutes "wild" in this rampant, consumerist, industrialized society. This point links to Parry's discussions of the fetishization of "real" meat in a society so inundated with simulations and screens between the subject and the world as well as the added value placed on cruelty items; these menu options (similar to veal and foie gras) gain added value through the heightened sense of superiority and distinction from the "less-than-human" nonhumans.

his previously autopoietic sense of being and identity is liminally caught between his observing, seduced "self," and the equally observing, seducing Oryx. Oryx's childhood gaze and adult seduction recall the de/reterritorialization that takes place between the Pigoons and the child-Jimmy, who awaken him to affect – specifically, shame – and thus to an always-hybrid sense of "self." Subsequently, the hybrid Oryx "becomes-human" (and therefore even more hybrid, being already animalized and objectified) through her displacement into the role of the pescatarian hunter and her consumption of Jimmy/Snowman while he "becomes-hybrid" by being metaphorically "consumed," "possessed," and "entranced" by Oryx. Considering, however, the always-already hybrid nature of humanity – that is, "every animal is fundamentally a band, a pack" – and the fact that Oryx is already recognized as human, it is more accurate to rephrase the preceding point: in these moments of seduction, Oryx's human nature is emphasized among her "pack" entities while Jimmy's inherently, if not explicitly, hybrid nature is emphasized, to himself and to the reader, via his internal focalization, narratorial comparisons, and "auto"-characterizations (Deleuze/Guattari 1988, 279).

In blurring the consumer/consumed binary, the figurative "consumption" and internalization between Oryx and Jimmy also challenges the categories of the carnophallogocentric subject/object and heterosexual gender norms. When, as adult lovers, Oryx feeds Jimmy pieces of their shared dinner, he realizes that "[t]his was the closest she could get to him without becoming food: she was in him, or part of her was in part of him. Sex was the other way around: while that was going on, he was in her. *I'll make you mine*, lovers said in old books. They never said, *I'll make you me*" (371). The narrative comment – "[s]ex was the other way around" – makes the reversal explicit: both Oryx's metaphorical hook and her material fingers enter Jimmy and in doing so, she displaces him from the conventionally male position of possessing the phallus and of accepting the sacrifice, as Derrida explains:

> The conjunction of "who" and "sacrifice" not only recalls the concept of the subject as phallogocentric structure, at least according to its dominant *schema*: one day I hope to demonstrate that this *schema* implies carnivorous virility. … And that which I am calling here *schema* or image, that which links the concept to intuition, installs the virile figure at the determinative center of the subject. Authority and autonomy … are, through this schema, attributed to the man (*homo* and *vir*) rather than to the woman, and to the woman rather than to the animal. … The subject does not want just to master and possess nature actively. In our cultures, he accepts sacrifice and eats flesh. (1991, 113-14)

Due to her figurative animalization, objectification, and infantilization, her sexual abuse and subjugation (as a child and later, as a woman), and her refusal to eat (most) meats, Oryx is, in numerous ways, the definitive non-subject in Derrida's depiction of carnophallogocentrism.[39] However, it is *precisely due to* these reasons – her close ties to nonhuman beings and her animalized sexuality – that allow Oryx to take the subject position – as "he" who possesses the phallus via her sexualized fingers, who accepts the sacrifice (of Jimmy, through her consumption and possession of him), and who "speaks" to Jimmy (though she claims he does not speak back) (Atwood 2003, 55). Thus, this scene challenges the tenability of carnophallogocentrism by displaying its constructed nature and the means by which it permits the exclusion of other beings (often women, children, and "animals") from subject status, in order to perpetuate asymmetrical power relations. While Parry claims that Oryx's refusal to eat red meat may lead some to read her as "less-than," I argue that her hybridity challenges and undermines the hierarchies which would place her as "less than" in the first place: through her becoming-hunter, becoming-male, and becoming-Jimmy himself, Oryx rearranges humanist and carnophallogocentric binary categories to such an extent that their constructed, arbitrary nature becomes evident and the rules which govern their use are so thoroughly disturbed as to no longer be tenable.

The scenes of comestible foreplay and sexual relations between Jimmy and Oryx also denote Jimmy's own desire to confuse the boundaries of their respective bodies, as he says, "[t]his

[39] Oryx appears to be a pescatarian, eating anchovies, but not pepperoni, and ChickieNob Nubbins, the vegan-acceptable "animal protein tuber" from genetically modified chickens who do not have pain receptors (2003, 136, 371, 238).

was the closest she could get to him without becoming food." Importantly, Jimmy refutes the disempowering, edible characterization used by Jack, Oryx's camera-man, who calls her "candy" – something to be eaten – and instead uses language which entirely bypasses the necessity of actually being eaten in order to come together into the same body ("I'll make you me"). As the post-pandemic Snowman, he nearly succeeds in this desire to bring Oryx into him, imagining that "if he can say her name over and over, then maybe she'll glide into his body and be present with him in his flesh, and his hand on himself will become her hand" (128). While this language may recall Jack's use of "candy," Snowman's use of the modal adverb ("maybe") and the future tense imply that "Oryx" has a choice and, though she is physically dead, that she still has a subjective position; she can chose not to come into him: "…she's always been evasive, you can never pin her down. Tonight, she fails to materialize…" (*ibid*).[40] Therefore, through Snowman's perspective, the spirit-Oryx, displaced into a bird and potentially into his own body, is not an imagined Oryx, but simply *another form* of the hybrid Oryx he already knew/knows, loved/loves, and desired/desires. In Oryx, Atwood repeats her characteristic trend of constructing a "known" or expected image (much as she does with the image of the children playing outside in "The Circle Game"), only to refract it by the second or third iteration of it: Oryx initially appears as a fetishized, sexualized, and animalized child in a pornographic film; she reappears as a sexualized and animalized object of Jimmy's forbidden sexual desire; and by the novel's end, she is a powerful figure of human-nonhuman hybridity who controls Snowman through the very ways in which she was previously controlled in the pre-apocalyptic society. Far from never "emerg[ing] from the stereotype image of the sexually desirable Oriental female" (Howells 2005, 180), Atwood refracts the social conventions and

[40] Where he does succeed in bringing Oryx into him is through the embedded narrative of her story beginning in chapter six, with the section entitled "Oryx." In this chapter, Oryx's history, as much of it as she can remember or cares to tell others, is focalized through her but told by the same "heterodiegetic" narrator, as seen in the continued use of parenthetical revisions – "(No child ever came back)" (140) – as well as the frequent interruptions by Jimmy and by Snowman from their respective places in time and space. Oryx's story is both mediated by the Jimmy/Snowman homodiegetic narrator as well as internalized into Jimmy/Snowman's narration, both in structure (it is in between Snowman's chapters) and style.

ontologies through which Oryx is subjugated by misogynistic, anthropocentric society, making her previous weaknesses her strengths in this post-pandemic, post-anthropocentric world.

While it is certainly possible to argue that Oryx's manipulation and subjugation by this society lead to her victimization, and death at the hands of Crake, Snowman's constant self-questioning of her prior knowledge and complicity in Crake's scheme problematize her eventual death and the verdict of murder.[41] If murder is discounted, how should her death be understood? Is Oryx to be made the victim again, continuing the trend of her life and how Jimmy/Snowman already sees her (for example, he annoys her by interrogating her about her earlier sexual exploitation) (Atwood 2003, 371)? Characteristically, Atwood undermines the victim/aggressor, passivity/agency, and life/death binaries and their conventional positive and negative outcomes, as she has done previously in *The Circle Game*. The collection of poems is structured around the three-part development of the speaker's sense of romantic discontent and entrapment to her personal resolution, reunion with her partner, and freedom from enclosed spaces. Sherrill Grace explains, "[t]he growing sense of defeat and impasse climaxes in the title poem, 'The Circle Game,' when the speaker realizes that she wants to break the circle. Several poems follow in which the speaker tries various escape-routes, until a sense of equilibrium is attained in the final three poems" (Atwood 1964, *x*). In "The Settlers," the final poem of the collection, the speaker finally achieves the personal freedom from her partner and the romantic and personal resolution which she has been seeking, but it is found only in their shared death and the disintegration of their bodies, leading to bodily mixtures and new growth:

> From our inarticulate
> skeleton (so

[41] Snowman often wonders how much Oryx was made aware of Crake's plans, including the pandemic and their murder/suicide, as when he remembers her saying, "'[i]f Crake isn't here, if he goes away somewhere, and if I'm not here either, I want you to take care of the Crakers. … Say you'll do it, don't let me down.' … What did she have in mind? Snowman wonders, for the millionth time. How much did she guess?" (378). The phrase, "don't let me down," echoes Crake's statement, just before he kills Oryx: "'I'm counting on you'" (385). This repeated interest in, and expectation of, Jimmy/Snowman's future assistance with the Crakers implies that Oryx had, at some level, an understanding that she would not be the Crakers' final teacher, thereby complicating any characterization of her as a victim to Crake's machinations.

intermixed, one
carcass),
they postulated wolves.

They dug us down
into the solid granite
where our bones grew flesh again,
came up trees and
grass. (emphasis added; 22-31).

The emphasis on their shared or "intermixed, one / carcass" is notable in its departure from the earlier tension in the previous poems, in which the speaker addresses the childish "circle games" she and her partner play, her desire to break free of their enclosing relationship, and the wish to regain her individuality. Moreover, the narrating position, located after death and bodily disintegration, refutes the finality, and thus implied negativity, of dying and decay in that the re-unification of the couple is found in their mutual reincarnation and growth as "flesh," "trees and / grass." The final stanza of the poem clarifies the resolution of the most striking depiction of the couple's incompatibility; from the children's circle games, the speaker now observes, "children run, with green / smiles, (not knowing / where) across / the fields of *our open hands*" (emphasis added; 37-40). Shared being, openness, and physicality in tandem with the environment are marked changes from the previous poems' themes of individuality, enclosure, and proximity to a dangerous landscape. "The Settlers" makes evident that, in Atwood's work, death can be seen as a means to resolve the conflict between binary tensions through the hybrid unification of two bodies in one and with its surroundings. The plot device of narrative and personal resolution through death and re-integration into the environment is repeated from "The Settlers" to *MaddAddam*, in which the presence of Oryx and Crake's "jumbled" skeletons causes Jimmy/Snowman to accompany the MaddAddamites on their quest to rid the new world of two murderer-rapists and causes Blackbeard to begin his portion of the narration, both of which lead to the novel's resolution in terms of plot

and structure (2013, 356).[42] Therefore, Oryx's death is not only complicated in *Crake* due to Snowman's limited knowledge of her level of complicity and Crake's planning but also due to how Atwood represents death and bodily decay as a means of conflict resolution.

Oryx cannot be simply characterized as a victim, nor as an aggressor for participating in Crake's plan. Rather, she dramatizes Atwood's interest in "the third thing," a means of escaping the enclosure of binary categories (such as victim/killer, self/other, inside/outside) and finding "some kind of harmony with the world, which is a productive or creative harmony, rather than a destructive relationship towards the world" (Gibson 26). Oryx plays a decisive role in bringing about the pandemic – bearing the pills with the JUVE virus to all corners of the globe; yet, she appears unaware of her role in this destruction while the world which emerges is, undoubtably, one of designed balance and harmony. By making the symbol of "pure" and perfect beauty and romantic ardor a figure so entirely hybridized as Oryx, across (meta)physical, rhetorical, narratological, geographical, technological, and biographical fields, Jimmy/Snowman reiterates his latent desire to recognize and return to the hybridity and affective becoming-with which he actively refutes through humanist hierarchies and categorized binaries later in his life. The homodiegetic narrator hints at this realization, though the context obscures the meaning, when the narrator describes Jimmy's anticipation of Oryx's return, saying "[h]ow potent was that word. *With*" (369). Indeed, "with" is perhaps the most potent word of this novel: Jimmy's childhood is defined by his becoming-with nonhumans and the resulting hybrid emotional, social, and personal development while his adulthood is marred by his self-enforced social and emotional isolation which is only relieved by the hybrid Oryx, in whom he searches for his "own guilt, his own shame" (252). Ironically, Jimmy correctly identifies Oryx as the key to revealing to him "the essential thing, the hidden thing at the core of life, or of her life, or of his life – the thing he was longing to know. … What would it be?"

[42] In *The Year of the Flood*, the murderer-rapists are referred to as Painballers, as will be discussed in the following chapter.

Yet his essentialist ontology – based on humanist dyads of real/simulation, natural/artificial, human/animal – is precisely what drives his alienation and prevents him from understanding what it is that Oryx can teach him (369-70). As such, the "essential thing" at the "core" of Oryx, and that which Jimmy believes she can reveal to him, is the hybridity and multiplicity that he has already identified in her. Understandably then, from the initial instance of Oryx's gaze as well as his later interactions with her, Jimmy actively attempts to reconnect to the affective responses that he developed as a child through interspecies relationships.

However, the desire to become hybrid remains latent as, when desiring to reconnect to his emotivity through the hybrid Oryx, he often does not understand what he is doing. When he shows Oryx his long-saved photo of her as a child gazing into the camera and pushes her to divulge her past as a sex-trafficked child, Oryx questions his desire to know, but he cannot answer her definitively: "How could he have done that to her? And yet it hadn't hurt her, had it? 'Because I need you to.' Not much of a reason, but it was all he could come up with" (106). Though Jimmy claims that his "need" is not a valid reason for his intrusion into her past, he says more than he consciously realizes; his "need" is a need to return to and express his repressed affectivity. This "need" is clearly depicted when Crake uses this same picture as a portal to his hidden MaddAddam chatroom and Jimmy feels violated because the photo is "a private thing, this picture. His own private thing: his own guilt, his own shame, his own desire. Why had Crake kept it? *Stolen* it?" (emphasis in original; 252). Not only is the language proprietary ("his own" is repeated three times), but it emphasizes, through italics, Jimmy's sense of emotional violation ("*Stolen*"). In "stealing" the photo of Oryx, Crake has intruded upon Jimmy's emotional privacy and "stolen" his sense of guilt, shame, and desire. In other words, Oryx functions as a projection of Jimmy's dissociated affectivity; she is a portal (or line of flight) of inherent, essential multiplicity, paradoxical difference-at-the-origin, and hybridity, through which he can return to the emotions he was introduced to by nonhuman beings as a child. Oryx, as a metonym of non-essentialism and

hybridity, acts on the level of the story in the same way that the dissociated narrator acts on the level of the discourse: both are projections of the hybridity (in multiple selves and interspecies connectivity) that Jimmy/Snowman refuses to acknowledge in himself, both disturb the fundamental binaries of the narrative (in the structure and content) as past and present, inside and outside, self and other, consumer and consumed, and both blur into and return to Jimmy/Snowman by the end of the novel.

SECTION D: HYBRID CONCLUSIONS

Snowman (rather than Jimmy) actively realizes the value of Oryx's non-essentialist nature and the potency of "with" – of his becoming-with nonhumans as a child and his obsession with her as an adolescent and an adult – only *after* she is killed. For much of Snowman's trek to Paradice, he maintains the same dichotomous and hierarchical ontology as Jimmy, but reversed: seeing himself as a monstrosity and as "less than" in comparison to the Crakers. Therefore, it is the act of retelling his own and Oryx's stories back to himself that instigates the discursive (via the dissociated, "heterodiegetic" narrator) and psychological (via memories of Killer, the Pigoons, Alex, and Oryx) breakdowns that reveal Snowman's own latent hybridity to his conscious self. In other words, the novel is a quest narrative and *Bildungsroman* of Snowman's eventual rediscovery of his repressed hybridity which he regains once his fragmented, dissociated self/homodiegetic narrator rejoins the same reality as his narrated character. These moments of reunion are often linked to Oryx, indicative her significance to the story in relation to the hetero/homodiegetic narrator. For example, in one of the previously mentioned scenes, which significantly disrupts the conventional past-present pattern, Snowman understands that the "essential thing" that Oryx has to teach him was the benefit of multiplicity: "Was there only one Oryx, or was she legion? But any would do, *thinks*

Snowman … because they are all here with me now" (emphasis added; 362).[43] This realization both recalls *Jimmy's* earlier fear that "her entire past … was his own invention" and demonstrates *Snowman's* acceptance of her invented/multiple self as a reality and as beneficial, since "they are all here with me now" (371, 362). His imagined mental voice for Oryx even congratulates him on this realization, saying "[*O*]*h Jimmy, this is so positive. It makes me so happy when you grasp this*" (*ibid*). Snowman's physical journey to Paradice results in a mental shift towards learning to live by "accepting the duality within life." But like the protagonist at the conclusion of *Surfacing*, this ontological change is not accomplished immediately, nor is it completed by the end of the novel; as with all Deleuze/Guattarian "becomings," there can be no end since there is no beginning, only a constant middle. Thus, the inconclusive nature of the narrative depicts Snowman's becoming-hybrid through his uneasy, unsatisfied, and unfinished introduction into a potential "third thing" relationship to the world and beings around him, in which he turns to his past and his multiple selves in order to find a way out of the repressive binaries which have unsuccessfully guided his adult life. The end of Snowman's hybrid *Bildungs* is made clearer in the necessarily tragic ending of *MaddAddam*, in which Snowman is carried to the point of sacrifice by a Pigoon, sacrifices himself for someone who is essentially a stranger – or at least largely unconnected to his past life as Jimmy or even as Snowman – and in doing so, becomes, like Oryx, a mixed figure of conjecture, history, and legend.

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[43] The reference to "legion" also creates another metafictional link – between Atwood's *Oryx and Crake* and Milton's *Paradise Lost* – at the same time that it complicates Oryx's "pure" and "angelic" characterization (Atwood 2003, 151, 362). Milton frequently uses the term "legions" to refer to the angels who fell with Lucifer, as seen, for example, in Raphael's description of them to Adam: "…after Lucifer from Heaven … Fell with his flaming legions through the deep" (Milton 171). From the characterizing adjectives "angelic" and "legion," Oryx can be said to be the fallen accomplice of Crake, yet she, unlike Lucifer's accomplices, claims to have been unaware of Crake's intentions, crying to Jimmy at the outbreak of the epidemic, "I am so sorry. I did not know" (Atwood 2003, 380). Furthermore, throughout the novel, Oryx is depicted as wanting to prevent harm and to protect those in need, specifically nonhuman "animals" (and Jimmy). To this end, in his mythology for the Crakers, Snowman claims that all nonhuman "animals" are the "Children of Oryx" (119). Oryx demonstrates both the destructive (if inadvertent) tendencies of Lucifer's legions at the same time that she demonstrates the "angelic" qualities that Jimmy attributes to her beauty. Thus, the metafictional reference reiterates the untenable nature of binarism: Oryx enacts love and the protection of life as well as death and the spread of disease.

In conclusion, in this chapter I have shown that the dissolution of the narrative structure performs the dissolution of Jimmy/Snowman's binary ontology, leading him back to a recognition of his hybrid childhood, as influenced by the Pigoons, Killer, Alex, and later, Oryx. My overall argument in terms of *Crake* is that the "bounded" human protagonist, Jimmy/Snowman, is always-already hybrid; yet, it takes complex maneuvers in the narrative structure, perspective, focalization, discourse, and figurative language for this intradiegetic reality to become apparent to the protagonist. The result, however, is that Jimmy/Snowman depicts a figurative representation of the hybridity inherent to the external reader: his struggle to accept hybridity represents the struggle to move beyond the binary categories which structure most contemporary societies today, especially in Western Europe and North America, and to adopt a zoecentric ontology. Jimmy/Snowman also depicts a more narratologically complex representation of hybridity than the humanoid Crakers, who are often the subjects of critical discussion in terms of hybridity in the novel. The function of the Crakers in *Crake* is to show the advantages of hybridity – non-speciesist emotional consideration, generosity, and kindness – while also highlighting the emotional depravation of the unmodified humans – in terms of Jimmy's apathy and passive acceptance of violence, greed, and manipulation. Through the Crakers' presence in the novel, the visual depiction of hybridity is kept at the forefront, allowing the indirect figurations of hybridity – in Oryx and eventually in Snowman – eventually to be seen and recognized as a common characteristic between the groups. While the Crakers have only been discussed in passing in my analysis of *Crake*, they should be kept in mind as embodied, physical representations of the ontological and psychological hybridity which Jimmy/ Snowman, and the protagonists of the second novel of the trilogy all progress towards, in terms of interspecies communality and affective becoming-with, as will be discussed in chapters six, seven, and eight.

Chapter Three: Humanist Preaching and Zoecentric Theology: Structure and "Becomings" in The Year of the Flood

Atwood has called the second novel of the trilogy, *The Year of the Flood*, a "simultainial" since it is situated in approximately the same time and space as *Crake*, but it enlarges the scope of Jimmy/ Snowman's story-world by focalizing through characters living outside the guarded Compounds (2009c, n.pag). In his review of *Flood*, Frederic Jameson describes the difference between the two novels as one of perspective: "*Oryx* gave us the view of this system [of the CorpSeCorps' totalitarian control] from the inside and as it were from above …; *The Year of the Flood* gives us the view from below – always, as we well know, the most reliable vantage point from which to gauge and map a society" (2009, n.pag). *Crake* prioritizes Jimmy's point of view – who lives a relatively privileged life inside the secure Compounds and the gated Martha Graham Academy and who maintains a "willed ignorance" towards the destruction of the natural world and the disempowerment (and displacement) of much of human society – and Snowman's point of view – whose miserable existence on the beach and whose dangerous trek back *into* the Compounds are the indirect result of Jimmy's purposeful inaction. In contrast, *Flood* reverses the prioritization of the Compound-centered narratives by focalizing through three pleebland narrators – Toby, Ren, and Adam One – whose first-hand experiences of the destruction of the environment and the slaughter and consumption of endangered nonhumans directly contrast with Jimmy's "willed ignorance" and thereby provide the more "reliable vantage point from which to gauge" the shared society of the two novels (Atwood 2003, 216).

Toby and Ren illustrate the struggle to survive in the near-anarchistic environment of the pleeblands, the control of which has been delegated from the CorpSeCorps to the various Corps-subsidized mob bosses. Told through internal focalization via a omniscient, third-person heterodiegetic narrator, Toby's analeptic story opens with the loss of her family following the

insidious machinations of HelthWyzer and the CorpSeCorps, which force her to abandon her "official" life – her identity, her home, her small scholarship to attend the Martha Graham Academy, her job, and her boyfriend – in order to avoid debtors' prison, sex trafficking, and possible murder charges. Without any certifiable identity, she falls victim to the mobs which run the pleeblands, leading to her professional and sexual exploitation by her manager, Blanco, until she is rescued by the eco-Christian group, the God's Gardeners, and taken to the Gardener's Edencliff Rooftop Garden. She stays with the Gardeners for years, yet she nevertheless maintains a personal and spiritual distance from their beliefs, even though the garden and the Gardeners come to feel like a home and family. Toby is eventually forced to leave the garden as her pleebland history makes her and the garden a target for mob violence; she surgically alters her appearance and becomes Tobiatha, the manager of the AnooYoo Spa, where she is living when the plague hits several years later. Intersecting the Toby-focalized present-to-past narration, Ren's first-person, homodiegetic narration relates how she is separated from her father in the HelthWyzer Compound by her mother, Lucerne, and similarly taken to the rooftop garden, where she encounters Toby and spends several relatively happy years. Eventually, Lucerne abandons the Gardeners and takes Ren back to the HelthWyzer Compound; there, Ren attends school with Jimmy and Crake until she leaves for Martha Graham three years later. As a young adult, Ren is financially and personally abandoned by her mother; thus, like Toby, Ren is forced to seek work in the pleeblands, first with Toby/Tobiatha at the Spa, and then at the upscale sex-club, Scales and Tails. She is in quarantine there after being bitten by a client when the plague hits and is subsequently, and ironically, spared the deadly effects of the virus.

However, Toby and Ren's retrospective narrations are not presented in such a neat and chronologically linear fashion. Interrupting and weaving these two narrations together are sermons – delivered by Adam One, the founder of the God's Gardners, speaking as a present-tense, first-person, homodiegetic narrator to an implied audience – and hymns from "*The God's Gardeners*

Oral Hymnbook," apparently sung by the attendant congregation (Atwood 2009, ix). These sermons and hymns simultaneously act as the structuring principle for the novel itself and reinforce the hybrid "eco-religion" crafted by Adam One, which infuses the narrative with an interspecies communality and epistemology (Bouson 2011, 9). Thus, for Toby and Ren, it becomes second-nature to refrain from eating meat, to apologize for any harm caused to nonhuman beings, to cherish the lives of all living beings, and to use imagination and prayer to affect positive change around them. Such beliefs not only mark a distinct change in the shared diegetic epistemology, in comparison to *Crake*, but lead to a rather different form of hybrid transformation in Toby, in comparison to Snowman. Snowman's psychological *Bildungs* takes place over the course of his physical quest; the return of his hybrid past is performed through the narrative breakdown which culminates during the events of his trek to Paradice. Toby, however, is confined to the AnooYoo Spa for much of the narrative (Ren is also largely confined to the quarantine room at Scales and Tails); as such, Toby's psychological *Bildungs* into hybridity is not represented by her physical movement through space but by her narrative movement through time (memories). Likewise, while Snowman's return to a hybrid state-of-being is performed by the breakdown and reunification of the two distinct past-present voices, Toby's hybrid development is enacted by the discursive breakdown of the sermons and hymns and by her acceptance of, and reunification with, Ren in diegetic space.

Placing the disruption of the narrative pattern within Adam One's sermons and hymns is significant in that the Gardener theology is grounded upon interspecies equality, kinship, communication, and the inherent interconnectivity within and between every living being (and even between living and dead beings). Yet, Adam One's residual humanism inscribes the religious performances with instances of potentially violent human exceptionalism. As such, though the Gardener theology is deeply interconnected and zoecentric, its main purveyor, Adam One, remains within an essentialist and humanist ontology and so cannot convincingly communicate its message. Since the Gardeners place more value on performed actions than stated beliefs, the dissolution of

the narrative structure – beginning with the sermon, "Saint Dian, Martyr," and the hymn, "We Praise Our Saint Dian" – depicts the inherent epistemological contradictions within his sermons. In other words, placing the narrative breakdown within the structuring Gardener hymns performs the necessary break within the present-past binary, as seen in *Crake*, which allows Toby to emerge from the dissolution as the hybrid preacher required to communicate the interconnected, zoecentric Gardener theology. In so doing, she, like Snowman, implicitly recognizes her own past and present hybridity by *practicing*, not simply preaching, the Gardener tenets: she recognizes the inherent multiplicity required in order to create and maintain a paradoxically "unified" sense of self; she communicates with birds and bees, despite believing this to be an absurd Gardener fantasy; and she becomes-with "animals" (nonhuman beings and Ren, who is, notably, dressed as a hybrid bird – a "peagret" – when she is rescued by Toby), leading to Toby's figurative and literal survival. Though Adam One provides the message that initially structures the novel around an interconnected, or hybrid, theology, it is Toby's focalized narration, after the narrative dissolution, which performs the theology itself and which provides harmonious solutions to potentially violent situations. Thus, by the novel's unresolved end, Toby, like Snowman, is struggling to live in the knowledge of her interconnected nature and to enact a "third thing" epistem-ontology and theology. Arguably, it is this (temporary) performance of hybridity in her sermon that enables Toby to become, for a time, a hybrid teacher who narratively and morally guides the third and final novel, *MaddAddam*.

Section A: The Gardeners' Zoecentric Theology

The sermons and hymns play a number of significant roles in *Flood*: acting as the narratological guide which weaves Toby and Ren's narrations together through shared memories and celebrations; forming the moral framework which influences the protagonists' behavior, thoughts, and zoecentric ontology (a drastic difference from Jimmy/Snowman); and creating the social community through which both women discover an eclectic family, after being orphaned (Toby) or abandoned (Ren) by

their biological parents. As such, it is necessary to outline the theology itself – its origins, influences, and tenets – before discussing the effects of the breakdown which occurs within the sermon and hymn for the celebration day of "Saint Dian, Martyr." The Gardener theology is, at the most fundamental level, hybrid, in multiple ways. The origins of the theology stem from a mixture of the sciences (biology, genetics, geology, and physics are some of the more apparent influences) and Christianity, as witnessed in Adam One's sermons. Hannes Bergthaller describes Adam One's sermons as "an odd cross-over between biology lesson and theological treatise" which are "designed to achieve … a reconciliation of the nature of human beings as evolved biological creatures, with all the frailties and flaws it entails, with their need for an imaginary order that transcends and, as it were, extenuates these biological givens" (739). Certainly, one of the most salient features of Adam One's reading of the Bible is the scientific and empirical emphasis that he places on many biblical events. For example, in his opening sermon, "Creation Day," Adam One explicitly refers to the scientific method, astrophysics, and geology in his hermeneutic explanation of the Christian creation myth:

> The Human Words of God speak of the Creation in terms that could be understood by the men of old. There is not talk of galaxies or genes, for such terms would have confused them greatly! But must we therefore take as scientific fact the story that the world was created in six days, thus making a nonsense of observable data? … Unlike some other religions, we have never felt it served a higher purpose to lie to children about geology. (Atwood 2009, 14)

Rather than lying to children about the formation of the universe and the evolution of the planet and species, Adam One instead translates "[t]he Human Words of God" into scientific theories – in his sermon, the story of "Genesis" is read as a layman's explanation of the Big Bang theory – and translates scientific observations and astrological processes into godly actions: "But surely the creation is ongoing, for are not new stars being formed at every moment? God's Days are not consecutive, my Friends; they run concurrently" (4). Continuing his elucidation of "Genesis," Adam One combines geology and biological evolution to explain the myth of the six-day creation, during

which plants and trees were created first, then "animals," and then humans: "According to Science, this is the same order in which the species did in fact appear on the Planet, Man last of all. Or more or less the same order. Or close enough" (14). Though the phrase "close enough" problematizes Adam One's claim not "to lie to children" about science, the Gardeners' scientifically "accurate" Creation myth is significant in that it undermines Creationist theories of human exceptionalism by depicting evolution as an act of God *as well as* a natural process. To put it differently, the Gardener theology is not simply a scientific explanation of Christian mythology, nor a religious reading of scientific theory, but a hybrid combination of both together: science is seen as the material performance of God's beneficence, while the stories of the Bible are seen as now-antiquated descriptions of current scientific fact. Adam One's attempts to align biblical mythology and scientific theory – for example, considering when and how Adam's teeth would have evolved to reflect his post-lapsarian, omnivorous state – provide, at times, comical moments when described through Toby's skeptical perspective (286-87). Nevertheless, the Gardeners' symbiosis of the Euro-American dichotomy of science and Christianity forms the hybrid theology which guides Toby's own formation into accepted hybridity.

The Gardener theology extends beyond a simple hybrid combination of science and spirituality in that the religious teachings are themselves based upon the inherent hybridity *within* every living creation and the necessary symbiosis *between* all beings and their environments. Indeed, Adam One's "Mole Day" sermon uses some of the same examples of intestinal flora and bacteria as Donna Haraway in her "companion species" theories to depict the obligatory exchange between beings needed to support life at every level of being:

> We are inclined to overlook the very small that dwell among us; yet, without them, we ourselves could not exist; for every *one* of *us* is a *Garden* of sub-visual life forms. Where would we be without the Flora that populate the intestinal tract, or the Bacteria that defend against hostile invaders? *We teem with multitudes,* my Friends – with the myriad forms of Life that creep about beneath our feet, and – I may add – under our toenails.

> True we are sometimes infested with nanobioforms we would prefer to be without, such as the Eyebrow Mite, the Hookworm, the Pubic Louse, the Pinworm, and the Tic, not to mention the hostile bacteria and viruses. But think of them as God's tiniest Angels, doing His unfathomable work in their own way, *for these Creatures, too, reside in the Eternal Mind, and shine in the Eternal Light, and form a part of the polyphonic symphony of Creation*. (emphasis added; 192-93)

As with Adam One's reading of genesis through evolutionary science and geology, his sermon on the shared spiritual interconnectedness of all lifeforms owes as much to imaginative, liberal, and compostist hermeneutics as it does to modern biology: "We teem with multitudes" can be read as a shortened form of Lynn Margolis' theory of "symbiogenesis" in which bacteria share genetic information by (entirely or partially) consuming each other, or by being consumed.[1] This process leads to increasingly larger and more biologically complex life forms, such as plants, humans, and nonhumans (Haraway 2008, 31). Haraway explains that "[o]rganisms are ecosystems of genomes, consortia, communities, partly digested dinners, mortal boundary formations. … Yoking together all the way down is what sym-bio-genesis means. … Ordinary identities emerge and are rightly cherished, but they remain always a relational web opening to non-Euclidean pasts, presents, and futures" (31-32). Expanding upon this point, Bennett discusses a similar hybrid understanding of "her" body, writing

> My "own" body is material, and yet this vital materiality is not fully or exclusively human. My flesh is populated and constituted by different swarms of foreigners. The crook of my elbow, for example, is "a special ecosystem, a bountiful home to no fewer than six tribes of bacteria. . . . The bacteria in the human microbiome collectively possesses at least 100 times as many genes as the mere 20,000 or so in the human genome." The *it*s out-number the *me*s. In a world of vibrant matter, it is thus not enough to say that we are "embodied." We are, rather, an *array of bodies*, many different kinds of them in a nested set of microbiomes. (emphasis in original; Wade, qtd. in Bennett 2010, 112-13)

[1] Indeed, in his nonfiction monograph, *I Contain Multitudes* (2016), Ed Yong's title and scientific explanation of the human body bears a distinct resemblance to aspects of Adam One's sermon: "Even when we are alone, we are never alone. We exist in symbiosis, a wonderful term that refers to different organisms living together" (3). Echoing Bennett's statement below, on "an array of bodies," Yong similarly describes the human "individual" as an inherent multiplicity: "Every one of us is a zoo in our own right – a colony enclosed within a single body. A multi-species collective. An entire world" (*ibid*).

The similarities in speech – such as the ironic references to large groups of foreign inhabitants "swarming" and "teeming" within one body, the refutation of human exceptionalism and individuality, and the human tendency to overlook this basic biological fact – are striking. Haraway, Bennett, Yong, and Adam One offer challenges to the notion of the individual, in only slightly different formulations: the "rightly cherished" individual, "my 'own' body," the "*me*s," or "every *one* of *us*," is, in actuality, a "relational web," an "ecosystem," an "array," or "a Garden of sub-visual life forms."

Importantly for my own descriptions of Jimmy/Snowman, Oryx, and Toby, Haraway, Bennett, and Adam One address the difficulty of recognizing the inherent multiplicity within the subject as well as the political and ethical responsibilities which emerge from such a recognition of the individual as always-already hybrid. Bennett makes this point especially clear in asking "[i]f more people marked this fact more of the time, if we were more attentive to the indispensable foreignness that we are, would we continue to produce and consume in the same violently reckless ways?" (113). Her concern with the wanton consumption that is currently damaging the shared earthly ecosystem of the extradiegetic world could be taken straight from one of Adam One's sermons. Based on this symbiogenetic reading of the Bible, it is inaccurate, therefore, to say that *since* the human is made up of a teeming, multitudinous community of beings, these small beings share in the human's connection with God. Rather, Adam One's sermons – along with Haraway and Bennett's texts – emphasize the dangers of human exceptionalism and instead recognize the significance and value of all forms of life (with Haraway and Bennett extending value and agency to inorganic matter – such as computers, cameras, and metal – as well). Adam One's sermons give all forms of life, human and nonhuman, direct access to the highest power, calling "the Hookworm, the Pubic Louse, the Pinworm, and the Tick … God's tiniest Angels" (Atwood 2009, 192). In doing so, he undermines the central tenet of Judeo-Christian theology (or, according to Vizenor, "monotheism"): the formation of human subjectivity based on the distinction between humans and

"animals," and the subjugation of the latter to the former (Vizenor 1998, 42; see also Derrida 2008 and Deloria 1973, 81). If even the smallest forms of life, such as "nanobioforms," are considered to be "Angels," then the humanist hierarchy of lifeforms is discarded in Gardener theology and, subsequently, all forms of life must be considered equally important and equally worthy of life.

As liberal as this interpretation may seem in comparison to more conventional, humanist readings of the Bible, Adam One goes even further in his description of God Him/Her/Itself. In the block quotation above, God is still maintained as the omnipotent, "higher" authority: the "nanobioforms" are "*God's* tiniest Angels"; therefore, God is the possessor (grammatically speaking) as well as the Creator. However, in two other sermons, Adam One offers a particularly post-structural vision of God which, again, places the Gardener theology outside any conventional Judeo-Christian-inspired hierarchy and, therefore, any subsequent binaries. In the first instance, Adam One explains that God cannot be proven to exist since

> …God is pure Spirit; so how can anyone reason that the failure to measure the Immeasurable proves its non-existence? God is indeed the *No Thing, the No-thingness*, that through which and by which all material things exist; for if there were not such a No-thingness, existence would be so crammed full of materiality that no one thing could be distinguished from another. The mere existence of separate material things is a proof of the No-thingness of God. (emphasis added; 62)

In this description, Adam One "essentially" defines God as an aporia, a paradoxical presence through absence, or, that which *is* because it is not. Such a vision of God recalls Deleuze's theories of "difference at the origin" or the constantly variable and differential state of being (*d*x) which creates the *impression* of a transcendental object (X). If Gardener theology believes that God created/creates the world through the paradox of His simultaneous absence/presence, then the religion and its theo-ontology is based on a vision of paradoxical, and irreducible, originary difference. From this post-structural depiction of life and being, Adam One later preaches that God is, in fact, present in all things:

> As Creator, God has put a little of Himself into each of His Creatures – how could it be otherwise? – and therefore the Tiger, the Lion, the Wolf, the Bear … are in their way reflections of the Divine. Human societies through the ages have known this. On their flags and coats of arms, they have not placed prey Animals … but Animals capable of inflicting death, and when they invoked God as defender, was it not these qualities upon which they called? (414)

This depiction of God-as-predator undermines the supposed singularity of God's creation of Adam in His own image since, indeed, God created *all* beings in His/Her/Its own image*s*: the tiger, lion, and wolf are "in their way reflections of the Divine." Therefore, this *omnimorphous* characterization of God reverses the prevailing anthropomorphism of Christianity and the concurrent ideology of human exceptionalism.[2] Though the Bible states that God chose to "make man in our image, after our likeness," and thereby creates a precedent for human exceptionalism over all other forms of life, Adam One ascribes this likeness to *all* forms of life and thus casts the "exceptionalism" equally among God's created beings (*Oxford Annotated Bible,* Gen. 1:26). In doing so, Adam One provides a new response to Xenophanes's well-known criticism of anthropomorphism: "…if cattle and horses or lions had hands, or were able to draw with their hands and do the works that men can do, horses would draw the forms of the gods like horses, and cattle like cattle, and they would make their bodies such as they each had themselves" (Kirk, Raven, Schofield 169). Without attributing the ability "to draw … and do the work that men can do" to nonhuman beings, Adam One nevertheless depicts the image of God as all forms of life simultaneously; therefore, if Adam is created in the likeness of this omnimorphous God, then Adam is created as a hybrid likeness. That is, God is all forms at once; Adam is "[made] in [God's] image" and must therefore *share* in His omnimorphous state. When this second depiction of God – as omnipresent in and as all forms of life – is read in combination with the first depiction of God – as omnipresent in the absence or the space between all forms of life and matter – then God, in Gardener theology, is seen to be present in everything and nothing at the same time. Such a

[2] Anthropomorphism is commonly used in the sense of the attribution of human form and characteristics to any object or being, yet its earliest meaning is "the ascription of a human form and attributes to the Deity" (*Compact OED* 1a).

figuration of the world can only lead to a zoecentric, non-speciesist, and perhaps even non-subjectivist morality and ontology. Though it may seem impossible to act in any way in a world in which God is seen to be in and between everything, the Gardeners still attempt to adhere to the moral demands of their theology by reducing their ecological footprints through strict recycling, minimal wastage, and non-violent practices towards humans and nonhumans alike. While Toby and some of the other marginal Gardeners depict this moral code rather comically, by "relocating" slugs and other "pests" from the garden by dropping them off the rooftop, their overall adherence to a code of equality and non-violence between the species and between different forms of life places them in opposition to the rest of the populace in the exceptionalist, consumption-driven storyworld.

The previous analyses of Adam One's sermons have highlighted the various ways in which the Gardener theology is read as "hybrid": through the mixture of science and spirituality, the recognition of the inherent hybridity within the "individual," the interconnectedness of all life forms, and the hybrid nature of God Him/Her/Itself. From this theology, Adam One advocates a zoecentric, companion speciesist, and post-structural Christianity, freed of humanist binaries and hierarchies. In doing so, Adam One attributes a soul, consciousness, and language to "animals" since, he argues, God spoke to the "animals" in their own language – "[t]o the Reindeer He spoke Reindeer, to the Spider, Spider…" – and since He made a covenant with Noah, his sons, *and* "every living creature [that is with you]" (Atwood 2009, 15, 109; *Oxford Annotated Bible*, Gen. 9.10, 9.12). By sharing the covenant with Noah, his sons, and "'all flesh,'" Adam One argues that God recognizes the soul of nonhuman beings, saying that "[n]o one can make a Covenant with a stone: for a Covenant to exist, there must be a minimum of two lives and responsible parties to it. Therefore the Animals are not senseless matter, not mere chunks of meat. No; they have living Souls, or God could not have made a Covenant with them" (*Oxford Annotated Bible*, Gen. 9.15; Atwood 2009, 109). But it is not only the nonhuman soul which Adam One (repeatedly) recognizes;

he goes so far as to claim that Adam's human soul is formed *not* by God, but by Adam's naming of, and calling to, the "animals":

> And for Adam himself, the Names of the Animals were the first words he spoke – the first moment of Human language. In this cosmic instant, Adam claims his Human soul. To Name is – we hope – to greet; to draw another towards one's self. … Adam's first act towards the Animals was thus one of loving-kindness and kinship for Man in his unfallen state was not yet a carnivore. (15)

Adam One's description of Adam naming "the Animals" takes some liberties with Scripture, in which Adam's naming is not so much a "greeting" as a form of categorizing for subjugation. Though in Genesis God creates man and woman much as He creates the (other) "animals," it is only man "in our image, after our likeness" who shall have "dominion over the fish of the sea, and over the birds of the air…" (*Oxford Annotated Bible*, Gen. 1.26). The naming scene in Genesis *perpetuates*, rather than reverses, this subjugation, as God "formed every beast of the field and every bird of the air, and *brought them to man to see what he would call them; and whatever the man called every living creature, that was its name*" (emphasis added; Gen. 3.19). Derrida explains the scene, writing that God

> has created man in his likeness *so that* man will *subject, tame, dominate, train,* or *domesticate* the animals born before him and assert his authority over them. God destines the animals to an experience of the power of man, *in order to see* the power of man in action, … in order to see man take power over all the other living beings. … God lets Ish call the other living things all on his own, give them their names in his own name, these animals that are older and younger than him, these living things that came into the world before him but were named after him, on his initiative,… . In both cases, man is in both senses of the word *after* the animal. He follows him. (emphasis in original; 2008, 17)

In this naming, Derrida does not find the origin of language in Adam, but the origin of subjugation, the giving of the name, "animal," the *privation* of language (and souls) in "animals," and irreducible self-reliance on this very formula – the logic of sacrifice – from which *man*kind is formed. There must be a naming, a sacrifice, a made-less-than in order for Adam to become-human. In contrast to the original Scripture and post-structural readings of it, then, Adam One's own "Creation Day" sermon, appears to be the high-water mark of his, and the God's Gardeners', zoecentric theology; in

this sermon, Adam One reorients the putative basis of human subjectivity – the soul – and a marker of human exceptionalism – complex language – as coming *from* the "animals" around Adam in the Garden of Eden, rather than as gifts from God. In essence, Adam and Eve are becoming-human through interspecies communication and being. With this in mind, Adam One's own inscription of pernicious and potentially violent examples of human exceptionalism and humanism into these very same sermons highlights a profound polarity operating within the God's Gardeners' theology.

In the sermon quoted above, "The Feast of Adam and All Primates," Adam One proclaims that all humans are closely related to primates while *also* asserting that all of humanity's unwanted traits, "our appetites, our desires, our more uncontrollable emotions – all are Primate!" (Atwood 2009, 62). From this perspective, every impulse that should be controlled by the rational mind is labelled as other-than-human; as such, Adam One's distinction between the impulsive-as-"Primate" and the rational-as-"human" is strikingly, and shockingly (considering the source), similar to Descartes's theory of the animal automaton: a being which responds to stimuli simply out of impulse and not out of rational, conscious response (Descartes 61). In this same sermon, Adam One goes on to preach that "[o]ur Fall from the original Garden was a Fall from the *innocent* acting-out of such patterns and impulses to a *conscious* and shamed awareness of them; and from thence comes *our sadness, our anxiety, our doubt, our rage against God*" (emphasis added; Atwood 2009, 62-63). Thus, the Fall is a "descent" into human consciousness – the thinking, rational *cogito* – from the "animal" state of "pure," automated instinct, or "innocent acting-out"; from such arguments are cases made for vivisection since, as Descartes and, more famously, his disciple Nicholas Malebranche argued animals do not have language, consciousness, or souls and therefore inflicting pain or death upon them was morally neutral, if not justified in light of the potential benefits to human health and the pursuit of knowledge (Curnutt 434).

Just as disturbing is Adam One's argument that the Fall led to the exceptionally human complex emotions such as "our" sadness, anxiety, doubt, and rage; by assigning these emotional

capacities exclusively to "Fallen" Man, Adam One precludes "pre-lapsarian" nonhuman beings from the complex mental systems which would produce and sustain such emotional responses, characterizing these beings in turn as the very automatons that Descartes and Malebranche argued them to be. These troubling instances of human exceptionalism are repeated from Toby's perspective, when she remembers another instance of Adam One discussing the Fall: "According to Adam One, the Fall of Man was multidimensional. The ancestral primates fell out of the trees; then they fell from vegetarianism to meat-eating. Then they fell *from instinct into reason,* and thus into technology; from signals into complex grammar, and thus into *humanity*…" (emphasis added; Atwood 2009, 224). Oddly, this description of the Fall reverses Adam One's previous assertions that Adam and Eve developed language and their human souls (or their "humanity") by calling the "animals" by their names; here, Adam One explicitly states that it was Adam and Eve's Fall from God's grace and into knowledge that led to language and, thus, to humanity. Therefore, the potential benefits of Adam One's more zoecentric theology appear fatuous by being blatantly contradicted through the more conventionally humanist and exceptionalist reading of the Fall. Moreover, the repetition of Adam One's belief, from an alternative source, acts to reinforce and to demonstrate the importance of the lesson itself as well as to assign to the claim a certain level of intradiegetic truth.

What is perhaps most striking of all is that Adam One makes these disturbing claims in the name of interspecies connectivity and kindness; in the sermon earlier quoted, "Adam and All Primates," Adam One claims that the Fall has led humankind into greed, leading him to wonder "why do we think that everything on Earth belongs to us, while in reality we belong to Everything? … We pray that we may not fall into the error of pride by considering ourselves as exceptional, alone in all Creation in having souls; and that we will not vainly imagine that we are set above all Life, and may destroy it at our pleasure and with impunity" (63-64). Yet, in light of the exceptional emotional and conscious qualities that Adam One has assigned as an ostensibly lamentable result of the Fall, how can humankind in his view be anything *other* than exceptional? The ensuing hymn,

"Oh Let Me Not Be Proud," claims nearly as much in its explicit return to a hierarchical characterization of humans over "animals," as the congregation sings "[l]et us *not scorn* our *lowly* birth, / *Nor yet* our Primate seed" (emphasis added; 65). Apes are linked to a "low[er]" position on an imagined scale of superiority; furthermore, while the song advises the Gardeners *not* to scorn their origins, the origins are nevertheless linked to that which is considered less-than. Though the song, like the related sermon, positions such exceptionalist behaviors as morally wrong, both nonetheless make this claim of non-speciesism through humanist and hierarchical language which has been historically linked to speciesist violence and abuse. Thus, while Adam One explicitly argues for interspecies communality and kindness – though he characterizes the Fall into knowledge and language as an overwhelmingly negative result of Original Sin and though he states that humankind's state of knowledge is a lamentable situation resulting in "our" isolation from the rest of Creation – he simultaneously inscribes his sermons with problematic forms of humanism and human exceptionalism to the direct detriment of claims for the uniqueness and exceptionality of nonhumankind.

This return to humanism is present not just in Adam One's depiction of post-lapsarian humanity, but also in his ontology and his behavioral guidance. As already seen, Adam One advocates for humanity's return to an Edenic state of interspecies understanding and kindness; yet, he does so through language that has morally and judicially permitted such human-on-nonhuman abuses which led to the diegetic pandemic in the first place. His language explicitly invokes dichotomies of "purity" versus contamination, hierarchy versus hybridity, and innocence versus sinfulness. This reversal is also present in the seemingly innocuous references to wholeness and the romanticized visions of animality, as in the sermon "The Feast of Serpent Wisdom." Based on Matthew 10:16, "Be ye therefore wise as Serpents, and harmless as Doves," Adam One begins his sermon by characteristically reading the text in terms of its potential scientific significance: "Serpents are expert hunters… . Yet despite their natural technology, one would not ordinarily call

Serpents 'wise.' And Doves, though harmless to us, are extremely aggressive to other Doves…" (Atwood 2009, 278). Combining this ethological reading of actual snakes and doves, Adam One then reads their potential symbolic and spiritual significance, the purpose being to discover the moral course of action to take from Matthew's command. From this opening, the sermon demonstrates the hybrid origins, influences, and tenets already discussed in terms of the potential zoecentrism of Gardener theology. However, Adam One then answers his own question, "how are we to be 'wise as Serpents'?":

> Serpent Wisdom – I propose – is the wisdom of *feeling directly,* as the Serpent feels vibrations in the Earth. … [The Serpent] experiences God in all parts of itself; it feels the vibrations of Divinity that run through the Earth, and it responds to them quicker than thought.
>
> This then is the Serpent Wisdom we long for – this *wholeness of Being*. May we greet with joy the few moments when, through Grace, and *by the aid of our Retreats and Vigils and the assistance of God's Botanicals*, we are granted an apprehension of it. (first emphasis in original, following emphases added; 278-80)

A number of problems arise from this proposition. Adam One suggests to his congregation that they *imagine* what it is like to be a snake – already a difficult task considering the fundamentally different ways in which snakes experience the world in comparison to humans – but also, that the Gardeners then *know* and *implement* this imagined sense of being to their own actions. As Thomas Nagel has argued, it is (currently) impossible for one subject to know the "subjective character of experience" of an other; this attempt to know is made even more difficult when it crosses species boundaries (Nagel 436). The impossibility of Adam One's task lies in the finite capacity of the imagination, as Nagel writes: "Our own experience provides the basic material for our imagination, whose range is therefore limited. … In so far as I can imagine [what it is like to be a bat] (which is not very far), it tells me only what it would be like for *me* to behave as a bat behaves" (439). Therefore, Adam One is preaching to his followers to *imitate* their own imagined perceptions of snake-being-in-the-world. Deleuze/Guattari emphasize that such pretending is the opposite of the liberating "becoming-bat," since it reinstates the pretender into a metaphysics of presence: "A

becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. … Becoming produces nothing other than itself. We fall into a false alternative if we say that you either imitate or you are" (1988, 277-78). In an imitative situation such as Adam One suggests, by imitating how the snake feels the presence of God, the human understands itself to be fundamentally "human" (X) and the snake to be fundamentally "snake" (Y). As such, in the course of attempting to feel "the wholeness of Being," one erroneously projects a transcendental significance upon the sense of identity – since X ≠ Y, but X can *pretend* to be Y – as opposed to being always-already hybrid. That is, Adam One's suggestion that his followers should exist in the world like the snake displaces his formerly zoecentric theology into an epistemology of falsely unitary and "whole" states of being.

Problematically, Adam One even refers to, but does not acknowledge, the very impossibility of living in a sense of wholeness when he gives thanks to the "aid of our Retreats and Vigils and the assistance of God's Botanicals" for arriving at such a state of "wholeness" (Atwood 2009, 280). Since these meditative activities typically involve the ingestion of various psilocybin mushrooms and other plant toxins, it is ironic that, in his entreaty to the Gardeners to aim for a sense of wholeness, he explicitly refers to the necessity of consuming other living organisms, and their ingested effects, to do so (204). On one level, the claim to become "whole" through the ingestion of other beings recalls the "difference at the origin," or the hybrid assemblage that this project argues is the "essence" of the "individual." Writing within a Deleuze/Guattarian framework, Bennett describes the process of one organism – a human, for example – eating another organism – a fish, including its omega 3 fats – as the formation of an assemblage, an ongoing, interactive relationship between two agents, the consumer and the consumed, who must be understood as being "[m]uch like Russian *matryoshki* dolls, assemblages contain a sequence of ever smaller [assemblages] – functioning groupings of actants in a series of larger, more complex organisms" (Bennett 45). The act of eating is not the one-sided consumption of inactive materials; rather, it should be understood,

Bennett argues, as "a series of mutual transformations in which the border between inside and outside becomes blurry: my meal both is and is not mine; you both are and are not what you eat" (49). The behavioral changes which the consumed agents – be they fish-based omega 3 fats or psilocybin mushrooms – act "to shift one's idea about what counts as an actor but also to focus one's attention away from individuals and onto actants in assemblages … [as the consumed assemblages] *weaken or enhance the power of human wills, habits, and ideas*" (emphasis added; 42-43). Adam One recognizes the interactive relationship which occurs between the Gardeners' bodies, their thought processes, their awareness of a higher, metaphysical power, and certain toxic plants, though he nevertheless continues to advocate for a problematic sense of individual wholeness. It may be that his understanding of wholeness is, indeed, a posthumanist concept of inherent hybridity and assemblages; yet, Adam One's sermon on imitating snakes gives no evidence of such an understanding of the self as hybrid or multiplicitous. Rather, his search for wholeness, when read in combination with his earlier assertions of post-lapsarian consciousness and language, place Adam One's preaching, if not the Gardener theology, firmly within a humanist epistemology and the subsequent binaries which underpin human exceptionalism.

To summarize, Adam One creates a hybrid theology in terms of both the combination of its scientific-theological origins, its companion speciesist tenets, and its zoecentric morality *as well as* the problematic and potentially dangerous examples of human exceptionalism, humanist hierarchies, romanticized imagining of "snake-ness," and dichotomous binaries of impossible and constructed states of "purity" and "wholeness." However, there is a difference between the *preaching* of the theology and the *enacting* of the theology. The moral tenets that shape the Gardeners' behavior – which stress the shared communality, kinship, and spiritual equanimity between all living beings – stem from Adam One's zoecentric sermons and hymns, wherein he combines biblical hermeneutics with scientific theory to arrive at a distinctly zoecentric understanding of an interconnected world and the place of humans within it. In contrast, the

language which he occasionally employs to *explain* this suggested posthumanist and zoecentric behavior lapses into damaging humanist visions of a hierarchical and anthropocentric epistemology. This is not to say that the Gardener theology itself is flawed; rather that Adam One's preaching of it is deeply problematic. The tension created by this inherent contradiction fuels the breakdown of the narrative structure and allows for the emergence of a new, more "hybrid" preacher: Toby.

Section B: Theo-Narratological Structuring and Breakdown

In light of the relationship between Adam One's sermons and hymns and the narrative structure of the novel itself, the irreconcilable differences between Adam One's hybrid and zoecentric theology and the humanist language that he often uses to try to describe it lead to a necessary breakdown of the structure of the novel. To return to Sherrill Grace's theory of the "violent duality" in Atwood's novels, the use of narrative breakdown distorts the mirrored or binary structure of the narrative; the resulting refraction then provides for a new vision of the storyworld and diegetic ontology, or, as she writes, the means to "see things upside-down or inside-out" (1980, 23). In *Flood*, the uncharacteristic use of a broken rhyme scheme in one of the God's Gardeners' hymns disturbs the hymns' otherwise predictable, static pattern. This disturbance highlights the links between human and nonhuman actions and indicates the coming schism between both the God's Gardeners as well as the narrative structure itself. Following the hymn, the deterioration of the binary structure spreads into Toby and Ren's focalized sections, and eventually into their own behavior and ontologies, as they question certain Gardener tenets. Thus, the process of narrative breakdown creates a "warped mirror" in which Toby refracts the Gardener theology as preached by Adam One but through her own zoecentric behavior.

Flood is structured as a dichotomy, in which the parallel narratives of Toby and Ren (repeating the parallel narratives of Snowman and Jimmy in *Crake*) move together in narrative space and time around the fulcrum of narrative intrusion. In *Crake*, this fulcrum is the disembodied

voices of Snowman's past and the intrusive narrator, which guide Snowman's present-tense narration into stories of Jimmy's past. In *Flood*, the fulcrum is the more explicit narratological and moral guidance of Adam One's sermons and hymns, which are told chronologically and help to link Toby and Ren's alternating present-to-past narrations through their shared events, characters, and Saint and Feast days. Much of the narrative of *Flood*, for example, follows a predictable pattern: a chapter focalized through Toby or Ren, told in the present-tense (mostly by Toby) and the post-Flood past-tense (by Ren), then several sub-sections concerning the protagonist's retrospection on pre-Flood events, followed by a related sermon and hymn, which will either build upon information provided in the previous Toby or Ren chapter or foreshadow an event to occur in the following Ren or Toby chapter. Following the second, internally focalized chapters, another related hymn/sermon provides more information concerning the previous chapter or foreshadows what will happen in the ensuing chapters focalized through Toby or Ren. In other words, the novel follows a pattern of: Toby–sermon/hymn–Ren–sermon/hymn–Toby…). This alternating pattern can be clearly seen in the chapters surrounding the "Mole Day" sermon and hymn. Ren's retrospective sub-section depicts her perpetuation of an innocuous, but consequential, act of childhood bullying in which she tells her friend/enemy, Bernice, that Bernice's father, Burt, is having an affair with Nuala, a fellow Gardener. While the story is only a rumor, it nevertheless results in Burt's wife, Veena, vengefully denouncing Burt to the CorpSeCorps for drug-dealing and the Corps' eventual murder of Burt and mutilation of his body. The ensuing sermon, "Mole Day … Of the Life Underground" refers both to the danger of spreading rumors (secretive, hidden, or "underground" stories) in organizations such as the Gardeners, thereby communicating a veiled reprimand to Ren, and also to the value of the living beings which comprise the underground biosphere necessary to support life. Adam One's choice of subject for the sermon, the mole, acts as a "literal metaphor" for the danger the Gardeners face as well as the value of hidden or underground communities. Following this sermon, the narrative focalization switches to Toby, in which she celebrates Mole Day in the post-Flood present-tense;

this celebration provides the narrative link to her ensuing past-tense narration in which she discusses the same Mole Day featured in Ren's narration and Adam One's sermon. However, Toby's focalized narration depicts a side of the story regarding Burt's death to which Ren does not have access: in debating the appropriate course of action regarding the recovery of Burt's body, the Gardeners reveal their perhaps not-so-paranoid fear of infiltration and spying (or a fear of "moles"). As can be seen from this summary, the narrative is centered between Ren and Toby's perspectives by Adam One's sermons and hymns, which link Toby and Ren together across space and time and teach both protagonists the appropriate means of living in such a dangerous world and the consequences of failing to adhere to the prescribed behavior. Despite the fact that the religious group is defunct in the post-Flood world, the sermons and hymns sustain the Gardener community in the storyworld and in the discourse.

However, my argument is not simply that the sermons and hymns structure the novel; this point has already been made by Gillian Beer who, in her review of *Flood*, observes that "[t]he hymns sustain and structure the novel and are moving, humorous, compelling and perfectly rhymed. The rhyming means much. It knits up disorder; it discovers kinship; it solaces; it reveals. It persists to the end. These are songs to be sung together" (n.pag). Beer identifies several key points with regard to the narratological significance of the hymns: they reinforce the Gardener theology of interspecies egalitarianism and kinship; they provide comfort to Toby and Ren and also provide narrative links with the protagonists' retrospective stories; and they certainly "reveal," but perhaps not in the way that Beer intends. While Beer's review is nuanced in its analysis of the use of perspective and tense (for example, she argues that Toby's past-tense and third-person perspective characterize her as "older, less exposed, less febrile than Ren"), my point is that Beer nevertheless misidentifies a key issue in that the songs are *not* "perfectly rhymed"; furthermore, the break in the rhyme scheme *reveals* disorder, as opposed to"knit[ing it] up" (*ibid*).

Certainly, throughout the novel, nearly every line of the hymns rhyme; there are a few questionable rhymes in earlier hymns, similar to the minor slips between present- and past-tense in the earlier chapters of *Crake*, but the hymn "Today We Praise Our Saint Dian" departs subtly, but significantly, from the earlier perfect rhymes and sustained rhyme scheme. This break in the rhyming pattern foreshadows the disruption of the otherwise predictable, alternating narrative pattern between Toby and Ren's focalized sections and results in a break in Toby and Ren's Gardener ontologies. Like the reformation of the narration in *Crake*, this break and reformation leads to Toby's performance of a more zoecentric, interconnected Gardener theology than presented in Adam One's questionable sermons. Like all of the preceding hymns, "Today We Praise Our Saint Dian" predominately uses an ABCB rhyme scheme, as seen in the first stanza:

> Today we praise our Saint Dian,
> Whose blood for bounteous Life was spilled –
> Although she interposed her Faith,
> One more species was *killed*. (emphasis added; Atwood 2009, 374)

The use of the perfect rhymes, "spilled" and "killed," hints that the hymn will follow the habitual ABCB pattern, while also providing the link, via assonance, to the next stanza:

> For all around the misty *hills*
> She tracked the wild Gorilla bands.
> Until they learned to trust her Love,
> And take her by the hand. (*ibid*)

In the second stanza, however, a reversed half-rhyme between "bands" and "hand" emphasizes through variation the homonymous double meaning between the collective noun, "Gorilla bands," and a particular type of human group, "*guerrilla* bands."[3] The reversed half-rhyme also complicates the previously perfect ABCB rhyme scheme since it does not break the scheme entirely but rather puts its "perfection" into question. The third stanza repeats the problematic use of the reversed half-

[3] The *Oxford Dictionary of Literary Terms* defines "half-rhyme" or "slant rhyme" as rhymes "where the vowel sounds do not match (l*ove*/h*ave*)" (Baldrick 288). In the above example, the vowel sounds match ("b*an*ds" and "h*an*d") but the consonants do not match perfectly ("ba*nd*s" and "ha*nd*"). Therefore, to define this as a half-rhyme is partially correct but misrepresents where the rhyme breaks (in this case, with the following consonant, rather than the vowel). As such, the phrase "reverse half-rhyme" is used to demonstrate that the rhyme partially breaks with the consonants at the end of the word and not with the vowel.

rhyme with "[s]he held in her courageous *arms*; / … / Lest they should come to *harm*"; this half-rhyme repeats the militaristic double-meaning in the previous stanza, as "arms" refers to both physical appendages and weapons (emphasis added; *ibid*).[4] These complications of the rhyme scheme culminate in the outright rejection of the ABCB scheme by the final stanza:

> Among the green and misty hills,
> Where once the shy Gorillas gathered,
> Your kindly Spirit wanders still,
> In watchfulness, forever. (375)

This stanza depicts in shorter, poetic form what the narrative structure will shortly depict in longer, prose form: the reflection / refraction of an apparently circuitous pattern. The first line of the final stanza, "[a]mong the green and misty hills," recalls the first line of the previously quoted second stanza, "[f]or all around the misty hills." However, the third line of the final stanza introduces a reversed half-rhyme, between "hills" and "still," which again problematizes the predominate ABCB rhyme scheme. This scheme is then completely changed, to AB*A*C, by the broken rhyme between "gathered" and "forever." Beer's point that the "rhyming means much" is relevant here in that the rhyming, or *absence* of a rhyme, emphasizes the foreshadowing of the approaching apocalypse, as well as the use of dramatic irony. Unlike the Gardeners, external readers are privileged with foreknowledge of the apocalypse from the experiences of Snowman in *Crake* and from Ren and Toby's post-Flood narrations; therefore readers should be aware of the short-term nature of any future for most human figures within the storyworld.[5] This dramatic irony is further emphasized by the missing rhyme which should appear in this final line but does not; the lack of the ubiquitous fourth-line rhyme creates a sense of discordance and aporetic presence through absence, appropriate

[4] The use of these words – "Gorilla" and "arms" – to refer to acts of love and self-sacrifice (arms around said gorillas) and acts of destruction and possible death (weapons being used by *guerrilla* fighters) – mirrors the situation of the Gardeners at this point in the novel, in that Adam One and Zeb have split forces: Adam One and the God's Gardeners prefer to practice non-aggression without exception while Zeb and the schismatic MaddAddam group favor a more militant approach, sabotaging public works and goods by setting loose genetically altered beings. The implicit, militaristic meaning of the nouns also reinforces the common characterization of Zeb as Adam One's darker half; Zeb himself tells Toby that he and Adam were "disparate. Dark and light, hefty and frail" (Atwood 2013, 127).

[5] While Gardener theology is based on the idea of an approaching "Waterless Flood," individual Gardeners have no knowledge of if, or when, it will actually arrive. Unless, that is, Adam One is complicit with Crake in the creation and implementation of the plague, but this is an argument for a separate text.

to the foreshortened sense of "forever." Therefore, the final stanza returns to the image created in the opening stanzas of the poem, but the homonyms of the middle stanzas and the dramatic irony and broken rhyme scheme by the end transform the poetic structure from a circle to a spiral and from a reflection to a skewed refraction of these "misty hills," raising the question as to what kind of future the "forever" refers.

The breakdown and refraction of the rhyme scheme in the hymn spreads into the ensuing prose sections, depicting in prose form the entropic contagion sparked by the tension produced by Adam One's contradictory sermons. Since the narration preceding the sermon and hymn in question is focalized through Ren, the standard pattern of the novel would predict that the narration after the sermon and hymn would be focalized through Toby and would begin in the present-tense and then switch to her retrospective, pre-Flood memories. However, the post-hymn sections instead feature far fewer and far shorter past-tense, pre-Flood stories and these stories do not appear as separate sub-sections but as embedded, paragraph-long memories situated within the post-Flood storyworld. Furthermore, the sections are not dedicated to Toby's focalization alone but are unevenly split between Ren (past-tense) and Toby (present-tense), in the following pattern: Ren, Ren, Toby, Ren, Toby, Ren, Ren.[6] Finally, in these sections, Ren is released from her quarantine/inadvertent prison by her close friend Amanda and begins to move towards Toby in the diegetic world; though her first-person narration still employs the past-tense, her discourse-time is also moving closer to the discourse- and story-time of Toby's internally focalized, present-tense narration. In other words, once Ren is able to move freely in the storyworld, she moves towards Toby in both space and time. In light of these changes, the breakdown initiated by the hymn leads to a similar narrative breakdown as in *Crake*, where the omniscient narrator and the "separate" protagonists of Jimmy and Snowman slowly (re)converge in time, space, and diegetic levels. Their eventual reunion leads,

[6] The rapid change in the ordering of the focalized sections recalls Hutcheon's analysis of *Life Before Man*, addressed in chapter two, focusing on *Crake*; as Hutcheon writes in her essay, "[t]he number of sections devoted to each of the three perspectives in any one part is never random" (1983, 25).

as discussed, to Snowman's *Bildungs* into, or return to, a hybrid ontology; similarly, the breakdown in the prose section problematizes the Gardener theo-ontology which Toby and Ren practice and eventually leads to Toby's *Bildungs* into a hybrid theology.

For example, in Ren's first section after the "Saint Dian" hymn, she remembers comparing the Gardener theology of "God is a Spirit" to Crake's characterization of God as an artifact of grammar and the FoxP2 gene:

> Glenn used to say the reason you can't really imagine yourself being dead was that as soon as you say, 'I'll be dead,' you've said the word *I*, and so you're still alive inside the sentence. And that's how people got the idea of the immortality of the soul – it was a consequence of grammar. And so was God, because as soon as there's a past tense, there has to be a before the past, and you keep going back in time until you get to *I don't know*, and that's what God is. It's what you don't know – the dark, the hidden, the underside of the visible, and all because we have grammar, and grammar would be impossible without the FoxP2 gene; so God is a brain mutation, and that gene is the same one birds need for singing. So music is built in, Glenn said: it's knitted in to us. … it's an essential part of us, like water.
>
> I said, in that case is God knitted in as well? And he said maybe so, but it hadn't done us any good. (377)

Glenn/Crake's vision of God, as a pre-programmed, inescapable function of genetic determinism, differs in a particular way from Adam One's visions, which see God as the transcendental being who is omnipresent (between bodies and in bodies) and omnimorphous (taking all bodily forms). Also, as seen in earlier sermons, Adam One's God is a being of pure spirit, who creates humankind, and all other living beings, and who maintains a hierarchical position over them as Creator and possessor (as seen with "God's tiniest Angels" (192)). Such a characterization betrays Adam One's fundamentally humanist language used to illustrate what is an essentially posthumanist, or at least non-speciesist, theology. In contrast, Crake's scientific explanation repositions God as an arbitrary output from a particular gene, a process shared by many vertebrates, not only humans; Crake thereby displaces Adam One's humanist vision of God through a strictly genetically performative perspective. In Crake's explanation, God moves from being the Creator to the always being-created (as a performance of genetic behavior from a "brain mutation"), from the possessor to the possessed

by those with FoxP2 genes, and from the space between and within all things to an indelible, ongoing process of communication. That is, in Crake's view, God is not a noun or a signifying subject, but, as Deleuze/Guattari would say, God is always a conjunction, a process always in the middle, a performance always taking place within and between two or more multiplicitous points of experience, through human speech, hominid language, birdsong, and/or rat laughter and vocalization (Deleuze/Guattari 1988, 23, 26-27; this list identifies some of the more recent discoveries of the output of the FoxP2 gene, see Campbell, Reep, Stoll, et al. 1-2). By describing God as a near-universal, and inextricable, function of the process of communication, Crake's vision of God moves Him/Her/It from Adam One's vision of the contradictory transcendental subject to a figure comprised of the process of "becoming," which links humans to many other forms of life. The fact that this revision of Adam One's troubled theology appears *after* the breakdown of the poetic and narrative structure foreshadows similar changes to be made in Toby's enactment of Gardener theology and her Gardener-influenced ontology.

SECTION C: TOBY'S FORMATION INTO THE HYBRID PREACHER

In order to highlight the significance of Toby's development into hybridity and her zoecentric performance of Gardener theology and ontology, it is first necessary to clarify her previous, conventionally anthropocentric and spiritually skeptical behavior and worldview. From the outset of the novel, Toby, in both her present- and past-tense stories, is characterized as pragmatic, careful, deliberate, "tough and hard" (Atwood 2009, 10). Her earliest memories do not depict a particularly special attention to either "animals" or religion, but both are nonetheless present. Toby's idyllic childhood home is described equally in terms of its shape and size – "[t]heir white frame house had ten acres of trees around it" – as well as the surrounding presence of undomesticated (as compared to "constructed") "animals" – "there were squirrels, and the first green rabbits. No rakunks, those hadn't been *put together* yet. There were a lot of deer…" (emphasis added; 29). These

undomesticated "animals" set Toby apart from Jimmy in that, within the Compounds and the pleeblands, he only interacts with nonhuman beings that are being put to specific, marketable purposes. In contrast, the presence of wild nonhuman life in Toby's cherished memories characterizes her as both spatially and ontologically separate from the Compounds and the related commodity market machinations which take place therein. However, unlike Jimmy and his unique relationships with the Pigoons, Killer, and Alex, Toby's earliest memories are not of individual beings but of an anonymous group; specifically, she briefly recalls shooting, killing, dressing, and eating several deer with her father but she admits that these were rare occurrences. Arguably, the significance of the memory is not of the deer themselves – who are represented as an anonymous group, "they," "Toby shot *a couple*," "deer stew" – but rather of the characterization that it provides of both Toby and her family (29). For Toby, the memory of shooting the deer illustrates her beneficial and emotionally close relationship with her father while it simultaneously characterizes her as being pragmatic and reliable, seen through her unemotional and unflinching recollection of the "smell, and the slither of viscera" (*ibid*). For her family, the deer scene emphasizes the common-sensical and economical environment in which she is raised, through her family's careful use of the flesh and bones of the deer. Toby's matter-of-fact approach to killing and dismemberment distinguishes her from Jimmy's adolescent interest in viewing wanton violence committed against "animals," women, and children. As such, Toby's persona is developed through these "animal"-related memories but the "animals" themselves are not the immediate focus; she does not "become-with" nonhuman beings as Jimmy does in *Crake*. Similarly, religion is present in Toby's life but she remembers that it was not particularly important in and of itself. Rather she and her parents attend church as a common-sense business practice; specifically, her father tells her that "it would have been bad for business not to" (33). Nevertheless, when Toby's father kills himself after the mysterious illness and death of his wife and the subsequent destitution of the family, Toby is forced to bury his body in the neighbors' backyard where, despite this secular upbringing, she "had

whispered a short prayer over the patio stones: *Earth to earth*. Then she'd brushed sand into the cracks" (*ibid*). These two short memories of the deer killing and the burial provide a particular background to Toby: in addition to her practicality, usefulness with a rifle, and knack for survival, she had, at one point, no compunction about killing other nonhuman beings and little interest in organized religion. Also, both acts are marked by an emphasis on Gardener-esque functionality and a belief in the natural processes of the earth: the deer were shot because they were "get[ting] into her mother's vegetable garden" and were then eaten, and the burial is depicted as necessary for Toby's survival (hiding the evidence of her father's untimely death, for which she could be blamed). Long before Toby becomes a Gardener, she subtly demonstrates their emphasis on the need to return the body back to the soil, which is, for them, a way to "repay the gift of Life by regifting ourselves to Life when the time comes" (193). Therefore, from Toby's earliest memories, she is characterized in terms of a mix of anthropocentrism (in her emotionally neutral killing of the deer) and the Gardeners' ecologically infused theology.

With a childhood formed through an anthropocentric ontology, it is characteristically appropriate that Toby's adolescence and early adulthood should lack a broader sense of self-formation through mutual connections and exchanges with the environment and other living human and nonhuman beings. It is also important to emphasize, however, that Toby is not alone in such a narrow worldview; while attending the Martha Graham Academy, Toby remembers that there was a society-wide sense of impending ecological doom, but no one wanted to discuss it:

> Everybody knew. Nobody admitted to knowing. If other people began to discuss it, you tuned them out, because what they were saying was both so obvious and so unthinkable.
>
> *We're using up the Earth. It's almost gone.* (emphasis in original; 284-85)

Despite her conventional belief in the necessity of returning the body to the earth, as seen in the burial of her father, Toby's interest in ecological issues goes no further, if indeed that scene reflects anything other than a cursory religious sacrament with which to mark the event; she "tuned … out"

anyone who would bring up such "unthinkable" ideas as the forthcoming ecological apocalypse. In situations where she, to her "distaste," cannot ignore the disempowered nonhuman world's calls for help – such as while she works as a furry-costumed marketeer while living above Slink, an exotic "animal" costume manufacturer and furrier which slaughters the nonhumans on premises – she finds other employment so that she does not have to reconcile her "animal" costume with the actual nonhuman calls, growls, and roars below her (38). This "tuning out" of Toby's potential subjective involvement with the world beyond her own immediate needs recalls Jimmy's "willed ignorance" to the violence that he was passively perpetuating by ignoring the downward spiral of the world around him.

The shared sense of "willed ignorance" with regards to the rampant abuse of the natural world, seen in both Jimmy and Toby, is reinforced by both of them seeing themselves as alone in the world; and, as seen in both characters, this vision of the individual self as isolated and entirely self-reliant is largely self-destructive. Toby's sense of isolation is partially justified in that she is indeed an orphan, having lost her mother and father in her late adolescence. However, her pragmatism is, in this case, self-defeating as she disregards the potential emotional benefit that memories of her family can bring to her and thereby improve her chances of survival. Just before the memory of society's denial of the impending ecological disaster, Toby awakens, in the present, post-Flood storyworld, from a detailed dream in which she sees her parents, her childhood home, and a deer, but not herself: "She opens her eyes: tears on her cheeks. I wasn't in the picture because I am the frame, she thinks. It's not really the past. It's *only* me, holding it all together. It's *only* a handful of fading neural pathways. It's *only* a mirage" (emphasis added; 284). The repetition of "only" is significant as Toby disavows her past – living happily with her parents and interacting with the natural world – due to its lack of materiality and its visual representation through complex mental processes. In doing so, she devalues the emotional benefit of remembering such people and events and their formative importance to herself; their images are "*only* [her]" yet she does not

make the connection that "she" is made up of "them." Therefore, by dissociating herself from this memory, as well as the mind that formed it, since "[i]t's *only* a handful of fading neural pathways," Toby forces herself to see herself as a perfectly isolated individual. Such delusions of autopoiesis, she will later discover, will only lead to death since biologically, emotionally, and mentally, the body, mind, and sense of self cannot survive in total isolation.

Toby's dissociation from intangible mental events is not unique; every time Toby has a potentially meaningful vision which can provide her with comfort in the current emotional or existential crisis, she addresses its origin as "only" a neural process and thereby distances herself from both the potential personal revelations and the chemical processes in her brain which produce such an image. When re-reading her journal entry in which she records seeing a shabbily dressed man leading a procession of singing, blue-skinned people – "*Hallucinations?* she'd written" – she crosses out the question mark and confirms to herself that it was indeed a "[*h*]*allucination*, it says now. Pure. Simple. No doubt about it" (197). Readers of *Crake* should recognize the scene as Snowman leading the Crakers from the Paradice dome to the beach; therefore, the use of dramatic irony, in the phrase "[n]o doubt about it," highlights the unreliable nature of Toby's focalized narration, since there *is* doubt about the hallucinogenic nature of the event.[7] The dramatic irony also highlights the problems inherent in Toby's too-quick repudiation of these visions. Her skepticism towards the possible survival of other beings – blue-skinned and unusually vocal – cuts her off from potential companions or simply the hope that others may have survived. Similarly, as a pre-Flood Gardener, she engages in a psilocybin-enhanced meditation which results in an altered perception on the life in, and among, the plants, amphibians, and insects around her, as well as in a vision of a liobam (a lion-lamb hybrid). However, she unsuccessfully attempts to discredit this new perspective of the world and of a connection between her and the envisaged liobam by stating *to the mental*

[7] Also, the dichotomous states of "[p]ure" and "[s]imple" are again shown to be ironic and therefore emptied of definitive meaning.

image: "'*You* are the effect of a carefully calibrated blend of plant toxins,' *she told it*" (emphasis added; 204). Whereas the other Gardeners, and even Zeb in *MaddAddam*, see their own biochemically induced avatars as alternative aspects of themselves, Toby distances herself from any potential personal meaning by attributing the vision solely to immaterial mental processes due to ingested plant toxins. But by disregarding the possible meaning of the vision, she also reveals a dissociation from these very same mental and physical processes. To put it differently, Toby identifies the vision as the result of a biochemical reaction in her brain, but by not claiming the vision as meaningful *because of this neural origin*, she also dissociates herself from the fleshly mental processes that create the vision in the first place. Like Adam One, who sermonizes on human exceptionalism at the same time that he encourages the beneficial use of plant-enhanced meditations, Toby also ignores the interconnected assemblage of her body, its digestive systems and their necessary bacteria, the plant structure, its toxins, and the resulting mental projections. Bennett argues that this "conquest model of human eating" ignores the agency of edible matter; more to the point in connection with Toby, with the after-effects of the pandemic at hand, Bennett proposes that it is vitally important to our survival in modern cultures to begin to take seriously the agency and effects of organic and inorganic matter: "If I am right that an image of inert matter helps animate our current practice of aggressively wasteful and planet-endangering consumption, then a materiality experienced as a lively force with agentic capacity could animate a more ecologically sustainable planet" (51). Toby stands at the threshold of a new, potentially zoecentric world, yet she dangerously recommits to her previously autopoietic, highly individualized, and dissociated approaches to the material world around her, as well as to her own body.

Toby's separation from her alternative perspective on her identity is increased by the fact that she addresses her denial to the vision itself, rather than to herself as its co-creator (for example, "'[t]his liobam is the result of …,' she told *herself*"). In light of this process of dissociation from her own mental processes, the visions they produce, and the potential value and meaning for herself

from these visions, Toby creates a false image of herself as autopoietic, self-created and self-sustained, and as the possessor of a more materially-based reality and "truth." Yet, through dramatic irony, the omniscient narrator undermines the reliability of this "truth." In short, Toby's pragmatic and skeptical nature leads her to discredit potentially valuable sources of hope, social connection, emotional strength, and survival; she removes herself from the liberating potential of "becoming-with" through self-induced isolation. This perspective on Toby as self-made and independent to a fault (in that she puts her survival at risk by holding herself apart from society) is made explicit during her initial interaction with Adam One. When confronted by Adam One at the SecretBurger stand where Toby is sexually abused by her boss, Blanco, Toby reacts negatively when Adam One repeatedly calls her "my child":

> "I'm not your child," said Toby. She was more than aware that she wasn't anyone's child, not any more.
>
> "We are all one another's children," said Adam One with a sad look.
>
> (Atwood 2009, 49)

In this scene, Adam One represents the most immediate opportunity Toby has to escape Blanco, whom she knows will kill her within weeks as he has with other women under his "management," yet she refuses Adam One's offer of assistance while seeing herself as self-made: she "wasn't anyone's child." As a direct contradiction to this erroneous and problematic ontology of autopoiesis, Adam One introduces the hybrid Gardener theo-ontology of interconnectivity over self-isolation, of affiliation over filiation, and of non-conventional group relations over Oedipal family formation, all of which fundamentally, if slowly, reshape Toby's own ontology and subsequent moral code and social behavior.[8]

From Toby's first interaction with the garden and the Gardeners, she is awakened to a broader, multiplicitous sense of "self" through "becoming-with" the environment and the other Gardeners and by "becoming-bee." This awakening will turn out to be her means to escape potential

[8] The difference in Toby's epistem-ontology between *Flood* and *MaddAddam* is made particularly evident by comparing these scenes of bodily dissociation with a later scene of her psilocybin use; see chapter six.

death on more than one occasion, and ultimately allows her to take over the role of the hybrid preacher after the breakdown of the narrative structure. Immediately following her narrow escape from Blanco, after Adam One's strategic intervention, Toby is brought to the Edencliff Rooftop Garden where she "gazed around [the garden] in wonder: it was so beautiful, with plants and flowers of many kinds she'd never seen before. There were vivid butterflies; from nearby came the vibration of bees. Each petal and leaf was fully living, shining with awareness of her. … She found herself crying with relief and gratitude" (52). Toby's description of the garden is striking for both her perception of the garden's sentient nature, as it is "shining with awareness of her," and its inherently hybrid nature, as the garden itself is a collective comprised of "plants and flowers," "butterflies," and "bees," and the individual leaves and petals, of which she is distinctly aware. The description is even more striking in that her recognition of the sentient collective of the garden causes an affective response: the ever-practical, "tough and hard" Toby is unusually depicted as "crying with relief and gratitude." While tears after such a harrowing escape from sexual abuse would seem entirely normal, Toby is very rarely depicted as crying. She is not described as having cried during her mother's funeral nor after her father kills himself in the garage and Toby is forced to clean up the space and bury his remains; instead, she "lay in the darkness, *wanting to cry,* but all she felt was cold. Though it wasn't cold at all" (emphasis added; 34). Nor is she depicted as crying after she finds out that she has been accidentally sterilized while donating her eggs; instead, "she could feel all the light leaking out of her" (39). The references to heat and light demonstrate that Toby does indeed feel something in response to these tragedies but her focalization also characterizes these responses as lacking a physical, cathartic, affective response; she *wants* to cry, but cannot. Even when she does cry, as when she is forced to abandon all traces of her previous life, the act of crying is not represented in the text; instead the narrator reports her thinking "[b]etter to do the weeping sooner rather than later, she told her" (*ibid*). Yet, it remains unnarrated whether or not she did actually weep. Therefore, her narrated tears upon encountering the hybrid garden are

unique to the novel. As with Jimmy's awakening to affective responses such as shame (with the Pigoons), and love and sensual touch (with Killer and Wakulla), Toby "becomes-with" the already hybrid garden as it awakens her to physical affective response; through mutual acknowledgement – her acknowledgement of the garden and "its" acknowledgement of her – she is able to regain the physical expression of an emotional response.

Toby's interaction with the garden is also unique in that it directly counteracts her previous "willed ignorance" to the "natural" (read: plant-filled, as opposed to urban, concrete) world. From this point onwards in her life, Toby responds physically and emotionally to the plant-life around her and often characterizes the environment as sentient. But, as with all relationships between subjects, these responses are not always positive. At the opening of her focalized narration, Toby scans the trees surrounding the spa and the omniscient narrator reports that "[t]he trees look as innocent as ever; yet she has the feeling that someone's watching her – as if even the most inert stone or stump can sense her, and doesn't wish her well" (17). While the simile reduces the subjectivity that Toby grants the "inert stone or stump," she nevertheless attributes intention and performance to the trees, which "look innocent," implying that the trees can have other looks and can be deceitful. As with her visions of her family and the liobam, Toby distances herself from the brief subjectivity she grants to the forest, believing that "[i]solation produces such effects" (*ibid*). Yet reflective of her post-Gardener status, Toby also does not *preclude* the forest from such a subjective potential, as she asks: "Still, how to distinguish between such illusions and the real thing?" (*ibid*). Interestingly, the nature of the "real thing" is left undefined and therefore full of potential meaning: Toby could either be referring to "real" threats in the form of humans and other predatory "animals" hiding in the forest (like the Painballers from *Crake*, and as the liobams, bobkittens, and Pigoons are known to do) or she could be referring to the forest itself as the "real" threat.[9] The lack of specificity

[9] I do not mean to suggest that the forest itself could physically attack Toby. Rather, the forest poses a threat in terms of the many ways she could be killed should she venture into its concealing darkness as well as the other beings which can hide within it. My point is more that Toby recognizes a form of sentience and a form of subjectivity within things that are more generally recognized as objects.

regarding the nature of the threat leaves the potential subjectivity of the forest intact and, with it, Toby's altered Gardener ontology.

Like her awakening to physical responses of emotion and nonhuman sentience through her introduction to the garden, Toby's relationship with the Edencliff Rooftop bee colony destabilizes her ingrained anthropocentrism as well as her binary worldview, as depicted through her separation of illusion and reality. Toby is introduced to the bee colony during a period of time when she self-characterizes as a liminal figure, in terms of her belief system and social categorization: "She didn't really believe in [the Gardeners'] creed, but she no longer disbelieved. … She wasn't quite a Gardener, yet she wasn't a pleeblander any more. She was neither one nor the other" (116). The collective entity of the bee colony educates Toby into living as a hybrid and, in so doing, guides her towards an implicit acceptance and *performance* of Gardener zoecentric theo-ontology, even if she remains outwardly skeptical about an explicit self-identification of *being* a Gardener. Toby is initially taught to view the colony of bees as one bee by Pilar, a respected elder Gardener who eventually becomes Toby's new "family"; in explaining the lore of bees, Pilar tells Toby that "[a]ll the bees of a hive are one bee; that's why they'll die for the hive. 'Like the Gardeners,' Pilar said. Toby couldn't tell whether or not she was joking" (213, 119). Pilar's multitudinous definition of the individual bee echoes the anonymous question at the end of *Crake* which introduces Snowman's "becoming-ant": "Can a single ant be said to be alive, in any meaningful sense of the word, or does it only have relevance in terms of its anthill?" (2003, 429). Unlike Snowman, however, Toby is not *yet* becoming-bee; instead, Pilar's bee mythology introduces Toby to the possibility of living as something other than a definitively bounded individual subject. This point is so important that it is reasserted, in reverse order, after Pilar's death: "One bee is all the bees, Pilar used to say, so what's good for the hive is good for the bee" (Atwood 2009, 216). Interestingly, both of Pilar's comments regarding the collective nature of the individual bee are provided in the narration through free indirect speech that is internally focalized through Toby. In contrast, the more questionable

statement, in Toby's perspective, that the bees are like the Gardeners in their willingness to sacrifice themselves for the hive/garden, is attributed to Pilar, in direct discourse. The difference is telling: Toby internalizes the notion of an entity living as a multitude into her own discourse though she continues to question the need to self-sacrifice for a group with whom she does not yet fully identify.

Nevertheless, Toby's eventual self-identification as a Gardener and therefore as a follower of the zoecentric Gardener theology can be traced through her behavior towards the bees. In the same scene described above, Pilar teaches Toby that in order to prevent bee stings while collecting their honey, it is necessary to ask the colony, and specifically the queen, for permission: "She said you had to speak out loud because the bees couldn't read your mind precisely, any more than a person could. So Toby did speak, though she felt like a fool. What would anyone down there on the sidewalk think if they saw her talking to a swarm of bees?" (119). Through the repeated comparisons between humans and bees – in their sacrificial defense of their home and in their inability to read minds – Pilar's explanation of bee colony maintenance blurs the constructed, singular distinction between "animality" and humanity and subtly subverts the related humanist notion of a clearly delineated, individual identity. This is not to say that Pilar demonstrates the "asinine" behavior, as Derrida calls it, of homogenizing the evident differences between humans and, in this case, bees (2008, 30). Rather, she respects the significant otherness of the bees, recognizing what they can and cannot do (as far as her limited perception allows her), highlighting the shared behaviors and interconnected modes of use and survival between the bee community and the human community (if they can be temporally, artificially separated). In doing so, Pilar alerts Toby to the advance in human knowledge, understanding, and survival that Bennett argues is available through "a touch of anthropomorphization," which

> can catalyze a sensibility that finds a world filled not with ontologically distinct categories of beings (subjects and objects) but with variously composed materialities that form *confederations*. In revealing similarities across categorical

> divides and lighting up structural parallels between material forms in "nature" and those in "culture," anthropomorphisms can reveal isomorphisms. (emphasis added; 99)[10]

Pilar's explanations reveal similarities in patterns and behaviors which allow Toby to reconfigure how she sees communities in general, not as "human communities," and/or "bee communities," but like the garden, a "confederation," or an assemblage which includes an "array" of life, "a Garden of sub-visual life forms" as well as visual life forms, bee and otherwise (Bennett 112; Atwood 2009, 192).

Though Pilar's explanations make this hybrid, interconnected ontology apparent, Toby's own realization is not immediate. Her persistence in a more rooted anthropocentric ontology and the sense of the clearly delineated subject is seen in her worry over what "those down there on the sidewalk would think." Even after Pilar's death, Toby continues to feel a lack of self-identification with the Gardeners as demonstrated through her continued reluctance to speak out loud to the bees. Sitting by Pilar's death-bed, Toby momentarily believes she sees Pilar's spirit departing her body through the flicker of a candle and thinks "I'm getting as mushy as the rest of them … Next thing I'll be talking to the flowers. Or snails, like Nuala" (215). However, while Toby tries to separate her behavior and belief system from that of the Gardeners, she nonetheless goes directly to the bees to tell them of Pilar's death:

> But she went to the bees. She felt like an idiot doing it, but she'd promised. She remembered that it wasn't enough just to think them: you had to say the words out loud. … She felt like such a dolt … Nobody was listening, though if they had been they wouldn't have found anything odd, not up here on the Rooftop. Whereas down below at ground level they'd have labelled her as a crazy woman, wandering the streets, talking to nothing. (219)

The weight of Toby's promise to Pilar pushes Toby into changing her behavior towards that of the Gardeners, though her reported internal monologue depicts that her worldview has not changed. She continues to "feel like an idiot…like such a dolt" because she maintains the conventional ontology

[10] In the context of evolutionary biology, isomorphism is "a similarity of appearance displayed by organisms having different genotypes," or shared physical or behavioral traits despite different genetic backgrounds (*Compact OED* 3).

that persists "at ground level" which violently demotes the bees from fellow subjects to "nothing." Though Toby's liminal position persists – not quite a Gardener, not quite a Pleeblander – she is beginning, at least, to *behave* like a Gardener. Importantly, for Adam One, behavior precedes faith; as he tells her, "[y]ou've been acting as if you believe, dear Toby. *As if* – those two words are very important to us. Continue to live according to them, and belief will follow in time" (emphasis in original; 201). This statement marks the difference between Toby, as she will develop into a preacher of a hybrid theology, and Adam One as the Gardeners' problematically humanist preacher. By his own admission, it is not enough to say the words; rather, it is necessary to internalize and to perform them. Whereas Adam One is only rarely portrayed as acting, since his stories and narration are largely provided through his own narrated sermons, Toby does eventually perform the Gardener ontology, and this performance begins in earnest through her interactions with the garden bee colony.

Toby's behavior towards the bees is only reported as having significantly changed after the bees sacrifice themselves to protect the hive and, indirectly, the garden and Toby herself from Blanco. In light of Pilar's earlier lore – that "[a]ll the bees of a hive are one bee; that's why they'll die for the hive" and "[o]ne bee is all the bees … so what's good for the hive is good for the bee" – Toby and the Gardeners indirectly and figuratively are becoming-bee, since the bees' sacrifice for the hive indirectly saves their lives. Being saved by the bees changes Toby's ontology, as seen in her behavior immediately preceding and following the battle. Moments before Blanco arrives on the rooftop, Toby continues her anthropocentric, skeptical behavior: "'Stand by me,' she said to the bees. 'Be my messengers.' *As if they could hear*" (emphasis added; 302). The use of "as if" portrays the two ontologies between which Toby is transitioning: from her current anthropocentric perspective, "as if" reflects a reluctance to believe that the bees can hear and comprehend her words, despite everything that Pilar has told her. This reluctance is characteristically appropriate considering her known reticence to talk to the bees out loud in order to avoid looking "crazy" to the

people on the street-level (219). In contrast, from the Gardener perspective, as explained by Adam One, the phrase "as if" reflects a potentiality or a suspended belief in what may occur through faith; that is, the simile depicts a potential belief that the bees *can* hear and understand. Yet after the bees save Toby's life from Blanco's rage, she never questions her conversations with them again. Indeed, the shift from reluctance, skepticism, and "feel[ing] like a dolt" is apparent immediately after the battle, while Toby repairs the damage caused by pushing the hive over into Blanco's path: "It took some time for Toby to set the hives back up. The bees were furious and several Gardeners got stung. Toby apologized to the victims … but she *apologized much more profusely to the bees*, once she'd smoked them enough to make them drowsy: *they'd sacrificed* many of their own in the battle" (emphasis added; 303-4). Though none of the apologies (to humans or to bees) are reported in the narration, the omniscient narrator's reference to the apologies lends a relative reliability to Toby's prioritization of her apology to the bees over those given to the Gardeners. Moreover, the use of the verb "to sacrifice" implies an intentionality beyond that of Adam One's humanist references to an "animal" state of instinct and "innocence"; the use of "sacrifice" is especially important, given the significance of the word in terms of human exceptionalism and as a means to obscure, as Derrida writes, the "exercising of power over the animal to the point of being able to put it to death when necessary" (2008, 91). Toby's use of "sacrifice," with regards to what the bees do to *themselves* in defense of their hive, re-appropriates the word, the act, and the intent and gives the "exercising of power" back to nonhuman beings, who are typically seen as the passive, objectified recipients of this exercised power. Furthermore, as Pilar's repeated statements show, self-sacrifice in the literal and figurative sense is depicted as a common trait between humans and nonhumans, such as the bees; Toby herself will self-sacrifice after this battle by leaving her safe haven for the good of the greater Gardener community. These actions are not anthropomorphic but, as Bennett suggests, isomorphic, decentering Toby's demonstrated anthropocentrism as she becomes aware of a community of subjects operating within the greater Garden assemblage. Isomorphism means that

Toby does not impose her human ontology onto the bees in a one-sided exchange. Instead, she finds a "similarity in appearance displayed by organisms having different genotypes," allowing her to take the example of the bees, of defending the hive as a form of self-defense, and apply it to her own life (*Compact OED* 3). In other words, she performs the equanimity between species that Adam One unconvincingly preaches – by being saved by them, by prioritizing the bees' forgiveness over that of the humans, and by recognizing in them intentionality, self-sacrifice, and an understanding of a greater good – while maintaining her own characteristic behavior of pragmatic self-interest. Only, her notion of "self" has been significantly altered through the example of the bees, expanded to include the garden and all its inhabitants: plant, bee, and human.

This change in ontology is directly performed through Toby's manner of speaking to the bees. Following the battle described above, Toby decides to leave the garden in order to protect the garden and its human and nonhuman inhabitants should Blanco return. Before she leaves, she goes to the bees to say goodbye and the conversation, reported both by the narrator in indirect discourse and by Toby in direct discourse, depicts a significant departure from Toby's previous reluctance and embarrassment when speaking out loud to the bees:

> Would she have time to say goodbye to the bees, and if she didn't, would the hives die? She covered her head with a scarf and hurried out to the hives.
>
> 'Bees,' she said out loud. 'I have news.' Did the bees pause in mid-air, were they listening? Several came to investigate her; they lit on her face, exploring her emotions through the chemicals on her skin. She hoped they'd forgiven her for tipping their hives. …
>
> The bees buzzed and fizzed; they appeared to be discussing her. She wished she could take them with her like a large, golden, furry collective pet. 'I'll miss you, bees,' she said. (307)

This block quotation contains a number of significant changes in Toby's perceptions, attitudes, and behavior towards the bee colony. The lack of Toby's sense of shame or self-consciousness is replaced by a marked sense of urgency in her need to tell the bees of her imminent departure, both for their sake – she worries that they will die without her bringing this news – and for her own – she hopes to be forgiven by them (an act that assumes agency and choice on the part of the bees).

Furthermore, this desire for forgiveness implies both a belief that the bees are perceptive of her emotional state and also a scientific explanation of *how* they would be able to experience her emotions: "through the chemicals on her skin." Since the quotation is focalized through Toby, this indirect phrase can be said to be Toby's mediated thought-process; therefore, the attribution of the bees' knowledge and understanding of Toby's emotional state through their own bodily processes places Toby's desire for emotional understanding and forgiveness in the realm of the tangible and material, rather than the illusory or the imagined. As discussed already with regards to Toby's dissociation of visions and illusions, Toby places greater significance and reliability on anything that can be shown to be "real" or of the material world; therefore, her indirect explanation of the bees' physical means of interpreting her emotions takes the interaction beyond an expression of anthropomorphism. Instead, it is represented as an interaction between mutually agential, influential, and responsive beings; since each apparently "single" being actually "teem[s] with multitudes," as Adam One and Donna Haraway would both say (192). Finally, the question, "were they listening?" and the observation, "they appeared to be discussing her," reflect a substantial change in Toby's perception of the bees' abilities, especially in comparison to her pre-battle dismissal of "[*a*]*s if they could hear*." Thus, through the act of the bees' sacrificial defense of their home and those included within it – Toby, the Gardeners, and the garden itself – Toby "becomes-with" the bees in that she acknowledges their potential emotional and cognitive capabilities and responses to her, while she demonstrates a shift in behavior and perception towards them. This process results in a fundamental change in Toby's ontology and in her acceptance and performance of the zoecentric Gardener theology. Far from being embarrassed about talking to them, Toby assigns to the bee colony a personal preference, which rivals that felt towards Pilar and her parents: her human "family." These changes denote a difference in Toby's acceptance of Gardener theology as she identifies herself as a Gardener, the garden as a type of "home," and her belief system as the Gardener theology.

Ironically, it is only after her separation from the garden, the Gardeners, and the bees that Toby begins to perform regularly the Gardener theology and, therefore, to demonstrate a belief in its tenets. As stated by Adam One himself, Gardener theology emphasizes the performance of a belief, rather than a stated adherence to it: "In some religions, faith precedes action… . In ours, action precedes faith" (201). For Adam One and the Gardeners, acting "as if" one believes leads to belief itself. Yet, this difference between performed belief and stated belief is fundamental to the effectiveness as preachers of Gardener theology between Adam One and Toby. Whereas Adam One is the founding Gardener, his preaching has been shown to reveal latent and violent examples of humanism and anthropocentrism, which run counter to the practiced theology of the God's Gardeners. In contrast, Toby's internally focalized discourse reveals that, though she maintains, at times, a skeptical and pragmatic demeanor, her behavior respects and performs the tenets of the zoecentric Gardener theology. That is to say, it is in Toby's behavior – her physical manifestation and performance of the theology – as opposed to Adam One's words – the essential truth of which has already been challenged – which make her a more credible proponent of the theology. Therefore, the sermon that she delivers at the end of the novel, which depicts her performance of Gardener forgiveness in the most trying of situations, reveals Toby's inheritance of the role of preacher of a hybrid religion, from the founder, Adam One.

This difference between Adam One's sermonizing and Toby's behavior is made clear after the breakdown of the narrative structure, from which Toby emerges as the more credible preacher of the Gardener theology. For example, in the first Toby-focalized chapter of the novel, she distances herself from the more "wild-eyed or possibly overdosed Gardeners" who believed they could converse with "animals"; in contrast, Toby thinks that "she has never been under the illusion that she can converse with birds" (3). However, in the first Toby-focalized chapter to follow the entropic prose section after the St. Dian hymn, Toby does not necessarily converse with birds but she does alter her perception of their calls, from noise to a type of language to words:

> Oodle-oodle-ooo. Oodle-oodle-oo. Chirrup, twareep. Aw aw aw. Hoom hoom hoom. Mourning dove, robin, crow, bluejay, bullfrog. Toby says their names, but these names mean nothing to them. Soon her own language will be gone out of her head and this will be all that's left in there. Oodle-oodle-ooo. Hoom hoom hoom. The ceaseless repetition, the song with no beginning and no end. No questions, no answers, not in so many words. Not in any words at all. Or is it all one huge Word? … Suddenly there's a racket of crows: they're excited about something. Not alarm calls, so not an owl. More like astonishment: *Aw Aw! Look at that! ... Aw! Aw! Look! Look! Look!* (418, 419)

Certainly Toby does not have a spoken dialogue with the birds, yet she nevertheless begins a process of deciphering significance from the calls as she considers the different possibilities: "they're excited about something. Not alarm calls, so not an owl. More like astonishment." She eventually imparts a meaning to the sounds to which she then reacts by picking up her binoculars and scanning the area of the commotion; since the cause of "alarm" is not an owl, it may instead be something of more concern to her. Therefore, the formation of meaning and the actions which follow Toby's "reading" of the birds' calls depicts the creation of a more-than-linguistic form of interspecies communication; Toby accurately interprets the meaning of the birds' calls and behaves accordingly, subsequently saving Ren's life, if not Toby's as well. Toby eventually teaches this "language" to Ren, whose relatively external perspective on the situation provides an even clearer view into Toby's interpretation of the birdsong: "Toby's listening all the time: too many birdcalls of the wrong kind, such as crows – or else no bird calls at all – means *Look out*, she says" (480). Ren's observation reinforces the non-anthropocentric, non-anthropomorphizing, but isomorphic manner of Toby's interpretation: Toby does not pretend to converse with but, more importantly, draws relevant meaning from the birds' calls. While Toby's *stated beliefs* belie a stubborn, if characteristic skepticism, her *actions* perform an interconnected ontology in which Toby attributes interiority, intention, and communication to the birds as well as between them and herself. Toby's (or the narrator's, internally focalized through Toby) capitalization of "Word" similarly expands the range of those beings who are considered to have access to language. In this scene, "Word" uniquely refers to *logos* (or the utmost "presence" in a word which provides its inherent meaning or truth

outside any relation to other words) at the same time that it refers to the nonhuman calls: "Oodle-oodle-ooo. Hoom hoom hoom. The ceaseless repetition, the song with no beginning and no end. No questions, no answers, not in so many words. Not in any words at all. *Or is it all one huge Word*?" Toby's internal monologue identifies the inherent emptiness of words such as "robin," "crow," and "bullfrog" while it simultaneously decenters humanity from its supposed unique access to logocentrism and language as a whole. She thereby instates a post-anthropocentric language system in which *logos* is formed by a hybrid mix of the more-than-human world and its various forms of communication.

Furthermore, the discursive form of Toby's interpretation precludes humanist anthropomorphism since the onomatopoeias of the crows' calls are not presented in direct discourse but in italicized, free indirect discourse. The birds are not represented as "saying" "*Aw!*" any more than they are "saying" "*Look!*" Nevertheless, by italicizing the words, the calls are differentiated from Toby's own internal monologue; she does not internalize or mediate their "words," as she does with Pilar and Adam One's remembered advice; instead, the form of the discourse respects the crows' "significant otherness." While Toby does not internalize the words, however, this is not to say that the origin of the words "aw" and "look" is made explicitly clear. The nature of the free indirect discourse means that the origins of the words remain ambiguous and, within a Deleuzian/ Guattarian perspective, it is precisely this ambiguity that illustrates Toby's *Bildungs* towards hybridity. Deleuze/Guattari explain in their chapter on pragmatics that

> [i]t is for this reason that indirect discourse, *especially "free" indirect discourse,* is of exemplary value: there are no clear, distinctive contours; what comes first is not an insertion of variously individuated statements, or *an interlocking of different subjects of enunciation*, but a *collective assemblage* resulting in the determination of relative subjectification proceedings, or *assignations of individuality* and their *shifting distributions* within discourse. Indirect discourse is not explained by the distinction between subjects; rather, *it is the assemblage*, as it freely appears in this discourse, *that explains all the voices present within a single voice*. (first emphasis in original, following emphases added; 1988, 93)

While the description of the scene of Toby on the rooftop listening to the birds produces an image of a clearly delineated woman and a group of separate (in space, in species distinction, and in forms of communication) birds, the use of indirect discourse blurs these "clear, distinct contours," which would provide the *illusion* of "an interlocking of different subjects of enunciation." By narrating the crows' calls through free indirect discourse, the source of the avian voices is ambiguously located *between* a number of figures: is it, for example, the narrator recounting and translating these words, "*[a]w! Aw! Look! Look!*"; is it Toby's internal monologue, translating the sound into signifiers she can understand; or is it a combination of them *and* the birds themselves? Without any attribution or quotation marks to indicate what has been said aloud and what has not, and by whom, the free indirect discourse undermines the sense of the bounded, individual subjects facing each other across the forest and the field, thereby bringing the figures together as a "collective assemblage resulting in … assignations of individuality and their *shifting distributions* within the discourse."[11] It is impossible to distinguish the source of the voice and, arguably, that impossibility is the very point. "*Aw! Aw! Look! Look!*" resonates between these various narrative sources, emanating simultaneously and paradoxically from them and not, through discursive ambiguity. Consequently, the use of free indirect discourse in these lines performs Toby's interconnected nature by showing "all the voices present within a single voice." Thus, the birds are given room in the discourse for self-expression without becoming puppets for connoted human expression. They are not allegories or symbols (or not *only* symbols of, for example, death and transformation; see King 92 and Sax 2003; 92, 100). Rather, through the specific discursive form used to depict their voices, the crows and others birds act as minor but significant figures in the story as they alert Toby to danger (the

[11] It should be noted that the crows are another nonhuman example of undifferentiated, uncategorized "packs," much like the ants who feature in Snowman's rhetorical question at the end of *Crake*, and Pilar's instructions to Toby regarding the bees' social structure and their self-sacrifice for the good of the hive. It is hardly coincidental that these packs have been directly involved in the becoming-ant, becoming-bee, or becoming-crow of the respective protagonists; as Deleuze/Guattari argue, "[a]ll we are saying is that animals are packs, and that packs form, develop, and are transformed by contagion. These multiplicities with heterogeneous terms, cofunctioning by contagion, enter certain *assemblages*; it is there that human beings effect their becoming-animal" (emphasis in original; 1988, 282). These packs are, as has been demonstrated, enabling the becoming-animal of the respective protagonists during their hybrid *Bildungs*.

approaching Painballers) and discursively perform Toby's hybrid nature as a part of a collective assemblage that extends her boundaries beyond the limits of "her" body.[12]

To summarize the significance of this scene, in the immediate aftermath of the narrative breakdown, Toby performs a particular behavior that she previously characterized as a Gardener fantasy. She grants nonhumans the ability to have language, demonstrates an ability to understand and to interact with such a nonhuman language, and, in doing so, displaces humanity from the exclusive relationship with *logos*, which is now attributed to the birdsong in a plateau-esque fashion as "the song with no beginning and no end" (Atwood 2009, 418). A plateau, as Deleuze/Guattari claim, is "always in the middle, not at the beginning or the end" and comprises rhizomes, such as the block of becoming constructed through these calls between Toby and the crows (1988, 22). Thus, in this scene following the narrative breakdown, Toby is becoming-posthuman as she incorporates her hybrid-self into a world no longer dominated by human behavior and meaning; yet, this behavior is a direct result of her training and internalization of Gardener theological instruction. Her actions mirror the words of Adam One's arguably most zoecentric sermon, wherein he discusses Adam calling the animals by name: "To Name is – we hope – to greet; to draw another towards one's self" (Atwood 2009, 15). Yet, while Adam One eventually rescinds this zoecentric description of meeting, greeting, and mutual creation, Toby enacts it. She not only names the nonhumans she hears – "Mourning dove, robin, crow, bluejay, bullfrog. Toby says their names, but these names mean nothing to them" – but the form of her "greeting" draws her "self" into their "selves," creating an assemblage of becoming, rescue, and hybrid transformation (418).

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[12] Corvids – specifically, crows and ravens – make similar, if perhaps less significant appearances in *Crake* as well as *MaddAddam*, in which they appear as liminal figures, siding neither with the humans nor the Pigoons or other "animals" who hunt them. Rather, the birds (crows in Snowman's case, ravens in Zeb's) "speak" to both characters and the protagonists' interpretations help to characterize the respective protagonist: in Snowman's case, his interpretation of the birds depicts his feverish and hallucinatory state while Zeb's interpretation of the ravens' calls as "R sounds" foreshadow his own "[a]rrgh," used to scare off two mountain bikers (Atwood 2003, 389; 2013, 82). In either case, the corvids are not depicted in the discourse, nor used in the plot, to the same extent that they are in *Flood*, representative of the extent to which Toby is unique in her Gardener-infused connection with nonhumans around her.

In addition to this change in understanding the world around her and her place within it, in the course of rescuing Ren, Toby also demonstrates a significant alteration of her vision of herself as autopoietic and of her characteristic willed self-isolation. Interestingly, this call to social interaction and to renewed self-hood through others is depicted in the narrative as a direct result of the birds' calls. Listening to their cries of alarm, Toby thinks that she hears one calling her name: "…she hears the crows making a commotion, close by. *Aw! Aw! Aw!* This time it sounds like laughing. *Toby! Toby! Help me!*" (422). While the latter calls turn out to be Ren's, Toby initially mistakes her for a bird-woman hybrid, since Ren is dressed in a "peagret" costume (a peacock/egret splice) from Scales and Tails with the head covering ripped off (420; 2009c, 2:58). Moreover, the two calls – of the crows and of Ren – are represented in the text in the same form: italicized, free indirect discourse. Therefore, Ren's shouts are, in Toby's misapprehension and in the form of the discourse, a *form* of a bird call. Ren enters the assemblage already established between Toby and the crows, through the ambiguity of source, represented both in the story (Toby's confusion) and the discourse (the use of italicized, free indirect discourse).

Also, as with Toby's initial interpretation of the crows which depicts her becoming-crow/ becoming-posthuman, her response to Ren's "bird" call again causes Toby to lose another layer of her self-centric ontology since Toby risks her life to bring (a potentially plague-infected) Ren into the spa, and further risks her future survival by giving Ren some of the dwindling food and medical supplies. This act of altruism dramatizes both the collision of Toby and Ren's separate narratives as they come together in space and time (much as Jimmy and Snowman come together in *Crake*) as the narrative breaks down, and, as in *Crake*, a significant instance of the protagonist's *Bildungs* into hybridity. After bringing Ren into the spa, Toby initially is tempted to revert to her characteristic self-interest as a means to survive; however, she instead performs a Gardener-inspired act of love for an other which eventually saves herself as well. Specifically, Toby considers euthanizing Ren with poisonous mushrooms, but imagines Nuala and Adam One's potential admonishments and

pleas for Ren's life. Subsequently, Toby uses Pilar's training to cure Ren of her infected wounds and, as a direct result, Toby sees herself as coming back to life from her self-induced isolation in the spa: "Just to have a second person on the premises – even a feeble person, even a sick person who sleeps most of the time – just this makes the Spa seem like a cosy domestic dwelling rather than a haunted house. I've been the ghost, thinks Toby" (431). This reference to ghosts and haunting echoes Toby's earlier fears that her isolation in the spa is not a life: "This thing I'm doing can hardly be called living. Instead I'm lying dormant, like a bacterium in a glacier. Getting time over with, that's all" (114). Toby's act to risk her own life to save Ren's ends by blurring what it means to speak of "one's life" versus "another's": they have become intertwined in their mutual rescue, their mutual becoming-with. Compounding this point, after Toby saves Ren and feels herself coming back to life, they set out to find Amanda and, in doing so, are saved by the surviving group of MaddAddamites from potential starvation, attacks by humans and/or nonhumans, or exposure to the elements. Therefore, directly and indirectly, figuratively and literally, Toby's rare act of kindness and unnecessary charity – rare in its occurrence in the post-apocalyptic world and rare for Toby who is characterized as a self-serving survivor in the face of harsh choices – saves the bird-like Ren's life as well as Toby's own. In other words, Toby is further hybridized in her "becoming-with" the already animalized Ren, mirroring Jimmy's "becoming-Oryx."[13] In Toby's "becoming-with" Ren, through their mutual interaction, each saves the other from death, or the ultimate loss of the self, yet, paradoxically, the "self" is only saved through deterritorialization and mutual becoming into a number of other beings: crows and infected women.[14] The saved "self" is inherently hybrid.

Referenced briefly above, the coalescence of Toby and Ren's narrations reiterates that of Jimmy and Snowman's in *Crake* and, as in the first novel, the narrative breakdown and the

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[13] The homonym of "Ren" and "wren" only further supports Ren's characterization as a bird; Toby later explicitly reiterates this animalizing depiction by asking "[i]f [Ren] were an animal, what would she be? Mouse? *Thrush*? Deer in the headlights?" (emphasis added; 497).

[14] To clarify, Ren does not have the JUVE virus, but her body is being consumed by bacterial infections as a result of her brutal treatment by the Painballers (426-27).

concurrence of the previously binary, now blurred discourses creates a refraction of the earlier stated ontology. In *Crake*, that ontology is Jimmy's humanist, anthropocentric, and autopoietic sense of self which develops into Snowman's becoming-hybrid through his childhood memories of becoming-with and through the influence of the hybridized Oryx. In *Flood*, the ontology is much the same, though the environment of the Rooftop Garden is the exact opposite of Jimmy's corporate Compounds. Likewise, Toby develops into hybridity, as Snowman does, but not from a childhood based in pro-social interspecies relationships or a particular love interest but through her performance of the Gardener theo-ontology. As seen in Toby's interpretation of, and interaction with the birds and her becoming-with Ren and the crows, both instances of hybridization occur only after the narrative breakdown in the preceding chapter. Similarly, in the same chapter of structural entropy, Toby experiences a rare moment of decentering and externalizing of the self, much like Snowman experiences while staring at the bodies of Crake and Oryx, wherein the deictic marker "here" denotes that he is seeing himself from the outside and connotes a psychological as well as moral and hybrid development. In the same manner, Toby leaves the spa to forage for insect protein and, while in the nearby field, sees herself from the outside: "See yourself as a predator sees you, Zeb once taught. She places herself behind the trees, looking out through the filigree of leaves and branches. There's an enormous wild savannah, and in the middle of it a small soft pink figure, like an embryo or an alien, with big dark eyes – alone, unprotected, vulnerable" (393). In Toby's "altero"-auto-characterization, she becomes-predator, not by pretending to be a hidden predator in the fields, nor by imitating said "animal," but by deterritorializing her sense of self, as represented in the shift of focalization from internal to external. However, this deterritorialization serves the greater purpose of helping her to survive, thus her process of becoming-predator simultaneously reterritorializes her back into her to-be-protected body. This loss of self, and simultaneous regaining of self through self-alienation, is emphasized by the hybrid nature of her characterization as an unspecified being: "*like* an alien and an embryo," but not quite. This hypothetical, hybrid being is

further estranged from Toby's body and material reality in that neither aliens nor embryos are typical features on the "wild savannah." Subsequently, through focalization, characterization, and figurative language, Toby estranges herself from her *sense* of self – her material, physical, "real" body – through the perspective of those who would integrate this body into their own. In the process, she experiences herself as an other, an "alien," and is thereby opened to alternative, hybrid perspectives on her formerly "autopoietic" self. As a result, this scene of externalization not only mirrors Snowman's but it results in a similar formation into implicitly recognized hybridity, which is then performed in her ontological and moral shift away from anthropocentrism and autopoiesis.

From these changes in behavior, characterization, and focalization, Toby's performance of a hybrid theo-ontology following the narrative breakdown is made explicit in the final chapter of the novel, in which she is faced with a similar dilemma as Snowman: whether or not to shoot the men on the beach near the Craker encampment. As discussed in the analysis of the inconclusive ending to *Crake,* Snowman is blocked from action by his attempt to find a hybrid solution which prevents him from being either the killer or the killed. In contrast, in *Flood*, Toby attempts to perform this "third thing" ontology by not killing the men, though she knows them to be rapists and murderers, but by (temporarily) forgiving them, and by allowing them to participate passively (they are tied to a tree) in the Gardener Feast of St Julien. Moreover, during this scene, Toby is seen through Ren's focalization as reinterpreting and performing Adam One's traditional sermon for the feast day, as Ren reports her saying "…I would like us to remember those who are gone, throughout the world but most especially our absent friends. Dear Adam, Dear Eves, dear Fellow Mammals and Fellow Creatures, all those now in Spirit – keep us in your view and lend us your strength because we are surely going to need it" (515). Toby's use of Adam One's regular opening lines of "Dear Fellow Mammals and Fellow Creatures" is significant in that she uses it for this ad-hoc sermon on the beach while Adam One, in his final sermon to the Gardeners who have survived the epidemic, does not; instead he opens his own sermon with "[m]y Dear Friends, those *few* that now

remain" (emphasis added; 507). This breach of salutary protocol is all the more surprising since nearly every other sermon given by Adam One includes an explicit reference to nonhuman beings, save for those sermons which depict substantial breaches in either his non-speciesism or in the narrative structure, as discussed above. Clearly, "Dear Friends, those *few* that now remain" does not include nonhuman beings since, by Adam One's own observation, the post-plague environment is teeming with an abundance of multiplying nonhumans. The omission of nonhuman beings from Adam One's final sermon thereby links the "St Julien" sermon to two significant, earlier sermons in which Adam One also does not refer to nonhuman beings in the salutation: "The Feast of Adam and All Primates" – in which the following hymn references the "lowly" seed connecting humans and apes – and in "Saint Dian, Martyr" – in which the hymn breaks the predictable rhyme scheme and leads to the breakdown of the prose section pattern. As with these earlier sermons, the lack of reference to nonhuman beings in Adam One's final sermon for St Julien foreshadows a shift in the stated Gardener theology and/or in the structure of the novel. In fact, both occur. Toby's sermon, which *does* refer to nonhumans, marks the shift in the role and discourse of the Gardener preacher: from the problematic and contradictory Adam One to the skeptical, pragmatic, but nevertheless believing, adhering, and performing Gardener, Toby. Likewise, the structure of the novel, previously guided by Adam One's sermons and hymns, is also significantly altered in that it comes to an unresolved end. Yet, Toby's evening stories, told in the same narrative form as Adam One's sermons and hymns, provide the structure and narrative guidance to *MaddAddam*; as such, she continues in her new preacherly role whereas Adam One does not. Adam One's "St Julien" sermon is the last sermon he delivers in the trilogy and the last time he is seen in the present-tense discourse, until his brief and fatal scene near the end of the third novel. Thus, as with the unresolved binary ending of *Crake*, the final chapter of *Flood* depicts Toby's performance of the hybrid theo-ontology into which she has been guided through the narrative breakdown of her memories, leading to a non-exceptionalist, non-anthropocentric, liminal, and hybrid refraction of the ontology with

which she began the narrative. In her performance of the Gardener theology, both in her behavior as well as in her sermon, Toby assumes the role of hybrid preacher, vacated by Adam One, which leads to her moral and narrative guiding role in the third and final novel.

SECTION D: (IN)CONCLUDING *FLOOD:* BINARIES, *BILDUNGS*, REFRACTIONS, AND A (TEMPORARY) "THIRD-THING" SERMON

To conclude this chapter, it is useful to return to and expand upon Frederic Jameson's aforementioned observation, that *Flood* provides a perspective opposed to that of *Crake*, from the outside of the Compounds rather than the inside (2009, n.pag). The three preceding sections have shown that *Flood* inverts *Crake* in a variety of other ways: from one psychologically fractured man traveling through the storyworld from Compound to Compound to two spatially confined women traveling through their respective memories; from Jimmy's childhood, so positively shaped by nonhuman interactions, to Toby's childhood, in which she views nonhuman beings as consumable objects or determinedly ignores them; and from a narrative epistem-ontology formed by rampant consumer capitalism, selfishness, and anthropocentrism to one formed by ecologically informed and scientifically hybridized, communal Christianity. Rather than a simple binary opposition of themes, characters, and perspectives, however, *Flood* also repeats the same entropic narrative structure and subsequent shifting epistem-ontological outlook as depicted in the first novel; in so doing, *Flood* acts as a complementary counterpoint to *Crake*. Where the epistem-ontological shift in *Crake* is performed in the tenuously fragmented temporal focalizations of Jimmy and Snowman, in *Flood*, it occurs in the tension created between the hybrid theology that Adam One constructs and the latent anthropocentric beliefs which disrupt his sermons and hymns, as discussed in sections A and B. This disruption spreads to the previously predictable, alternating structure between Toby and Ren, who slowly coalesce in space and time until, shortly after their reunion, Toby replaces Adam One as the sole remaining provider of the intervening sermons. Following the tension between the

Gardener theology and Adam One's performance of it and the disruption to the narrative structure, section C investigated how Toby's focalized memories reveal that she adopts and practices the Gardener's zoecentric tenets far more convincingly, to herself and others, than she initially realizes, recognizing the communicative abilities of nonhuman beings and seeing herself from the outside as an alien, or, more specifically, a hybrid. Ultimately, it is the performance of the Gardener beliefs that draws Toby outside the physical and emotional barricades that she has established around herself, saving both her and Ren's lives (and, later, Amanda's and Snowman's) as she begins to see herself as sympoietic: profoundly and existentially connected to the world around and within her.

The careful changes to narrative and poetic structure and character developments, discussed in the preceding sections of this present chapter, support the central argument that Atwood uses them to dramatize Toby's moral and ontological *Bildungs* into hybridity. Comparing the findings of this present chapter to the second chapter on *Crake*, especially when both are read through the theoretical framework presented in chapter one, indicates that the progression of Toby's character is clearly similar to that undertaken by Jimmy/Snowman, despite their differences in character, social position, and biographical background.[15] Taken together, then, Part I of this project has explored how Toby and Jimmy/Snowman are reconfigured as hybrid: narratological shifts often coincide with the characters performing what I argue are examples of Deleuzian/Guattarian "becoming-animal" and/or Harawayian "becoming-with" nonhumans and humans, auto-characterizing themselves as "other" and "self" at the same time, and subsequently reconsidering their autopoietic and humanist ontologies as implicitly recognized, hybrid, and posthumanist ontologies. This is to say, through the breakdown and convergence of the binary narrative structure into a melded and refracted unitary structure and through changes in discourse, focalization, and time and space, *Crake* and *Flood* perform Jimmy/Snowman's and Toby's respective development from humanism to posthumanism, from isolated autopoiesis to interconnected co-development. By the end of both

[15] See also Northover 88.

narratives, the focalizing protagonists illustrate two different, but complementary, approaches to the performance of Atwood's theorized "third thing ontology," which seeks to operate outside binary depictions of life, behavior, and morality. Notably, however, neither Jimmy/Snowman's nor Toby's performance of avoiding a binary worldview is sustainable.

As with Snowman, it would be inaccurate to say that Toby is the perfectly hybrid focalizing agent and preacher required to provide such a "third thing" vision of the story-world. Though Toby undergoes a significant change in her ontology – seeing herself as a hybrid being made through interactions between humans, nonhumans, and her environment – her characteristic pragmatism and skepticism prevent her from living and accepting this always-in-the-middle reality. While she approaches the elusive "third thing" or hybrid ontology more closely than Snowman or Adam One, her relative failure is seen in the *temporary* nature of her sermon and forgiving behavior and in the inconclusive nature of the novel itself. Specifically, in her own direct and indirect discourse, Toby makes clear that she only planned to forgive and include the Painballers in the Feast Day celebrations for the duration of the celebration itself, telling Zeb in *MaddAddam* that "…I didn't kill them. It was St Julien's, I just couldn't" and telling herself that, on St Julien's, "[*f*]*orgiveness must be offered, loving kindness must be practised, circles must be unbroken* … Once the Gardener Adams and Eves taught you something, you stayed taught. It would have been next to impossible for her to kill the Painballers *on that particular night*" (Atwood 2013, 49; emphasis added, 10). Not to undermine the value of her altruistic act, in which she extends love, kindness, and social acceptance to two stock characters of sadism and brutality, Toby is nevertheless a problematic hybrid preacher in that her act of incorporation, inclusivity, and reparation has an explicit time limit. The narrative structure of *Flood* reflects this relative shortcoming in that the novel does not conclude with her act of charity, thereby eluding the temporary nature of her forgiveness, but concludes with the approaching arrival of the Crakers. Like *Crake*, *Flood* "concludes" inconclusively through the *attempted* performance of a "third thing" behavior. Toby's

characterization as the hybrid preacher who actually *performs* the Gardener tenets, rather than one who problematically constructs them in tension with contradictory values, is initially depicted as successful in that she becomes the structuring principle in *MaddAddam.* Yet, her skepticism, as seen in her long path to become this preacher, ultimately demonstrates that she cannot be the hybrid narrator who will carry the trilogy to its conclusion. A different type of narrator – one that enacts a non-binary epistem-ontology through narrative structure, one that does not totalize binaries into unitary convergence – is required in order to provide a refracted vision of these two preceding novels and therefore to arrive, finally, at an active and sustained narrative performance of Atwood's "third thing" or hybrid ontology. Throughout the ensuing chapters of Part II, Anishinaabe perspectives – which were never humanist to begin with and which are not based on oppositional binaries but on complementary duality and interconnectivity – and Anishinaabe forms of narrative, narrative performance, language, and grammar provide the epistem-ontological, narratological, and linguistic means to analyze Atwood's newest, zoecentric narrator, as well as his effects on the previously developed characters and narrative form which are, in part, carried over to *MaddAddam*.

PART II: Refracting Anthropocentrism in *MaddAddam*, or, It's Interconnectivity All the Way Down

"Ordinary identities emerge and are rightly cherished, but they remain always a relational web opening to non-Euclidean pasts, presents, and futures. … It is turtles all the way down; the partners do not preexist their constitutive intra-action at every folded level of time and space. These are the contagions and infections that wound the primary narcissism of those who still dream of human exceptionalism."

– Donna Haraway, *When Species Meet*

"…each individual (human and nonhuman) is as much a representation and manifestation of the whole of Creation as the whole of Creation is a representation of itself."

– D'Arcy Rheault, *Anishinaabe Mino-Bimaadiziwin (The Way of a Good Life)*

"…each individual is an infinite multiplicity, and the whole of Nature is a multiplicity of perfectly individuated multiplicities."

– Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*

"*More life* is the goal of Ojibwe culturing, *anishinaabeg bimaadizi*, and it is the goal of nature itself, so how could it be otherwise?"

– Scott Richard Lyons, *X-Marks: Native Signatures of Assent*

Chapter Four: Interwoven Narratives and Weaving Theories

Section A: From *Crake* and *Flood* to *MaddAddam*: Inter- and Intratextual Relations

As discussed in chapter three, Atwood has described *Flood* as a "simultainial," or a novel occurring at the same diegetic time as *Crake* but which expands the storyworld through the opposing narratives of the marginalized pleeblanders – Toby, Ren, and Adam One – in contrast to Jimmy's relatively privileged position ensconced within the Compounds (Atwood 2009c, n.pag). Zhange Ni writes that the novels can be read as "parallel texts … like chapters within the same novel," an observation that Richard Northover develops when he argues that the relationship between *MaddAddam* and the preceding two novels is "not merely linear, since in [*MaddAddam*] the various narratives keep returning to past events, *revising and expanding* them. As such, the third novel can be considered an *anti-type* to the first two, rewriting them and opening up more *imaginative possibilities*" (Ni 97; emphasis added, Northover 91).[1] Ni and Northover's claims are instructive when reading the three novels in terms of their intratextual structure and their intertextual relationship. On the intratextual level, as individual novels, *Crake* and *Flood* repeat each other structurally: each novel is comprised of binary narrative voices positioned in oppositional spaces and times (located either inside or outside the Compounds; occurring in either the past-tense/pre-

[1] Similarly, Ashley Winstead writes that *Crake* "plays with temporality and perspective in order to collapse the distinction between past, present, and future" (238). While the temporal convergence in *Crake* plays an important role in the dramatization of Jimmy/Snowman's psychological reunification, the same temporal structure in *MaddAddam* that Winstead identifies plays an important role in the cyclical and interconnected nature of *MaddAddam*, as discussed below. See also Narkunas, who calls the external reader "already belated" due to Atwood's "temporal play" between pre- and post-pandemic; the result of this intertwined temporality, he argues, is that the novels act as "critical speculative treatises on the failures of risk management when the stakes of the speculative game are life itself" (7). Just as provocative is the implicit link identified between the "already belated" reader and Crake, whom Narkunas describes as self-identifying with "extinct species reveal[ing] a sense of *his own untimeliness* within a social order that rapaciously consumes natural resources" (emphasis added; 4). Chien-Hung Chen also writes of a "narrative structure premised on temporality"; though his essay provides deeply philosophical readings of the trilogy, his descriptions of the temporal structure can be misleading, as he claims that *Crake* opens with Snowman having already wounded his leg and that Zeb's focalized narration in *MaddAddam* is present-tense (which it is only in the opening to his otherwise largely past-tense memories) (183). These are important differences to note since the intertwinement of past and present (and, less frequently, future) is a characteristic element of Atwood's writing, seen in many of her novels (such as *Alias Grace*, *The Blind Assassin*, *Bodily Harm,* and *Cat's Eye*), though it gains particular prominence in the context presented in the *MaddAddam* trilogy, of a mass extinction event of humankind, and especially when read through a non-Euro-American epistemology of non-linear, cyclical time, as outlined below.

pandemic or the present-tense/post-pandemic); these voices are frequently interrupted and guided by an intrusive voice(s); and all eventually converge in a (re)unified (Jimmy/Snowman) or intimate and overlapping (Ren/Toby) narrative perspectives located at the deictic center. *MaddAddam* is also largely structured by two opposing voices: Toby and her lover, Zeb, who live more or less in the same place in the present-tense storyworld, but who struggle to come together emotionally (as opposed to psychologically or physically/spatially). Throughout most of their pre-apocalyptic lives, they have been forced to hide their identities and desires, maintain emotional distance from their sexual partners (in Toby's case, some of whom were not consensual), and physically and/or mentally isolate themselves from human company. Like *Crake* and *Flood*, Toby and Zeb's stories alternate between time-frames, with Toby's stories describing the present-day scenario of the post-pandemic world and Zeb's providing details regarding his pre-pandemic life as Adam One's brother and the origins of the God's Gardeners and the MaddAddam bioterrorist group. Similarly, both the past- and present-tense storylines are interrupted by an intruding voice; in this case, Toby replaces both Snowman and Adam One as she tells revised versions of Snowman's stories to the Crakers, using Adam One's narrative style (a homodiegetic, first-person narrator speaking to an implied audience). Yet, as readers of Atwood's oeuvre know, she rarely offers an unproblematic oppositional binary. How, then, does *MaddAddam* function as the antitypical "fulfillment," the "imaginative possibilities" of apocalyptic revelation, of the "types" offered by *Crake* and *Flood*? The first section of this present chapter explores the use of intratextual and intertextual repetition and refraction as a means to dramatize Atwood's "third thing" theory, producing a form of narrative hybridity through interspecies heteroglossia and purposeful ambiguity, which illustrates the creative and productive power of interconnected multiplicity over binarism. The second section addresses how Anishinaabe ways of interpreting the world through language and stories reiterate an epistemology and ontology shaped by process and becoming, while the third section brings together these beliefs, philosophies,

and linguistic and literary theories with Atwood's "third thing," Deleuze/Guattari's theories of "becoming," and Haraway's theories of companion species and compostism.

On the broader, intertextual level, *Crake* and *Flood* create a dichotomous perspective on the post-apocalyptic world: just as the two novels are internally structured by two opposing voices, *Crake* and *Flood* provide two opposing perspectives on the larger tableau of the trilogy: *Crake* focuses on one psychologically fragmented character located inside the Compounds (or desperately trying to return to them) and *Flood* focuses on two physically and emotionally isolated characters located outside the Compounds. The psychological, emotional, and/or physical convergence of the fragmented or separated protagonists at the respective ends of the two novels – Jimmy's "reunion" with Snowman and Ren's reunion with Toby (and, later, Amanda) – is repeated on the intertextual level between *Crake* and *Flood*: the three/four protagonists (Jimmy/Snowman, Ren, and Toby) are themselves reunited (along with Amanda and the two Painballers) around a single campfire, listening to the Crakers approach. Despite the reunification and convergence of these binary narrative elements, however, the novels fail to provide a conclusive resolution to several storylines. By the end of both novels, it remains to be seen what action towards the Painballers Toby and Snowman will take to ensure their own survival: Snowman's own survival is questionable as he falls into a fever-induced delirium, and Toby has finally been released from her self-imposed isolation, offering the possibility to reconnect with Zeb and the rest of the surviving God's Gardeners and MaddAddamites. From the end of *Flood*, it is clear that these plot "endings" leave more questions than answers, as dramatized by the Crakers' "arrival" rather than a decisive and conclusive action by Toby or Ren. This non-ending simultaneously signals the Crakers' significance in producing closure in *MaddAddam*, while it also highlights the inherently, and inescapably compound nature of "ending" and "apocalypse," as the very nature of the latter indicates opening and revelation.

In its intertextual function as the convergence point of the up-to-now binary trilogy, *MaddAddam* provides Atwood's most explicit response to the question of how to proceed in a speculative future. In addition to its function – in its story, plot, and form – *MaddAddam* dramatizes Atwood's "third thing" theory and challenges conventional (read: Euro-American, humanist) epistemological binaries and the ideologies (such as speciesism, anthropocentrism, and human exceptionalism) that rely upon and reiterate humanism's presupposed binary categories. As Grace writes, "the 'productive and creative harmony [of 'the third thing']' can only be invented when one is free of the victor/victim opposites" (1980, 109). The same reasonings can be extended to include Atwood's other frequently referenced binaries of human/"animal," reality/hallucination or dream, self/other, and dystopia/utopia, as will be addressed in the secondary theoretical framework below. Jimmy/Snowman's and Toby's inability to act – their hesitation to be either the killer or the victim – illustrates that they are not "free" of these dichotomies, despite the substantial development that they have otherwise depicted in their *Bildungs* towards hybridity.[2] Atwood has explicitly rejected

[2] While Snowman and Toby have matured from their previously isolated characters, this growth is either only latently acknowledged, through the narrative structure (*Crake*), or only temporarily permitted, until the end of the Feast of St Julian and All Souls (*Flood*). An alternative to thinking in terms of "killer" or "victim," as in these novels, would be something akin to Haraway's "becoming-with" theory, in which she argues that the resilient binary of "human/animal" has permitted humans working in laboratories to rest comfortably on the "idiom of sacrifice" to alleviate any moral concerns about their killing the involuntary, nonhuman participants in their experiments. Instead, she argues that the nonhuman beings designed and destined to be killed should, nevertheless, be recognized as Levinasian subjects: "To be in response to [the "face" of nonhumans] is to recognize copresence in relations of use and therefore to remember that no balance sheet of benefit and cost will suffice. I may (or may not) have good reasons to kill, or to make, oncomice, but I do not have the majesty of Reason and the solace of Sacrifice. … Maybe that's all *nonhumanism* means. But in that little 'all' lies *permanent refusal of innocence and self-satisfaction with one's reasons and the invitation to speculate, imagine, feel, building something better*" (2008, 74, 76; emphasis added, 92). In short, Haraway is asking that, in cases when taking the life of another being cannot be avoided, the taker always stays in mindful tension and moral conflict with this choice rather than revert to the binary and speciesist logic of humans having the right or the power over "animals" outside the category of "murder." Snowman and Toby arrive at this moment of tension, but cannot *act* with it in mind; they prioritize the humanity, and the assumed innate and exceptional subjectivity, of the Painballers, which prevents them from acting as needed to protect other beings, human and nonhuman. This is despite the fact that the Painballers are frequently dehumanized, by Toby and Zeb, who characterize the men as "not quite human," possessing only the remnants of their "reptilian brain" which lacked "human mirror neurons," a lack which supposedly permitted their crueler actions (Atwood 2013, 368, 9, 297). Significantly, Toby and Zeb both refer to the Painballers' actions *against humans*, specifically women, despite the fact that the Painballers murder Pigoons and Mo'Hairs in order to make *symbolic* threats of transference against the Cobb House community (thus, in the initial reading of the threat, the Pigoon and the Mo'Hair have little significance in their own right. The encounter with the Pigoons later in the novel reasserts the piglet's social significance.). In a simple reading of *MaddAddam*, the execution of the Painballers is the finalization of the action that Toby and Snowman refused to take. Yet, their execution (murder) is a conscious decision taken with the approbation of a multispecies community, against whom the Painballers acted with at least equal brutality. The Painballers are murdered/executed in order to protect the lives of all the members in the multispecies community; Zeb, Toby, the Pigoons, and the others are aware of the moral conflicts and complications within their act, are equal participants in the act, and act in concert, though not with universal relish (368-70). In doing so, they refuse the binary of "kill or be killed" by killing in order to save the lives of others (human and nonhuman), enacting the interconnectedness of life within death, death as a part of multispecied, respectful, and balanced life.

such attempts at passive innocence – such as those demonstrated throughout Jimmy/Snowman's and Toby's narratives in their repeated attempts to isolate themselves from their responsibilities and connections to the world – as she writes,

> … in none of our acts – even in the act of looking – are we passive. Even the things we look at demand our participation, and our commitment: if this participation and commitment are given, what can result is a '*jail-break*,' an *escape* from our old habits of looking at things, and a *'re-creation,' a new way of seeing, experiencing, and imaging – or imagining – which we ourselves have helped to shape*. (emphasis added; 1972a, 278)

That is to say, Toby, Snowman, and/or an entirely new protagonist, need(s) to participate in their storyworld in order to find a means to escape from the binary – kill or be killed – ontology/ies that plague/s both characters and prevent/s the development of their respective stories.[3] Such a participatory and committed figure(s) would subsequently provide an "escape" from the previously binary ontologies and actively reshape the world in and of which they are a part. And (quoted again for convenience), per Grace's theory, it is precisely an attempt to achieve passive innocence that leads to Atwood's theory of the "third thing":

> Perhaps the greatest crime, as far as Atwood is concerned, is the rejection of responsibility. [Atwood] argues for the evil of passive innocence in *Survival* and *Surfacing*, and … she describes violence and passivity as equally futile: "… you can define yourself as innocent and get killed, or you can define yourself as a killer and kill others. I think there has to be a third thing again; the ideal would be somebody who would neither be a killer or a victim, who could achieve … a *productive or creative harmony, rather than a destructive relationship towards the world*." (emphasis added; Atwood, qtd. in Grace 1980, 27)[4]

Thus, the "reshaping" and (re)imagining that Atwood envisages for her more active, participatory characters is the enactment of the "third thing," the "productive or creative harmony" with one's environment.

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[3] Hope Jennings has discussed a similar dichotomy of being a passive victim versus being active without responsibility in her analysis of the God's Gardeners and the MaddAddamites. These groups can be read as expanded versions, or strata, of the same apparent dichotomy between Jimmy/Snowman and Toby, only extended to a group ethos, rather than an individual.

[4] In her interview with Gibson, Atwood reiterates this theory, saying "I think people see two alternatives: you can be part of the machine or you can be something that gets run over by it. And I think there has to be a third thing" (Gibson 30).

The convergence of binaries at the end of *Crake* and *Flood* provides, on the one hand, a limited vision of Atwood's style of splitting binaries and rejoining them together as a symbolic process of "accepting duality *within* the *process* of living" (Grace 1980, 4-5). On the other hand, the latent or temporary nature of Snowman's and Toby's "acceptance of duality" demonstrates their characteristic hesitation towards becoming active participants with their environment and their inevitable effect on/in it. As such, Snowman and Toby fail to escape from the epistemological enclosure of binary thinking. Despite their limited progress, they are unable to find a "productive or creative harmony," and the novels focalized through their perspective fail to achieve a satisfactory, resolved closure as the protagonists are left caught between binary options – to kill or be killed. While the interconnectivity that Crake describes in his theory of God, as a process within and between beings, or that Adam One preaches in the Gardener theology of kinship within and between all organisms, is expanded to and dramatized by the intra- and intertextual nature of the trilogy, it is never convincingly achieved by the characters of these first two novels. By preventing the novels from providing more conclusive resolutions, Atwood creates the narrative and theoretical *necessity* for a third novel; *MaddAddam* resolves the tension of the binary and, in so doing, provides a more stable depiction of "the third thing": a means by which to be a committed and responsible participant in a non-binary world, one who will put into practice the Gardeners' stated and taught beliefs of interspecies kinship and interconnectivity within and between beings without falling into the victim/aggressor, passive/active binary. Atwood uses temporary polarity and separation, eventual convergence and hybridity, as formal and thematic devices *within* and *between* the novels, which themselves become a strata, or a plateau, within the epistrata, or assemblage, of the extended,

metatextual picture of Atwood's "third thing" theory (Deleuze/Guattari 1988, 69).[5] In its intertextual relation to the other novels as well as its own intratextual structure, the third novel of the trilogy offers the "escape," the "jailbreak," or the "line of flight" from "violent duality" towards a more "productive and creative harmony" with the world.[6] In so doing, *MaddAddam* becomes Atwood's most developed and explicit dramatization of her "third thing" theory.

Atwood's theory is dramatized through *MaddAddam*'s multifaceted approach to interconnectivity or relationality, which are guiding principles of the novel's form and content. This sets out an important difference between Grace's argument in *Violent Duality* and my own approach. To recall my discussion in the Introduction, Grace claims that "Atwood comes closest to [solving the "problem of polarity…"] in terms of accepting duality *within* the *process* of living" (4-5). While I agree that part of the means of finding and practicing an alternative to polarity and binaries lies in a *process*, I situate that process alongside the inevitable participation in multiplicities or assemblages.[7] Thus, the process is a series of constant, multilayered interactions

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[5] In this way, the novels also demonstrate the fractal, or crystalline, structure of the repetitive growth of one pattern, or strata, which replicates itself on every micro- and macro-level of the narrative. Deleuze/Guattari describe crystalline, fractal growth saying that "'the crystal is the macroscopic expression of a microscopic structure,'" and, later, "[a] crystal … expands in all directions, but always as a function of the surface layer of the substance, which can be emptied of most of its interior without interfering with the growth" (1988, 66, 69). Atwood's crystalline pattern is a process of interconnectivity within and between forms and beings that is repeated on every level of the narration, from the characters' means of describing their bodies to the relationships between the novels themselves. Similarly, Narkunas describes Atwood's trilogy as "portray[ing] life … as functioning like stem cells perpetually connecting to express themselves through both organic and nonorganic structures that are themselves consistently adapting. Life as process functions through dispersed networks of coalescing relations or forces that are in flux, reversible, contingent, and dynamically permutating" (22). Narkunas's Deleuzian theoretical approach is similar to my own, though we differ in methodologies and overall foci: he finds "an ironic residual Enlightenment humanism amid the posthuman technological innovation, transhumanist futurist discourse, and non-anthropocentric thinking," while I, through close reading and Anishinaabe philosophies, find the potential for a non-Western (or Indigenous) zoecentric approach to interconnectivity (2).

[6] *MaddAddam* deterritorializes *Crake* and *Flood* through its adoption and adaptation (reflection and refraction) of certain narratological elements, as discussed below; this deterritorialization is what creates the "line of flight" or escape to a paradoxical closure through open-endedness and ambiguity.

[7] "Inevitable" since one is always involved in relationships: from the microorganisms which form one's genetic makeup, immune and digestive systems, and the body at large to the interpersonal relationships which create the subject via the intersecting assemblages of family, state, nation, gender, etc. which together comprise "one's" understanding of the world, in exponentially expanding systems. As Haraway writes, "[n]othing makes itself; nothing is really autopoietic or self-organizing. … Every living thing has emerged and persevered (or not) bathed and swaddled in bacteria and archaea. Truly nothing is sterile; and that reality is a terrific danger, basic fact of life, and critter-making opportunity" (2016, 61, 64). More simply, for companion species, "'the relation' is the smallest possible unit of analysis" (2003, 20). Similarly, in describing the individual, Deleuze/Guattari write that "[t]here are thus smaller and larger infinities, not by virtue of their number, but by virtue of the composition of the relation into which their parts enter. Thus each individual is an infinite multiplicity, and the whole of Nature is a multiplicity of perfectly individuated multiplicities" (1988, 296). I will return this point, in relation to Anishinaabe epistem-ontologies, in section C.

between many elements, which are themselves formed of multiplicitous assemblages, all within an interconnected, fractal structure. This interconnecting mass is the "process[es] of living"; the difference is that there is not *one* process, but many of them: some in series, some operating simultaneously. For example, Atwood initially seems to construct polarities in terms of space or time; however, these oppositions do not operate in isolation from one another. The hybrid *Bildungs* of the protagonist is based precisely on learning to accept a *variety* of dualities – through the interaction of past and present selves acting either inside or outside the Compounds, having emotional and physical interactions with humans, nonhumans, and more-than-human environments – which are constantly also interacting with each other, turning "dualities" into plateaus within larger rhizomes. Similarly, in *MaddAddam,* Atwood introduces, deconstructs, and expands binary relationships into more complex multiplicities; she repeats and reuses structural, narrative, and thematic binaries only for the novel's structure and plot to be resolved through interconnectivity, which comes to act as the central structural logic and thematic of the novel. Expanding upon Grace's theory, Atwood "solves the problem of polarity" by creating stories and a trilogy formed on and about interconnectivity on the intra- and intertextual levels. While Part I relied on the process-oriented theoretical framework of Deleuze/Guattari and Haraway to explore the deconstructed binaries of *Crake* and *Flood*, *MaddAddam*'s complex performance of a non-binary, multiplicitous narrative structure and zoecentric story invites an additional theoretical perspective, one which is inherently and profoundly centered on the concept of interconnectivity at every level of society: from language and story to moral consideration and personal responsibility for one's actions within a more-than-human world. For this reason, Part II performs a "red reading" of *MaddAddam*, interpreting Atwood's non-Indigenous novel in terms of Anishinaabe theories of *mino-bimaadiziwin* (or, "the way of the good life"), Anishinaabemowin grammar, and Anishinaabe narrative form, performance, and reception (Rheault 104), in conjunction with Derrida, Deleuze/Guattari, Haraway, Bennett, and others. On a more local scale, weaving Indigenous and non-Indigenous theoretical

perspectives allows my project to read Atwood's interconnected and intertextual figures and narrative forms as ontologically realistic performances of her theory of the "third thing" and, on a larger scale, as a homology and reification through story of the interconnected nature of the world, reality, or Creation. This is especially the case with the character/narrator of Blackbeard. Anishinaabe perspectives are intertwined throughout the ensuing chapters, but a "red reading" of this figure in particular makes especially evident how Atwood's vision of zoecentrism is performed by an inherently hybrid individual through his relationships with a more-than-human community via the process of storying. A "red reading" of Blackbeard – as well as Toby's relationship with several nonhuman beings and her Craker audience and the stories they tell together – reveals that the "imaginative possibilities" that *MaddAddam* offers are a sustained critique of, and speculative alternative to, Euro-American and humanist ontologies of rigid binaries, stable identities, linear time, human exceptionalism, and anthropocentrism (Northover 91).

Section B: Mino-Bimaadiziwin, Anishinaabemowin, and Aadizookaanag Guiding Literary Theory

An Anishinaabe *mino-bimaadiziwin*-guided "red reading" of *MaddAddam* is important beyond the insightful interpretations of structure and story that it permits, as it grounds Atwood's work more firmly in the epistemologies and ontologies that are indigenous to her adopted home of Toronto (Tkaronto) and offers more precision to Atwood's own claims of being "influenced" by Indigenous perspectives. In an interview with Karla Hammond, Atwood explains that the "visionary experience" in *Surfacing* stemmed, in part, from "some Indian [*sic*] influence on *Surfacing* at that point" (72). Atwood goes on to explain that

> [y]es, I'm interested in [First Nations "mythology" and "folklore"]. It's one of the ways of viewing woman and nature now available to us. The view previously available was the biblical relation between man, woman, and nature. That certainly dominated Western society for many years. Now, living where we do, there's another perspective, but it isn't the only perspective. (Hammond 72)

While Atwood indicates an interest in finding non-binary alternatives in "Indian influence[s]," tellingly, the reference to "living where we do" leaves open the question of whether Atwood meant Canada, writ large, or Toronto, specifically. A later interview confirms that Atwood's references to Indigenous influence is more likely referring to individual Indigenous mythological figures, like Raven, Coyote, and Nanabush, as opposed to the more complex linguistic and philosophical nuances which work in conjunction with these figures (Bader 191). Other scholars have sought to link Atwood's novels and poetry more closely to Anishinaabe perspectives; but even they admit that there is little specificity in Atwood's own writing. For example, Marie-Françoise Guédon notes that in *Surfacing*, the narrative references to "Indian" artifacts, images, and the people themselves are superficial:

> Except for the pictographs, the use of local Indian [*sic*] themes is minimal and totally anecdotal. In spite of the ritual tone of the elements chosen, there is no attempt to work any Indian philosophy or cosmology into the perception of the human and natural environments or into the development of the novel as a whole. Neither the heroine nor the author makes any attempt to recreate or display an Indian perception of the world nor do the rare Indian characters. *The setting is thoroughly modern and Euro-Canadian*. (emphasis added; 91)

Despite Atwood's lack of tribal-specific details, in her essay, Guédon considers the cultural, ritual, and mythological significance for the Anishinaabeg of the pictographs and the other-than-human figures they represent: specifically, Micipijiu (also spelled Mishipeshu, Mishipizhu, or Mishibijiw; meaning the "Underwater Monster" or "the Great Lynx") and Maymaygwayshi (also spelled Memegwesi; meaning a "hairy-faced bank-dwelling dwarf spirit") (Guédon 94-95; Nichols and Nyholm 83). Guédon admits that this Anishinaabe-based reading "is not, however, a completely satisfying solution because the novel does not deal with the *actual Indians* [*sic*] *of Ontario and Québec*, but with the much less defined 'Indian' people who inhabit the mind of the heroine" (91). Similarly, when Lorraine Weir expands upon Guédon's Anishinaabe-inspired analysis of the pictographs in *Surfacing* to include Atwood's use of "aqueous language" from *Power Politics* to (again) *Surfacing*, Weir also notes the "unitary cosmology associated with Ojibwe tradition in the

latter" as well as the Aboriginal Australian belief in *Alcheringa*, or the sacred space-time of "dream-time" (145). However, like Guédon, Weir does not claim that her own references to Indigenous cultures and beliefs indicate on Atwood's part "any direct [Aboriginal] Australian influence," writing instead that *Alcheringa* "seems to me the most inclusive and accessible form of that state [of transformation] which is represented in Ojibwa cosmology only in its malign form" (151-52ft.7). In other words, Guédon and Weir both use specific tribal beliefs and cultural artifacts to read Atwood's binary-blurring poetry and prose, especially in its "beneficial" forms. In this way, Guédon and Weir are at the vanguard of my own "red reading" of Atwood's trilogy, which is firmly grounded on a detailed consideration of Anishinaabe philosophies, stories, and narrative forms.[8] However, Guédon, Weir, and myself all find that Atwood's own lack of specificity (as evidenced in her use of the term "Indian," rather than a specific tribal name) signals that, while her work may be influenced by Indigenous cultures, it is not based in the actual, practiced beliefs of tribes who have traditionally called Toronto/Tkaronto home, acknowledged by the City of Toronto as being "the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples" ("Land Acknowledgement," n.pag).[9]

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[8] In *Violent Duality*, Grace writes that the "visionary events" in *Surfacing* indicate that "Atwood is drawing upon Ojibway concepts of homology and transformation. Basically what the narrator experiences is the metamorphosis from self to non-self, other, or place" (106). In a personal communication in 2019, Grace was unable to expand upon this point but nevertheless explained that "the setting of the novel is central Ojibwa territory, with pictographs. Atwood herself would have known this, of course. Moreover, I was then and I remain convinced that Atwood reaches for a path that surpasses the rigid binaries of most western philosophy and ontology" (Grace, email). Ultimately, Guédon, Weir, Grace, and I are unable to find evidence that Atwood uses a detailed knowledge of Anishinaabe (or any tribally specific) epistemologies and ontologies to shape and inform her narrative structure or figures, aside from the aforementioned pictographs and loosely anti-humanist binaries. The point remains, however, that regardless of Atwood's *own* knowledge of Indigenous philosophies, Anishinaabe worldviews and story forms offer a relevant (ahumanist) framework through which to analyze Atwood's trilogy. (It should be noted that Wisker also addresses Indigeneity in Atwood's novels; however, her vague references to "indigenous knowledge," "natural spiritual power," and "indigenous values, behaviors, and wisdom" do not refute the aforementioned arguments regarding a lack of tribal specificity in Atwood's works, and reassert the previous arguments regarding a pan-"Indian" spirituality that is practiced more by the protagonists of the texts than by actual Indigenous communities (2017, 412, 413)).

[9] Notably, however, where Atwood *does* refer to specific tribes, she often refers to the Anishinaabe. In her first graphic novel, *Angel Catbird* (2016), Atwood creates the human-raven hybrid, Raven, who is specifically characterized as being Anishinaabe (Atwood, Christmas, and Bonvillain). While Professor Maryanne Crescent Moon first appears in *The Handmaid's Tale* as affiliated with the "Department of Anthropology, University of Denay, Nunavit," she reappears in *The Testaments* as "President, Anishinaabe University, Cobalt, Ontario" (Atwood 1985, 311; 2019, 407).

The "alterity" of Anishinaabe beliefs within the borders of their ancestral lands is symptomatic of settler-colonialism's domination of academia and social conventions through the imposition of Euro-American, Judeo-Christian ideologies, epistemologies, and ontologies. Reading Atwood's work through specifically Anishinaabe ways of knowing and being grounds Atwood's work more deeply as a Canadian (specifically Torontonian) text. To add to Haraway's repeated claim that "it matters what thoughts think thoughts, what stories tell stories, what knowledges know knowledges," it also matters what languages relate these thoughts, stories and knowledges (2016, 199ft.67). According to Anishinaabe knowledge holders, scholars, and linguists, "the worldview of the Anishinaabeg lives in the language," as Lawrence Gross (Minnesota Ojibwe) writes, while Brock Pitawanakwat (Anishinaabe – Whitefish River First Nation) explains that "Anishinaabe stories will remain [the worldview's] original form of expression" (Gross 2014, 118; Pitawanakwat 374; see also Lyons, Sinclair, and Stirrup). *Mino-bimaadiziwin* and the ways it is transferred and reiterated through *Anishinaabemowin* (the Anishinaabe language) and the *aadizookaanag* (Anishinaabe sacred stories) build important connections between the post-structural and Harawayian compostist framework of this project and Atwood's trilogy.[10] Specifically, the inherently interconnected values of mino-bimaadiziwin, especially with regards to more-than-human life, offer unique insight and alternatives when reading Atwood's use of nonhuman narrative perspective and "anthropomorphizing" language, and the speculative creation of a multispecies community.

Mino-bimaadiziwin is the all-encompassing philosophy, "moral ideal," "way of life," and "ontological, ethical, epistemological, and aesthetic directives" for the Anishinaabe people, which "prescribed [*sic*] behaviors and commitment to relations with other persons of the cosmos in order to learn how to live well" (Miller 120; Gross 2014, 205; Rheault 104; Miller 120). The Anishinaabe

[10] Going forward, concepts, names, and terms in Anishinaabemowin will be italicized for their first use; after which, they will not be italicized. When quoting other authors, non-English terms will be presented typographically as they are written in the source text.

are taught, encouraged, and expected to maintain "good" relations with all life and to promote the continuance of life – even through the necessary act of killing, as in hunting – throughout their own lives (Rheault 30). Here, the connection with Atwood's own interest is particularly clear, as she is looking for "some kind of harmony with the world, which is a productive or creative harmony" (Gibson 26). For the purposes of this project and for a non-Indigenous audience, it is important to state that mino-bimaadiziwin is emphatically *not* an anthropocentric worldview; as D'Arcy Rheault (Anishinaabe) writes, "[a]t the center of Mino-Bimaadiziwin is a spiritual apprehension of *the world* and the understanding that we are related to *all beings*. … The singular force of Anishinaabe Mino-Bimaadiziwin is the idea of the unity and dignity of *all beings*" (emphasis added: 106, 110). Within this oft-repeated reference to "all things" and "all life" lies the simple, if radically different from Euro-American ontologies, understanding that the nonhuman world is populated with living beings ("inanimate" and "animate" alike) who are deserving of respect and dignity. Gross and A. Irving Hallowell explain that the Anishinaabeg have a familial, reciprocal, and obligatory relationship with the world and other living beings: including, but not limited to immediate and extended (human) relations, elders, totemic relations, and community members.[11] Notably, the concept of "community" is expansive. It includes not only humans but also nonhuman persons, such as the "animals" upon whom the Anishinaabe depend for their education and survival, who populate their sacred, secular, and personal stories, and whose spirits were created by *Gitchi Manitou* (the Great Mystery) just as the Anishinaabe themselves were. Also within "community" are the "other-than-human" persons which/who may appear in the form of "inanimate" (in a Euro-American perspective) objects (drums, pipes, *migis* shells), landscapes features (trees, rocks, copper deposits), natural phenomena (thunder, winds, planetary bodies like the sun and moon), and intangible concepts (sacred stories, songs, the cardinal

[11] Anishinaabe totemic relations are kin groups based on patrilineal descent from one of five (or seven, according to Benton-Banai 74) spirit forebears (*doodemag*, or totems) which are represented/manifested in five (or more) "animal" groups. William Warren and Basil Johnston both claim that totemic relations supersede loyalties to community and even immediate family (Warren 19; Johnston 1976, 59).

directions) (Hallowell 22).[12] Therefore, the Anishinaabe live and act within a vastly populated world to which/whom they owe a moral responsibility: Hallowell explains that "the same standards which apply to mutual obligations between human beings are likewise implied in the reciprocal relations between humans and other-than-human 'persons.' … There is a principle of reciprocity implied" (45). However, in this non-anthropocentric (and nonhumanist) worldview, it is not enough simply to recognize one's moral obligations to the greater-than-human world. Like the post-structural and compostist human "individual" who is forming in constant relationships of becoming-(with), the Anishinaabe "individual" is not stable or static, but always in a state of flux and becoming-with its relations with human and other-than-human "persons." Scott Lyons (Leech Lake Ojibwe, Mdewakanton Dakota) states that "[i]dentity was [*sic*] a social process," based, in part, on family relations (57). Hallowell argues that "[t]he more deeply we penetrate the world view of the Ojibwa the more apparent it is that 'social relations' between human beings (*änícinábek*) and other-than-human 'persons' are of cardinal significance" (22). Therefore, when the definition of what constitutes an individual, and a family, is extended to nonhuman and other-than-human categories, which often intersect and overlap as other-than-humans take on human and nonhuman forms, the "individual" fundamentally *relies* on the more-than-human world while the family inherently includes humans alongside other-than-human beings.[13] This reliance and intertwinement problematizes the stable and essential ("human") nature of any such categories.

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[12] Gross and Hallowell both cite examples in which objects, such as rocks, trees, natural phenomenon, and even planetary forms, can be considered animate. Gross explains that "within the Anishinaabe worldview a rock can go from being inanimate to animate and back again. This is why when asked whether rocks are animate or not, it is not unusual to hear an Anishinaabe say, 'Some are'" (2014, 105). Gross defines "animacy" as having influence, agency, or a will of its own. Hallowell attributes the issue of cross-cultural understanding to an "ethno-linguistic" issue regarding the Anishinaabe understanding of "animate," a state which is attributed to "tree, sun-moon (*gízis*), thunder, stones, and objects of material culture like kettle and pipe" (22).

[13] Noodin observes that Johnston's preferential use of the Anishinaabe term *doodem*, rather than the English "clan" or "totem," highlights the etymological connection to the Anishinaabe word for heart, *ode,* as well as *dibendagozi*, an Anishinaabemowin verb meaning "to be a member of," but which also links to "who has control, who participates or has ownership of an idea, group, or thing" (2014, 133). While it is ambiguous in Noodin's construction, the implication is that the "animal" *doodaem* has control and ownership over its (human) members, who are connected by the *ode* to the *doodaem*.

These intersubjective (and interspecies) reliances and moral obligations must be respected and acted upon *throughout one's life*; doing so is what defines a person as an Anishinaabe as well as what maintains the balance and harmony of the world, which is constantly and continuously in the process of becoming through the individual's practices of mino-bimaadiziwin (see Lyons). The affirmative, respectful, and reciprocal relation that is created between the "individual" Anishinaabe and the world around them, then, maintains the balance of Creation and reifies Creation itself. "Creation," Rheault explains,

> is not simply a conglomeration of all that exists, known and unknown, put together by *Gzhe-mnidoo*, but *it is the harmony that is found in both the total collection of all that is*, and the individual beings themselves, including *Gzhe-Mnidoo*. By this I mean to say that each individual (human and non-human) is as much a representation and manifestation of the whole of Creation as the whole of Creation is a representation of itself. (emphasis added, except on *Gzhe-mnidoo*; 111)

The constantly, inextricably, and continuously ongoing process of interconnecting that makes up Creation and the "individual" (as a synecdoche *of* and *with* Creation) is akin to Haraway's theories of becoming-with, companion species, and compostism in which "partners become who and what they are in relational material-semiotic worlding. Natures, cultures, subjects, and objects do not preexist their intertwined worldings" (Haraway 2016, 12-13). Deleuze/Guattari define the "self" in a similarly relational, fractal, and individual-as-cosmic manner: "A fiber stretches from a human to an animal, from a human or an animal to molecules, from molecules to particles, and so on to the imperceptible. Every fiber is a Universe fiber. … Thus each individual is an infinite multiplicity, and the whole of Nature is a multiplicity of perfectly individuated multiplicities" (1988, 291, 296). What Haraway and Deleuze/Guattari set out in these statements is remarkably similar to mino-bimaadiziwin, a philosophy that has morally directed the Anishinaabe on how to live with respect within the more-than-human world for thousands of years. It is the performance of a mino-bimaadiziwin-esque interspecies and intersubjective society – one which does not delimit moral obligations based on binaries of human and "animal," life and death, physical and spiritual – that

guides the affirmative and potential/speculative nature of Atwood's post-apocalyptic society in the conclusion of *MaddAddam*. In other words, like the scientific inventions and ecological speculations throughout Atwood's novel, the Anishinaabe worldview of interspecies "worlding" and interconnectivity demonstrates that the ostensibly anthropomorphic language, the non-anthropocentric worldviews, and the multispecies community at the end of *MaddAddam* are, depending on one's worldview, realistic potentialities. Rather than being a post-structural/ compostist abstraction or a metaphor for anthropocentric cross-cultural interactions, Atwood's storyworld is a fictional and speculative representation of the alternative worldviews that are simultaneously produced by, and productive of, societies that live in beneficial intertwinement with the more-than-human world.

Anishinaabe mino-bimaadiziwin does more, however, than simply draw together Deleuze/ Guattari's, Haraway's, and Atwood's overlapping theories of interconnectivity based on biology and life processes. Anishinaabe linguist and poet Margaret Noodin explains that "[s]tudies in the philosophy of language explore the ways worlds are described and truth is communicated through language" (2014, 3). She goes on to suggest "that indigenous linguistics might advance studies in this area, *as metaphors and meanings are mapped differently in societies with alternative values and perspectives*" (emphasis added; *ibid*). Extending Noodin's argument into a "red reading" framework, mino-bimaadiziwin's process of mutual manifestation between Anishinaabemowin and the aadizookaanag offers a rich source of guidance through which to approach Atwood's use of language (specifically, pronouns, metaphor, and anthropomorphization) and story in *MaddAddam*. There are three characteristics of the language that offer particular insight into how the language prioritizes and reaffirms interspecies intersubjectivity, namely: the etymological connections which reject any separation between nature and culture; the recognition of the agency and influence of "inert objects"; and the centrality of verbs – which affects the use of pronouns and word order, so that making clear how actors relate to each other (often through verbal prefixes or suffixes)

supersedes the linear flow of cause-and-effect of subjects and objects (Gross 2014, 100).[14] Obviously, Atwood does not write in Anishinaabemowin, nor, as discussed earlier, does she refer to any specific knowledge of a distinctly Anishinaabe worldview. Nevertheless, Noodin demonstrates, in her analysis of Gertrude Stein's poetry and prose, how an Anishinaabe-based reading can reveal new meanings in and interpretations of works in English, writing that "[a]lthough [Stein] was not overtly working from this perspective, an Anishinaabe reading highlights the ways in which she shifts human and nonhuman relationships on earth to align with a more complex network than one where humans are necessarily the center" (2018, 19). Noodin's "red reading" of Stein (in addition to her analyses of Erdrich and other Anishinaabe writers writing in English), is based on a deep knowledge of mino-bimaadiziwin, Anishinaabemowin, and Anishinaabe stories, and so guides my own reading of Atwood's representation of more-than-human societies, and how these representations come to affect the authors' use of, for example, figurative language and focalization (see Noodin 2014 and 2018).

The utmost priority placed on living in respectful relationality with the environment can be traced in the "audible etymology" of mino-bimaadiziwin, wherein signifier and signified are linked by sound to one's environment as well as one's obligations *to* this environment. Noodin explains this concept through words for beings and lifeforms within a shared environment, such as *zhingobiiwaatig* (pine), *zhingibis* (grebe), and *zhingishin* ("to lie down" as on "a bed of dry soft needles") (Noodin 2014, 8). The "audible etymology" of these words causes the "mind to leap in a certain way from one image to another," creating an audible "environment" that is reminiscent of the physical environment: a forest scene is recreated through the sounds of the words to describe this scene (*ibid*). Not just an audible environment, however, it is also an *agential* environment, as Noodin writes, almost in passing, that "[i]f you forgot the word for pine [zhingobiiwaatig], you

[14] While a variety of texts were consulted for this section, Lawrence Gross's and Margaret Noodin's excellent chapters on Anishinaabemowin made especially clear which aspects of this extremely complex language were of particular relevance to this project (Gross 2014, 81-120; Noodin 2014, 19-39).

could ask a *zhinigibis* (grebe) or a *zhingos* (weasel)…" (*ibid*). The profound links between the sounds of the world and of Anishinaabemowin, as well as the language's recognition of more-than-human agency, deny a separation between human language and the "natural" world and rejects conventional Euro-American anthropomorphism; instead, Anishinaabemowin as a language is formed and reiterated by an irreducible and irrevocable recognition of the interconnection and mutual influence between humans and their surroundings.

These inherent and ongoing relations between human language and the natural world are evident in the word and concept of "mino-bimaadiziwin," which Rheault defines as a "compound word made up of *mino* (good, nice, well), *bimaadizi* (live, be alive), and the ending, *win* (the way of being). *Bimaadizid* is also the proper term for 'a human being'. There is also a reference in *Bimaadiziwin* to following or going along as on a path" (127). In Rheault's initial definition, he identifies that, though the term refers to a (human) concept of the proper "way of being" for "a human being," there is within the phrase an audible link to moving oneself through the world. In this way, it should be noted that Rheault's etymological analysis highlights that *bimaadiziwin* is simultaneously a verb (to live) and an adjective, a way of being (be alive). Noodin develops this sense of movement and ways of being by tracing the accretive meaning found within the separate parts of *bimaadiziwin*, writing that "bim" is "consistently found in words for movement, one might say something that moves in a direction, something that is in the near present," such as "*bimode* (to crawl), *bimose* (to walk), and *bimipto* (to run)" (2018, email; 2014, 128). Furthermore, *bim* is also linked to following, tracking, and starting: as in "*bima'adoo* – follow a trail," "*bima'azh* – [to] track someone," and "*maada'azha* (to follow someone)" and "*maadookii* (to share, collaborate), and *maadakamigad* (to start)" (2014, 128). The morpheme "bi" is often added to verbs as a "directional prefix" meaning "here," while the suffix -*zi* "indicates it is a verb, typically one that reflects a personal state of being, as in *giinaadizi* (crazy), [or] *zhiingizi* (naughty)…" (*ibid*). "*[A]adizi*," Noodin explains, "consistently has to do with life or a way of being in the world, thus, when you

add the 'bim' it means the life you are going along living right now" (2018, email). Adding to these points, Lyons makes especially clear how the sense of movement that Noodin finds links to the "way of being" that Rheault identifies, writing that within the term *Anishinaabe bimaadiziwin*, speakers hear *bimaashi* ("to be blown along"), *bimaadagaa* ("to swim effortlessly, as if carried by the current"), and *bimaawadaaso* ("to move along with a group"), all of which imply "a *flowing sense of living in rhythms with others*, going with the ebb and flow of nature" (88). When put together, these prefixes, suffixes, morphemes, phonemes, verbs, and verbs-acting-as-nouns produce a dense and webbed term which succinctly links "a human being" as present and moving (slowly, crawling or walking) within a distinct space ("right here") and time ("life"), while also being instructed to move through this space in a certain "way," both "on a path" (a direction) and "well" (a mode of behavior).[15] But since to "live [and to] be alive" are not states unique to human beings, "a good life" also applies to the lives of other beings in this local, known, and dynamic space. This means that the human's "good life" is assured by adhering to actions/paths that respect and "share [or] collaborate" in the good life that is being lived/travelled by the beings around him/her/them. The sense of connected movement that one finds in a stream or the seasons is to be replicated in one's behavior and "movement" through one's life. Thus, "the way of the good life," mino-bimaadiziwin*,* is a "moral directive" to live and share this life with the rest of Creation; the term indicates in its "audible etymology" (per Noodin) that the Anishinaabeg "are to live and move in concert with the rhythms of the natural world" (emphasis added; Rheault 104, Lyons 88). The complexity of these words and phrases, in their accretive and doubled meaning, in their conjunction of space and time, human and more-than-human life, moral directives and physical movements, are not unique to the "mino-bimaadiziwin," but are a defining feature of Anishinaabemowin as a

[15] I am indebted to Deborah Madsen for the clarity that her detailed reading of Heid Erdrich's poemeo "Od'e Miikan / Heart Line," in conjunction with Anishinaabemowin and Anishinaabe ontologies, provided in this double understanding of "way" as both "a trail … and as a method" (Madsen, forthcoming).

whole.[16] Furthermore, in forming the words to express Anishinaabe concepts of creating culture, or "culturing" as Lyons puts it, these complex relations between humans, nonhumans, and the more-than-human world illustrate how "nature" and "culture" cannot be separated in Anishinaabe worldviews, but are deeply interrelated (Lyons 89).[17] As Lyons explains, "[n]ature cannot be abstracted from [*Anishinaabe bimaadiziwin*], because such a division would *literally be unspeakable*" (emphasis added; 85). Overall, Anishinaabe ontologies and acts of culture-making, as (re)iterated and expressed in the language, are innately connected to the "natural" world, thereby challenging the very meaning of such terms as the "natural" world, for what is "natural" or "unnatural"? How can "nature" be abstracted and separated from "culture," or vice versa?

Expressing these alternative perspectives creates challenges in the English language, centered as it is on dichotomies of nature/culture, human/animal, male/female, subject/object, as well as being/doing. As such, Anishinaabe worldviews, as expressed through the sounds and structure of Anishinaabemowin, offer new means of interpreting English words and phrases and Euro-American conventions from a different worldview: one where such opposing and irreconcilable differences are no longer applicable or even realistic.[18] For example, Hallowell explains how the aadizookaanag portray forces of nature and elements as individuals, such as the

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[16] Noodin traces the etymological connections between time, duration, space, and measurement with the words "*dibaaganeg* (time), *dibaagan* (hour), *dibaagens* (minute), *dibaabaan* (mile), and *dibaabens* (foot)," writing that "[t]here is an expectation in the language that place, time, and truth are related" (2014, 60).

[17] "Culturings," as opposed to "culture," signifies the problem within a single, stable understanding of culture, as opposed to the ongoing, plural processes of creating cultures that exists in some communities, such as many Indigenous tribes. In his chapter, "Culture and Its Cops," Lyons traces the linguistic and social differences of the word "culture" in English and "culture"-related words in Anishinaabemowin, observing that perhaps the biggest difference in Euro-American and Anishinaabe "ways of culturing" is the (possibly insurmountable) difference in prioritization of nouns versus verbs and in the split or unity between nature and culture (Lyons 89).

[18] Haraway's term, "natureculture," is an attempt in English to remediate the separation between nature and culture in English. This project uses the terms "intersubjective individual," "interconnected subject," or "multiplicitous self" to remediate the assumed separation between humans and nonhumans in English and Euro-American worldviews, though these terms have been shortened, at times, to the contentious terms "individual," "subject," and "self," which should always be understood as inherently hybrid, or connected, made of relations, being "relational people," according to Dr. Adrienne Keene (Cherokee Nation) (Wilbur and Keene, 4:15-4:18). In much the same way, an Anishinaabe worldview, expressed through English or Anishinaabemowin, is equally one of interconnectivity; as Lyons writes, "any claim to live divorced from nature would probably be taken as a sign of mental illness," while Noodin defines the Anishinaabe "self" as "a center with a myriad of connections" including human and nonhuman animals as well as natural objects and phenomena (Lyons 88; Noodin 2014, 53).

Moon (*Nokomis*, meaning grandmother), the Sun (*Giizhis*), and the West Wind (*Aepungishimook*), who influence and have relationships with the humans who feature in the stories, influence and relationships which can still be felt and seen among the contemporary audience (258; Johnston 1995, 244). Theresa Smith, in *The Island of the Anishnaabeg: Thunderers and Water Monsters in the Ojibwe Life-World*, explains that *animikeek* refers not only to the other-than-human Thunderbirds (powerful manidog of the sky), but also to the "very sound of the thunder – its voice"; the sounds of thunder "are speech events" as well as manifestations of the manidog themselves (19). Noodin explains how stories were originally gifted to humans from rocks and the earth; with this knowledge, descriptions of animate rocks in English-Anishinaabe stories are more than metaphors since rocks are recognized as being able to "speak with an animate voice" (30).[19] The result is that, as mentioned above, "metaphors and meanings are mapped differently in societies with alternative values and perspectives" (3). In *Bawaajimo* (2014), Noodin uses an Anishinaabe framework (shaped by Anishinaabemowin and the aadizookaanag) to glean new meanings from Anishinaabe literature; this project extends such a framework to non-Indigenous English literature.[20] Anishinaabe worldviews and audible connections between Anishinaabemowin and the natural world offer alternative means through which to reconsider Atwood's use of figurative language and narrative perspective: not as animalized representations of (human) cultural differences, nor as "merely" science fiction or fantasy, but as representations of more-than-human life, which feature

[19] See, for example, Barnouw's transcribed oral story, told by Tom Badger, of "Wenebojo Kills His Stone Brother" (15-16).

[20] As cited earlier, Noodin also analyzes the prose and poetry of Gertrude Stein in "Nokaa-Zagaakwa'on Gaawiin Zagaakwasiiaag: *Tender Buttons* Unfastened"; while Noodin's essay offers extremely innovative means to read non-Indigenous literature, the reading relies on Noodin's fluency in Anishinaabemowin and is, therefore, less applicable to this project. In contrast, her readings of Anishinaabe authors, such as Erdrich and Johnston, delve more frequently into the traditional narrative structures of Anishinaabe stories and the influence of Anishinaabe worldviews, such as mino-bimaadiziwin, as well as the theories underpinning Anishinaabemowin. *Bawaajimo* consequently provides a more applicable guide for my Anishinaabe-centered reading of Atwood, despite the more apparent links to the corpus of the more recent essay.

communications and nonhuman perspectives that are equally possible and "real," if simply different from human means of perceiving, communicating, and being in the world.[21]

In addition to the environmental connections between language and the world, the emphasis that Anishinaabemowin places on verbs, verb prefixes, and verb suffixes over nouns, pronouns, and adjectives similarly links the language to the processes of the more-than-human world. Rheault explains that "Anishinaabemowin is not noun-based but verb-based with the subject and object already encoded in the verb; meaning it is action- and relationship-based rather than subject/object oriented"; as a result, he writes, "Anishinaabe Mino-Bimaadiziwin does not objectify the world [by] creating artificial divisions of subject and object" (118). Likewise, Gross explains that "the use of verbs instead of adjectives also strips Anishinaabemowin of imposing inherent characteristics on anything. As such, the world is alive for the Anishinaabeg and doing all kinds of things" (2014, 113). As discussed more extensively below, the language's prioritization of verbs over nouns and adjectives represents and reproduces a focus on dynamic processes and relationships over static categories and identity. Relating the language's prioritization of verbs to the Anishinaabe migration history, Lyons writes that "the Ojibwe envisioned life as a path and death as a journey; even Ojibwemowin … is constituted by *verbs on the move*" (emphasis added; 4). Gross offers a more specific example of this lack of essentiality in Ojibwe linguistics and ontologies, explaining that Anishinaabemowin uses intransitive verbs as adjectives, which changes the phrase "the book is blue" (a static representation) to "the book *blues*" or "the book is *currently* blue-ing" (a flux-

[21] Discounting nonhuman presence and perspective in stories is also an issue in non-Indigenous readings of Indigenous stories. As discussed in the Introduction, Brian Hudson explains that "Native American oral stories about animals are often viewed as merely anthropomorphic depictions of human cultural values. But many examples show us that this is a reductive way to read them. Understanding our traditional stories as depicting *treating with animals that are more than figurative* should lead to better treatment of all species, individually and collectively" (emphasis added; 236). Michael J. Caduto and Joseph Bruchac (Nulhegan Abenaki) also emphasize that stories about animate nonhuman beings are not anthropomorphisms indirectly speaking about humans, but work "to teach about relationships between people, *and between people, animals, and the rest of Earth*. To the native peoples of North America, what was done to a frog or a deer, to a tree, a rock or a river, was done to a brother or a sister" (emphasis added; qtd. in Peacock and Wisuri 50). The stories told by Atwood's narrator, Blackbeard, depict the opinions and perspectives of nonhuman life in the post-pandemic storyworld in a literal manner; in doing so, the stories help to build a non-anthropocentric society that recognizes and makes space for the equal participation of a variety of species.

as-"essence" representation) (2014, 113).[22] The phrase leaves open the potential (or probability) for change: the book may not *always* be blue (it may fade, degrade, be recovered, etc.); that "blue" is not a static category but a dynamic state (which reflects the scientific understanding of color as waves/particles of light that are seen/received through a series of internal processes unique to each perceiver); and that these changes and processes do not imply "anthropomorphism" as it is understood in a Euro-American context (of adopting or imitating human behavior) but recognize the "natural" processes of existence. A book that "blues" is not alive in the Disney-sense of anthropomorphism, but it is capable of changing and having an influence over other beings around it.

In light of these unique traits, Anishinaabemowin offers an exciting field of research for non-Indigenous scholars building theories of non-binary, non-essentialist epistem-ontologies based on ceaseless and constant becomings and relatings. For example, in *Vibrant Matter*, Jane Bennett proposes to "detach materiality from the figures of passive, mechanistic, or divinely infused substance," and to argue for an understanding of the subject as an "impure, human-nonhuman assemblage" (xiii, xvii). As she discusses, her argument is clearly indebted to the vitalist, process-oriented theories offered by Deleuze, Guattari, and Haraway, as well as Spinoza, Latour, and others; yet, despite the wealth of material and texts that predate her own work, she observes that she has difficulty both in overcoming Euro-American conventions which see matter as inanimate and agency as exceptional to God and Man and in finding the means to express her theories of vital materiality in English: "In composing and recomposing the sentences of this book – *especially in trying to choose the appropriate verbs*, I have come to see how radical a project it is to think vital materiality. It seems necessary and impossible t*o rewrite the default grammar of agency*, a grammar that assigns activity to people and passivity to things" (emphasis added; 119). Belying the need for

[22] More complicated still, Gross writes that "the action and the actor are one"; the phrase *ozhaawashkwaa* can be translated as "blues," where the book and the state are intertwined in the process.

and the potential vitality of a "tribal-centered" approach, Bennett's difficulty is similar to that encountered by native speakers of Anishinaabemowin when trying to express in English the Anishinaabe worldviews of constant relatings (Blaeser, qtd. in Noodin 2014, 19). Lyons argues that an "incompatibility" between European cultures and Ojibwe culturings lies in the split regarding the separate or indivisible state of nature and culture as well as in the prioritization between verbs and nouns (89). Nevertheless, in *Bawaajimo*, Noodin traces the means by which Anishinaabe writers – such as Louise Erdrich, Basil Johnston, Jim Northrup, and Gerald Vizenor – use English to express undeniably Anishinaabe worldviews shaped by their understanding of the language and the stories. Her method, analyzing the use of presence in space and time, metaphors, and pronouns, as well as Vizenor's own theories of absence and presence, are instructive to my own reading of how Atwood constructs a nonhumanist, or non-anthropocentric, storyworld and narrative through similar rhetorical strategies and narrative elements.

As hinted at by Gross, Lyons, Noodin, and Rheault, perhaps the most notable difference between the two languages, and that with the most profound implications for differing worldviews, is the prioritization Anishinaabemowin places on verbs, relationships, processes, actions, and flux as opposed to nouns, subjects/objects, causality, essentiality, and stable identities, as in English. This is not to say that Anishinaabemowin does not have nouns; rather, the worldview which finds balance and harmony through constant change and relatings is expressed with verbs that act as nouns or by inscribing nouns within verbs, via prefixes and suffixes. For example, Noodin's analysis of bimaadiziwin, above, identifies the -*zi* suffix as a verb-acting-as-a-noun. Similarly, and despite the presence of the -*win* suffix which typically designates Anishinaabemowin nouns, Rheault argues that mino-bimaadiziwin is a verb and a noun at the same time. The "way of the good life" is, as discussed already, both a path and a directive, a means and a method, and a process and its result, since the "good" that makes the process of Creation work and that maintains the very balance of Creation is "the simple *act* of *choice-making*; i.e. *doing* good" (emphasis added; Rheault 145).

Thus, mino-bimaadiziwin, as simultaneous verb and noun, highlights and performs the inherently dichotomous and harmonious nature of Creation, which is "not a movement towards unity, but rather is unity in movement. … Creation is not simply a conglomeration of all that exists (known and unknown) put together objectively by *Gzhi-mnidoo*, but it is *the harmony that is found in both the total collection of all that is, and the individual beings themselves* including *Gzhi-mnidoo*" (emphasis added; Rheault 111). The "harmony" that arrives through the balance of all Creation is reaffirmed in the prevalence of verbs, which emphasize acting and relating as opposed to subjects, objects, and things. Anishinaabemowin produces a sense of subjectivity and "stable identities" (nouns), as well as static states (adjectives), *through* processes and actions (verbs); as Gross writes, following Rupert Ross, the verb-based worldview helps the Anishinaabeg to understand that all of life is a process and that every person is a "thing-which-is-becoming," as opposed to a "thing-which-is" (Gross 237). In effect, the Anishinaabeg are always in the process of "becoming-Anishinaabe," which is defined by what someone *does* (a dynamic identity based on actions) as opposed to what someone *is* (a static identity based on qualities) (Lyons 51; Gross 2014, 232).[23] As part of the emphasis on verbs, Anishinaabemowin replaces subject and object pronouns with verb prefixes and suffixes, which can, at times, leave the subject of the verb out of the sentence entirely. The focus is then placed on the affects of the verb's actions, instead of on the causal relationship between the subject and the object, as well as on the audience or intended recipient of

[23] The Anishinaabe concept of life as a process invites links to Haraway's and Deleuze/Guattari's process-based theories of becoming-(with). Haraway similarly describes "reality" as "an active verb and the nouns all seem to be gerunds with more appendages than an octopus" while her "companion species" theory is, like mino-bimaadiziwin, "the verb that passes a noun" (2003, 6, 18). Likewise, the "subject" defined by Deleuze/Guattari is the "result" (if one can speak of a "result" in the context of endless processes of becoming) of interactions with tangible and intangible things, depending on the relationship between their affects – or "what a body can do" – and thus, a subject is made of far more than the physical materiality of its body, comprising elements of the environment, the seasons, and the results of an accumulated/accumulating lifetime: "In the same way that we avoided defining a body by its organs and functions, we will avoid defining it by Species or Genus characteristics; instead we will seek to count its affects. … You are a longitude and a latitude, a set of speeds and slownesses between unformed particles, a set of nonsubjectified affects. You have the individuality of a day, a season, a year, a life (regardless of its duration) – a climate, a wind, a fog, a swarm, a pack (regardless of its regularity)" (1988, 299, 306). This shared intersubjectivity between natural elements, intangible phenomenon, and multiplicities of nonhuman beings recalls some of the standard narrative events and characters of Anishinaabe stories, such as Nanabozho's origin story of his mother and the West Wind, his transformation into a stump, and his survival following Muskrat's intervention (see Benton-Banai and Barnouw). Haraway also describes "reality" as "an active verb and the nouns all seem to be gerunds with more appendages than an octopus" while her "companion species" theory is, like mino-bimaadiziwin, "the verb that passes a noun" (2003, 6, 18).

the verb. Verb suffixes and prefixes also explain the relationship between actors in the sentence, sometimes without recourse to the subject of the sentence; the effect is that Anishinaabe sentence syntax is often left to the speaker's discretion, allowing them to prioritize relationships, action, and process, rather than cause and effect which is more commonly dictated by the subject-verb-object syntax of English (Gross 2014, 101).

However, with such a prioritization of verbs comes a heightened degree of specification. Anishinaabemowin "verbs on the move," as Lyons describes them, are split between flexible categorizations of transitive (T) or intransitive (I), animate (A) or inanimate (I); thus, there are thousands of potential verb conjugations while words themselves are frequently broken apart and reconstructed as required by fluent speakers (Lyons 4; Gross 2014, 91; Noodin 2014, 21).[24] It is important to note that, in Anishinaabemowin linguistics, the terms "animate" and "inanimate" are problematic, or at least conditional, since they potentially imply that the beings to whom inanimate words are applied are dead. Doing so, Gross claims, misrepresents the Anishinaabe worldview, arguing instead that the categories of "animate" and "inanimate" be relabeled as "'class 1' and 'class 2' words" or as "unlimited animate and limited animate. Or, unrestricted and restricted in the sense that animate – unrestricted – things can act on anything, but restricted – inanimate – things can only act on animate things, not other inanimate things" (2014, 103, 104). Likewise, Noodin addresses the issue of animacy with regard to noun categories, saying that "Anishinaabe noun classification has nothing to do with animacy or gender, merely the level of complexity a speaker wants to indicate" (2014, 11). Whether "inanimate," "class 2," or "restricted," the words that are in this group, and the beings and forms which they recall – such as socks or moccasins – are still considered to be alive since, from an Anishinaabe perspective, "[t]he whole world *is* spiritualized.

[24] The *Guinness Book of World Records* (1991) lists "Chippewa, the North American Indian language of Minnesota" as being the "Most Complex" in terms of verb forms, having up to 6,000 variations (363). In the chapter, "The Quantum Nature of the Anishinaabe Language," Gross provides a more detailed analysis of the various verb forms, as well as the prefix and suffix combinations and how they change the meaning of a word.

What this means is that there is nothing that is inanimate; all things are alive and acting alive.[25] Thus, even supposedly inanimate moccasins can see [and act upon other animate beings]" (Gross 2014, 102). Remembering that all things are alive, and have spirit is valuable as it promotes the necessary right relations which must be performed towards that thing in order to walk "the way of the good life." As one participant in an Anishinaabemowin study explains, "[w]e see all living things as having spirit and I don't believe we worship these things. It's just that we have a relationship with them as living beings and we respect them" (Aanung, qtd. in Noodin 2014, 3). Recognizing the potential agency within all life and materiality offers the possibility of finding alternatives to read agential objects and nonhumans without categorizing this reading as "anthropomorphism"; alternatively, the complexity of Anishinaabemowin and the quantum-based worldviews of flux and flow that it recognizes counters the Euro-centric worldviews which would define anthropomorphism as "superstition, the divinization of nature, romanticism" in the first place (Bennett 120). Thus, Bennett is right to want to risk "anthropomorphization" in order to allow "us a bit more refined sensitivity to the outside-that-is-inside too," but she can find this worldview already within the fluctuating verbs, the verbs-as-nouns, and the dynamic grammar of Anishinaabemowin.

As a result, Anishinaabemowin focuses not on linear teleos, but on webbed processes, fluctuation, and relationships; the philosophy of interspecies interconnectivity is encoded within the language itself. The inherent flexibility of the grammar (in terms of word order), the language itself (in easily creating new words through combining compounds), the emphasis on movement and process (in a predominance of verbs as opposed to static nouns and the use of suffixes and prefixes versus pronouns), the agency, life and moral responsibility recognized with living and material beings (with "animate" and "inanimate" words), combined with the "audible etymology" of the

[25] At the same time, animate beings are defined as such by their ability to be acted upon by all things (animate and inanimate, since inanimate beings *cannot* be influenced by other inanimate beings). An animate being is literally animate because of its material and performative relationships with everything in Creation.

language, mirrors and reifies the fluctuating processes that flow through, and construct, the living world (Gross 2014, 83; Lyons 4). The grammatical structure stresses that "each person's primary focus is not on a separate thing but on all the movements and relationships between things" (Ross, qtd. in Gross 2014, 116). Gross illuminates this issue with the sentence, "*nenaandawi'iwed odandawi'aan ayaakozidan*," or "the healer heals the one who is sick" (105). While English highlights the causal relationship beginning with the healer who does something to the sick person, Gross explains that the Anishinaabemowin sentence should be understood more accurately as the healer, the song (an animate being with its own agency), and the patient are intertwining in a healing process outside of time (106-9). The emphasis, again, is on processes and their affects as opposed to stable identities and causes and effects, while also recognizing the agency (or influence or animacy) of other-than-human life and intangible phenomena and natural elements. Anishinaabemowin and mino-bimaadiziwin speak to and provide ahumanist, non-Eurocentric, and non-anthropocentric ways to visualize, express, and live within the webbed ontologies posited by Bennett as well as Haraway and Deleuze/Guattari. However, for the immediate purposes of this project, Anishinaabemowin and the Anishinaabeg worldview of webbed relationships, constant interconnections, and agential nonhuman life invite a specific, defined, and non-romantic reconsideration of Atwood's use of metaphor, anthropomorphism, and unstable pronouns, which figure prominently in a highly charged scene of character development and narrative transition.

Just as the Anishinaabe worldviews of mino-bimaadiziwin are encapsulated and expressed through the grammatical flexibility and prioritization of Anishinaabemowin, it is also important, in order to understand some of the tribe's epistem-ontologies, to discuss how Anishinaabe stories – in particular, the passed-down, sacred Creation myths of the aadizookaanag, but also the more personal expressions of subjective truths of the *dibaajimowinan* – illustrate, teach, and reaffirm

mino-bimaadiziwin.[26] As Thomas Peacock and Marlene Wisuri unequivocally state in *Ojibwe Waasa Inaabidaa: We Look In All Directions* (2002), "without knowledge of the language, listeners do not know the meanings of stories, prayers, or songs. Language and culture, therefore, are intricately interwoven" (31). Through an understanding of the interconnectivity and malleability of stories and storytelling, the belief that the aadizookaanag are agential beings, the presence of a dynamic relationship between the storyteller and their audience, and the elements of the stories themselves, the Anishinaabe aadizookaanag dramatize the philosophies of mino-bimaadiziwin, of positive relationships as a means to a long and healthy life. How stories work within Anishinaabe society speaks to how stories work within the intradiegetic society of *MaddAddam*: not only as a complex and dynamic narrative structuring device which breaks the binary pattern of opposing narrators (e.g. Jimmy/Snowman; Ren/Toby; Toby/Zeb/Blackbeard) but as a means to introduce and instill a non-anthropocentric and non-speciesist moral framework into the developing multi-species community, a point which becomes especially relevant by chapter seven of this project in the discussion of Blackbeard as the new, communal storyteller. As Melissa Nelson (Turtle Mountain Band of Chippewa Indians) writes, "[s]tories provide windows into other realities, doorways into other worldviews. Narratives provide unique cultural lens through which to envision the world" (214). For the Anishinaabeg, the aadizookaanag "should manifest a concern for maintaining good family relationships, with family relationships here defined as relationships with both humans and other-than-human people" (Gross 2003, 133). Read in a combined Indigenous and compostist/"becoming-(with)" context, the introduction of a genetically more-than-human storyteller (Blackbeard) allows a new perspective through which Atwood's third novel can build

[26] Margaret Noodin provides a more comprehensive differentiation of the types of Anishinaabe stories, describing dibaajimowinan as being connected "to the act of collecting and redistributing the truth that you've heard. This is a simpler, more direct narrative style. *Aadizookaanag*, by contrast, in poetry, would be the bones of self-knowing, the core of communicating the complexity of life" (2014, 21). As with many genres, however, the boundaries between aadizookaanag and dibaajimowinan are fluid and ambiguous; Kim Blaeser (Anishinaabe) writes that "the mythic, ceremonial, and causal stories … seldom if ever remain separate from one another" (240).

upon and escape the binaries of the previous novels as well as provide a distinctly nonhumanist perspective through which to depict a non-anthropocentric, zoecentric world.

The Anishinaabe Creation story can be used to illustrate the points above while also providing an example of how to read and interpret the creation stories told in *MaddAddam*. It is due to the nature of the Anishinaabe worldview – which prioritizes constant change and alterations over defined essences and stability – that innumerable versions of the Creation story exist; however, notable elements are repeated so as to create a communal story arc, against which individual storytellers may add differences, alterations, and variations. Multiple versions of the story, told by noted Anishinaabe knowledge holder, author, and storyteller Basil Johnston, introduce the major themes, symbols, and moral guidelines which frame and influence later stories and audiences, yet their differences illustrate the space left open for the expression of subjective interests and teachings, depending on the context. Johnston's various forms of the Creation story are frequently cited to explain Anishinaabe beliefs and sacred stories. However, as Niigaanwewidam James Sinclair (St. Peter's / Little Peguis Anishinaabe) explains, this can lead to a representation of Johnston's versions as "being timeless and the letter of the law in all things Anishinaabeg"; this is despite the fact that Johnston's stories "direct readers to a far more nuanced reading" (85). How Johnston "directs readers" can be found through a careful examination of the content and context of one of his Creation stories, compared with two later versions.

Ojibway Heritage comprises detailed and poetic narratives about Ojibwe sacred stories, spiritual practices and beliefs, and ways of being in an interconnected world. The first chapter, "The Vision of Kitchi Manitou," provides the basis for the ensuing chapters by explaining the origins of all things, "the Great Laws of Nature for the well being and harmony of all things and all creatures," and how all these creations and creatures work together to produce this harmony (1976, 13). Notably, in this version of the Creation story, Johnston emphasizes the Anishinaabe epistemology of balance and harmony by listing many of Gitchi Manitou's creations in sets of four, such as "the

plant beings: These were four kinds: flowers, grasses, trees, and vegetable. To each he gave a spirit of life, growth, healing, and beauty" (12).[27] Following the Creation of the world, Johnston continues, a flood of unexplained origins destroys everything; "[a]ll that was left was one vast sea" (13). Above this emptiness lived *Geezhigoquae* (Sky-woman), who, in her loneliness, asked Gitchi Manitou for a companion. Acting as a counter-example of complementary duality from Johnston's earlier sets of four, this version of the story includes Geezhigoquae's first two children: "one pure spirit, and the other pure physical being"; as they were "of opposite nature and substances," they eventually "destroyed each other" (13, 15). Gitchi Manitou sent another companion to Geezhigoquae and, when she eventually conceived and gave birth again, her next two children, the Anishinaabeg, were "composite in nature, made up of physical substance, and a soul-spirit substance" (15). Rather than polarity, the Anishinaabe Creation story, as told by Johnston, emphasizes complementary duality, the benefit, indeed the *necessity*, of being composite or hybrid in nature. Furthermore, in this version, Geezhigoquae is aided in her pregnancy and birth by the nonhuman beings who survived the flood waters: from turtle, who provides a place to rest and the "water beings" who find dirt with which to create a new land to the other "animals" (bear, dog, loons, foxes, etc.) who fed, entertained, protected, and loved Geezhigoquae's children. She, and her children, the Anishinaabeg, live alongside and *survive* because of the interventions of the nonhuman beings around them, upon whom they are dependent.

Johnston's 1976 Creation story repeats many of the same elements found in his later versions, such as Gitchi Manitou's vision and the completion of it, the Creation in series of fours, Geezhigoquae coming to rest on the turtle, the dive by the "water beings" to find dirt, and the eventual appearance of Nanabozho (see Johnston 1995 and "The History of the Anishinaabeg" in Johnston 1982). However, the Creation story from *Ojibway Heritage* also demonstrates significant

[27] The repetition of fours in Johnston's text dramatizes the Anishinaabe Medicine Wheel, a circle segmented into quadrants which represent stages of life, cardinal directions, seasons, elements, pigments of the earth, and ceremonial plants (see Raven).

differences from the other, later versions: it details the unique gifts given to each "animal" by Gitchi Manitou (details which are omitted in the 1995 story); it allocates the life-giving breath to Gitchi Manitou (as opposed to Geezhigoquae, see Johnston 1995); it includes the battle between Geezhigoquae's polarized children (not provided in either 1982 or 1995) and the death of Odaemin (Strawberry), his four-day walk to the Path of Souls, and his eventual return to the living (not included in 1982 or 1995). It also omits the story of the Anishinaabeg's battle with the Mundaweak (People of the Catbird) (included in Johnston 1982 and 1995). These differences suggest the context in which the 1976 Creation story is given: *Ojibway Heritage* is Johnston's first text to outline Ojibwe stories with the purpose of educating readers (Ojibwe and non-Ojibwe alike) about Ojibwe "beliefs, insights, concepts, ideals, values, attitudes, and codes" (1976, 7). Mino-bimaadiziwin is all of these and is dramatized particularly well by some of the elements included in this iteration, but less well by others. For example, the battle between Geezhigoquae's polarized children depicts the destruction which can arise through imbalance, as opposed to the harmony found within her "composite" children. The references to the unique qualities and "powers" given to the nonhuman beings, such as the strength of the wolf and fleetness of the fox, not only emphasize the inherent value and necessity of each part of Creation in the overall balance of the world, but also reminds (human) readers of their dependent, and unexceptional, position within this world: "Men and women survive and live because of the death of their *elder brothers*" (emphasis added; 16). It is not just the death of nonhuman beings, however, that is necessary for the life and survival of the Anishinaabeg since the child, Odaemin, also dies; however, because he "interceded for life for his people," he was returned to life, bearing with him the "conditions for admittance into the Land of Souls," which (as Benton-Banai explains in *The Mishomis Book*) are the very values and teachings of mino-bimaadiziwin: wisdom, love, respect, bravery, honesty, humility, and truth (Benton-Banai 64). Like the nonhuman beings who help the Anishinaabeg "survive and live," Odaemin's death and his actions and lessons thereafter also help the Anishinaabeg to live and practice "the good life."

Though Johnston's versions repeat many aspects of the multitudinous Creation story, when read together, these combined differences (omissions, changes in description, or altered roles) help to emphasize the overall aim of *Ojibway Heritage*: to reaffirm the central tenet – code, belief, ideal – of Anishinaabe mino-bimaadiziwin. Thus, it is through telling and retelling, iteration and reiteration, repetition and variation, communal creation and subjective narrative evolution, that the Anishinaabeg Creation stories simultaneously reaffirm the traditional Anishinaabeg worldview while also allowing the storyteller the subjective space to emphasize the points that are most relevant to their experience. Or, as Sinclair explains, the Anishinaabe creation story is "always changing, and known according to memory and *ongoing experience*. It is an ongoing story told in moments of subjectivity and context"; like mino-bimaadiziwin itself, the Creation story "is a verb, an action" (emphasis added; 91).

Johnston's versions of the Creation story illustrate how even the most fundamental and sacred of stories can, and do, change for the times as needed. It is the flexible, adaptable nature of these stories, their dynamic as opposed to static nature, which is a source of strength to Anishinaabe communities throughout history. In the face of attempted genocide and cultural erasure, Nelson writes, "Anishinaabe stories resist narratives of domination and subjugation that subsume Indigenous communities by *providing an alternative way of understanding the world and relationships within Creation*" (emphasis added; Nelson 235). Tracing the modern changes to the Anishinaabe Creation story illustrates how narrative adaptation and innovation is used to address and, if needed, counteract the changes and needs of a particular community. In his version of the Creation story, Ojibwe elder, teacher, storyteller, knowledge holder, and author Edward Benton-Banai alters a significant aspect of it: in other versions (as, for example, told by Johnston and Barnouw), the world is flooded by Underwater Creatures to punish Nanabozho for his greed and impulsiveness. In Benton-Banai's version, however, it is Gitchi Manitou, the Great Creator "himself," who floods the world because the first people became too violent towards each other

(Benton-Banai 29). While Benton-Banai's overall message promoting mino-bimaadiziwin in terms of respectful relations remains the same, Gross argues that Benton-Banai is "explicitly addressing the issue of violence" – "a major concern" affecting many Indigenous families as a result of generational trauma – and is "teaching in an undisguised manner how violence is simply unacceptable in the eyes of the Creator" (2014, 258). Subsequently, "in his own way, Benton-Banai presents the Earth Diver myth as a lesson in correct living. However, his main concern focuses specifically on the immorality of violence" (*ibid*). Much like Johnston's different versions of the same story for different contexts and teachings, Benton-Banai demonstrates the ability of the overall arc of the Creation story to absorb alterations (and even more significant changes, such as the motive regarding the destruction of the world) to illustrate and respond to the concerns of the storyteller and the social context of the audience.

With these narrative innovations and adaptations of Anishinaabe stories in mind, it is possible to read the evolution of Atwood's "Creation" story from *Crake* to *MaddAddam* as an important innovation that reflects the changing needs of the community in question. To be clear, however, it is not my intention to draw a comparison between the lived violence and ongoing damage created by colonial domination with the experiences of a fictional, post-apocalyptic society. Rather, it is the relationship between Anishinaabe stories and the Anishinaabeg's adaptation, survival, and resilience that illuminates the function and significance of the stories told (and *how* they are told) in *MaddAddam*. A "red reading" offers unique perspectives on the role of post-apocalyptic stories and, thus, a unique methodology through which to read the stories, issues which are addressed in more detail in chapter seven and the conclusion to this project.[28] As seen above, in times of social upheaval and disturbance, traditional and known stories are altered in order to meet

[28] Gross argues that "[i]n maintaining control of their religion and culture, new myths and new perspectives of old myths are helping current-day Anishinaabeg deal with the effects of post-apocalypse stress syndrome (PASS)" (2014, 250). Gross's definition of "post-apocalypse" – not as the end of time but the end of a way of life – is arguably closer to Atwood's than the more commonly accepted definition of the genre. Whereas the (post-)apocalyptic genre is "concerned with the coming end of the world," Atwood argues that her own texts are not technically post-apocalyptic since "in a true apocalypse everything on Earth is destroyed, whereas in [the *MaddAddam* trilogy] the only element that's annihilated is the human race, or most of it" (Baldrick 20; Atwood 2011, 93).

the changing needs of the audience. These changes are particularly evident when Toby repeats and adapts the Creation story, initially introduced by Snowman in *Crake* and repeated by Toby twice in *MaddAddam*, to meet the changing reality with regards to the cognitive and communicative abilities of the Pigoons and nonhuman beings in general, as she shifts towards a less exceptionalist mindset. Similarly, when the stories told by Snowman and Toby no longer suit the needs and experiences of the Crakers, a new narrator – with new experiences, perceptions, and stories – is introduced, providing the impetus to move *MaddAddam* beyond the binary structure of the previous two novels, thereby creating a novel which dramatizes Atwood's "third thing."

While the storyteller may change aspects of a traditional, sacred story to meet the needs and context of the audience, these changes to the Anishinaabe Creation story are not one-sided; they do not stem *only* from the beliefs and creative decisions of the storyteller. As hinted at in Gross's discussion of Benton-Banai's alteration of the Great Flood event, Benton-Banai is specifically *responding to* the needs and the "major concerns" of his potential audience, the implied audience of *The Mishomis Book*, other Anishinaabeg or Indigenous readers in general who have suffered and survived violence in their homes. This attentive relationship with the audience when telling the story – even a written story in which the future, potential audience must be speculated and implied by the author – reflects an important element of Anishinaabe storying: the dynamic relationship between the storyteller and the audience. As Simon Ortiz (Acoma Pueblo) explains, a "story is not only told but listened to; it becomes whole in its expression and perception" (qtd. in Blaeser 245). More than just the interplay between an author, a text, and an audience/reader, Ortiz's comment speaks to a dynamic relationship that leads to the constant "becoming" between the story, the storier and the community. Recalling his depiction of the song, the singer/healer, and the sick man, Gross explains,

> there is no difference between the storyteller and the audience. The storyteller becomes a member of the audience and, in turn, becomes the storyteller again. … Playing off of one another's stories, the stories become greater than the sum of

> their collective parts. A broader picture of reality emerges than if it were based simply on one storyteller's perception of the world, or even between the dialogue that occurs if the storyteller and the audience maintain their respective distinct identities. (2014, 162)

The possibility for the story, storier, and audience to become "greater than the sum of their collective parts" is due to the relations, or the lines of flight or leakage that are understood to exist and be open to connection within Anishinaabeg stories. Kimberly Blaeser explains in "Wild Rice Rights: Gerald Vizenor and an Affiliation of Story" that

> [t]he acts of connection characteristic in Vizenor's writing may involve inheritance or forged cultural relationships – what Edward Said understood as "filiation" or "affiliation." Story then becomes an important tool of, and conduit for, these "filial" connections as the contemporary teller "affiliates" with older tellers or stories and transforms these stories by applying them in new circumstances, or using them to carry knowledge, challenge conditions, or incite change. (245)

Blaeser's comment not only highlights some of the issues discussed above, regarding Benton-Banai's and Johnston's use of traditional, sacred Creation stories infused with personal alterations to "carry knowledge, challenge conditions, and *incite change*"; she also speaks clearly to the relationships forged between the audience, the stories, and the *story* itself, as a more-than-human being (an issue to be discussed shortly). Said's understanding of "filiation" invites comparisons between familial, arborescent descent, while the non-familial "affiliation" suggests, from a Deleuzian/Guattarian framework, leakage/flight, or more broadly, heterogeneous connections.[29] For the Anishinaabeg, both are accurate, because more-than-human beings, such as sacred stories, are understood to be imbued with *manitou* – they participate in their telling as the song participates in the healing. What is important is that due to these "evolving," attentive relationships, "stories are works in progress. In other words, the Anishinaabeg are taking one knowledge base in their society, storytelling, and constantly working with it to best meet the current needs of the population" (Gross

[29] Said's "filiation" and "affiliation" are defined in the *Routledge Critical Thinkers* volume on Edward Said: "filiation refers to lines of descent in nature," while "affiliation refers to a process of identification through culture" (Ashcroft and Alhuwalia 25). For Deleuze/Guattari on filiation versus contamination, see 1988, 282.

2014, 162). As such, Gross explains, no "one story can ever be said to have achieved its final form," as it is constantly undergoing changes to meet the needs of the audience and the storyteller (*ibid*). Of course, Euro-American cultures have also been interested the relationship between the storyteller (or author) and the audience (or reader); Atwood discusses it at length in her chapter "*Communion*: Nobody to Nobody," in *Negotiating with the Dead* (2002). What is of particular importance to note, in comparing Anishinaabe and Euro-American perspectives on this relationship, is the difference, as Gross highlighted, or an "incompatibility" per Lyons, between an ontology of dynamism, change, and expansive more-than-human connections versus stasis, identity, and anthropocentrically limited connections (Lyons 89).

Aside from these differences, perhaps the most important point to make clear regarding Anishinaabe stories, especially the aadizookaanag, is that they, themselves, are understood as being "more-than-human" beings. They are, Blaeser explains, "dialogic agents of change," creating space and opportunity for teaching proper behavior and for healing (one of the intended effects of Benton-Banai's story, according to Gross) (Blaeser 245). Similarly, Gerald Vizenor argues that "stories of survivance are an *active presence*" (emphasis added; 1998, 15). Describing the "*ätíso'kanak*" (aadizookaanag), Irving Hallowell writes that "the term refers to what we would call the characters in these stories; *to the Ojibwa they are living 'persons' of an other-than-human class*. As William Jones said many years ago, 'Myths are thought of as *conscious beings* with powers of thought and action.' A synonym for this class of persons is 'our grandfathers'" (emphasis added; 27). Importantly, the aadizookaanag are evidently not "mere" stories retold by the writer or storyteller and received by the reader or audience; they are transformational beings in their own right: respected by the community and called upon for wisdom and guidance (though their presence is not guaranteed and should only be called upon during the winter season). Fundamentally, Hallowell explains, there is "a social interaction" between the aadizookaanag and the Anishinaabeg (26). Now, as throughout history, that "social interaction" is indirect, implicit instruction in how to

continue on the path of "a good life." But Anishinaabeg stories are not fables, moral tales, or how-to instructionals; as "dialogic agents of change," "active presences," "living 'persons' of other-than-human class," and "conscious beings," the stories are, as Rheault calls them, "Teachers": "Cultural *stories* and traditional *Teaching* give life structure and meaning. Without these *Teachers*, how else can a person know how to be good?" (emphasis added; 107). The grammatical recognition of the influence and agency of stories is significant as it offers a means to reframe the embedded stories in the final chapters of *MaddAddam*. While stories are significant in perpetuating and transmitting the cultural norms and conventions of any society, not all communities recognize stories as distinct figures in their own right. The Anishinaabeg do and, using discourse and capitalization as a guide, so too do the Crakers of Atwood's *MaddAddam*. A "red reading" of the significance of stories as active, agential figures in Anishinaabeg communities helps to understand the significance of stories as active, agential figures in Atwood's fictional, more-than-human community. Furthermore, with the distinctly non-Euro-American understanding of the aadizookaanag as more-than-human beings and the relationship between stories, the audience, and the storyteller as constantly co-forming, it can be argued that they are, together, companion species, expanding the nature of Haraway's already expansive understanding of "kin" and "community," from the material to the immaterial, but still active and agential story.

Understanding storying (including not only the storyteller, but the story and the audience) as an (inter)active, kin-making, and heterogenous connection-forming *process*, as opposed to a causal, passive performance for the receptive audience provides insight into the nature and narrative effect of Atwood's own inscribed audience: the Crakers. The relationship between Toby (as the storyteller in *MaddAddam*), the Crakers (the implied and occasionally inscribed audience), and the stories in *MaddAddam* bear some similarities to the embedded stories in *Crake* and *Flood*, as Snowman also tells (interrupted) stories to the Crakers in *Crake* and Toby adopts Adam One's manner of speaking to his (implied, silent) audience in *Flood*. However, beginning with Toby's second embedded story

to (or *with*) the Crakers, they interrupt her so frequently as to distract her from her original trajectory, causing the story to deviate towards issues which are more pressing to the audience than the narrator at that moment. The changes are important to the community, as the Creation stories shift over the course of the novel away from the anthropocentric, human-exceptionalist ontologies carried over from the pre-pandemic community of the Pleeblands and the Compounds and towards the more zoecentric, non-speciesist ontologies that are favored by the Crakers; the narrative performance of this shift is addressed in detail in chapters five and six. Moreover, these changes are invaluable to the survival of the new, multi-species community, if it is to avoid the same anthropocentric trajectory, ecological pitfalls, and environmental collapse of the pre-pandemic storyworld, as discussed in chapter seven and the conclusion. However, the changes to the embedded stories, their trajectory, and the Crakers' implied interests also drive the plot towards investigations of Toby and Zeb's emotional past – something they have both actively avoided delving into – and causes the narrative stability to break down. While critical reception of the Crakers varies, from labelling them Atwood's "extended authorial joke" to a point of possible hope in the trilogy – there is little critical engagement with the nature and effect of the Crakers' impactful interruptions and subsequent deviations of the embedded stories (Bouson 2009, 95).[30] Using Anishinaabeg models of storying – alongside Bakhtin's theories of heteroglossia and Vizenor's explanations of Anishinaabemowin fourth-person tense – illuminates how the Crakers actively transform the community around them and redirect the novel away from monologic, authoritative,

[30] Some scholars, such as Bouson (2009 and 2011) and Phillips, emphasize (or "insist on") the satirical nature of the Crakers, at the expense of finding hope in the trilogy (Phillips 147). Dodds takes a more nuanced (or compromising) approach in her intertextual analysis of the *MaddAddam* trilogy read through *Paradise Lost*, arguing that the satire and misanthropy of *Crake* is alleviated by *Flood* and *MaddAddam*, which "recuperate the fortunate Fall narrative as part of their attempt to imagine a new basis for humanity's relationship to nonhuman animals and the environment" (143). (Interestingly, Dodds refers to, but does not analyze, Blackbeard's own "Fall" into knowledge, which I discuss in chapter seven.) Far more frequent, however, is the ecocritical reading of the Crakers' transgenic nature as a sign of possible hope for a more interconnected future; see, for example, Atwood's own statement on this point 2011a; Gretzky 53; Labudová 2013, 27; Newitz; Osborne 26; and Rozelle 67. While she argues that the Crakers' (specifically, Blackbeard's) storytelling demonstrates hope for a posthuman community at the end of *MaddAddam*, Gretzky also states that the Crakers' "childlike interruptions" of Toby's story about Snowman and the fish illustrate that the Crakers are a "nascent race, still learning the rules of storytelling" (43). I address the important role of the Crakers' interruptions, the fish interruption in particular, at length in the ensuing analysis of heteroglossia in *MaddAddam* (see also, Skibo-Birney 2014, 5).

anthropocentric narrators; their interactive process with the story and the storyteller provides the novel and the trilogy's "line of flight" away from the epistemologies and ontologies which persisted throughout *Crake* and *Flood.*

The points discussed above can be summarized by saying that Anishinaabeg stories, especially the aadizookaanag, are manifested by a dynamic, interconnected process between the story, as an animate figure, the storyteller, and the audience, akin to the song/healer/sick man assemblage referenced by Gross. The elements of the stories themselves, however, are equally important to "red reading" the embedded stories provided by Toby and Blackbeard in *MaddAddam*. Linking Anishinaabe stories to the "flexible" and dynamic nature of Anishinaabemowin, Noodin recognizes a common description of "Anishinaabe stories as 'complex,' 'polyvocal,' and multimodal" (2014, 21). While "complex," or "layered," could be applied to many postmodern novels, the "polyvocal" nature of Anishinaabe stories is particularly important in *MaddAddam*, as the third novel is differentiated from *Crake* and *Flood* by the Crakers' comically prevalent interruptions to Toby's oration.[31] While often not reported in the narrative, these interruptions are internalized and voiced by Toby through free, indirect first-person discourse. The lack of distinct speech markers and attributions creates, at times (especially later in the novel), ambiguity regarding the source of the statement or question: is it Toby speaking and telling the story to the Crakers or Toby repeating what the Crakers have asked of her? In this way, Atwood paradoxically reproduces, in the discourse of "one" character, the "collective assemblages" that Deleuze/Guattari claim is the result of free indirect discourse: "there are no clear, distinctive contours; what comes first is not an insertion of variously individuated statements, or an interlocking of different subjects of enunciation, but a collective assemblage resulting in the determination of relative subjectification proceedings" (1988, 93). These communal, collective assemblages reproduce through free, indirect

[31] The category of layered, repetitive stories could be applied to texts long before postmodernism; see Watkins, who compares the use of palimpsest in the Bible and Atwood's novels.

discourse a distinctive feature of Anishinaabemowin: the prevalence and prioritization of verbs (with prefixes and suffixes) over nouns. This feature of the language not only highlights the relations and process-based epistem-ontology, but reproduces it through language, as speakers may signal (or not) the gender or identity of the subject or (in)direct object of their sentences (see Noodin 2014, 52). Similarly, Toby, at times, indicates that she is repeating sentences, phrases, or questions from the Crakers; however, in her later stories and the journal entries, differentiations between her voice and her audience become unclear, dramatizing the weakening of the unitary, authoritative speaking voice in favor of the communal, compostist voice.

Noodin's reference to the "multimodal" nature of Anishinaabe stories is similarly important to *MaddAddam*, as both Anishinaabe stories and Atwood's novel purposefully communicate "more than one message at a time" (Noodin 2014, 21). Atwood's third narrator, Blackbeard, provides not one but four varied endings: that Toby poisoned herself with mushrooms and died or that she transformed into a variety of nonhuman beings to be reunited with deceased characters (Oryx, Pilar, or Zeb, depending on who provided the ending). Atwood does not so much leave the ending unresolved, as in *Crake* and *Flood*; instead, she resolves it in multiple ways, from multiple (human and nonhuman) perspectives. Jennings observes that, in *Flood*, "Atwood consistently plays with our notions of endings by thwarting *and* satisfying our desire for narrative closure" (12). Like *Flood*, *MaddAddam* "thwart[s]" a desire for a single narrative resolution; unlike *Flood*, however, a "red reading" of the multiple endings indicates that the ambiguous, multiplicitous closure is, in fact, a satisfactory conclusion: each individual conclusion offered provides closure for different *Umwelten*. For example, Blackbeard, "designed" by Crake not to understand violence or even sarcasm, prioritizes "the happiest" ending (Atwood 2013, 390). However, the presence of *multiple* endings – and therefore multiple, simultaneous possibilities through which to interpret the conclusion, rather than asserting one, singular perspective – creates space for the individual perspective alongside the communal as well as the potential for the individual's change in understanding due to different life

experiences. In his explanation of Anishinaabe hermeneutics, Gross explains that, for the Anishinaabe, multiple interpretations of a story are expected, indeed desired, as an individual will interpret stories differently throughout the process of accumulating life experiences, thereby making narrative interpretation a life-long process. Furthermore, it is in the interest of the community to foster the growth of the individuals; as with all things in Creation, there must be balance between the interests of the community and the interests of the individual. For this reason, Jack Weatherford explains that "respectful individualism" prohibits the "forcing of one's thinking on anybody else" (qtd. in Gross 158). To force one lesson and meaning onto a story is to inhibit the growth and development of the individual who participates in the telling; therefore, this balance between the community and the individual is depicted in the refusal to provide a clear lesson and moral directive in stories outside the central theme of mino-bimaadiziwin. Thus, the use of different or ambiguous endings, as well as the layering of stories through repetition and accretion, varied tellings (as seen in Johnston's and Benton-Banai's variations on the Creation myth), and different perspectives (since humans of all ages as well as nonhumans are understood to be teachers) simultaneously refuses singular, authoritative endings while also reaffirming and dramatizing the all-encompassing moral, "ontological, ethical, epistemological, and aesthetic directives" of mino-bimaadiziwin within a more-than-human world (Rheault 104). Anishinaabe narrative elements provide, therefore, an extremely relevant, unique, and nonhumanist manner of reading Atwood's unusually conclusive, if nevertheless ambiguous, multiplicitous "ending" to the trilogy with *MaddAddam*.

Section C: The Intersection of Anishinaabe Mino-Bimaadiziwin and Deleuze/Guattari, Haraway, and Atwood

Anishinaabe narratives and language perform and reiterate Anishinaabe epistemologies and ontologies of complex processes and more-than-human actants in a profoundly interrelated world. A "red reading" of Atwood's trilogy, guided by Anishinaabe mino-bimaadiziwin, illuminates the

agency of nonhuman figures, the significance of storying in the post-pandemic community, as well as the ways in which these stories are told, received, and created. Atwood's complexly interrelated novels also provide a fertile space in which the theories of interconnectivity set out by the Anishinaabe philosophy of mino-bimaadiziwin come together with those proposed more recently by Deleuze/Guattari and Haraway. In its determinedly non-binary narrative forms and non-anthropocentric storyworld, *MaddAddam* gives clarity to the often epistem-ontologically challenging philosophies of the Anishinaabe as well as the compostist and post-structural theorists; at the same time, *MaddAddam* (and the trilogy as a whole) expands the corpus in which these theories have been considered. Juxtaposing these theories, and doing so in the context of Atwood's literature, is complicated by the issue of cultural appropriation, as I address below. Nevertheless, there is a mutually beneficial becoming-together in the contact zone of the third novel. A "red reading" asserts the viability of Indigenous (specifically Anishinaabe) epistem-ontologies as critical theories, alongside more conventionally accepted Euro-American philosophies; furthermore, the theories themselves are clarified for non-Indigenous readers by the characters, storyworld, and narrative structure and development of Atwood's novel (and trilogy); finally, the novel is illuminated, as the ensuing chapters show, by the braided Euro-American and Anishinaabe perspectives of living as interrelated, non-anthropocentric beings.

Some of this interplay between the corpus and the theoretical framework has been discussed already (see chapter one, section D of this project), in terms of the previous novels as well as the project's reliance on Euro-American philosophies of post-structuralism and Harawayian compostism. However, just as *MaddAddam* relies on a new voice to find resolution in multiplicity, the addition of Anishinaabe mino-bimaadiziwin is pivotal to my project because it adds a practical and comprehensive means of living with "other-than-human" partners in the world, as well as the means to communicate, (re)iterate, and (re)enforce these beliefs. The practicality and lived experience of mino-bimaadiziwin among the Anishinaabeg illustrate how Atwood's portrayal of a

zoecentric society is not necessarily the work of speculative science fiction; like the extradiegetic scientific advancements and social movements that Atwood weaves together to form the storyworld, Anishinaabe ways of living, guided by mino-bimaadiziwin, demonstrate that it is possible (and hardly new) to co-exist as partners in a multispecies "worlding." While Deleuze/Guattari and Haraway's theories of becoming-/becoming-with, heterogeneous multiplicities, and companion species in contact zones are drawn from "real" examples, such as bees, orchids, finches, Australian shepherds, and laboratory mice, their texts can lack detail or realistic means to meaningfully and practically enact multispecies becomings-/becomings-with on a society-wide scale.[32] With its central focus on maintaining good relations with Creation – including the other-than-human and the more-than-human world – Anishinaabe mino-bimaadiziwin provides the real-world, comprehensive (across scales of the "individual," family, clan, society, tribe, the environment, and the cosmos), and detailed means of seeing oneself as innately and irrevocably part of an interconnected web of cyclical becomings and companion species, as well as the narrative forms and performances by which such knowledge is saved, dispersed, and altered to stay relevant in changing times. To be clear, though, Anishinaabe mino-bimaadiziwin is not the only Indigenous worldview, moral directive, and aesthetic guide that is deeply based on maintaining good relations with the nonhuman world. Indeed, the title of the Indigenous affairs podcast, "All My Relations," is explained by co-host Mitaka Wilbur (Swinomish and Tulalip), who asserts a shared Native American concept of subjectivity through relationality: "throughout Indian country … our primary identity is inextricably connected to our relationships; whether it be our relationships to the land [or tide, water, mountains]

[32] Haraway herself has already taken Deleuze/Guattari to task for their, in her opinion, fantastical portrayals of interspecies relationships based on "primary dichotomies figured by the opposition between the wild and the domestic" (2008, 28). Her own work, however, has been criticized for being similarly dissociated from real-world considerations and practices. Biologist Sharon Ghamari-Tabrizi challenges Haraway to consider "how specifically laboratory experimental practices get done and get justified" if she is to "abandon humanism in favor of the posthumanism, ahumanism, nonhumanism of the process philosophers…" (Ghamari-Tabrizi, qtd. in Haraway 2008, 86). Similarly, in his review of *Staying with the Trouble*, Oliver Basciano observes that "Haraway provides a few examples of small-scale art-activist-environmentalist projects … but none of these are convincing as real solutions [of "symbiotic modes of living across species"] to such great problems [as the Anthropocene]. This is easily where the book is at its weakest" (Basciano, n.pag).

… that relationship to land and water is our primary way of identifying ourselves" ("All My Relations and Indigenous Feminism," 2:45-3:36). Wilbur's co-host, Dr. Adrienne Keene (Cherokee Nation), similarly observes that the Indigenous peoples of North America are linked by the belief of "being relational people … of not existing without being in relation to place, to people, to culture. It's always about relationships" (*ibid*, 4:15-4:30). Wilbur and Keene reference the land and human family but, as Brian Hudson explains in his aforementioned chapter, the Cherokee, Chickasaw, Seneca, and Onondaga hold similar beliefs regarding the deeply significant relationships at the heart of Creation. As Hudson writes, "[Oren] Lyons [Onondaga], [John] Mohawk [Seneca], and [Linda] Hogan [Chickasaw] all claim that Native traditional understandings about animals show they matter in Native political philosophies and should matter in dominant Western political philosophies" (231). Likewise, Dylan T. Miner (Michif) cites Brenda Macdougall's description of the "Cree concept of wahkootowin as evidence of the 'intertwined' nature of 'Anishinaabeg, Cree, and Michif (hi)stories': wahkootowin is predicated upon a specific aboriginal notion and definition of family as a broadly conceived sense of relatedness with all beings, human and non-human, living and dead, physical and spiritual" (Macdougall, qtd. in Miner 333). From the northern territories of the Cree and the eastern territories of the Seneca to the southeastern territories of the Chickasaw and the Cherokee, North American Indigenous epistemologies and ontologies are often based on deep, intersubjective relationships between humans, nonhumans, and other-than-humans (such as rivers,

mineral deposits, and natural sites of spiritual importance), beliefs which expand into and are reinforced by tribal ceremonies and stories.[33]

In light of these prominent (and often romanticized) epistemologies and ontologies of interconnectedness between humans and the more-than-human world, non-Indigenous scholars developing theories of interconnected subjectivity have often looked to Indigenous cultures, traditions, and societies to clarify and offer depictions of "their" theories. But these appropriations of Indigenous epistemologies and ontologies to be used in the service of Euro-American philosophies should not be conflated with a tribal-centric "red reading," in which a tribally-specific perspective is foregrounded and provides the framework through which non-Indigenous works are read. The difference between cultural appropriation and "red reading" can be seen, for example, by considering representations of Indigeneity and Indigenous concepts in *A Thousand Plateaus.* Perhaps the most obvious example of Indigenous influence in the text is the concept of "plateaus," which stems from George Bateson's description of "certain sexual, or aggressive, processes in Balinese culture" (1988, 22-23); Deleuze/Guattari then combine "plateau" with the vision-seeking practices of the Tarahumara to give form to their theory of the Body without Organs (as opposed to the striated organization of the organism) (183-84). Deleuze/Guattari appropriate multiple

[33] See also Haraway's lengthy consideration of Navajo and Inupiat epistemologies, discussed below. This brief list of only a fraction of the nearly six hundred federally-recognized tribes in the United States does not mean to suggest a single, universal Indigenous epistem-ontology of interconnectivity. Obviously, every tribal community has unique stories, ceremonies, beliefs, languages, and ways of knowing, being, and understanding the world. But there are many similarities shared across tribal communities, often stemming from historical migrations, geographical proximity, and inter-communal contact and cultural transmission; see, for example, David C. Posthumus's *All My Relatives: Exploring Lakota Ontology, Belief, and Ritual*, in which he links the Lakota "religion," spiritual beliefs, and "way of life" to all seven of the Lakota tribes as well as to "their eastern relatives, namely, the Eastern Sioux or Dakotas, Yanktons, and Yanktonais" (4, 5). Furthermore, Posthumus argues that "the basic elements of an animist ontology are shared by other hunter-gatherer tribes in North America," a point he arrives at by comparing the Lakota ontology with those of the "Berens River Ojibwes" (5). But even when Indigenous groups have not had historical contact, there is, nevertheless, often a shared understanding that the natural world is comprised of sovereign, other-than-human beings who are deserving of respect and moral consideration. For example, a recent bill passed in New Zealand, Tu-tohu Whakatupua, designates the Whanganui River as a Te Awa Tupua, a "living, integrated whole"; this acknowledgment of the river as a legal, sovereign entity aligns with how the river is viewed and understood by the Whanganui Iwi, the nearby tribal community. In his article on the matter, Brendan Kennedy references a Maori elder, Niko Tangaroa, who explained that "'[t]he river and the land and its people are inseparable. And so if one is affected the other is affected also. The river is the heartbeat, the pulse of our people. . . . [If the river] dies, we die as a people. Ka mate te Awa, ka mate tatou te Iwi'" (qtd. in B. Kennedy, n.pag; see also McKenzie-Jones). The intersubjective, existential relationship between the river and the Whanganiu Iwi provided a legal precedent for the White Earth Chippewa to recognize the legal rights of *manoomin* (wild rice); like the Whanganui river, citizens of White Earth understand manoomin to be spiritually and culturally significant, due in part to the manoomin's traditional role in sustaining communities (LaDuke, n.pag).

Indigenous concepts and attempt to co-opt them into a larger theoretical complex, with little regard to the significance of the concepts in their originary cultures and with no reference to original Indigenous sources. What is more, here and elsewhere in *A Thousand Plateaus*, Deleuze/Guattari unfortunately refer to and cite non-Indigenous anthropologists' explanations of the worldviews and philosophies of the tribes in question, rather than seeking perspectives provided by tribal members themselves.[34] This leads to inaccuracies (to be expected when a community's worldviews are interpreted, transcribed, and repeated without intervention from knowledge-holders) and to the depiction of a *simulation* of Indigenous worldviews, which is used to further non-Indigenous interests. This problematic relationship between the theorizer and the theorized is evident in Deleuze/Guattari's discussion of the relationship between Indigenous peoples and "their" totems:

> It is a question of ordering differences to arrive at a correspondence of relations. … When analyzing the institution of the totem, *we do not say that this group of people identifies with that animal species*. We say that what group A is to group B, species A' is to species B'. … Given two human groups, each with its totem animal, we must discover the way in which the two totems entertain relations analogous to those between the two groups – the Crow is to the Falcon… (emphasis added; 1988, 276)

In attempting to describe the relationship between totem groups, Deleuze/Guattari turn not to the specific tribes themselves but to their own theory of "*the sorcerer* and becomings" (277). I agree with their eventual point, that "becomings-animal are neither dreams nor phantasies. They are perfectly real"; the dreams and fasting visions which may or may not produce these becomings-

[34] For a more generalized discussion of the issue of relying solely on non-Indigenous anthropologists for information and explanations regarding Indigenous epistemologies, ontologies, and culturings, see Vine Deloria Jr.'s chapter, "Anthropologists and Other Friends" (1969, 78-100).

animals are, for some Indigenous groups such as the Anishinaabe, also "perfectly real" (*ibid*).[35] However, Deleuze/Guattari's analogy of the Crow and Falcon binds and constricts the analogy to species groups: "what [human] group A is to [human] group B, species A' is to species B.'" The emphatic denial of "identification" with an "animal species" problematizes any sense of species interconnectivity which may emerge from Deleuze/Guattari's observation.[36] As such, their more abstract understanding of totemism ignores the debate regarding the "perfectly real" nature of interspecies kinship and, indeed, identification which some Anishinaabe elders, historians, and scholars state is at the heart of totemic relations.

In contrast, a "red reading" of Deleuze/Guattari's discussion of totems reasserts the intersubjective relationship at the heart of totemism using tribal perspectives as set out by members of that tribe. In this way, it is possible, as Andrews writes in his Introduction to the *Transmotion* special issue on "Red Readings," "[to] celebrat[e] the difference between the native and the non-native, between native epistemologies and a settler colonial state that seeks to erase or appropriate them" (iii). In other words, a "red reading" "places native perspectives at the center of the discussion"; it approaches the question at hand "from a native perspective" (Andrews ii, i). To read Deleuze/Guattari's totem theory from an Anishinaabe perspective, it is informative to turn again to Basil Johnston; more than a decade before Deleuze/Guattari's 1988 publication, Johnston explained

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[35] See D'Arcy Rheault, A. Irving Hallowell, and Lawrence Gross for discussions on the different, yet nevertheless "real" nature of dreams and fasting visions. Rheault writes that fasts, sweat lodge ceremonies, vision quests, and dreams connect the Anishinaabe with different aspects of Creation "to expand their perception of reality" (113). The resulting visions are simply another, equally real, aspect of reality. Hallowell explains the difference in worldviews through one's approach to dreams and visions: "When we think autobiographically we only include events that happened to us when awake; the Ojibwa include remembered events that have occurred in dreams. … such experiences are often of more vital importance than the events of daily waking life" because they bring the Anishinaabe into contact with the *manidoo* and "other-than-human" beings (39). In short, he writes, the Anishinaabe "are a dream-conscious people" (*ibid*). The point, all three authors state, is that a difference is recognized between the actions and events within visions and the physical world, but the difference does not imply a lesser value (if anything, they suggest that greater value is placed on actions within the dream or vision) between the actions which take place in the physical versus the immaterial worlds. This perspective stands in contrast to the more common Euro-American objectivity-based perception of dreams, visions, and hallucinations has having little to no importance in one's daily and/or spiritual life.

[36] It is probable that Deleuze/Guattari would object to the idea of "identifying" with an "animal" since they challenge and undermine the very notion of "identification" writ large. However, as explained in my Introduction, if the "individual" is understood as inherently multiplicitous and interconnected (with humans, nonhumans, and their surroundings), then "identity" can be "salvaged," queered, and used again in a posthumanist, nonhumanist, or ahumanist context.

that the unique nature and characteristics of totem "animals" provided/provides the Ojibway with knowledge and skills that they needed/need to survive and, in doing so, "[e]ach animal symbolized an ideal to be sought, attained, and perpetuated" by the human (1976, 53). As such, the bear's "strength and courage" serves as a model and ideal for members of the clan, though the bear's relation to other species is taken into account, as no being can be considered irrespective of its connections to other life (*ibid*). Ojibwe historian William Warren goes farther, explaining that the Ojibwe often resemble the totem animal to whom they are related: members of the *A-waus-e* (Great Fish) clan tend to be long-lived and have little to no hair in old age, as compared to members of the *Makwa* (Bear) clan, who tend to be "ill-tempered and fond of fighting" and "possessed of a long, thick, coarse head of the blackest hair, which seldom becomes thin or white in old age" (Warren 20, 23). Michael Pomedli's explanation of totemism's interspecies kinship is perhaps the most explicit. Though he grants that descent from originary totem figures may be "a more recent" understanding of totems (see Schenck), Pomedli writes that "[h]uman genes and bear genes intermingled to form the clan. In this way, the kinship of clan members determined characteristics and experiences that were quite similar to one another. Physical and dispositional likenesses led to affinities in cognitive powers as well" (135). This is all to say that, at a minimum, more nuance and clarity, if not evidence of an earlier theory of what could be considered co-constitutive "becoming-crow" and "becoming-falcon," could have been found had Deleuze/Guattari turned not to non-Native anthropologists but to the elders, scholars, and philosophers of the totemic tribes themselves.[37]

Working with simulations of Indigenous perspectives leads Deleuze/Guattari, as well as Derrida, to commit theoretical errors, by maintaining a transcendental signifier in their

[37] Zoe Todd found much the same when she attended a talk given by Bruno Latour regarding the cosmopolitics of the climate in the Anthropocene: "I waited through the whole talk, to hear [Latour] credit Indigenous thinkers for their millennia of engagement with sentient environments, with cosmologies that enmesh people into complex relationships between themselves and *all* relations, and with climates and atmospheres as important points of organization and action. … It never came. He did not mention Inuit. Or Anishinaabeg. Or Nehiyawak. Or any Indigenous thinkers at all" (emphasis in original; 2016, 6-7; see also Todd 2014). Not only does this observation provide yet more evidence of a shared respect and moral regard for a sentient environment among Indigenous communities, but it repeats the issue I find with Deleuze/Guattari, that they do not credit Indigenous scholars who have been making many of the same observations regarding the relationality of the world and for far longer.

deconstructionist arguments, as Jodi Byrd finds in their references to the concept of "the Indian." In *Transit of Empire: Indigenous Critiques of Colonialism* (2011), Byrd provides a rich analysis of the inherent contradictions and problems with the tenets of post-structural philosophy, citing specifically Derrida's and Deleuze/Guattari's unproblematic use of terms such as "tattooed savages" and "Indian." The first phrase appears as an epigraph (by Flaubert) in the first chapter of Derrida's *Writing and Difference*; though Derrida does not return to the phrase again in the rest of the text, Byrd argues that "[t]he 'tattooed savages' function as a prior to *Writing and Difference*, as an ancillary presence that is necessary to make Western philosophy a possible category of consideration" (8). Continuing from her analysis of Derrida's a priori "savages," Byrd turns her investigation towards his incompletely deconstructed deconstructionism in "Structure, Sign, and Play," where Derrida uses Lévi-Strauss's "syntax of South American [Indigenous] mythology" to argue against not only the nature/culture binary (as discussed in this project's Introduction), but also "totalization," which he claims is "*useless*" and "*impossible*," as well as the possibility of "a truth or an origin[,] which is free from freeplay and from the order of the sign" (Derrida 1978; 365, 369). Despite this non-essentialist premise, Byrd illustrates how the image of Indigenous peoples as "tattooed savages" persists "as the trace" within Lévi-Strauss's work as well as Derrida's response to it; much like the unquestioned, assumed origin that Derrida critiques, the uninterrogated "tattooed savages" of *Writing and Difference* act as "the present absence, the supplemental gap," as "signs of raw, primal irrationality, primitivism, and myths of dominance," and as "the site of the lack" upon and against which European philosophy and theorization can base and compare itself (Byrd 8, 9). In this way, Derrida's "savages" enact Gerald Vizenor's ironic concept of "the *indian*," a "simulation, the absence of natives [which] transposes the real … and has no reference, memories, or native stories" (1998, 15). That is, the term "savages" functions as an essentialized sign which *is* "free from freeplay," signifying and asserting an assumed binary opposition to civilization,

whiteness, and rationality, but with absolutely no reference or basis in the lived experience and existence of Indigenous peoples.

From this critique of European (or "Western") philosophy's reliance on maintaining a simulated "other" in the form of Derrida's "savages," Byrd then turns to Deleuze/Guattari's use of "the Indian" and "the Indian wilderness," which, she argues, reiterates the teleological narrative of Manifest Destiny by "perform[ing] a global, nomadic reframing in which the frontier becomes, again, Frederick Jackson Turner's site of transformation, possibility, and mapping" (Byrd 12, 13). The "Indian" and the "primitive" act, for Deleuze/Guattari, "as the ontological trap … to articulate alternative spaces outside processes of recognitions and states, arrivals and departures" (14). Byrd argues that Deleuze/Guattari's simulacra of "the Indian" functions in the same way as Derrida's "tattooed savages": an imagined copy that provides the basis for an ostensibly opposing concept. Perhaps nowhere is this more clear than in the contradicting characterizations Deleuze/Guattari offer of "the Indian," a term and a figure which serves simultaneously to depict "a stateless war machine, existing outside of and rupturing the state," as Byrd finds in one example, as well as "the colonizing, imperial regime that sacrifices and expels," in another example (Byrd 14, 15; see also Deleuze and Guattari 1988, 132). That is, the *concept* of Indianness is characterized as both a state and a nomad, a molecular/rhizomic and a molar/arborescent model, as needed for Deleuze/ Guattari's argument at the time. Aside from the irony of characterizing the Hopi – subjects of historical and continuing colonial abuses – as "the example of the imperial, colonial panoptic order," as Byrd writes, the simultaneity of the opposing descriptions of "the Indian" in *A Thousand Plateaus* reveals it to be a simulacra created without regard to any originary concept(s), and sustained by the active disregard for Indigenous peoples (16).[38] "The *indian*" is, as Vizenor writes, "maintained by the enervation of native reason, and the absence of native differences; the *indian* is

[38] Finding a silver lining in Deleuze/Guattari's racist use of "Indian," Byrd observes that, in contrast to the United States federal government throughout American history, Deleuze/Guattari at least recognize the Hopi as a state (16).

the absence of natives in the course of modernity" (1998, 42). In this way, Deleuze/Guattari's use of "the Indian" and Derrida's use of "tattooed savages" commits the same erasures of difference and lived existence that Derrida finds with the violence inherent to the erroneous and misleading term, "animal." Though the latter is be challenged and deconstructed, leading to Derrida's term of *animot*, Derrida and Deleuze/Guattari fail to deconstruct the false premises of "the Indian" and "savages," leaving this work to Indigenous scholars like Byrd and Vizenor.

Despite the considerable issues in Derridean and Deleuzian/Guattarian theories, as they maintain racist tropes and commit cultural appropriation, the deconstructionist *method* which they set out and practice is nevertheless valuable in teaching cultural theorists to challenge conventional ideas and categories regarding racial and species "others," or to "destabilis[e] all truth claims," as Simpson and Smith argue in *Theorizing Native Studies* (4). Indeed, the power of Indigeneity to reframe Euro-American theory stems, in part, from precisely the issue that it raises within Derrida and Deleuze/Guattari's theories, namely that

> the Indian sign is the field through which poststructuralism makes its intervention, and as a result, this paradigmatic and pathological Indianness *cannot be circumvented as a colonialist trace*. In fact, this colonialist trace is exactly why 'the Indian' is so disruptive to flow and to experimentation. Every time flow or a line of flight approaches, touches, or encounters Indianness, it also *confronts the colonialist project that has made that flow possible*. (emphasis added; Byrd 17)

Certainly, alterity based in ignorant or misconstrued interpretations of cultural practices and epistemologies is extremely damaging to the actual tribal communities and individuals who practice them. On this point, Byrd warns cultural studies theorists against continuing to work with a simulation of "the *indian*" and to refocus on the actual experiences, beliefs, and practices of the communities in question (18). For example, Byrd draws a direct connection between Deleuze/ Guattari's often abstract theory of "becoming-animal" with the actual ontologies of the Chickasaw and Choctaw, of "*relational spirals* and a center that does not so much hold as *stretches, links, and ties everything within to worlds* that look in all directions. It is an ontology that privileges balance,

but understands that we are *constant movement* and exist simultaneously among Upper and Lower Worlds, this world and the next" (emphasis added; 20). Byrd's focus on relationality, cycles of quantum time, and an "ontology that privileges balance" and "constant motion" draws clear links to mino-bimaadiziwin and the Anishinaabe ontologies of balance and synecdochical Creation. Using this example, Byrd suggests that theorists who work with Derridian and Deleuzian/Guattarian theories avoid merely listing the violence done to Indigenous tribes and "relegat[ing] American Indians to the site of the already-doneness" and instead "rearticulate indigenous phenomenologies and provide (alter)native interpretative strategies through which to apprehend the colonialist nostalgias that continue to shape affective liberal democracy's investment in state sovereignty as a source of violence, remedy, memory, and grievability" (20, 21). While Byrd's approach reflects the (post-)colonial framework of the text, her suggestion is instructive to this project and my theoretical framework of relations, processes, and flux over identity, essentialism, and stasis – using Derridian and Deleuzian/Guattarian post-structuralism and Haraway's compostism in tandem with Anishinaabe ontologies of connection and balance from Anishinaabe elders, scholars, and knowledge holders. In short, the "destabilising" method that Derrida and Deleuze/Guattari theorize informs my own approach to being (or, rather, becoming), "individuality" and subjectivity, and language (Smith and Simpson 4). However, a "red reading," which is informed *by* Anishinaabe scholars and elders and which prioritizes Anishinaabe perspectives and knowledge, is an explicit attempt to refute the colonial "trace" of "the Indian"/"the *indian*" sign inherent to Derrida and Deleuze/Guattari's projects. It is my hope that using a deconstructionist framework guided by an Anishinaabe perspective can offer a minor corrective to Derrida and Deleuze/Guattari's projects, as my project *begins* from the standpoint that "the *indian*," much like the Euro-American cultural

concepts of "the human" and, as Derrida as argued, "the animal," has no (positive) relevance to the subjects and lived experiences to which it is all-too-often attached.[39]

Demonstrating precisely the importance and value of revising one's theoretical approach – from Indigenous erasure to the entwinement of specific Indigenous beliefs – Donna Haraway incorporates Indigenous epistemologies and ontologies into her own theorizations of "companion species" and "becoming-with." However, the *way* she does so, as seen in changes between *When Species Meet* (2008) and *Staying with the Trouble* (2016), indicates a substantial shift in her own theory as she becomes aware of an inherent hypocrisy in *When Species Meet*. In this earlier text, Haraway explains how she is implicated in a history of colonization and biopolitics (of the settler-colonial government against both Native peoples and their "companion species," such as sheep and horses) when she describes the breed origins of her Australian Cattle dog, Cayenne Pepper. She writes that "[k]nowing and living with these dogs means inheriting all of the conditions of their possibility, all of what makes relating with these beings actual, all of the prehensions that constitute us as companion species" (2008, 97). Part of these "prehensions," she later describes, is the breed's connection with the brutal history of the Spanish and United States' governments' attempts to colonize, "civilize," displace, and eventually starve the Native tribes of the American West (in this case, the Navajo, or Diné) by purposefully destroying their sheep herds (*ibid*). Haraway provides a valuable example of both "companion species" and biopolitics with this vignette, especially in her brief mention that "[e]ven in the early twenty-first century, Navajo elders can narrate the details of each sheep shot" (99). She evidently recognizes that the sheep were more than mere agriculture commodities, and were, instead, valued members of the Navajo/Diné community whose absence is remembered decades later. Yet, this depiction of a society's performance of living as "companion species" is neither investigated nor drawn upon in the rest of the text. By failing to consider similar,

[39] By this sentence, I mean that the only relevance that may be attached between "the *indian*" as a known cultural term and "sign" is in terms of its negative connotations: the historical and on-going settler-colonial violence and systemic abuse that is perpetuated under the cover of racist tropes which pertain to "the *indian*" as a symbol and not the individuals and communities to whom this label is associated.

pre-existing theories already present within examples of ahumanist societies, Haraway arguably repeats forms of cultural and epistemological erasure practiced against Native tribes since colonial contact.

With the publication of *Staying with the Trouble* four years later, Haraway returns to the same assemblage of colonization, multispecies genocide, and becoming-with. However, in the later text, she expands the discussion to include the Navajo/Diné episto-theo-ontology of *hózhó*, which she roughly translates as "'harmony,' 'beauty,' 'order,' and 'right relations of the world,' including right relations of humans and nonhumans" (2016, 14). Haraway intertwines the philosophies of companion species and *hózhó* by turning to and considering in considerable depth the knowledge provided by multi-generational Navajo/Diné weavers, elders, and academics: D.Y. Begay (Navajo), Verna Clinton (Naakaii Dine'é), Jennifer Nez Denetdale (Navajo), NaBahe Katenay Keediniihii (Dineh), and Ruth Roessel (Navajo), as well as the members of the Black Mesa Weavers for Life and Land and the weaving elders whose stories are featured on the Ndaahoo'aah culture revitalization website (Haraway 2016, 200-4; see also "Stories of Navajo Crafts and Tradition"). From this much more comprehensive knowledge base, Haraway is able to read the relation between the Navajo/Diné, their resurgent herds of Churro sheep, weaving practices, traditional stories, and spiritual beliefs as an intricately interwoven assemblage that depicts the paradoxically multiplicitous individual as connected and reifying the patterns of formation undergirding the cosmological order:

> Weavings are individual; they are made by a particular woman and embody her style and sensibility, recognizable by knowledgeable members of the community. Names of weavers and weavers' lineages matter, but weavings are not made to be possessed as property. Neither that nor the entanglement of the creative personal and the cosmological is a contradiction. The *sensible* order inherent in the storied cosmos of Changing Woman, the Holy Twins, Spider Woman, and the other-world making Holy People is the pattern for right living. … [Weaving] performs and manifests the meaningful lived connections for sustaining kinship, behavior, relational action – for *hózhó* – for humans and nonhumans. Situated worlding is ongoing, neither traditional nor modern. (2016, 91)

The act of interpreting and continuing the Navajo/Diné sacred stories, combined with caring for the sheep (newly returned to the tribe despite decades of governmental persecution and murder) and weaving the sheep's wool performs the stories, balance, and harmony of Navajo/Diné cosmic Creation. In combination with the resilience and regeneration that underlies the wool-producing and weaving practices after genocide as well as the continued resistance to the incursion of extractive mining, is, Haraway explains, "staying with the trouble," and part of what it means to "become more ontologically inventive and sensible within the bumptious holobiome that earth turns out to be, whether called Gaia or a Thousand Other Names" (98). A companion species relationship extends from the level of the sheep, the weaver, and a blanket to political and environmental relations to cosmic Creation stories and the world they tell and create. Thus, while Haraway borrows from her previous analysis of Navajo/Diné companion species – repeating verbatim the fact that Navajo/Diné elders remember individual sheep decades after their mass killing by U.S. federal soldiers – her theory of living and dying well together as sympoietic companion species is expanded and enriched by her careful consideration of the Navajo/Diné's own epistemologies, worldviews, and current cultural practices and political experiences, as practiced in their weaving and storying and continued resistance (93).

Haraway's turn towards incorporating Indigenous (Navajo/Diné and, elsewhere, Inupiat) knowledge bases – provided by Indigenous knowledge holders, elders, and scholars – appears not only in the case of the Navajo/Diné weaving. Instead, it becomes a foundational theme and methodology throughout the text, as Haraway repeatedly claims (borrowing from Marilyn Strathern), "[i]t matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. *It matters what stories tell stories*" (emphasis added; 35). Using Navajo/Diné Creation stories as part of the greater companion species rhizome is not, she claims, a project that continues the academic appropriation of Indigenous knowledge for the benefit of colonial projects: Indigenous worldviews,

such as *hózhó* are not a "posthumanist solution to epistemological crises" (87). Rather, considering and building upon the thoughts, knowledges, worlds, and stories from a variety of sources are a part of, and a means to find, the "ways to stay with the trouble in order to nurture well-being on a damaged planet" and to "compos[e] a more liveable cosmopolitics (76, 13). Likewise, discussing the Inupiat belief in *Sila* ("the element that enfolds the world and invests beings with life") as represented in the video game, *Never Alone (Kisima Inŋitchuŋa)*, Haraway astutely observes that borrowing from Indigenous philosophies and worldviews does not come without risks of appropriation, colonization, and theft: "If Inupiat 'Sila' meets in SF [*sic*] games with the tentacular Chthlucene, it will be a risk-taking proposition, not an innocent translation" (199ft.67, 87). Incorporating Indigenous epistemologies into non-Indigenous projects risks reiterating the cultural theft and appropriation that has been ongoing since colonial contact. Yet, this incorporation also offers opportunities for long-needed recognition of marginalized and wrongly discredited epistemologies, especially within academia, which remains (at least implicitly) racially segregated: a report from the Canadian government, published in 2008, found that "only 8% of Aboriginal people had successfully completed a [university] degree" (Statistics Canada, qtd. in Gallop and Bastien, 208). Michael Pomedli begins his philosophical text, *Living With Animals: Ojibwe Spirit Powers*, with a discussion of contemporary practices of discrediting and marginalizing Indigenous worldviews in academic conferences and publishing. Zoe Todd also addresses the uncanny similarity between the "ontological turn" in academia and historically disregarded Indigenous philosophies (see Todd 2016, 2017). In this project (and in colonial societies as a whole), finding a respectful balance of incorporation, recognition, and accuracy of Indigenous knowledge from a non-Indigenous perspective is a performance of what Haraway calls "staying with the trouble," creating "sympoietic collaborations" that work to undo the epistemological imbalance created by

colonialism.[40] By doing so, settler-colonial academics, such as Haraway and myself, may learn "how to become less deadly, more response-able, more attuned, more capable of surprise, more able to practice the arts of living and dying well in multispecies symbiosis, sympoiesis, and symanimagenesis on a damaged planet…" (Haraway 2016, 86, 98). The combined methodology that Haraway argues for, practices, and even dramatizes throughout *Staying with the Trouble* is a helpful guide as I expand the theoretical framework and methodology to Anishinaabe mino-bimaadiziwin in the ensuing chapters on *MaddAddam*. Haraway's work illustrates how a Euro-American academic can implement a Euro-American/Indigenous theoretical framework; at the same time, she also demonstrates the potential danger and damage as well as the value in doing so. Weaving Indigenous and non-Indigenous theoretical perspectives allows my project to read Atwood's interconnected and intertextual figures and narrative forms as ontologically realistic performances of her theory of the "third thing," and, on a larger scale, as a homology and reification-through-story of the interconnected nature of the world, reality, or Creation. At the same time, it is my aim that this project acts as a small piece in the overall decolonialization process of academia, but I remain wary of cultural misuse and appropriation in its production.

Navigating cultural appropriation is not only a concern for the theoretical framework of this project, but also for the corpus itself. Cultural appropriation has been a recurring topic surrounding Margaret Atwood for decades: as an issue she has addressed herself as well as an accusation that has been made against her. In a 2016 interview with Fiona Wilson of *The Australian*, Atwood states unequivocally that

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[40] See also Haraway's own science fiction narrative in which she dramatizes the necessity and affirmative value of learning and integrating the stories and worldviews of non-Euro-American perspectives. In Haraway's chapter, "The Camille Stories: Children of Compost," a human-butterfly symbiont (roughly put: a genetic hybrid) named Camille is taught by Indigenous teachers "who explained and performed diverse practices and knowledges for conjoined human and other-than-human becoming and exchange" (2016, 153). But because Camille never questions "the settler practices or categories of nature, culture, and biology," she never encounters, before her death, "sympoiesis in material semiotic forms other than symbiogenesis" (153, 154). That is to say, she does not gain an understanding, or an alternative epistem-ontology made possible by Indigenous stories, outside of the Euro-American cultures in which she is raised. It is only by combining the Euro-American and Indigenous culturings and ways of knowing and being in the world that future generations of Camille's symbiont family learn how to understand alternative (to Euro-American ontologies) and more profound forms of multispecies life.

> [w]e've been through this [issue of cultural appropriation] a lot. … This has been going on for at least 20 years. And it always comes to the same dead end and the same dead end is: does that mean the only thing you can write about it your own personal life? … One of the great strengths of fiction is that it allows you to imagine what it is like to be another person, and by doing that it increases empathy. Are you going to throw that out of the window? (Atwood 2016, n.pag)

Atwood raises some of the same points – of prioritizing literary imagination, of expanding who is represented in mainstream Canadian literature, of preventing (what some authors see as) censorship – as other writers and editors, some of whom were subsequently fired or resigned for supporting these arguments.[41] Bernardine Evaristo, who was the co-winner of the 2019 Booker Prize alongside Atwood, takes a similar defense of cultural appropriation as Atwood; at the the Hay Festival Winter Weekend 2019, Evaristo told the audience that "[t]his whole idea of cultural appropriation, which is where you are not supposed to write beyond your own culture and so on, is ridiculous. Because that would mean that I could never write white characters or white writers can never write black characters. … It is total nonsense" ("Bernardine Evaristo…," n.pag).

Part of the problem with these statements is that they misrepresent what the admittedly broadly defined concept of cultural appropriation signifies; therefore, the cultural appropriation that Atwood and Evaristo argue against is not the cultural appropriation that others accuse Atwood of committing. In an oft-cited example, Susan Scafidi, author of *Who Owns Culture? Appropriation and Authenticity in American Law* (2005), defined cultural appropriation as

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[41] In 10 May 2017, Hal Niedzviecki resigned from his position as Editor-in-Chief of *Write*, the in-house magazine of the Writers' Union of Canada, after publishing an editorial entitled "Winning the Appropriation Prize"; in this piece, Niedzviecki argues that "anyone, anywhere, should be encouraged to imagine other peoples, other cultures, other identities. … The idea of cultural appropriation discourages writers from taking up the challenge, which is at least one reason why CanLit subject matter remains exhaustingly white and middle-class, … I say, write what you don't know. Get outside your own head" (Niedzviecki, qtd. in Tremonti, n.pag). What made this piece particularly galling to many readers was that it was the editorial opening to a special issue of *Write* devoted to Indigenous writers. Niedzviecki later explained that his words stemmed, in part, from the fact that Indigenous writers are often writing from a position of "reclaiming authenticity and voice," after the cultural erasure that was imparted on them by Canadian residential schools (Niedzviecki 2017, n.pag). Nevertheless, he also maintained, as Atwood does, that "writers should absolutely be encouraged to write from points of view and perspectives that are not their own" (Niedzviecki, qtd. in Tremonti, n.pag). On 13 May 2017, several days after Niedzviecki was fired, Jonathan Kay resigned from his position as Editor-in-Chief of Canada's literary magazine, *The Walrus*, after defending Niedzviecki's statements. His resignation stemmed in part from negatives reactions to an on-air interview on the *Canadian Broadcasting Corporation* (*CBC*) during which Kay argued that "[t]here is a legitimate debate to be had about where the rights of artists to imagine other cultures end, and the rights of those other cultures to avoid appropriation begin. That's a real live debate and it doesn't help the debate when you take one side and cast them all as a bunch of racists…" (Kay, qtd. in Houpt, n.pag).

> [t]aking intellectual property, traditional knowledge, cultural expressions, or artifacts from someone else's culture without permission. … This can include unauthorized use of another culture's dance, dress, music, language, folklore, cuisine, traditional medicine, religious symbols, etc. It's more likely to be harmful when the source community is a minority group that has been oppressed or exploited in other ways or when the object of appropriation is particularly sensitive, e.g. sacred objects. (Scafidi, qtd. in Baker, n.pag)

Similarly, and more simply, in a joint interview with Niedzviecki, Anishinaabe comedian Ryan McMahon defined cultural appropriation as "the adoption or use of the elements of one culture by members of another" (qtd. in Tremonti, n.pag). The difference, Scafidi and McMahon both identify, is not the representation of characters whose racial or sexual identification who may be *different* from the author; rather, the issue is the misrepresentation and erasure of minority groups from their "intellectual property, traditional knowledge," etc., or the offensive misrepresentation or miscontextualization of these cultures (such as the seemingly ubiquitous Indigenous war bonnet at music concerts and fashion shows). To offer two contrasting examples, Atwood's opera, *Pauline* (2014), based on the life of Emily Pauline Johnson (Tekahionwake), a Mohawk and British poet and performer, was largely well received by reviewers across Canada for its depiction of Johnson's life, struggles, and poetry.[42] In writing the libretto, Atwood dramatized the life of a unique Indigenous person, using Johnson's original writing alongside historical documentation to give voice to the operatic character, one who is certainly "beyond [Atwood's] own culture," to use Evaristo's words. The opera company also included Indigenous professionals in influential roles, such as the mezzo-soprano singer, Rose-Ellen Nichols (Coast Salish) as Pauline, co-set and visual designer Marianne Nicolson (Dzawada'enuxw First Nations and Scottish), and advisor Lindsay Katsitsakaste Delaronde (Mohawk and Iroquois) (Werb, n.pag; *Pauline* program). In this collaborative work, Atwood, as the librettist, described her role as "[g]iving young singers a chance to do their singing, giving designers a chance to do their designing, giving composers a chance to compose" (Atwood,

[42] Kelly Roulette (Ojibway) found that Atwood's portrayal of Johnson misrepresented Johnson's sister, Eva, by depicting her as the villain of the opera, a narrative choice through which "Atwood keeps the colonial standard of vilifying the Indian" (Roulette, n.pag).

qtd. in Werb, n.pag). In other words, Atwood says, "I made some chances for them [the other artists]" (*ibid*). Atwood not only prioritizes the original sources of an Indigenous figure, she also prioritizes the knowledge and perspectives of Indigenous artists and collaborators through which to bring a version of Pauline Johnson to the stage.

In contrast to the success of *Pauline*, Atwood has been roundly criticized for her erasure of Indigenous authors in *Survival* and *The Journals of Susannah Moodie*, her superficial references to Indigenous artifacts in *Surfacing* and "Death By Landscape," and her aforementioned pan-Canadian use of Indigenous figures like the Windigo in *Strange Things* without reference to the rich cultural context in which these figures originally appeared for tribal communities such as the Anishinaabe, Cree, and Métis.[43] In *Survival*, Atwood continues the trope of the Native-as-victim, opening the unfortunately titled chapter, "First People: Indians and Eskimos as Symbols," by writing:

> Until very recently, Indians and Eskimos [*sic*] made their only appearances in Canadian Literature in books written by white writers. Thus the position of the writer in relation to the Indians and Eskimos [*sic*] has been much the same as his position in relation to the animals in animal stories: an imported white man looks at a form of natural and native life alien to himself and appropriates it for symbolic purposes. (1972a, 95)

Unfortunately, in order to make this argument, Atwood needed to overlook the works of Indigenous writers such as "Emily Pauline Johnson (1861-1913), Cree writer, Edward Ahenakew

[43] Aside from her published writing, Atwood received significant criticism in 2016 when she substantiated her support of former UBC professor Stephen Galloway, then accused of sexual assault by a former student, by tweeting: "Confirmed @josephboyden that Steven Galloway is #indigenous + was adopted. @ubcaccountable Well known but not so far mentioned in the convo" (Atwood 2016b, Tweet). (She offered a slight retraction the next day, tweeting "Do I even know? Not a family close to his home, I understand" (Atwood 2016c, Tweet)). Aside from the irrelevant claim to Galloway's indigeneity in the context of the assault charges and aside from the fact that Atwood has no authority to give to these claims (which she recognizes in the second tweet), her support of Galloway's claim is uncharacteristic of her since she discusses the very problem of "claiming kin" in her Clarendon lecture series. There, she argues that "many white Canadians claim, as a matter of pride, some 'Indian blood,' perhaps to convince themselves that the land they live in is one they 'ought' to be living in" (2004a, 45). Atwood admits that there seems little chance that non-Indigenous Canadians will stop making fake claims regarding their desired, if untrue, Indigenous identities. However, one potential "benefit" that she hopes will result from this trend is that "if white Canadians would adopt a more traditionally Native attitude towards the natural world, a less exploitative and more respectful attitude, they might be able to reverse the galloping environmental carnage of the late twentieth century and salvage for themselves some of that wilderness they keep saying they identify with and need" (72). "Red reading" Atwood's trilogy is one way to give detail, form, and legitimacy to her vague reference to "traditionally Native attitude[s]."

(1885-1961), Ojibway writer, Basil Johnston, or Metis writer, Maria Campbell" (Pivato, n.pag).[44] Where she does recognize the presence of Indigenous peoples of Canada, as in *Surfacing*, it is always in the past-tense, as previous inhabitants who left "their signs" which "marked the sacred places, the places where you could go to learn the truth" (1972, 186). Beyond the complete erasure of contemporary Indigenous peoples in Atwood's fictional Ontario is the emptying out of symbolic and cultural significance of the "signs" that Atwood places in the text as pseudo-detective clues used by the protagonist to try to find her missing father. Reading through her father's papers, the protagonist finds a drawing of a snake-like figure with "arms" and "two branched horns"; the horned snake figure suggests Micipijiu, whose continued contemporary significance is evidenced by Melissa Nelson's aforementioned "hydromythological" reading of Micipijiu and climate change in contemporary North American societies (Atwood 1972, 129). And yet, no reference to the cultural and mythological significance of Micipijiu is evidenced in *Surfacing*; as Guédon writes, the references to "Indian" artifacts, images, and and people are superficial and there is no "attempt [by the author or heroine of *Surfacing*] to recreate or display an Indian [*sic*] perception of the world…" (91). Atwood's short story, "Death by Landscape" (in *Wilderness Tips*) is slightly more nuanced than *Survival* and *Surfacing*, yet it still raises the issue of appropriation through the pan-Canadian identity of "an Indian." Attending a Canadian summer camp, the protagonist, Lois, enjoys the pageantry of the camp's simulated Indigeneity:

> the campfire, the flickering of light on the ring of faces, the sound of the fake tom-toms, heavy and fast like a scared heartbeat; she loved Cappie in a red blanket and feathers, solemn, as a chief should be, raising her hand and saying, 'Greetings, my Ravens.' It was not funny, it was not making fun. She wanted to be an Indian. She wanted to be adventurous and pure, and aboriginal. (1989, 107)

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[44] Atwood returns to this erasure in a special issue of *Canadian Literature* on "Native Writers and Canadian Literature," explaining that the chapter in *Survival* "did not examine poetry or fiction written by Native writers in English, for the simple reason that I could not at that time find any; although I was able to recommend a small list of non-fiction titles [five titles listed at the end of the chapter]. … (Why did I overlook Pauline Johnson? Perhaps because, being half-white, she somehow didn't rate as the real thing, even among Natives; although she is undergoing reclamation today" (1990, 243). Assumedly Atwood's views on Johnson as "the real thing" changed between this statement in 1990 and her 2017 opera libretto devoted to Johnson's life.

From the "fake tom-toms" to the stereotypical traits of solemnity and purity (otherwise often framed as being "stoic" and "traditional"), the image Atwood creates is of what many white Canadians understand Indigenous Canadians to be, rather than anything remotely resembling the complexity of Indigenous identity in contemporary Canada. However, *due to* the narrative's obvious pandering to certain Indigenous stereotypes and the protagonist's retrospective understanding that "taking their names and dressing up as them" is "a form of stealing," it is arguable that "Death by Landscape" is not cultural appropriation, per se, just as it is not outright erasure, as in *Surfacing* (*ibid*). Instead, Atwood recognizes and relies upon a trite, racist stereotype as a narrative device, without presenting any alternative that speaks to more realistic Indigenous characters. This leaves the question whether outright erasure or appropriation is better or worse; regardless, Atwood commits in these texts the same issue that she herself identified in *Survival*, as she "appropriates [a form of … native life] for symbolic purposes."

These examples – from *Pauline* to *Surfacing* and "Death By Landscape" – indicate that the cultural appropriation that Atwood (and Evaristo) condemns is not the same cultural appropriation (and erasure) that others have accused her of committing.[45] The issue is not the creation of characters (like Pauline Johnson) who may be racially or culturally different from the author, but the appropriation of the struggles, experiences, cultural artifacts, and stories (to name a few examples) from other cultures without proper contextualization and understanding of, or respect for, their significance to the communities from which they originate. For this reason, an Anishinaabe-based

[45] A parallel discussion is taking place among readers and viewers of *The Handmaid's Tale* and *The Testaments* and the TV series based on them, who argue that Atwood has erased people of color from Gilead society while appropriating the struggles of enslaved black women, pre-Emancipation (see, for example, Berlatsky and Kent). Atwood herself recognizes that, in the creation of her speculative fiction, she borrows from historical conflicts and atrocities, including Nazi Germany, Soviet Russia, and American slavery. The third example is strongly suggested by Atwood's pun on the Underground Railroad; in *The Handmaid's Tale* and *The Testaments*, the "Underground Femaleroad" (also called the "Underground Frailroad") smuggles women out of Atwood's Gilead to Canada (Atwood 2017, n.pag; 2019, 114; 1985, 313). To be clear, the problem is not that Atwood references historical struggles in constructing her speculative storyworlds, but that she does so without the presence of the people who actually struggled against these historical acts. As Berlatsky argues, "Gilead obligingly moves black people away [displaces or murders them] so the novel can present black people's experiences without black characters" (n.pag). Clark makes a stronger point: "we [women of color] are erased from Atwood's fictional and narrative hellscape just so that our struggles can be cosplayed by white women" (n.pag.).

"red reading" of Atwood's literature can act as a counterbalance to Atwood's earlier, superficial depictions of "the Indian" and Anishinaabe mythological figures. Gerald Vizenor's theory of "the *indian*" bears a distinct resemblance to the "Indian" that Atwood's protagonist, Lois, wishes to emulate: "a simulation with no reference and with the absence of natives… The history of the *indian* is an aesthetic sacrifice" (1998, 27). In contrast, Vizenor continues, "Natives are a *native* creation in the stories of survivance" (emphasis in original; *ibid*). The simulation of "the *indian*" (or, for Atwood, "the Indian") is countered and the absent referent is made present by reinstating the sacrificed "aesthetic" and the "stories of survivance," which is accomplished by prioritizing researched and cited Indigenous epistemologies, ontologies, and narratives from Indigenous sources. Furthermore, it is especially important to conduct such a reading in a narrative context which initially appears to have little relation to Indigeneity.[46] On the level of analysis, a "red reading" of *MaddAddam* certainly illuminates the significance of the novel's narrative form, the importance of intertextual "interplay," and the nature and function of heteroglossic storying in a zoecentric community, as discussed in detail in the ensuing chapters. Yet, on the meta-analytical level, conducting a "red reading" of a non-Indigenous novel also asserts the position and necessity of Indigenous perspectives within "mainstream" literary theory. Put otherwise, "red reading" *MaddAddam* demonstrates how Indigenous perspectives are valuable beyond the borders of Indigenous studies and Indigenous literatures; for this reason, in this project, Anishinaabe perspectives are engaged – respectfully and thoughtfully – in parallel and intertwined with more conventional Euro-American theories. In this way, I hope to enact what Simpson and Smith term "theoretical promiscuity" or "intellectual promiscuity" – which advocates for the engagement of

[46] Unlike *The Handmaid's Tale, The Testaments*, and *Angel Catbird*, which made minor references to Indigenous (specifically Anishinaabe) characters, the *MaddAddam* trilogy does not depict any explicitly identified Indigenous characters whatsoever and only makes one reference (in *MaddAddam*) to Indigenous peoples, as seen when the former scientists/MaddAddamites discuss Crake's possible reasons for executing his plan for human extinction: "[Crake would] have seen the Crakers as indigenous people, no doubt,' says Ivory Bill. 'And *Homo sapiens sapiens* as the greedy, rapacious Conquistadors'" (ellipsis in original; 2013, 140). Besides the inherent insult contained on this characterization (since the MaddAddamites see the Crakers as uninteresting "vegetables"), the comparison maintains the "civilized"/"savage" dichotomy that originated with contact in the 1400s and continues to this day throughout colonized areas (2013, 19).

Indigenous theories and Native studies with other social movements and theories such as "Marxist theory, feminist theory, ethnic studies, and postcolonial theory" – but to extend their argument to post-structuralism and contemporary posthumanism (what Haraway now calls compostism) (Simpson and Smith 9-12). Doing so is beneficial for readers of *MaddAddam* as a novel and the trilogy as a whole, for critics of Atwood's history in the debate around cultural appropriation, for scholars working in Atwood studies writ large, and for scholars of critical literary studies, as a "red reading" expands these fields while counterbalancing the wrongs of colonialist impositions of who can create theory and who is theorized.

Chapter Five: Discontinuous Narrative as Ontological Escape

As the third and final novel of the trilogy, *MaddAddam* understandably plays a key role in resolving the storylines and crises introduced and developed in the preceding novels. However, it is the unique way in which *MaddAddam* does this, using a discontinuous narrative style, that creates a complementary and homologous relationship between Atwood's "third thing," a post-structural and compostist ontology of an interconnected world, and the Anishinaabe epistem-ontology of the "way of the good life." To be clear, all three novels feature discontinuous narratives: in *Crake*, Snowman's spatial and temporal progress is interrupted by flashbacks to his past as Jimmy, usually at the prompting or foreshadowing of disembodied voices, which eventually leads to his psycho-epistem-ontological breakdown and eventual reunification. In *Flood*, Toby and Ren's respective narrations are interrupted by the sermons and hymns of Adam One and the God's Gardeners, which foreshadow and complicate each other, before the tension between the theology and the preacher's actions leads to the breakdown of the discursive structure and the intradiegetic community. In *MaddAddam*, the narrations focalized through Toby and Zeb are similarly interrupted by the ritualized evening stories told to the Crakers by Toby (and, eventually, Blackbeard). However, in *Crake* and *Flood*, the binary narrative structures "break down" and the plots "conclude" (to the extent that the unresolved plots can be said to conclude) through the unitary convergence of narrative voice and perspective, discourse-space and discourse-time. That is to say, the fractured, binary narrative structure of *Crake* and *Flood* is something to be "fixed" by coming back together: the reunification of Snowman and Jimmy in *Crake* and of Toby and Ren in *Flood* in terms of space, time, and perspective, is characterized positively as it marks the emergence of empathy and remorse in a psychologically fractured man and the potential for socially and emotionally positive relationships for two traumatized women. In contrast, no such positive reunification of the plot or structure occurs in *MaddAddam*. Where *Crake* and *Flood* mirror each other – in terms of repeated

structure and oppositional spaces and character-types – *MaddAddam*'s narrative structure is refractive and involutionary: it dramatizes creative repetition with difference by adopting and altering the narrative structures which precede it. Subsequently, the novel deterritorializes the previously anthropocentric worldviews and storylines of the preceding novels into an intertextual block which illustrates and dramatizes a third-thing worldview of heterogeneous interconnectivity. The involution present in *MaddAddam* occurs primarily in the context of Toby's embedded first-person stories, which take the place of Snowman's guiding voices and Adam One's sermons and hymns.[1] The use of intertextuality, dialogism, anachrony, and accretive, communally accumulated knowledge in these stories addresses, challenges, and offers alternatives to the earlier novels' worldviews of human exceptionalism, carnophallogocentrism, and autopoietic individuals. Using an Anishinaabe mino-bimaadiziwin-inspired analysis of storying – Toby's storytelling to/with the Crakers and their relation to the development of the story and the discourse – this chapter argues that *MaddAddam* is a stratified "hybrid narrative," dramatizing the same mixed and interconnected nature that forms the genetic makeup of the characters and the eventual interspecies society that they create.

Section A: Creating Community with Story: Estrangement, Alignment, Intertextuality, and Accretion

MaddAddam opens with two different versions of the Crakers' arrival at the campfire and the ensuing confusion, during which the Crakers rape Amanda and Ren and release the Painballers, a disastrous turn of events that Toby attributes to "cultural misunderstandings" (2013, 13). The first narrated version of these events, entitled "The Story of the Egg, and of Oryx and Crake, and how

[1] Specifically, Toby is an intradiegetic-heterodiegetic narrator; she narrates to an audience within the story, but the story that she narrates does not typically (though some do) include her. When she is included in the story, such as "The Story of the Egg, and of Oryx and Crake…," she is an intradiegetic-homodiegetic narrator. With this in mind, for the purposes of readability, I will refer to her more simply as a first-person narrator, as the tense comes to play a key (if equally ambiguous and confusing) role in the later representation of Toby's journals and Blackbeard's narrations.

they made People and Animals; and of the Chaos; and of Snowman-the-Jimmy; and of the Smelly Bone and the coming of the Two Bad Men," is presented in first-person, indirect discourse from an unknown narrator to an implied audience: "In the beginning you lived inside the Egg. That is where Crake made you" (3).[2] The opening line echoes the Christian story of Genesis, "[i]n the beginning, God created the heavens and the earth," creating an implicit comparison between Crake and God, the Crakers and Adam and Eve, and the Egg and the Garden of Eden (*Oxford Annotated Bible,* Gen. 1.1). The intertextual link suggests that the implied audience, the Crakers ("you" who were "made" and who "lived inside the Egg"), are the protagonists in this new "Scripture," in the same sense that Adam, Eve, and their human progeny are the central figures of the Bible.[3] Importantly, however, where Adam is created in the image of the Christian God, thereby laying the foundation for Christianity's anthropocentric worldviews, the Crakers are precisely *not* made in the image of Crake but in the conjoined image of many species. Rather than *Crake* and *Flood*'s latent anthropocentrism, then, this Christian-inspired recentering on the Crakers lays the foundation for an interspecies

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[2] The title reflects the combined style influence of Snowman, Toby, and the Crakers. Snowman created the stories of the Egg, of Oryx and Crake, and of the Chaos, while Toby adds on to these now-common terms and their accompanying stories with references to the stories of "Snowman-the-Jimmy" and the "Two Bad Men." However, Toby learns these terms from the Crakers – who are confused by Snowman's past and present names (Snowman *and* Jimmy) and who differentiate the Painballers from the rest of the humans by their "cruel and hurtful" actions. In addition to these terms, which Toby uses to be understood by the Crakers, other words – namely, "human" and "animal" – are unique to the MaddAddamites, since the Crakers prefer more individualized group names: "the two-skinned ones" for humans and the individual names of other species, such as "Pig-Ones." (Throughout the trilogy, *only* human characters refer to nonhuman beings as "animals"; though they do this in the Craker stories and while speaking to the Crakers, the word does not appear to be used by any Craker characters. When it is necessary to refer to nonhuman beings in general, the Crakers use "the Children of Oryx," since they – the Crakers – are understood to be the "Children of Crake." This leaves out human beings, who are evidently neither the Children of Crake nor the Children of Oryx; the Crakers refer to them only as "the two-skinned ones" (2013, 376).) While it would be straight-forward, then, to assume that the title is Toby's creation, the capitalization is not so straightforward and it will have implications for title capitalization in other, later stories. Namely, the only words that are capitalized in the title are nouns: "Story," "Egg," "Oryx," "Crake," "Chaos," "Two Bad Men" (which acts together as a singular designating term for a *type* of person, rather than as three separate words: a number, adjective, and noun), etc. Words which should conventionally (per the MLA, Chicago, and AP Style Guides, for example) be capitalized – "they made" and "coming" – are not. This unusual style of capitalization or lack thereof demonstrates the Crakers' distinctive style of using words – such as "bear," "fuck," "chaos," "story" – as capitalized pronouns rather than as more quotidian, descriptive terms. All of this is to say that, already by the first embedded title, the influence and presence of many voices – both of narrators and the "audience" – are present and active to the point of rendering "authority" and "ownership" over the story moot, or at least substantially unclear as to prevent a conclusive answer such as "who authors the title?" This point is addressed in more detail shortly.

[3] The intertextual link also suggests that the speaker is not a Craker, as they were not taught Scripture and would not, therefore, be able to allude to it in their storytelling. The non-Craker nature of the narrator is significant here, at the introduction of the Crakers' origin story, as Blackbeard will explicitly refer to some of these phrases ("cruel and hurtful things") and setting (the Egg) in his own inversion, or "reenactment," of the Creation story, "The Story of the Battle" (Ciobanu 158). Thus, the embedded narratives repeat the same pattern of repetition with difference – reflection and refraction, or "crafty mirrors" – that is the structuring pattern of the individual novels and the trilogy as a whole.

worldview in *MaddAddam*. However, while the biblical links may make the opening line familiar, in terms of the storyworld, the strategic denial of information – such as the unknown identity of the speaker and the absence of spatio-temporal markers – defamiliarizes the novel's introduction. The speaker speaks with knowledge (to "you") and with authority (in explaining "your" origins), yet some phrases and events are unfamiliar or presented in an estranging manner, as evidenced by the speaker's responses to unreported questions from the implied audience:

> In the beginning, you lived inside the Egg. That is where Crake made you.
> *Yes*, good, kind, Crake. Please stop singing or I can't go one with the story.
> The Egg was big and round and white, like half a bubble. …
> *Yes*, it rained inside the Egg.
> *No*, there was not any thunder.
> *Because* Crake did not want any thunder inside the Egg.
> And all around the Egg was the chaos, with many, many people who were not like you.
> *Because* they had an extra skin. That skin is called *clothes*. *Yes*, like mine. (emphasis added; 3)

Though the events of the plague, as well as the means by which they are told to the Crakers, are known already to external readers of *Crake* and *Flood*, the lack of contextualization regarding the speaker, audience, story-space, and story-time work together with the narrator's use of the second-person tense to align external readers with the implied audience: both rely on the embedded story to understand, for example, the meaning of the title (most of the title stems from stories and events related to previous novels, but terms such as "Snowman-the-Jimmy" and "smelly bone" are unique to *MaddAddam*), what has happened, and what is happening. However, the alignment between the external audience and the implied audience goes against conventional speciesist prioritization; (human) readers are made Other through the contrast between the second-person tense ("you") and the personal and possessive pronouns ("they" and "mine"): the implied audience of the story is made up of those who are *not* part of the group who wear "extra skins" and who are *not* responsible for the "chaos." Combined with the post-apocalyptic Scripture, the ontological alignment of the external (human) reader with the implied (Craker) audience in the opening pages of *MaddAddam*

subtly indicates that the Crakers are the focus of the novel, as opposed to the previous human protagonists: Jimmy/Snowman, Toby, and Ren. This shift in the central figures of the novel introduces the eventual shift in narrative voice which will have a significant impact on both the previously binary structure as well as the guiding ontology of the third novel.

The narrative style is not only important for its estranging and aligning effects between external and implied audiences but also for the intertextual links it creates between *MaddAddam* and the preceding novels via the previous narrators, Snowman and Adam One. Like the implied choir of the first hymn in *Flood*, the speaker of the first embedded story in *MaddAddam* remains unidentified throughout the telling, only being revealed to be Toby by the ensuing section ("Rope"). Moreover, Toby's narrative style directly corresponds to Adam One's discursive representation in *Flood*, as an intradiegetic-homodiegetic narrator speaking in first-person, untagged indirect discourse which, despite its indirect nature, is nevertheless depicted as an accurate representation of what is being said (akin to the representation of speaking notes or an internal monologue).[4] But where Adam One's sermons present the unique beliefs and worldview of the God's Gardeners, Toby's (initial) story repeats ideas and tropes present in Snowman's Creation stories told to the Crakers in *Crake.* For example, Toby says to the Crakers that "one day Crake got rid of the chaos and the hurtful people, to make Oryx happy and to clear a safe place for you to live in" (2013, 4). The story, and the particular phrases used to tell it, recall Snowman's stories to the Crakers, during which he tells them that "'[i]n the beginning, there was chaos'" and that, in order to protect the nonhuman "animals" and the environment, "'Crake took the chaos and he poured it away. … He cleared away the dirt, he cleared room…'" (2003, 118, 119). The Crakers provide the rest of the sentence, interjecting "'[f]or his children! For the Children of Crake!'" (119). A detailed, if not

[4] Though the speaker's references to "you" may suggest a second-person narration, the implied responses (indicated by function words, affirmations, negations, and imperatives) indicate an audience who is present, if unrepresented. The difference is that the implied presence of the audience (who is inscribed in Toby's responses) forebear a "second-person narration," as she is holding a dialogue with them, even if only half of it is represented. Should the text have been represented, as hypothesized below, the narration would be very clearly first-person. Since the absent-presence of the implied Craker audience is extremely important to the evolution of the embedded stories, I maintain that Toby is speaking in the first-person, not second-person, tense.

necessarily verbatim, knowledge of Snowman's stories is indicated by Toby's use of the phrase "the chaos" and the verb "to clear," her inclusion of Oryx in Crake's reasoning, as well as her indication that the post-pandemic world was apparently made "for the Children of Crake." If left to these two influences – with Adam One/*Flood* providing the method of representing Toby's stories in the text and Snowman/*Crake* providing the content of the stories told to the Crakers – Toby's stories in *MaddAddam* would remain imitative and unable to provide the creative involution necessary to escape from the troubled anthropocentrism latent within the previous two novels. From the first story, however, the Crakers act as a third influence over the creation and direction of Toby's stories; they guide how Toby performs the stories as well as what she says in them. Toby's stories operate in much the same morally guiding role as Adam One's sermons and Snowman's disembodied voices, but with the added influence of the Crakers, the stories are both representations and performances of interconnectivity, creating an intertextual and intratextual dialogue which draws the style, content, and worldview of *MaddAddam* away from those of the previous novels.

The stratified, hybrid nature of *MaddAddam* is, by nature, complex in that it appears and is performed in a variety of ways: intertextual and intratextual repetition via palimpsest, accretion, and heteroglossia highlights how a community of characters develops the narrations; autonomous ownership is challenged in favor of the communal nature of the story; and time is stratified and condensed, favoring cyclical over linear timelines. Perhaps the most consequential form of narrative hybridity is the accretive construction of the embedded stories across a community of story-participants and across story-time and novels. To recall, the Creation story told at the beginning of *MaddAddam* originates with Snowman, who invented it out of the guilt he felt towards Oryx and, in part, Crake. Snowman bases the story on the teachings and actions of Oryx, Crake, and himself (lessons and actions of which the Crakers themselves have memories) and on thinly veiled and

ironic biblical and mythological allusions.[5] The use of internal focalization in *Crake* provides a metafictional perspective on the creation of the Creation stories, ending significantly with Snowman's "narrative mistake," wherein his stories fail to adhere to the Crakers' understanding of the world and become (temporarily) incomprehensible to them (2003, 421).[6] By the end of *Crake,* Snowman has transitioned from a singular, authoritative storyteller who had the power to "write whatever he wanted on them" to "flail[ing] for a grip" on his storying authority, which he never recovers (406, 421). Thus, his "breakdown" is not just psychological and physical fragmentation; it also extends to the perspective used in his stories, which grows from his own monologic perspective to a hybrid, interconnected (human and more-than-human, one voice to multiple voices, inscribed and implied) perspective by *MaddAddam* (406). As mentioned above, in the final novel, the narrator of the initial embedded story is at first unidentified; in the ensuing section ("Rope"), she is identified through her internal focalization as Toby; in the third section ("Cobb House"), the anonymous, heterodiegetic narrator reveals that Toby learns the Craker stories from the Crakers themselves, who learned it by rote from Snowman:

> *They already know the story* but the important thing seems to be that Toby must tell it. She must make a show of eating the fish they've brought … She must put on Jimmy's ratty red baseball cap and his faceless watch and raise the watch to her ear. She must begin at the beginning, she must preside over the creation, she must make it rain. She must clear away the chaos, she must lead them out of the Egg and shepherd them down to the seashore. …
>
> Once Toby has made her way through the story, they urge her to tell it again, then again. *They prompt, they interrupt, they fill in the parts she's missed. What they want from her is a seamless performance,* as well as more information than she either knows or can invent. She's a poor substitute for Snowman-the-Jimmy, *but they're doing what they can to polish her up.* (emphasis added; Atwood 2013, 45)

[5] Additional allusions – to Shelley's *The Last Man* and *Frankenstein*, to Coleridge's *The Rime of the Ancient Mariner*, and to Defoe's *Robinson Crusoe,* among others (for example, see Appleton, "Introduction") – can be found but the discourse explicitly addresses the biblical and mythological allusions within Snowman's perspective. (See also the Introduction to this project, section E).

[6] As discussed in chapter two, Snowman tries to prevent the Crakers from going to the Egg in search of Crake by saying that Crake transformed himself into a plant. However, since the Crakers eat plants, they do not understand "why would Crake become food?" (Atwood 2003, 421). Snowman then changes the description, claiming that it is a tree-like plant, "a tree with a mouth"; this also fails since, a Craker child points out, "trees don't have mouths" (*ibid*). Snowman's mistake is telling a story that does not offer any translation from his anthropocentric, symbolically-laden epistemology to the Crakers' interconnected, literal worldview.

While the repetition of "must" before short, action-filled plot points denotes the continuance of the very liturgical Scripture that Snowman feared creating, it also significantly connotes a shift in storytelling authority: "*They* already know the story" which they explicitly teach to Toby, major plot point by major plot point, gesture by gesture. Then, "[t]hey prompt, they interrupt, they fill in the parts she's missed," and "they're doing what they can to polish her up"; the Crakers make very clear not only *what* Toby should tell them, but *how* she should tell them. Toby is only "allowed" the authority of the storyteller because the Crakers teach her, ritualistically, the steps, actions, and props that she must adhere to and use in order to tell the story "correctly" (as they define it, a "seamless performance").[7] Though the Crakers are initially presented as unnamed, participatory audience members, the revelation in "Cobb House" makes abundantly clear that the Crakers simultaneously inhabit the roles of storyteller, author, director, and audience, as they very actively craft, shape, and refine Toby's narration and performance.

The gradual accumulation of information regarding the repetitive, shifting, and multiplicitous origins of the story – from Snowman, the Crakers, to Toby, and back to the Crakers, and even from Snowman's readings of the Bible and other myths rehashed back to the Crakers – simultaneously decreases the authority of the (human) narrator(s) and increases its interconnected

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[7] The way in which the Crakers teach Toby the Creation story is worth noting since they do not teach her Snowman's version *verbatim* and *by rote*, but instead teach her the action points and leave the script up to her: "she must make it rain. She must clear away the chaos, she must lead them out of the Egg…" (45). Speaking of the performance of oral storying (whether of centuries-old aadizookaanag or more personal dibaajimowinan), Rheault and Gross separately explain that part of the joy and power in storying lies in "the pleasure of recognizing and anticipating [the "familiar elements" of the story"], yet being freshly entertained by each novel twist, finding joy in each storyteller's innovations" (Black-Rogers, qtd. in Rheault 78). Even within such culturally, morally, and ontologically significant stories as the aadizookaanag, flexibility is possible, Sinclair writes, because "[l]ike 'Anishinaubae,' 'w'daeb'awae' ["truth as *it is perceived to be by the speaker of that truth*"], and 'w'kikaendaun' ["knowing as *it is experienced by the speaker of that knowledge*"] the story is relative to other truths, always changing, and known according to memory and ongoing experience. It is an ongoing story told in moments of subjectivity and context. It is a verb, an action" (Sinclair 91). Since there is no essential, singular truth with Anishinaabemowin (and, subsequently, Anishinaabe worldviews; see Gross 2014, Lyons, and Sinclair), the story arc largely remains the same, even if the story itself is not identical within each telling. This produces the possibility for each storyteller to shift the story for the appropriate context, as discussed in chapter four. In Toby's story, the Crakers push Toby to repeat "Snowman's" story as they understand it, but significantly, they teach it to her by actions, not phrases: they instruct her in what she "must" *do* rather than what she must *say*. It is not the script that matters, though Toby does end up repeating nearly verbatim some of Snowman's stories, but the performance of the actions. The flexibility inherent to the Crakers' understanding of how storying works is a narrative manifestation of a worldview of dynamism, constant interrelatings, communal truths, and actions over objects.

nature. In "Future Shock: Apocalypse in Contemporary Women's Fiction," Susan Watkins makes a similar argument following an analysis of palimpsest and repetition in women's apocalyptic fiction, writing that Atwood "look[s] to allusion, circularity, and repetition as creative, palimpsestic strategies that stake a claim for the importance of plural narratives rather than singular, fundamentalist, phallogocentric ones" (129). In particular, Watkins explores the use of repetition and palimpsest in the Bible, explaining that the narrative effects suggest the "implicit design of the course and prime cause of earthly affairs" and, therefore, "the role of the Divine Author / Patriarch" (Watkins, qtd. in Watkins 129). In contrast, palimpsest and repetition in post-structuralism acts as a "marker of scepticism about the notion of origin and suggests the endless deferral of final and fixed meaning that lies at the heart of language" (*ibid*). This "scepticism" regarding an essential origin – in terms of language as well as the essential "human" in contrast to the essential "animal," or other similarly essential categories like subject/object, real/artificial – unquestionably plays a substantial thematic (and, as Watkins and I both argue, structural) role in *MaddAddam*. However, the epistemological significance of repetitive, accumulative storying extends beyond Watkin's particular corpus, based as it is upon an assumed-Euro-American/ Christian ontology. "Red reading" *MaddAddam* through an Anishinaabe perspective illuminates the communal, ontological, and epistemological significance of Atwood's use of repetitive and accumulative narratives.

Lawrence Gross explains that Anishinaabe stories are similarly told repeatedly over one's lifetime; by repeating stories (or, in Gross's case, repeating arguments or theories), knowledge is slowly and holistically accumulated. In his essays and university seminars, Gross employs "accretive thinking," or "returning to the same material … to add new layers of meaning," which leads to an "upward spiral in which new layers of meaning are added" (2014, 10-11). The challenge for the audience, Gross continues, is to remain engaged, to think about what has been learned and understood since the last time they heard the story or argument, and to speculate about how current

understanding may change again, the next time the same story or argument is presented (11). Accretive thinking via storytelling reflects and promotes a worldview based on balance and harmony through constant change and relations, rather than a worldview based on essentialism and distinct categories reiterated through teleological cause and effect. While Watkins makes the important point that Atwood's use of "rewriting," repetition, and accretion produces a "reproductive" text that connects the female writers' interests to biology, biopolitics, and (Christian) post-apocalyptic futures, it could equally be argued that the communal, accretive nature of Atwood's embedded stories demonstrates the always-in-becoming process that stories are a part of and perform in Anishinaabe communities (Watkins 120). Since the Anishinaabeg believe, as Rupert Ross and Gross explain, that each person is always "someone-in-the-making," it is therefore the (interspecies) community's responsibility to help in the process, and one of the ways of helping is through story (Gross 2014, 237). In his chapter on the relationship between stories, storying, and painting, David Stirrup explains that the role of storying, and especially repetitive storying in and through a community, is "the principle by which knowledge is both carried and tested, a 'fruitful space' in which, and through which, processes of becoming, of relating, of conversing, and of knowing proceed" (302). The gradual, repetitive (or "reproductive") increase and understanding regarding the source of the Craker origin story expands horizontally, blurring across previously distinct categories of storyteller and audience, alive and dead, past and present, the Egg (inside the Compound) and the shore (outside the Compound). While there is no demonstration within Toby's implied audience of "an upward spiral of meaning" as a result of these communal stories, there *is* such an accumulation of meaning for the external reader as the nature of the storytelling voice becomes clear, as terms such as "smelly bone" and "two-skinned ones" are contextualized. While these may be smaller instances of narrative meaning-making, experts in accretive narration, such as Gross, Benton-Banai, Doerfler et al., explicitly address how accretive knowledge via communally-constructed stories alter the audience's knowledge-base and ways of thinking. Linking with the

question of ownership in the Creation story, it is important to stress that the story that Toby tells the Crakers is, therefore, no more *Toby's* story than it is Snowman's or the Crakers', as it stems from the actions, (re)tellings, and performances of a chain of characters. Instead, the story "belongs" to (that is to say, it is formed and performed by) the community – a community comprised of the shifting categories of narrator and audience (either of whom may or may not be "human," as it is neatly defined); of characters alive and dead; of stories from the first, second, and third novels; of days, months, and years of story-time; and of miles of story-space; as opposed to an authoritative, omniscient human author/storyteller in an Aristotelian unified story-space/time. As the narrative authority of *MaddAddam* shifts to include other-than-human figures and perspectives, the stories create the epistemological space for a non-anthropocentric community that operates outside of binary epistemologies. In such a way, the embedded stories form stratas within Atwood's larger hybrid novel and trilogy, plateaus of interconnectivity within a larger rhizome.

Just as the importance of narrative authority becomes evident once it is challenged, the significance of the discourse- versus story-time and -space in the first embedded story ironically arises out of the deliberate masking of the time and space in which the story is told. In other words, the *absence* of temporal and spatial markers is a noticeable *presence* in "The Story of the Egg,…" Like the masking of the identity of the speaker, the first embedded story also provides few details as to the space or time of its telling. However, its juxtaposition with Toby's past-tense recounting of the events on the beach, and its use of present- and future-tense to refer and respond to these events and the interruptions of the telling itself imply that the story is told relatively shortly after the campfire feast and escape: "Yes," the speaker tells the audience, "Crake must be very angry with the bad men. Perhaps he will send some thunder" (2013, 5). Again, the "must" and the implication of impending retribution imply that the events of the feast and escape occurred relatively recently. In contrast, in the above liturgical description of the Crakers teaching Toby the story, several details make clear that the embedded story that opens *MaddAddam* actually takes places several days *after*

Toby, Ren, Amanda, and Snowman rejoin the community at the Cobb House. For example, in "her" story, Toby *does* "begin at the beginning," "preside over the creation," "make it rain," "clear away the chaos," and "lead them down to the seashore," as the Crakers ask her to do. Her story literally begins at the beginning (of *MaddAddam*) *and* describes the "beginning" of the Crakers, as she says "[i]n the beginning, you lived inside the Egg. That is where Crake made you" (3). Furthermore, in her telling of the story, Toby tells them that "it rained inside the Egg" and that "one day Crake got rid of the chaos and the hurtful people, to make Oryx happy, and to clear a safe place for you to live in" (4). While the repetition of "chaos" and "clear" recalls Snowman's stories to the Crakers, as noted above, it also echoes the Crakers' own instructions to Toby in "Cobb House": "She must *clear away the chaos*, she must lead them out of the Egg…" (emphasis added; 45). Finally, while Toby does not herself "shepherd them down to the seashore," her story repeats this part of Craker oral history, as Toby tells them: "I don't know why [Crake and Oryx] went. It must have been a very good reason. And they left Snowman-the-Jimmy to take care of you, and *he brought you to the seashore*" (emphasis added; 4). As evidenced here, there are at least two time-frames within Toby's embedded story: the past-tense, referring to the actions in the Crakers' origin story, and the present-tense, referring to the actions and dialogue taking place during the storytelling itself. However, with the knowledge that the Crakers taught Toby this precise story several days *after* they all returned to the Cobb House, it becomes evident that the telling of the origin story which opens *MaddAddam* occurs in the discourse time-frame *before* it is taught to Toby in the story time-frame. In other words, the telling of the story is fractured in terms of time and anonymous-to-communal in terms of telling. Though *MaddAddam* borrows from *Flood* and *Crake* in terms of style and content, its use of anachrony and the distribution of storyteller authority creates a new (to the trilogy), interconnected form of storytelling which recounts both the actions of the past as well as the actions that result

from the previous novels.[8] In her study of the use of discontinuous narrative, Julia Prendergast writes that the discontinuous form is marked by "gaps in narrative time, and … disparity between the narrators' voices"; the result of which is that the "narrative produces meaning as a discontinuous process: a process of successive additions" in which the reader develops, as Jenny Stringer describes it, "cumulative understanding" (25, 26, Stringer qtd. in Prendergast 27). By appearing out of story-time, as well as by challenging the authority of the storyteller and masking the identity of the speaker and the audience, the nature of the story only becomes clear through the accumulation of information from a variety of sources – such as time, space, and characters – and the non-linear (i.e. anachronistic, repetitive, accretive) relations between all three. Combined with the estranging effect of the stories' intertextual references, which aligns the external reader and implied audience, the discontinuous narrative effect dramatizes the creation of an expansive, metaleptic community created by, based on, and strengthened through the telling and retelling of stories.

Section B: The Heteroglot "Individual" Narrator: Fourth-Person Tense and Double-Voiced Discourse

Prendergast's theory of the "disparity between narrators' voices" in *MaddAddam* is complicated by the multiplicity of narrators and related storytellers within the *MaddAddam* trilogy. In Euro-American theories of narrative, the narrator is defined as "[o]ne who tells, or who is assumed to be telling, the story in a given narrative" (Baldrick 220). Narrators can be further broken down into types, such as first-person (homodiegetic, or a narrating figure/character within the story s/he tells) and third-person (heterodiegetic, or a narrating figure/character outside of the story s/he tells) narrators; first-person narrators are "involved either as witnesses or as participants in the events of

[8] Snowman's disembodied voices made chronological sense with regards to where he was in his quest, and though the Crakers interrupted to ask him questions, his authority over the story was unquestioned until the fateful "narrative mistake." Similarly, Adam One's sermons are considerable guiding influences over the narrative since they occur at the same time of Toby and Ren's largely sequential flashbacks. While flashbacks are themselves anachronistic, the flashbacks followed each other chronologically, and Adam One's sermons fitted into this chronology neatly, foreshadowing or expanding upon the events Toby and Ren addressed.

the story, whereas in third-person narratives they stand outside those events" (Genette 1980, 244-45; Baldrick 220). *MaddAddam* features a variety of narrators – with the omniscient, heterodiegetic, third-person narrator focalizing through Toby and Zeb, Toby and Blackbeard as homodiegetic, first-person narrators telling stories to the Crakers, and Blackbeard occasionally narrating himself as the homodiegetic, *third-person* limited narrator. *MaddAddam* is a distinctly heteroglot novel as it features, in every narrative level/mode, "another's speech in another's language, serving to express authorial intentions but in a refracted way" (Bakhtin 1981, 324). Ignoring Atwood's own discourse, the narrators act as "authors" of the level of the narrative which they speak into being. For example, Toby and Zeb are characterized in *MaddAddam* as metafictional authors, building upon stories they are either given or created on their own. As the heterodiegetic narrator recalls through Toby's focalization, "Toby later made two stories" – one for the Crakers and one for herself; the same narrator also explains before Zeb's first story that "[t]here's the story, then there's the real story, then there's the story of how the story came to be told. Then there's what you leave out of the story. Which is part of the story too" (Atwood 2013, 9, 56). As "authors" of their stories, Zeb and Toby "incorporate" "another's speech" into their stories, through their awareness of an audience: either Toby (for Zeb) or the Crakers (for Toby), who are particularly intrusive in Toby's stories. The nature, form, and effect of the Crakers' intrusions on Toby's stories and her epistem-ontological development will be discussed in more detail in chapter six. However, even where there is only the recorded voice of one speaker – as in Toby's stories to herself – there are nevertheless multiple voices within the discourse, since there is dialogism within the words themselves. As Bakhtin explains, "[t]he word is born in dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way" (1981, 279). Subsequently, the "object is a focal point for heteroglot voices among which his own voice must also sound; *these voices create the background necessary for his own voice,* outside of which his artistic prose nuances

cannot be perceived, and *without which they 'do not sound*'" (emphasis added; 278). Especially in Toby's case, as she is explicitly taught the stories she tells, the events and phrases she receives are, as Bakhtin summarizes, "shot through with intentions and accents. … Each word *tastes of the context and contexts in which it has lived its socially charged life*" (emphasis added; 293). That is, traces of voices past "sound" within the uses of the word, which is preemptively burdened from its previous "dialogic interactions" even as it is being spoken and heard in its current context. The earlier "intonations and accents" that are carried within a word recall that words are not spoken in a vacuum, but are used and manipulated by speakers who may or may not still be present. Put together then, a Bakhtinian reading of Toby as an authorial heterodiegetic, first-person narrator and internal focalizer (therefore, the external narrator frequently uses her mind style) highlights the always-already heteroglot nature of language; Toby constructs stories using events and phrases which carry the tone, intention, and character of earlier speakers – be they Crake, Oryx, or Snowman, or even Snowman's intertextual allusions to the Bible and mythology. However, the unique way that Toby becomes this narrator is significant, as the heteroglot nature of her stories emphasizes the very *personal,* individual-as-always-already hybrid, nature of the multivoicedness of words. That is, the way that Toby's narration is represented recalls the voices which constructed the stories before her. It is here that the Anishinaabe understanding of the fourth-person tense helps to recall the hybrid-individual nature of heteroglossia, as it also helps to expand the types of narrators which may be present within Atwood's text.

In "Native Transmotion," Gerald Vizenor explains how Charles Aubid (Anishinaabe) testified in a trial between the United States Federal Government and the East Lake Reservation regarding the use and regulation of wild rice. During his statement, Aubid referred to his friend, John Squirrel, who had told Aubid decades earlier that a treaty negotiator had promised that the tribe would have continued access to the rice beds. When the government lawyer objected that such testimony from a deceased man was hearsay, Aubid gestured to the stacks of published court cases,

which "contained the stories of dead white men," and responded, "[w]hy should I believe what a white man says when you don't believe John Squirrel?" (1998, 167-68). In another, later retelling of this story, Vizenor argues that the trial testimony is an example of "intuition, visual memories, *a native sense of presence*, and sources of evidence and survivance" (emphasis added; 2009, 88). This "native sense of presence" is a spoken example of the Anishinaabemowin fourth-person tense, in which a "third person is engaged with yet another third person," or the "obviate," who is then identified with the suffix *an*. Aubid, speaking of what Squirrel (or Squirrel-an) told him, invites and embodies the presence of Squirrel into the courtroom years after the man's death (Gross 2014, 100). To clarify, in Vizenor's story, Aubid is speaking (in the first-person) to the judge (second-person) about John Squirrel (third-person and fourth-person). Where the fourth-person figuration becomes epistemologically significant is, as Deborah Madsen explains, "[b]ehind the third-person pronoun *he*, Aubid's words 'intimated' and thus evoked another presence – not an indirect third person *but a direct address to or invocation of 'a fourth person.'* Aubid *speaks of and to* John Squirrel through his story, creating in his language a grammatical fourth person that creates the 'figurative presence' of John Squirrel" (emphasis added; 2010, 133). Squirrel is made virtually present despite his physical absence through Aubid's use of the fourth person in English; as Vizenor states, "Aubid named the storied *anishinaabe* as a presence, not an absence; as the virtual evidence not mere hearsay" (1998; 169).[9] Madsen clarifies:

> The dead man is conjured grammatically, epistemologically, and ontologically through the visual memory and unique Native discourse of Charles Aubid. … John Squirrel is not gone, to be recalled later in memory by Charles Aubid's words; rather, he endures here to be conjured in his full presence from "then" to "now" or from the past tense by the use of the present-tense fourth-person direct address. (2010, 133)

This idea of virtual presence – or presence "despite," or simultaneously *with*, absence – is possible because the physically absent person is made virtually present, conjured through the act of storying.

[9] In the later retelling, within *Native Liberty: Natural Reason and Cultural Survivance*, Vizenor makes the grammatical connection even more explicit, saying "[t]hat sense of presence, as sworn testimony in court, was the obviate, the fourth person in the poses of evidence" (2009, 133-34).

Like Gross's example of the assemblage of the singer, the sick man, and the song which produce healing held in liminal tension between the three, Squirrel's virtual presence is manifested between the storyteller (Aubid) and the audience (the judge and those present in the courtroom), created through the act of narrating, listening, and receiving. Aubid speaks of Squirrel, using Squirrel's story, and in doing so, "conjures" him through grammar and a way of knowing and being in the world that does not see a distinct, insoluble divide between life and death, but rather a passage from one state to another, with enough permeability that those in the state of death can nevertheless influence and affect change, as Squirrel does when Aubid invokes Squirrel-an's virtual presence to testify in the court case. In other words, and to paraphrase Deleuze/Guattari in *A Thousand Plateaus*, the storyteller, the audience, and the virtual presence are an assemblage, "no less real" for not being physically present or virtual (Deleuze/Guattari 1988, 110; Buchanan n.pag).[10]

The Anishinaabe understanding of the fourth-person virtual presence gives clarity and a sense of tangibility to Bakhtin's heteroglossia. Words and stories carry a trace of a voice – the carried-over "accents and intonations," the dialogic nature of language – when they are used to continue the stories of previous narrators. A first-person or third-person narrator can carry the intonations of a "fourth-person narrator," one who has told the story before and is doing so again, through the voice (itself a collective assemblage) of the current speaker. To return to *MaddAddam*, Toby receives the story she tells the Crakers *from* the Crakers, who received it from Snowman, who cobbled it together from a variety of personal connections with friends and lovers as well as literary allusions and familiar authors and texts. While the Crakers' assistance in teaching Toby how to tell and perform their Creation story is already evidence of the heteroglot nature of "Toby's" first embedded story, the scene in which she learns this story expands the community of storytellers,

[10] The actual quotation from Deleuze/Guattari regarding the virtual is "[n]ot only are there as many statements as there are effectuations, but all of the statements are present in the effectuation of one among them, so that the line of variation is virtual, in other words, *real without being actual*, and consequently continuous regardless of the leaps the statement makes" (emphasis added; 1988, 110). Alternatively, *A Dictionary of Critical Theory* defines Deleuze's theory of "actual" and "virtual" as both being "fully real," but the difference is that "actual" "has concrete existence while ['virtual'] does not, but it is *no less real for that fact*" (emphasis added; Buchanan n.pag).

from the living and present to the dead and virtual. When the Crakers tell Toby that she needs to tell them their Creation story, Toby is understandably concerned, replying, "I don't know the stories of Crake!" (Atwood 2013, 38). Characteristically concerned with Toby's well-being, the Crakers assure her that she "will learn them" as a matter of course: as Snowman was Crake's "helper," Snowman learned the stories from Crake; as Toby is Snowman's helper, she too will learn them:

> "You will put on this hat of Snowman-the-Jimmy on your head, and listen to this shiny round thing that you put on your arm."
>
> "Yes," says the other woman, nodding. "And then *the words of Crake will come out of your mouth*. That is how Snowman-the-Jimmy would do it."
>
> "See?," says the man. He points to the lettering on the hat: *Red Sox*. "Crake made this. *He will help you. Oryx will help too,* if the story has an animal in it. …
>
> "You will eat the fish, and *then you will say the words of Crake*, as Snowman-the-Jimmy always did." …
>
> "All right," she says. "I will come in the evening. I will put on the hat of Jimmy, I mean Snowman-the-Jimmy, and *tell you the stories of Crake*." (emphasis added; 38, 39)

The Crakers do not simply ask Toby to "tell [them] the stories of Crake," as is conventionally understood in a Euro-American context to repeat the words that someone else has said. Rather, they say repeatedly that if she learns the story as they hope to teach her – through a ritualistic performance using the appropriate gestures and props – she will tell the story with Crake's voice: "the words of Crake will come out of your mouth. … you will say the words of Crake." Just as Aubid argued for the validity and "virtual evidence" of the presence of John Squirrel in his testimony, so too do the Crakers inform Toby that Crake will be an agential presence in her act of storying: "he will help you." There is no evidence in the trilogy to support a claim that parts of the Craker Creation story are attributed to Crake, but there is ample evidence that Snowman based his stories on his experiences with Crake and Oryx as well as his best guess at what they would hope he would tell them. As Snowman remembers during his first encounter with the Crakers, he had tried to maintain a relationship with the actual events and communications: "'I come from the place of Oryx and Crake,' he said. 'Crake sent me.' True, in a way. 'And Oryx.' … 'Oryx and Crake wish you to have a better place than this,' said Snowman. … There were nods, smiles. Oryx and Crake

wished them well as they'd always known" (2003, 407). Significantly, the message Snowman remembers at the close of *Crake* is the same message he received from Oryx *and* Crake, in relation to the Crakers and the world in general: "*Don't let me down*." In this simple, if ambiguous, command lies the implied message that Snowman passes on to the Crakers: "Crake sent me. … And Oryx. … Oryx and Crake wished you to have a better place than this." It stands to reason that, even without direct textual evidence, the stories Snowman tells the Crakers, which they repeat to Toby for her to tell them, are – in a tangential manner – the "words of Crake." In their commands to Snowman – "Don't let me down" – Oryx and Crake coerce Snowman into accepting responsibility for the well-being of the Crakers. Thus, in repeating these stories to the Crakers, Crake's voice "sounds" within Snowman's as the fourth-person. Similarly, the Crakers'/Toby's story carries within it explicit traces of Snowman's voice, accent, and intonation. For example, the Crakers tell Toby that Snowman "was in the Egg,' says the taller woman. '*Where we were*, in the beginning. He was with Crake, and with Oryx. *They came out of the sky* to meet with him in the Egg, and to tell him more of the story, so he can tell them to us'" (emphasis added; 2013, 37). Likewise, in the first novel, Snowman tells the Crakers that Crake "*came down out of the sky*" (emphasis added; 2003, 104, 362) and that "[h]e's in the bubble [the Egg]. The place *where we came from*" (emphasis added; 362). By repeating so closely Snowman's initial story, and by instructing Toby to continue these stories ritualistically, the Crakers are ensuring the continuance of their origin "texts" as well as the continued virtual presence of the storytellers, Crake, Oryx, and Snowman, whose voices "sound within [the Crakers' and Toby's] own." This process will be repeated at the end of the novel, when Blackbeard invokes the virtual presence of Toby, so that "you too are hearing Toby's voice" within "his" own (2013, 385). Ultimately, the embedded stories of *MaddAddam* resound with polyphony within the "single" voice of the storyteller.

Not only do these virtual presences complicate the nature of story ownership, they complicate the very notion of the autopoietic, unified subject; the "I" is constantly in a dialogue

with the voices and stories that construct it, whose words "taste" of the previous usages and users. The result is that the origins of the Creation story are thoroughly mixed across a variety of community members; voices and presences are incorporated, "conjured," and reiterated within the stories themselves. This is possibly the underlying point of Bakhtin's theory; in his introduction to *The Problems in Dostoevsky's Poetics*, Wayne C. Booth summarizes Bakhtin's overarching project as "a vision of the world as essentially a collectivity of subjects who are themselves social in essence, not individuals in any usual sense of the word…" (xix). In the same vein, the *Routledge Dictionary of Literary Terms* defines Bakhtin's overall project in similarly hybrid terms: "The polemic thrust of Bakhtin's theory lies in his pervasive suggestion that our hallowed autonomous individuality is an illusion; that in fact the 'I' that speaks is speaking simultaneously a polyphony of languages derived from diverse social contexts and origins. In reality each of us is a 'we' and not an 'I'" (Childs and Fowler 52-53). With regards to *MaddAddam*, by speaking through the voice of those past speakers – Crake, Oryx, and Snowman – Toby "conjures" their presence within her own act of storying. Madsen summarizes Vizenor's example of John Squirrel and Charles Aubid by writing, "[j]ust as John Squirrel was not visible in that Minneapolis courtroom even though his words were heard, so in Vizenor's writing we hear the voices of Native presence even if we cannot see the speaking bodies for the very reason that this presence is created and sustained in story, in language, in modes of address" (2010, 134). Alternative modes of address will appear in later discussions of Blackbeard's stories; for now, the complication of ownership, of narrative authority, and of narrator perspective of the embedded stories in *MaddAddam* works to expand the community of storytelling and to blur the edges of binaries such as self and other, past and present, life and death, present and absent.

SECTION C: THE EFFECT OF THE PRESENT-ABSENT IMPLIED AUDIENCE

Continuing the hybridization between present and absent is the representation of disparate voices in the discourse of *MaddAddam*, or, more accurately, the lack of representation in the discourse. While the storyteller/audience roles are blurred by the Crakers' exclusive story-knowledge – "They already know the story" – and their reported instructions and improvements to Toby's narrating – "They're doing what they can to polish her up" – the Crakers' own voices, signs of their active participation in the storytelling, are not actually represented in the telling itself.[11] Instead, their presence as an audience is implied through Toby's narration – in the changes she makes between her story to herself and her story to them, in the tone and language she uses, and, most obviously, in her responses to their implied questions. Subsequently, Prendergast's theory of the "disparity between narrators' voices" is complicated yet further in *MaddAddam* as the disparity and multiplicity in narrators' voices is represented through their very absence. The resulting heteroglot mix of direct and implied voices demonstrates what Bakhtin termed "double-voiced discourse," or "[d]iscourse with an orientation toward someone else's" (1984, 199). Bakhtin further splits this form of heteroglossia into three types: "unidirectional," "vari-directional," and the "active type," with the third defined as "a hidden internal polemic … any discourse with a sideward glance at someone else's word; a rejoinder of dialogue; [or] hidden dialogue" where "the other discourse exerts influence [on the speaker's discourse] from without" (*ibid*). The effect, Bakhtin writes, is that "diverse forms of interrelationship with another's discourse is possible…" (*ibid*). Building on these points of subtle interconnections between speaker and audience, Henry Louis Gates further clarifies Bakhtin's active double-voiced discourse, within the context of African-American literature (specifically, Ishmael Reed's *Mumbo Jumbo*), as "one speech act [that] determines the internal

[11] This is not always the case, as anonymous Craker voices are represented in untagged, indirect discourse in the second embedded story, "The Story of when Zeb was lost in the Mountains, and ate the Bear." However, this exception to the rule works to reaffirm the general validity *of* the rule that Craker voices are not represented in Toby's stories, since this is the *only* instance when the Craker voices are represented in type in Toby's stories. This absence of representation in Toby's stories is part of what makes the switch to Blackbeard as the narrator in the ninth story onwards distinctive. These exceptions to the rule are addressed in subsequent chapters.

structure of another, the second effect *in* the voice of the first, *by absence, by difference*" (emphasis added; 188). A comparative reading of two stories Toby tells – the first embedded story to the Crakers in the first-person narrative mode with "a happy outcome," and a "not so cheerful" metafictional story Toby tells to herself in the third-person – reveals how the Crakers are virtually present despite their discursive absence (Atwood 2013, 9). Subsequently, these multivoiced stories and their differences demonstrate how the Crakers – always in-between storyteller and audience – begin to shift the ontological outlook of the post-pandemic society *through* these stories, whether they are narrating them or not.

In the first embedded story to the Crakers, Toby tells them

> Then we sat around the fire and ate soup. *Snowman-the-Jimmy* ate the soup, and Ren, and Amanda. *Even the two bad men* ate the soup.
>
> Yes, there was a bone in the soup. Yes, it was a *smelly bone*.
>
> I know you do not eat a *smelly bone*. But many of the *Children of Oryx* like to eat such bones. Bobkittens eat them,… . And bears eat them.
>
> I will tell you what a bear is later.
>
> *We don't need to talk* anymore about smelly bones right now. …
>
> You didn't understand about the bad men, and about why they had a rope on them. It is not your fault they ran away into the forest. *Don't cry.* (emphasis added; 4, 5)

The story is marked by a determined, almost comical, narrative intention to review the events, despite repeated, hidden interventions from the diverting audience to address other topics which the speaker takes for granted, such as the consumption of the "smelly bone" and the nature of nonhuman beings. Function words, temporal references, and the first-person present- and future-tense verbs, such as "Yes," "I know," "We don't need to talk anymore about smelly bones now," and "I will tell you what a bear is later" – clearly represent responses to an unheard audience, whose implied statements and questions – such as *we do not eat a smelly bone* and *what is a bear?* – become a Bakhtinian "influence from without": the Crakers affect the "internal structure" of Toby's discourse *through* (not despite) the *absence* of their speech. It would not be necessary to frame Toby's discourse in this manner if the Crakers' points were addressed explicitly in the text itself.

This is seen, for example, when Snowman responds immediately to the Craker questions, without internalizing them first: "'Oh Snowman, tell us about when Crake was born,' says one of the women. … 'Crake was never born,' says Snowman. 'He came down out of the sky… .'" (2003 120-21). While the response "Crake was never born" *could* be a response to a question – as it is here – it could also be a descriptive assertion: "Crake was never born." In contrast, "I will tell you what a bear is later" only makes sense as a deflection of an unreported request. Unlike Snowman's responses, by phrasing the response in such a way as to repeat parts of the absent question, Toby internalizes her implied audience and voices their question within her own; they "affect the internal structure" of her speech as their voice "sounds" within her discourse. Similarly, in her second story to the Crakers, where their questions and responses are reported in indirect discourse, Toby responds as Snowman does, directly and without internalizing the audience:

> We know the story of Crake. We know it many times. Now tell us the story of Zeb, Oh Toby.
>
> Well then. Let me listen to the shiny thing of Snowman-the-Jimmy. Then I can hear the words. (2013, 53)

In this story, and Snowman's, the ontological positions of storyteller and audience are kept distinct: a question is asked of the speaker; the speaker responds to that question. However, most of Toby's embedded stories to the Crakers are told in the same manner as the first one, in an encompassing, first-person discourse in active double-voiced discourse, where the implied audience must be brought into the discourse – in form and content – of the speaker in order for meaning to be made. That is, the stories operate through the "interrelationship between speaker and audience," where the audience affects change precisely "by absence, by difference," by the constant interrelatings taking place between the storyteller and the audience as they, together, shape the course of the story and, subsequently, its inherent moral guidance to the community it conjoins.

The effect the Crakers have on Toby's story, despite their lack of discursive representation, is made particularly clear in comparison to the story Toby later "made … for herself alone" (9). In the second, Toby remembers (via the heterodiegetic narrator),

> [o]n that Blessed Saint Julian's evening, Toby had set the weaponry to one side… . Then she'd played the kindly grandmother, ladling out the soup, dividing up *the nutrients* for all to share.
>
> She must have been mesmerized by the spectacle of her own nobility and kindness. Getting everyone to sit in a circle around the cozy evening fire and drink soup together – even Amanda, who was so traumatized she was almost catatonic; *even Jimmy*, who was shivering with fever and talking to a dead woman who was standing in the flames. *Even the two Painballers*: did she really think they would have a conversion experience and start hugging bunnies? (emphasis added; 11)

Though the two stories report largely the same events – Snowman, Toby, Ren, Amanda, and the Painballers sit together by the fire to eat soup (of an unspecified type) – the difference between them reflects an awareness of the Crakers' "disparate" voices as well as how the Crakers begin to influence Toby's "internal structure": in this case, her tone, worldview, and language. The change in tone becomes clear even before Toby begins her own narrative of the events, as she thinks "[t]he first story was the one she told out loud, to the Children of Crake; *it had a happy outcome, or as happy as she could manage*. The second, for herself alone, was not so cheerful. It was partly about her own idiocy, her failure to pay attention, but also it was about speed" (emphasis added; 9). Her internal monologue makes explicit the difference between outward-determined optimism versus inward self-reproach as she refuses to blame the Crakers for something they did not understand; she does not spare herself such goodwill in her wry consideration of the Painballers' "conversion experience." Negative self-reflection is a common feature of internal monologues, both in Atwood's narratives (*Cat's Eye*, *Lady Oracle, Life After Man*, and *The Blind Assassin*, to name a few notable examples) and in the extradiegetic world. However, the forced happiness which Toby imbues into the Crakers' story demonstrates the attention of the storyteller to the needs of the audience: the Crakers are designed by Crake to be unable to understand the psychopathic violence which

characterized the actions of the Painballers and the moral calculations that Toby needed to make at the critical moment on the beach in order to save Amanda's life. She therefore changes the tone to coincide with how they understand the world. Doing so may seem an unremarkable code-switch, even for someone as defined by brutally honest pragmatism as Toby, but in its simplicity, the switch is another marker of Toby's internalization of the Crakers' worldview, in addition to their questions and demands.

Similarly, while both stories attempt to follow a chronological representation of the events around the fire, only Toby's own story is successful in this as the very purpose of linearly and teleologically recounting the events allow her to understand in hindsight what had happened so quickly.[12] To this end, Toby's story to herself emphasizes the temporal context, because it has moral consequences: the "God's Gardeners Feast of Saint Julien and All Souls" means "*Forgiveness must be offered, loving kindness must be practiced, circles must be unbroken. ... At least from moonrise to moonset*" (11, 10). The only reason given why Toby does not immediately kill the Painballers is because of this arbitrary day. In contrast, the Crakers are genetically unable to comprehend the taking of another's (human or otherwise) life without explicit reason (as with Snowman and the fish). Furthermore, since the Crakers are "designed" to have no concept of their own death, and are thus (in Crake's reasoning) "immortal," they live outside of linear, teleological time: without the knowledge and fear of death, they do not view their lives as a progression towards a final, inevitable end (2003, 356).[13] As a result, they have no need for the "Feast Days" and holidays which simultaneously demarcate the calendar and instruct followers in their actions on these days and the years to come. What is more, even the characters and items involved in Toby's two stories are

[12] Notably, in Toby's embedded stories, the Crakers interrupt the chronological representation of events. On a larger level of the narrative, the embedded stories themselves interrupt the chronological representation of events narrated by Zeb and Toby. Though their stories vacillate between past and present actions and events, they nevertheless follow a chronological development, beginning with the return of all the human characters to the Cobb House, and ending there after the Battle at the Egg. Thus, there is a multi-tiered strata of interruptions, which build a narrative and a community across space and time through dialogue and Bakhtinian "inter-subjectivity."

[13] Crake explains to Jimmy that "[i]mmortality … is a concept. If you take 'mortality' as being, not death, but the foreknowledge of it, and the fear of it, then 'immortality' is the absence of such fear. Babies are immortal" (2003, 356).

altered, reflecting two fundamentally different ontologies. Jimmy is "Snowman-the-Jimmy," since Crakers believe that "Snowman has two names" (2013, 15); the Painballers are "the two bad men," since the Crakers do not know what the Painball arena is, nor would they be able to comprehend the system of violence, cruelty, and commodification which undergirds and supports its physical, symbolic, and financial structure; the soup that Toby "ladl[ed] out for all to share" is referred to only in terms of its "nutrients" in contrast to the oft-repeated "smelly bone" (4, 11). Toby's renaming of the soup – from "the smelly bone" to "nutrients" – prioritizes the benefits to the consumer of eating the flesh, while the Crakers' term highlights the fleshy, "animal" origins, with its connoted, abject references to decay and the made-consumable, absent referent (a point which is expanded below). In summary, the Crakers' worldview of non-violence and interspecies empathy forms and shapes their language, which Toby incorporates into her own in order to "express her authorial intentions": to keep the Crakers' attention so that they do not return to the seashore where they would be, as she tells Zeb, "easy to attack" (164). When she is without an audience, Toby reverts back to her own discourse, of teleological morality, inherent violence, and anthropocentrism. Though the Crakers are discursively absent – not appearing on the page as Toby constructs them through her responses to their implied questions – they are nevertheless virtually present as they determine the "internal structure" of Toby's storying.

The most consequential form in which the implied, virtual presence of the Crakers as audience/storyteller influences and guides Toby appears in their near-constant interruptions. It is not enough to say simply that the Crakers instruct Toby on what to say and how to tell the stories they have learned from Snowman; even during the telling, the Crakers constantly, and humorously, interrupt, interject, question, and challenge the story that they have taught her to tell. As described above, the Crakers "urge [Toby] to tell [the story] again, then again. They prompt, they interrupt, they fill in the parts she's missed" (45). This same "prompting" and "interrupting" is evident in "The Story of the Egg, and of Oryx and Crake…" through the function words ("Yes") and Toby's

responses to unreported questions which divert her chronological representation of events, such as the death of Oryx and Crake and the Crakers' trek to the shore with Snowman:

> And then Crake went to his own place, up in the sky, and Oryx went with him.
> *I don't know why they went*. It must have been a good reason. And they left Snowman-the-Jimmy to take care of you, and he brought you to the seashore. And on Fish Day you caught a fish for him, and he ate it.
> *I know* you would never eat a fish, but Snowman-the-Jimmy is different.
> *Because* he has to eat a fish or he would get very sick.
> *Because* that is the way he is made. (emphasis added; 4)

The difference between Toby's discursive style and Adam One's is immediately apparent and the effect is significant. Adam One's sermons were told *ex cathedra*, with no reported response nor even any indication of audience participation; even the most pointed sermon, delivered on Mole Day, during which Adam One identifies Gardener gossip-mongering as the cause of Burt's death, does not include any indication of a reaction from the audience. In contrast, Toby's stories are continuously interrupted, producing comedic relief and sympathy for the patient narrator (whose frustration and references to headaches border on metaleptic nods to the external reader, who presumably understands the significant of these gestures, which the Crakers do not). However, it is the *nature* of these unreported interruptions – the points of the story in which the implied audience shows interest and the persistence that they demonstrate to find a credible answer to the point raised – that begins to alter the direction of the story and the community's worldview.

In the excerpt above, the Crakers first question why Oryx and Crake would abandon them; apparently satisfied with Toby's response about Snowman, they then turn to the more pressing issue of killing a fish for Snowman's consumption. Importantly, the questions require Toby to justify, no less than three times, why Snowman needs to consume a fish when they (the Crakers) do not. Though Toby raised the issue of killing nonhumans for their flesh and fur in her Pleebland life before the pandemic strikes, she did not stop eating meat at that point and only stops working with the "furzooters" because it was "distasteful dressing up as bears and tigers and lions and the other endangered species she could hear being slaughtered on the floor below" (2009, 37-38). Though she

may find the context and proximity unpleasant, in neither her memories of the rare-meats restaurant, Rarity, nor her post-pandemic story about Snowman and the fish does she question what Derrida termed "the sacrificial structure": the "place left open, in the very structure of these discourses (which are also 'cultures') [of "Western metaphysics or cultures"] for a noncriminal putting to death" (1991, 112).[14] This lack of questioning is also seen in the shift that takes places between the two stories, as analyzed earlier. Toby tells the Crakers that the soup had a "smelly bone" in it – an object that is a tangible reminder/remainder of the consumed "animal" other; however, in her own retelling of the events, the "animal" is transformed into Carol Adams' absent referent – the "nutrients" that Toby divvies up among the humans sitting around the fire – which/who bears no resemblance to the previously living, sentient being, other than its molecular, "nutritional" components (4, 11). In these cases, Toby's acceptance of the speciesist "logic of sacrifice" demonstrates the pervasive belief that humans have the "right" to kill (or "slaughter") nonhuman beings, whether it is necessary for their survival or not, because the slaughtered "animals" are neither considered subjects nor given the rights and considerations that such an ontological categorization would entail. Conversely, Snowman *is* a subject and his welfare – existential and physical – depends, in this anthropocentric mindset, on the sacrifice of "animal" flesh. The lack of recognition in the subjectivity and moral responsibility to "animals" is precisely what Derrida,

[14] Toby's "distaste" at the sounds and smells coming from the slaughterhouse beneath her apartment should not be taken as implicit support for "animal" welfare. In her extended analogy between (human) slavery and domestic "animals," Marjorie Spiegel discusses Philip Slater's theory of "The Toilet Assumption," in which he argues that "[o]ur approach to social problems is to decrease their visibility. … The result of our social efforts has been to remove the underlying problems of our society farther and farther from daily experiences and daily consciousness, and hence to decrease in the mass of the population, the knowledge, skill, and motivation to deal with them" (Slater, qtd. in Spiegel 78). This is what Helen Tiffin calls the "necessarily hidden aporia of the abattoir, into which, for our comfort, any potential for sympathetic similarity can be voided" (250). In response to Slater, Spiegel writes, "[w]hether we defend the violation of another's life through our denial of a reality which makes us uncomfortable, or through outright enthusiasm for oppressive power relations, the results are devastating" (*ibid*). Toby continues to eat meat after she moves away from the apartment above the slaughterhouse, only taking on a vow of veganism after joining the God's Gardeners. Her "distaste" is not the result of feeling empathy, or even sympathy, for the living subjects being butchered, but her proximity, and thus forced "daily consciousness" to the messy and noisy process of rendering a subject into an object. This she is expected to do while wearing a simulacra of their body in order to advertise their real skins which are being rendered under her apartment. The sounds make her uncomfortable, not culpable nor responsible, because she is unable to displace, remove, or deny her knowledge of the very material act of turning a subject into an object. Just as Toby attempts, like her classmates, to ignore the rapidly approaching environmental disaster, she attempts, by moving her personal space, to "decrease … [her] knowledge, skill, and motivation to deal with" what she hears and smells.

Adams, Haraway, and Anishinaabe scholars challenge and deconstruct: the Euro-American theorists eventually come to the conclusion that humans take on a "moral responsibility to everything that we kill" (Haraway 2008, 80). Meanwhile, Anishinaabe scholars such as Gross, Lyons, and Rheault highlight the multifaceted ways in which moral responsibility to the other-than-human world is manifested in language and story in order to maintain the balance of Creation. In their unreported questions that persistently trouble Snowman's apparent "right" to eat the fish, the Crakers push Toby to confront what was previously a convention so common that she did not question it or even "see" it, even when the "animals" were being noisily and wantonly slaughtered beneath her feet. The Crakers' interruptions are the "line of flight" towards non-Euro-American conventions of non-anthropocentrism.

On the issue of reclaiming or refusing the subject within the consumed "animal" other, it is also interesting to note that Snowman does not himself catch and kill the fish but manipulates the peaceful Crakers into doing it, telling them that it was "decreed" by Crake, their pseudo-deity (Atwood 2003, 116). Adams discusses the necessity of tools to kill and butcher nonhuman beings for human consumption, saying that "[i]mplements at the same time remove the referent; they bring about the 'vanishing entire for harmless creatures'" (1990, 77). In order to kill the fish, the Snowman-focalized narrator explains, the Craker women "call the unlucky fish by name – only *fish*, nothing more specific. Then they point it out and the men kill it with rocks and sticks. That way the unpleasantness is shared among them and no single person is guilty of shedding *the fish's* blood" (first emphasis in original, second added; Atwood 2003, 116). In describing the act of identifying and killing the fish, the subjectivity and agency of the fish is recognized: the fish is "called"; the fish has a name, even if it is only "fish"; and the fish has the agency required to possess something ("fish's blood" as opposed to "the fish blood"). This is to say that the fish has presence and is a present referent to the Crakers; it is only through their objectification by Snowman, being implemented as a tool of murder, that the fish is turned into the absent referent as

described by Snowman's consumption of it: "The people keep their distance and avert their eyes while he crams handfuls of *fishiness* into his mouth and sucks out *the eyes and cheeks*, groaning with pleasure" (emphasis added; 117). Just as Snowman describes the Crakers as "blank pages" upon whom (or what) "he could write whatever he wanted," by making them kill the fish for him, Snowman rhetorically makes them objects or tools towards furthering his own interests (47). In contrast, while their questions are mediated by Toby's narration, thereby mitigating a portion of their agency and presence, the Crakers nevertheless begin to instill their own worldview and desires in the opening story of *MaddAddam*, by explicitly challenging the right of Snowman to eat another living being. Their refusal to accept the assumed right to kill a being for consumption reinstates the present referent that Snowman coerced them to render absent. The Crakers refract the manipulation that was done to them as their voices are appropriated within Toby's; she becomes *their* tool for (re)calling the fish back, now as a present referent.

The Crakers' unreported questions do more than simply highlight the latent "sacrificial structure" undergirding most human societies; through their persistence, Toby also concedes philosophical ground regarding human exceptionalism, which becomes apparent in her use of "animalizing" rhetoric. In describing the capture of the Painballers and the shared meal during the Feast of St Julien, Toby tells the Crakers:

> I don't know why [Crake] didn't clear [the Painballers] away. Maybe they were hiding under a bush, so he didn't see them. But they'd caught Amanda, and *they were doing cruel and hurtful things to her.*
>
> *We don't need to talk about those things right now.*
>
> And Snowman-the-Jimmy tried to stop them. And then I came, and Ren, and we caught the two bad men and tied them to a tree with a rope. Then we sat around the fire and ate soup. *Snowman-the-Jimmy ate the soup, and Ren, and Amanda. Even the two bad men ate the soup.*
>
> Yes, there was a bone in the soup. Yes, it was a smelly bone.
>
> I know you do not eat a smelly bone. *But many of the Children of Oryx like to eat such bones. Bobkittens eat them, and rakunks, and pigoons, and liobams. They all eat smelly bones. And bears eat them.*
>
> (emphasis added; Atwood 2013, 4)

Where the Painballers are typically characterized by other characters (Toby and Zeb, for example) in terms of their nonhuman aspects such as their "reptilian brains," here, Toby includes them within the human community, saying that "[*e*]*ven* the two bad men ate the soup," alongside Snowman/ Jimmy, Ren, Amanda, and Toby herself (9). Nearly immediately afterwards, however, Toby expands the entire "smelly bone"-eating group of humans by incorporating other predatory "animals," such as "[b]obkittens," "rakunks," "pigoons," "liobams," and "bears" as a means to justify their shared characteristic of consuming "animal" flesh (4).[15] Thus, Toby's "animalizing" rhetoric loses its conventional sense of superiority and inferiority, inclusion and exclusion, by simply describing the dietary and physiological differences between carnivores, omnivores, and herbivores – all without recourse to species categories. That is, some "animals" need to eat the flesh of others in order to survive and not "get very sick," as Toby says Snowman would do without the fish, and some do not. The difference in dietary requirements, or bodily affects, does not imply a difference in morality or worth, one being is not "worse" than the other. Instead, it is indicative of Haraway's "significant otherness": what are the (apparent) *needs* of *this particular being* and how do these needs play out in an "inter-subjective world" (Haraway 2003, 34)? The significant otherness that ostensibly separates humans and Crakers implicitly highlights the shared qualities between humans and other "animals."

However, Toby's identification of the shared nature of eating meat is not a means to excuse or to understate the violence inherent to the act itself. Rather, it draws connections between different species – such as humans, bobkittens, rakunks, liobams, and bears – and thereby connotes their shared nature. Toby does much the same, in an inverted manner, by recognizing the shared vulnerability between humans and nonhuman "animals" through the repetition of the phrase "cruel and hurtful things." Toby initially uses the phrase to explain why Crake created and implemented

[15] Notably, the consumption of "animal" flesh (re)unites humans with other nonhuman carnivores and omnivores since Snowman and the MaddAddamites are hunted by the Painballers (who have eaten Oates's kidneys) and by the Pigoons, while Toby seeks to protect herself from predatory liobams and bears.

the pandemic and worldwide population crash, saying "many of them [humans] were bad people who did cruel and hurtful things to one another, and also to the animals. Such as . . . We don't need to talk about those things right now" (3). The phrasing is repeated almost in its entirety shortly thereafter, when Toby obliquely refers to Amanda being repeatedly raped by the Painballers, who "were doing cruel and hurtful things to her. We don't need to talk about those things right now" (4). Toby's association of Amanda with human and nonhuman victims of cruelty and harm not only emphasizes a shared vulnerability across species lines but also subtly advocates for moral responsibility for all species; the cause of the pandemic, Toby explains, is represented as the same cruelty that the Painballers inflicted upon Amanda. The pandemic was "legitimized" for Crake due to this cruelty, while the Painballers are characterized as "bad men" for their violent actions against humans and nonhumans. (Notably, the Painballers' symbolic killing of a Pigoon piglet leads to the previously antagonistic human and Pigoon groups coming together in the rising action of the novel.) No distinction is made between cruelty towards human and nonhumans; both are morally and socially prohibited, per Toby's story. Though Toby uses "animalizing" rhetoric to characterize the Painballers as "Other," her association of Amanda with nonhuman beings, and her negative characterization of people who do harm to humans and nonhumans alike gives evidence to Toby's altered moral outlook. In essence, Toby takes the same utilitarian moral stance as Jeremy Bentham, who argued that the question of moral obligations with regards to "animals" (and those considered to be "closer" to "animals," such as slaves) should be based not on reason or language but on sentience: specifically, "can they *suffer*?" (Bentham 9).

Furthermore, while the types of violence inflicted upon the groups appear initially to be different – Amanda is violently raped and Toby's memories of the pre-pandemic world depict wanton and needless consumption of endangered "animals" for their flesh and fur – Adams extends Derrida's theory of carnophallogocentrism to argue that violence towards both women and violence towards nonhuman beings are both bound up in maintaining patriarchal values. This means that

violence towards one is often represented or reiterated in violence towards the other, to the benefit and reification of the virile, meat-eating, male subject.[16] As Adams explains in *The Sexual Politics of Meat*, meat consumption is often advertised and discussed in surprisingly gendered and sexual terms while women are frequently the subjects of meat- and "animal"-based rhetoric and violence. Chicken bodies are advertised based on (assumedly heterosexual male) preferences for "thighs" and "breasts" while raped women describe themselves as feeling like "a piece of meat"; in both cases, the subjecthood of "the animal" and the woman is denied, "allowing" the objectified body to be violated and "consumed" (for women, this consumption is largely, but not always, symbolic).[17] This process is the structure of the absent referent in which subjects are turned into objects to "allow" for their/its consumption; moreover, Adams argues, "[t]hrough the structure of the absent referent, patriarchal values become institutionalized" (1990, 67). This relationship between "animality" and sexuality as well as present-to-absent referents is dramatized by the Painballers' reputation for cannibalism; in the second narrated version of the opening events of *MaddAddam*, Toby remembers worrying that her rescue of Amanda would be too late: "…they'd found her just in time because the two Painballers who had been using her had almost used her up. … Anyone who'd survived Painball more than once had been reduced to the reptilian brain. Sex until you were worn to a fingernail was their mode; after that, you were dinner. They liked the kidneys" (Atwood 2013, 9). Toby's memory describes the process in which Amanda, as a subject, is fragmented from her body, which becomes a passive and exploited object made available for both sexual and literal consumption: "dinner." Yet, Toby's description also toys with the nature of the absent referent, the subject hidden behind language to "permit" its consumption: Amanda – and the Painballers' victims

[16] As referenced earlier, in "Eating Well," Derrida argues that, "[a]uthority and autonomy are, through this schema [of carnophallogocentrism], attributed to the man (*homo* and *vir*) rather than the woman, and to the woman rather than to the animal" (114). There is a wealth of academic research, news articles, and changing practices in shelters following / regarding the link between domestic abuse and "animal" abuse, wherein the "abuse of companion animals [is] a form of psychological control" over the (typically male) abusers' (female) partners (Newberry 273). In effect, the abuser displaces the violence toward the human partner onto the companion "animal."

[17] See Adams 1990, throughout, but especially Chapter 2: "The Rape of Animals, the Butchering of Women" (64-91).

in general – remain present through Toby's use of personal pronouns, "*you* were worn down to *a fingernail*" and "*you* were *dinner*," which refer to, and reinstate, the subject to be consumed. Unlike Toby's rendering of the "smelly bone" to "nutrients," here, the interplay between personal pronouns and consumable, bodily objects identifies *and refuses* the structure of the absent referent as well as the patriarchal values which it "institutionalize[s]." Thus, Toby's link between Amanda and other "animals," through repetition and descriptions of shared violence and vulnerability, is a complex and multifaceted play on "animalizing" language: moving repeatedly between references to "inferior subjects" within a patriarchal discourse who/which can be violated, killed, and consumed, and advocacy for a interspecies moral responsibility based on achieving the most happiness for human *and* nonhuman beings.

By inverting conventionally "animalizing" rhetoric, Toby's first embedded story acts as one of Atwood's refracting "crafty mirrors": she uses "animalizing" comparisons in such a way as to undermine the very patriarchal and speciesist structures and ideologies which such language generally permits and perpetuates. Similarly, while this story to the Crakers may initially appear to be a simplified summary of a complicated and violent series of events, spanning from the apocalyptic pandemic to the events which concluded the preceding novels, it nevertheless begins a pattern of repeating and refracting the discursive structures and ideological and moral frameworks upon which human exceptionalism, anthropocentrism, and patriarchy are based and reaffirmed. The repetitive/refractive effect of Toby's embedded stories stems from intertextuality, heteroglossia and dialogism, and narrative discontinuity: all of which emphasize, in their disparate ways, community and intersubjectivity over the autopoietic individual as well as blurred boundaries (between audience/storyteller, past/present, absence/presence, and eventually, human/"animal") over distinct and maintained categories as the trilogy's predominant interests for the discourse, form, and theme.

SECTION D: DIALOGISM, INTERTEXTUALITY, AND EPISTEM-ONTOLOGICAL SHIFT

Whether between the novels of the trilogy or between the trilogy and other works of fiction, intertextuality shapes Toby's discourse and content; in so doing, intertextuality introduces and performs in this first story the overwhelming theme of hybrid interconnectivity and growth as opposed to imitative repetition and stasis. Toby not only repeats and alters, or refracts, the narrative content (Snowman's intertextual pseudo-mythological stories) and style (Adam One's ironically authoritative first-person sermons) of the previous novels, she also draws on the same issues which guided and shaped them: Snowman's belief that the Crakers were passive non-subjects – "blank pages, he could write whatever he wanted on them" (2003, 47) – and Adam One's dubious authority over his audience as a preacher who cannot perform consistently and credibly the nonhumanist message that he delivers. By adopting/repeating the content and narrative style of the previous narrators, Toby demonstrates her position relative to the post-pandemic period: despite her development towards a more interconnected worldview, she still practices the anthropocentric worldview of the pre-pandemic period, as seen in her neutral references to eating other "animals," her disbelief at the Pigoons' social and funerary practices, and incredulity over the Crakers' ability to communicate with other "animals." Also like Snowman and Adam One before her, Toby strives to maintain control over the audience: her story is repeatedly punctuated by her deviations away from what the Crakers want to know and what she is willing to tell them – "I will tell you what a bear is later. We don't need to talk about smelly bones right now" (Atwood 2013, 5) – and she attempts to maintain control over the storytelling experience by prohibiting certain actions of the Crakers, through imperatives such as "don't cry" and "please stop singing" (3, 5). However, the command to "stop singing" is significant in that it is repeated, undermining Toby's authority as the unilateral, *ex cathedra* storyteller; the audience pointedly *does not* stop singing after the first command to do so, demonstrating that they are determined to be heard and to interrupt the stories, or "orthodoxy," as they see necessary. Important too, the second (and potentially unheeded)

command follows after Toby demonstrates her fallibility as a storyteller and, in her role as Snowman's replacement, as a "prophet," saying "Yes, Crake must be very angry with the bad men. *Perhaps* he will send some thunder" ("prophet" in 2003, 120; emphasis added; 2013, 5). Her lack of certainty, combined with her inability to control the behavior and interruptions of the audience, set her apart from the previous narrators as her repetitive style and voice nevertheless permits, responds to, and reacts to the other voices in the stories. This difference allows for epistem-ontological openings, for change and narrative growth; through the Crakers, lines of flight are created which allow *MaddAddam* to escape from the pre-pandemic worldview of anthropocentrism and move towards narrative development, rather than repetition. Thus, the use of intertextuality is one way that *MaddAddam* functions as the "third thing" narrative.

Epistem-ontological escape appears, still in the form of stories, through the effect of heteroglossia, polyphony, and dialogism (via double-voiced discourse). Northover identifies a causal relationship between polyphony (as well as comedy and feminism) and the fact that *MaddAddam* offers a paradoxically hopeful perspective on the apocalypse.[18] Specifically, he argues that *MaddAddam* offers a "more peaceful and optimistic post-human future" because the Crakers' adoption of literacy "does not necessarily represent the reemergence of human dominance, but rather the transference of power to the Crakers"; thus, "humans are no longer supreme – they no longer dominate the word – but have to negotiate and share power with other animals" (94). While I agree with most of Northover's argument, I dispute the issue of a "transference of power" to the

[18] To be clear, in his essay, Northover bases his argument on polyphony, but since he uses the term to refer to the same examples of Craker interruptions which I qualify as dialogic, active double-voiced discourse, I take Northover to mean "polyphony" as one of the umbrella terms for the general presence of multiple narrating voices. In contrast, I understand heteroglossia to be an even more general term than polyphony, encompassing polyphony and dialogism (and within dialogism, active, vari-directional or passive, unidirectional double-voiced discourse). In my own analyses, I use the term "heteroglossia" as the most general form of multi-voiced discourse, and (where appropriate) "double-voiced discourse" as one of the most specific forms. When quoting from Northover's text, I will repeat his own use of "polyphony." This distinction is important to clarify because of how Bakhtin himself defines "polyphony": "A plurality of independent and unmerged voices and consciousnesses … simultaneity of points of view within a particular narrative plane" (1984, 6). The voices in *MaddAddam*'s embedded stories are not independent, as Toby's responses demonstrate, nor are they "unmerged" as the use of active double-voiced discourse shows. While there may be a "simultaneity of points of view" (though "simultaneity" in terms of story-time is also questionable), these points of view are constantly in dialogue with each other, with a "sideward glance at someone else's word," whether that word stems from an earlier narrator (like Snowman) or a contemporary audience (the Crakers) (Bakhtin 1984, 199).

Crakers since this point is based, in Northover's argument, on an understanding of communicative power residing solely in written language; meanwhile, oral forms of communication (such as those practiced by the Crakers and the Pigoons) are derided as "not appear[ing] to understand [language's] full significance" (*ibid*). Northover's claims regarding language's "full significance" appear to refer inadvertently to the same claims regarding "high" versus "low" culture and written versus oral literacy that have been debated since the beginning of colonization. These claims regarding who supposedly uses language to its greatest advantage have also appeared in "animal" studies, with regards to maintaining the human/"animal" divide.[19] However, Northover's larger point, on the significance of polyphony in opening *MaddAddam* to the "imaginative possibilities" which allow the novel to be read as a hopeful apocalyptic tale, is valuable. Since the story of *MaddAddam* is told through a multiplicity of voices, which equally shape and direct the narrated stories regardless of their typically passive role as audience members, *MaddAddam* rejects and rewrites the authoritarian (male) essentialism and monolingualism of the previous novels, and with them, the related, conventional humanist Euro-American binaries (as witnessed in Jimmy's behavior as a teenager and an adult towards women and animals and the tension between Adam One's nonhumanist sermons and his humanist actions). Where Snowman sets out dogma, based on an omnipotent God (Crake) who demands adherence and obeisance from his followers, and Adam One demands adherence to his rules for the safety and welfare of his "flock," and both do so through the implied fear of the consequences of disobedience, Toby's stories, already seen in her

[19] To come back to Haraway's notable statement, "[b]y the late twentieth century in United States scientific culture, the boundary between human and animal is thoroughly breached. The last beachheads of uniqueness have been polluted if not turned into amusement parks – language tool use, social behaviour, mental events, nothing really convincingly settles the separation of human and animal" (2016, 10). Tiffin explains that "where possible we have shifted the bases of obdurate difference between animal and human to non-anatomical and physiological traits such as speech, tool use, consciousness, self-consciousness and intelligence (*as measured by our self-serving concept of it*). As these 'basic differences' between us and those we constitute as animals are challenged or eroded, we have elaborated these traits in terms of quantity rather than in kind. Increasingly, however, we are left with only the 'might is right' justification for our treatment of animal (and human) others and/or with the underlying and culturally specific distinctions between the edible and the inedible" (emphasis added; 250). One such challenge stems from Svante Pääbo (who has described the human genome as "a mosaic") when he writes that "only recently has the extent to which apes possess the capability for language and culture begun to be comprehensively described" (n.pag). Mirroring what Haraway and Tiffin argue, Pääbo concludes by writing, "[a]s a consequence, we have come to realize that almost all features that set humans apart from apes may turn out to be differences *in grade* [or, per Tiffin, "quantity"] rather than absolute differences [or "kind"]" (emphasis added; *ibid*).

first story, respond almost in equal part to the questions and challenges raised by her audience. Though she attempts to keep the questions limited to and focused on the story and the moral guidelines as she understands them (including humanity's "right" to eat other "animals"), she nevertheless engages with the audience far more than her predecessors. Equally, the audience engages with the speaker, by insisting that their voices and perspectives are heard and incorporated, far more than in the previous novels. Haraway, building on Derrida, claims that it is in *response* and *responding* that companion species are made: "Response is comprehending that subject-making connection is real. Response is face-to-face in the contact zone of the entangled relationship. Response is in the open. Companion species know this" (2008, 227). Despite the lack of discursive representation (or, arguably, due to it, as it is through its absence that the audience is internalized by Toby's own voice), Toby's responsiveness to her Craker audience, and their responsiveness to her stories, forms an intersubjective loop through storying. As such, and as discussed above, Toby's stories are comprised of the content and style of the preceding novels; that is, they are *formed by* interconnectivity, or heteroglossia on an *inter*textual level. However, the effect of the embedded stories is inverted: rather than moral guidance coming from the storyteller or preacher to the audience in an arboreal, linear fashion, the dialogic nature of Toby's stories creates a rhizomic speaker-audience assemblage, akin to the relationship practiced in Anishinaabe storytelling, where learning is not one-directional and the audience is as much a part of the storytelling process as the storyteller. In other words, the stories *perform* interconnectivity, via dialogism, on an *intra*textual level.

The difference lies in the participation of the Crakers – synecdoches of the trilogy's overarching investment in hybridity and interconnectivity – in the stories themselves. In *Crake*, the Crakers act as amplifiers, repeating for emphasis what Snowman tells them, cueing his gestures and performance:

> "In the chaos, everything was mixed together," he says. … He adds a handful of earth, stirs it with a stick. "There," he says. "Chaos. You can't drink it . . ."
> "No!" *A chorus.*
> "You can't eat it . . ."
> "No, you can't eat it!" Laughter. (emphasis added; 2003, 118)

Though it interrupts the speaker, this type of enthusiastic audience participation is not disruptive or discontinuous, as the Crakers' participation in Toby's stories is. The Crakers are not trying to stop, redirect, and/or challenge Snowman's narrative; rather, they act as extensions of the narrator himself. Snowman's story incorporates the Crakers' voices but through passive, or unidirectional double-voiced discourse, which lacks the "hidden polemic" of active double-voiced discourse as the audience passively *submits* to the voice of the narrator (Bakhtin 1984, 199). In contrast, the Crakers in Toby's stories actively redirect her narrative, forcing her to confront her ingrained and accepted epistem-ontologies of anthropocentrism and human exceptionalism. Linda Hutcheon has argued that multivoiced discourse is a postmodern form of decentering, a means to "contaminate any neat attempts at unifying coherence (formal and thematic)" in order to reprioritize the marginalized (Hutcheon 1988, 12). While "contamination" is certainly a significant and loaded term in the context of a pandemic that brings the genetically hybrid Crakers to the forefront of a posthuman/ post-pandemic society and narrative, this line of thinking is inherently dichotomous. (What is centered and therefore "decentered"? What is abject to a "unifying coherence"?) It is the reason why, despite their advances towards *less* anthropocentric worldviews, Snowman and Toby were unable, in and of themselves, to be the "third thing," hybrid narrators in *Crake* and *Flood*. In the context of *MaddAddam,* Northover demonstrates this same dualistic logic when he argues that the rebalancing of narrative authority between humans, Crakers, (and eventually, the Pigoons) results in a "loss of power for humans and the beginning of a *more just* dispensation of power," as the humans now "have to negotiate and share power with other animals" (emphasis added; 94). His vision of dialogic storytelling as a power struggle continues an ontology of humans versus nonhumans,

responding speakers versus instinctual reactors (see Derrida 2008, 8, 52). These perspectives refute an understanding of narrative, as well as subjectivity, as both being inherently formed in and by dialogue.

In contrast, Anishinaabe storytelling techniques and the philosophies of mino-bimaadizin espouse dialogic intersubjectivity: many guiding voices and teachings create a unified story while the act of telling and listening to the story creates an intersubjective community (see Doerfler, et al.). To return to Ortiz's explanation, "[a] story is not only told but listened to; it becomes whole in its expression *and* perception" (emphasis added; Ortiz, qtd. in Blaeser 245). And as Gross explains, in Anishinaabe storytelling, the storyteller must become part of the audience in order to understand their needs and how best to proceed with the telling, before coming back to being the storyteller (2014, 162). The teller is, therefore, always in the middle of the processes of listening and telling; alternatively, the storyteller deterritorializes into the audience while the audience deterritorializes into the teller, creating a multiplicity of which the story, like Gross's example of the healing song, is a participatory member, a plateau or a contact zone. In this process, Gross, Johnston, Blaeser, and other Anishinaabe scholars argue, is an opportunity to teach, guide, and heal communities while maintaining respect for the right of the individual. Respect for individual autonomy may initially seem counterintuitive within a worldview so focused on communality; however, it is *precisely* through "respectful individualism" that the cosmic balance and harmony is maintained (Weatherford 102; qtd. in Gross 2014, 162). Since everyone (human, nonhuman, and other-than-human) was created with a purpose in mind by Gitchi Manitou, it is immoral to "interfere in any way with the rights, privileges and activities of another person" (Brant, qtd. in Ross 14). This is not to say that people do not care about the actions of others; rather, community members are taught the

ways of mino-bimaadiziwin indirectly, with plenty of leeway for personal expression.[20] Gross succinctly links the ideas of "respectful individualism," community building, and storytelling, writing:

> Everyone has a purpose in life. This implies that everyone has something to offer to the community. The different powers possessed by individuals are to be used as community resources, and this explains why everyone in the community, from the youngest child to the most senior elder, can be both a teacher. … dreams are an important and legitimate way to gain knowledge in the [Anishinaabe] culture. *The animals and the natural elements also speak to people, and their messages need to be carefully heeded*. And, of course, storytelling plays an important role as well. In a culture that operates, in part, on the principle of respectful individualism, lessons and warnings have to be conveyed by indirect methods. *The method of choice for the Anishinaabeg is storytelling.* (emphasis added; 2014, 158-59)

Thus, stories – along with the storyteller and the audience – are processes which link "individuals" (of human, nonhuman, and other-than-human provenance) into larger multiplicities of the community, which is formed by, and formative to, the same individuals. Together, stories, storytellers, audiences, and communities are strata of hybridity, representative and formative to the cosmos itself.

Dialogic intersubjectivity, as opposed to polemical individuality, is seen and discussed in the earlier analyses of "Toby's" stories: they are created, directed, and challenged by the Crakers. In doing so, and despite their discursive absence, they affect Toby's epistem-ontological shift as she tells the stories. Toby deterritorializes into the Crakers; she must simultaneously inhabit the position of storyteller and audience by considering the world from their perspective in order to tell the story in a way that they will understand and continue to understand, despite their attempts to redirect her narrative. Reconsidering the use of heteroglossia and polyphony through a combined Anishinaabe/ post-structural/compostist perspective not only redefines the community as one inherently

[20] Gross expands the relationship between "respectful individualism" and Anishinaabe hermeneutics, writing that "respectful individualism finds its way into the interpretation of myth. The community is willing to accept variant interpretations of myths with the proviso that the interpretation be based on community values and be directed towards the good of the community" (2003, 129). Stories are not static, though certain elements may be repeated across many iterations; rather, it is the arc, or the process, of the story that makes the story itself, rather than the repetition of every detail.

comprised of humans, Crakers, nonhumans, *and* other-than-humans (as will be seen in Blackbeard's final story), but also realigns the very nature and effect of the story and the storyteller. While Northover concludes that "Atwood has made her post-human Crakers, in their learning to write and tell stories, *more human* than Crake had imagined…," an Anishinaabe-inspired "red reading" of Toby's stories would argue that the inclusion of *nonhuman and posthuman* voices instead makes Toby a better storyteller of a different, non-Euro-American sort: she is *more* effective in her role as a "hybrid preacher" because she "loses control," or concedes the storyteller's unified, coherent position to the audience and the world around her. As Northover might say, she *does* share narrative power with the Crakers, but that does not make them more or her less human. Instead, the sharing of the narrative draws them both together through becoming-(with). This blurring between worldviews and (inter)subjective positions, will have important stylistic consequences for the merging of discourse between *Crake*, *Flood*, and *MaddAddam*, by the time Blackbeard begins narrating (discussed in chapter seven). For now, considering the guiding influence on both the form and content of the novel that the stories have (in their structural role, like Adam One's sermons and Snowman's disembodied voices), the interconnected, intersubjective, dialogic process that takes place between Toby and the Crakers reforms the storyline of *MaddAddam* towards one of non-anthropocentric and interspecies communality. Like the bee and the orchid or the philosopher and the agility dog, Toby and the Crakers become companion species, drawn together through the process of storying which begins to shape a new, post-anthropocentric epistemology and ontology. An Anishinaabe understanding of storytelling as multilateral and mutually enriching (for storyteller and audience alike) offers a "more just" post-apocalyptic world: one where humans and nonhumans work together to learn from, and live with, each other, a symbiotic – rather than exploitative, dichotomous, or otherwise binary – relationship (Northover 94). While Atwood raises the rhetorical question, "I think there has to be something else, a third thing," Deleuze/Guattari remind their readers, "[t]he only way to get outside the dualisms is to be-between, to pass between, the

intermezzo" (1988, 323). In other words, and as will be discussed further below, the stories crafted *between* (in the middle, "always intermezzo") Toby and the Crakers become "dialogic agents of change" (Blaeser 245); they move Snowman's stories away from dogma and towards open-ended processes of change and adaptation: that is to say, Atwood's elusive "third thing" and Deleuzian/ Guattarian/Harawayian worldviews of intersubjectivity.

The dialogic nature of the stories is particularly evident in the ensuing seven stories that "Toby" tells (via the Crakers, Snowman, Crake, etc.). The discontinuous nature of the Crakers – in their interruptions – and the stories themselves – as they interrupt the past- and present-tense narrative between Zeb and Toby – push Toby, the focalizing figure, and (subsequently) the plot line of *MaddAddam* away from Snowman's creation stories and the latent anthropocentrism and human exceptionalism of the previous stories and novels. Thus, discontinuity and interconnectivity operate as refracting structural and thematic devices within and between the novels. While Snowman unilaterally tells the passive Crakers about their origins, and Adam One authoritatively (if disingenuously) sermonizes to his captive audience about his contradictory vision of the world, Toby's stories create epistem-ontological openings and change through discontinuity and multiplicitous, more-than-human agency. It is not the story that Toby tells that changes her proffered worldview, but the Crakers' interruptions and Toby's responses to them which allows non-binary, non-anthropocentric ways of living and being in an interconnected world to "contaminate" or "leak" (*fuite*) into Toby's narratives.

Section E: Interruptions, Plot Points, Structural Shifts, and Shifting Worldviews: Embedded Stories Two Through Five

An analysis of Toby's first story not only sets out the markers of her narrative style – a first-person internal narrator who uses certain phrases ("cruel and hurtful things," "bad men," "please stop singing") and a particular pragmatic, patient tone – but also identifies how her stories emulate and

repeat the style and content of Adam One and Snowman as well as how her stories, and the interruptions to them, begin to deviate from or refract the voices of the previous novels. Toby's next seven stories feature heteroglossia and discontinuity to varying degrees, the result of Toby's increased awareness of the interconnected and intersubjective nature of the world around her. To be specific, Toby's initial embedded story, analyzed above, features no introduction (demarcated by a paragraph break and/or an explicit greeting to the implied audience) and no representation of the implied audience, which is instead internalized in the storyteller's voice (as represented through function words and conjunctions). Toby, as the storyteller, provides sixteen distinct plot points, such as the first two: "In the beginning, you lived in the Egg" and "And all around the Egg, was the chaos, with many, many people who were not like you" (3). Interspersed throughout these sixteen plot points are, however, sixteen distinct interruptions, such as the first two: "Yes, good, kind Crake" and "Yes, it rained inside the Egg" (*ibid*). By the end of the story, the interruption-to-plot-point ratio (ITPP) is 1:1; there is as much story provided by the narrator as there are interruptions by the narrator in response to unrepresented questions from the implied audience. Thus, despite their absence from the discourse, the Crakers demonstrate equal participation in the development of the story itself. Using this same method of interruption analysis, the ensuing stories depict a variety of ITPP ratios, ranging from the highest at 22:1 (the third story) and the lowest at 1:12.8 (the ninth story) (see Appendix 1). All of the stories will be addressed to some extent; however, these outliers and several unique cases (the second and the sixth stories) will be discussed in more detail. While the ratio fluctuates (until it is eventually reduced to zero in Blackbeard's stories), the overall effect is that in the earlier stories, the higher the ratio of interruptions, the more Toby's story is deflected from her latent anthropocentrism and unquestioned beliefs in human exceptionalism. Following the peak of twenty-two interruptions to only one plot point (story three), Toby also adjusts her means of storying. The result is that, in Toby's remaining stories (four through eight), the number of interruptions may increase or decrease, but Toby is able to integrate the points and beliefs implied in

the interruptions into her own storytelling. That is, she begins to *preempt* the Crakers as the worldviews of speaker and audience become intertwined; each party is respected and addressed while Toby creates – potently *with* the audience's participation – a story that is legible to them both. Stories four through eight depict the blossoming of dialogic intersubjectivity; Toby responds to her audience, who indirectly guide her moral outlook.

Embedded within these stories, however, are clues that a more fundamental structural change is at play. Just as Snowman's deteriorating psychological cohesion and Adam One's untenable balance between what he practiced and what he preached are represented in the respective breakdowns of narrative structure, so too is the worldview of the focalizing narrators (Toby and Zeb) swayed by the "trickle-up" moral guidance taking place between the storyteller-audience assemblage. As the interruptions to Toby's stories become more intense, the distinct structural pattern of *MaddAddam* – based on predictable alternations between Toby's present-tense narration, Zeb's past-tense narration, back to Toby's present-tense perspective, ending in a Craker story (see Appendix 2) – begins to shift. The result is that, like *Crake* and *Flood*, the discontinuity in narrative structure dramatizes the disruptions of Toby's moral and epistem-ontological frameworks. But while *Crake* and *Flood* result in a breakdown leading to unity, Toby's narrative structure is completely offset by discontinuity, which only *increases* by the end of the novel. Thus, the discontinuity which begins in and by the embedded stories dramatizes the breakdown of a binary community and narrative structure, leading to a more interconnected, complex, and nebulous community and narrative structure. This process is the focus of the ensuing discussion.

Emphatic redirection: Toby's Second Story

The most explicit redirection of Toby's intended story – and with it, her intended plot (of Creation, the Chaos, the Snowman-led exodus to the shoreline, and the events around the campfire with the "bad men") – occurs in her second embedded story, "The Story of when Zeb was lost in the

Mountains, and ate the Bear." This story is unique: not only does it represent the voices of the previously implied Crakers, but these voices interrupt the narrator to such a relatively high degree (ITPP 3.75:1), in comparison to the first story (1:1), that they force Toby to confront some of the same issues attached to the human "right" to murder (as in Snowman's fish) and isolation (in *Flood*) that she previously took for granted. Told in first-person, free indirect discourse, the second story shares the same discursive representation as Toby's first story to the Crakers, and it also begins with explicit, *en medias res* references to it:

> And so Crake poured away the chaos, to make a safe place where you could live. And then . . .
>
> We know the story of Crake. We know it many times. Now tell us the story of Zeb, oh Toby.
>
> *The story of how Zeb ate a bear!*
>
> Yes! Ate a bear! What is a *bear?*
>
> We want to hear the story of Zeb. And the bear. The bear he ate.
>
> (first emphasis added; 53)

These similarities in voice and discursive style make the deviation – the abrupt interruption by an *inscribed* audience – that much more noticeable. Furthermore, these interruptions explicitly form the basis of a *new* story, one which even provides the title as they (the Crakers) have (partially) phrased it: "The Story of when Zeb was lost in the Mountains, *and ate a Bear*." Already in the title, then, the new discursive method of shared, dialogic storying becomes apparent. To summarize the story, Toby tells them how Zeb, lost in the mountains, struggled to return to human civilization without first starving to death or being eaten by a bear; in the course of his journey, he himself kills and eats a bear. While the story is only comprised of four plot points, the Crakers' *reported* interruptions draw Toby into explanations of Zeb's actions and the other figures within the story. For example, Toby justifies Zeb's decision to walk through the mountains because "[h]e wanted to be with the people. He didn't want to be all alone. Nobody wants to be all alone, do they?" This cliché explanation ignores Zeb's actual, more fundamental reason for the multi-day trek through the Mackenzie Mountain Barrens: quite simply, he cannot survive in the wilderness with the supplies

(or lack thereof) that he has since he relies on the commodities of contemporary human civilization. Once he manages to return to Whitehorse, he remains hidden; as he tells Toby, "[h]e existed in two states: his actual camouflaged mode, an anyface with a bogus name; and, in his previous guise, fried to a crisp in a 'thopter crash" (181). Thus, Toby's explanation for Zeb's need to hike through the mountains, because "[h]e didn't want to be alone. Nobody wants to be alone, do they," says more about stereotypically human, and *her own*, feelings about isolation and loneliness than they do about Zeb's actual actions and decisions. While Toby has hidden information from the Crakers before, it tends to be information that they would not understand (relating to technologies which no longer exist or behavior that is anathema to their way of life); yet, Zeb's struggle to survive would certainly be understandable, as this is partially the same situation in which Zeb, and the inhabitants of the Cobb House, currently live. Therefore, Toby's arguable parapraxis is significant because it is provided by a character who spent nearly a year living in isolation and nearly her entire adult life hiding her past, her identity, and her emotional needs from even those closest to her. This is to say, the self-exiled, autopoietic narrator of *Flood* has transformed into one who recognizes human company and community as a basic need of survival, tantamount to physical sustenance, which was Zeb's actual interest in returning to civilization.

While this renewed understanding of the importance of human company could easily coincide with and amplify Toby's previous anthropocentrism (such was seen, in part, in the first story and in *Flood*), the high number of Craker interruptions again compel her to reconsider such species-centric thinking. Shortly after explaining *why* Zeb wanted to return to human company, Toby explains what (or who) might prevent him from doing so:

> So Zeb looked at the mountains and the pools and the moss, and he thought, What will I eat? And then he thought, Those mountains have a lot of bears living in them.
>
> A bear is a very big, fur-covered animal with big claws and many sharp teeth. …
>
> It speaks with a growl. It gets very hungry. It tears things apart. (54)

The Crakers' interruptions, represented within Toby's own discourse as she responds to unseen questions, ask Toby to address issues which, with a contemporary human audience, could very well have gone unnoticed or taken as understood, such as bear vocalizations. Since Euro-American children are conventionally taught to consider "what *sound* does the bear / dog / cat / bird / etc. *make*," Toby's description of the bear's noises is unusual: "It *speaks* with a growl." The impersonal pronoun is understandable as Toby is referring to a being whose sex she does not know. (Toby's use of impersonal pronouns with relation to "animals" of *known* sexuality will be addressed in the analyses of the later stories.) However, the verb "speak" is not only unusual in Toby's language, it is unusual in the general usage of English when referring to nonhuman beings. The *OED* only provides one instance of "to speak" being used in relation to nonhuman beings (hounds), and this instance is considered transferred use (*Compact OED trans.,* 7d). (Several objects – musical instruments, natural forces, firearms, ships, and tools – are also listed as being able to "speak.") The remaining, non-transferred definitions are invariably related to (implied) human speech, either in their definition or in the examples provided: "To utter or pronounce words or articulate sounds, to use or exercise the facility of speech; to express one's thoughts by words"; "To make a statement or declaration in words; to state or say" (*Compact OED* 1, 5). This tendency to use "speak" literally only in relation to oral or written human language carries over to the scientific realm – a field of discourse familiar to both Margaret Atwood, daughter of a biologist, and Toby, as she lives in a commune peopled by former scientists. Even in *Animal Wise: The Thought and Emotions of Our Fellow Creatures*, a text focused on decentering so-called unique human abilities, author Virginia Morell rarely uses the word "speak" in relation to her case studies of "animal" communication. The most apparent case is of Alex, the African Grey parrot of Irene Pepperberg's twenty-nine year study (and the same parrot with whom the young Jimmy feels a near-brotherly attachment), who, when he vocalized human words, seemed "as if a ventriloquist was speaking. But the words – and what can only be called the thoughts – were entirely his" (Morell 82). While "speaking" is used indirectly,

figuratively, and hesitantly ("what can only be called thoughts"), the gerund nevertheless carries over to the recipient of the simile. However, other positive references to "animals" speaking together only appear, and briefly, in relation to dolphins (203). This is not the same as what Toby is referring to; in her story, Toby uses the verb "to speak" to mean the vocalizations ("growls") that bears make to communicate to bears and, indirectly (through threats), to other "animals" (human and otherwise). Toby blurs the categories of human and nonhuman by extending a conventionally human action related to vocal communication to the forms of vocal communication used by other "animals," and she does so without implying anthropomorphism or transferal (as with the hounds in *Compact OED* 7d). Like the link between Amanda and the "animals" who suffered "cruel and hurtful things," the effect is not so much the dehumanization of humans to the "lower level" of "animality," nor the figurative elevation of "animals" to a human "level," but rather a subtle recognition that all beings communicate, in some form or another. Bears growl; it is the way that bears speak.

It is worth noting that the second story is also unique, in part, for its lack of an ending and for the reason behind this absence. While many of Toby's other stories are brought to a coherent end, the second story finishes with Toby's small threat: "If you don't stop crying, I can't go on with the story" (Atwood 2013, 55). The lack of any speech after this phrase implies that the crying, in fact, did not stop in time for Toby to continue the story. The cause of the Crakers' discomfort, which was so great as to overwhelm their characteristic interest in Toby's stories, was the realization of the inherent tragedy in survival: for Zeb to live in the wilderness, he is forced to fight and defend himself from being eaten by a bear; in the process, he ends up killing and eating the bear. This short series of cause-and-effect events comprises nearly one-third of the second story, as the Crakers continuously interrupt Toby to question why, for example, the bear wants to eat Zeb, why Zeb needs to defend himself with a knife and a gun, and why Zeb needs to eat the bear. While these reasons may seem self-explanatory to a human audience inured to Darwinian "survival of the fittest" and

social biology theories of "kill or be killed," the Crakers are a population devoid of cruelty and they were literally raised in a bubble, protected from any sort of harm. Thus, Toby's story introduces them to the notion of Harawayian significant otherness as well as interspecies subjectivity (companion species or compostism) through pity. Just as Toby explains that Snowman and other "animals" need to eat flesh in order to survive, so too does she argue that bears, unlike the Crakers and some humans (not Snowman), "can't eat only leaves. Because it would make them very sick" (55). Similarly, in this situation of dire need, Zeb also would have died without the bear; to paraphrase Haraway, the "apparent needs of this particular being" are, Zeb remembers, "*Nutrition, capital N!*" (Haraway 2013, 34; Atwood 2013, 77).[21] In speaking either of his would-be killer, Chuck (whose *Gluteus maximus* Zeb removes, cooks, and eats), or of the bear (whose skin Zeb removes and wears and whose flesh Zeb eats), Zeb requires the basic components of fat, carbohydrates, and protein to survive. This primary need does not, however, mean he is ignorant of the suffering which will occur as a result; rather, Zeb feels pity (and, later, respect) for the bear, despite, or more accurately due to, his decision to kill and eat it. Thus, the Crakers' questions require Toby to explain what may conventionally be understood as a necessity of survival but is instead depicted as what Haraway calls "sharing suffering": "a relationship of use to each other," in which beings come together in "bodily webbed mortal earthly being and becoming" (2008, 75, 71). That is to say, Zeb and the bear are becoming-companion species. While Toby draws the Crakers' attention to the desire to avoid such a situation, she knows, as a God's Gardener, that such interchanges of fat and flesh are necessary; they celebrated this form of becoming-with in their blessings for the "recycled" body transforming into the body and life of something else: an elderberry bush (Pilar), an oak tree (Oates), or a wild dog pack (Melissa) (Atwood 2009, 486).

[21] Interestingly, Zeb renders his would-be assassin Chuck into the consumable absent referent through two out of the three steps that Carol Adams identifies in the process of turning a living nonhuman being into a consumable object: Chuck is killed and then identified via a mass term (such as "meat" and *"Nutrition*," to say nothing of the pun in Chuck's name), and, subsequently, Chuck is consumed (Adams 1990, 66-67; "mass term" is in Adams 1994, 27, 28; Atwood 2013, 76, 77). However, while the bear is "butchered," rendered into "gobbets" that Zeb "chews," the bear as a referent is not so quickly and easily made absent, since it [*sic*] participates in Zeb's return to language and appears later, in his spirit vision, as an active part of his subjectivity (Atwood 2013, 331).

Despite its perhaps exaggerated sentimentality, the Crakers' interruptions in Toby's second story are effective in structurally redirecting Toby away from simple repetition and imitation and morally away from latent worldviews of autopoiesis, anthropocentrism, and human exceptionalism. Involuntary dialogism, emphasized by the unusual presence of the Crakers' voices in the beginning of the story, highlights intersubjectivity and interspecies communality.

The internal discontinuity in the second embedded story also continues to impact the framing narrative (meaning the present- and past-tense dialogue between Toby and Zeb, mediated by the covert narrator in direct discourse with heterodiegetic narrative summaries and descriptions). Just as the Crakers' intercessions into the embedded story affect the pre-pandemic worldviews of Toby, so too do the embedded stories themselves – and the issues discussed within – interrupt and affect the framing narrative of the past- and present-tense stories shared between Zeb and Toby. Put otherwise, there is discontinuity on multiple narratives levels and it emphasizes intersubjectivity and interconnectivity despite (or due to) significant otherness. For example, the interruptions and responses regarding language as a defining human quality (e.g. who "speaks") and companion species through involuntary death and digestion reappear in Zeb's focalized narration, in which he explains in more intimate detail what happened to him in the Mackenzie Mountain Barrens. As Zeb describes his impending starvation, he also describes the realization he had at the time that he was losing his ability to communicate through language:

> Was he hungry anymore? Hard to tell. He could sense words rising from him, burning away in the sun. Soon he'd be wordless, and then would he still be able to think? No and yes, yes and no. He'd be up against it, up against everything that filled that space he was moving through, with no glass pane of language coming between him and not-him. Not-him was seeping into him through his defences, through his edges, eating away at form, sending its rootlets into his head like reverse hairs. Soon he'd be overgrown, one with the moss. He needed to keep moving, preserve his outlines, define himself by his own shockwaves, the wake he left in the air. To keep alert, to stay attuned to the, to the what? To whatever might come at him and stop him dead.
>
> At the next washed out bridge, a bear *congealed* from the low shrubs flanking the river. *It was not there and then it was there, and it reared up, startled, offering itself.* (emphasis added; 80)

While Zeb considers language to be the divider that separates and thus defines him *as him* – a subject and an individual – his method for maintaining his existential boundaries is movement, his changing position in space and his environment. It is not language, then, that "define[s]" him by exclusion, but "his own shockwaves, the wake he left in the air," that is, his relationship with his surroundings. Similarly, while he fears "whatever might come at him and stop him dead," it is simultaneously this fear (in other words, this awareness of something, of a present-absence, of potentiality) that helps to define his "boundaries"; it is his *awareness of potential connections* (of the deadly sort or not) that gives him a sense of "himself." Finally, to return to the issue of language, it is not Zeb who reinstates his language back to himself; this would be tautologically impossible since language, like subjectivity, is not autopoietic but dialogic. Rather, both subjectivity and language are formed in constant relatings-with, through interconnectivity: with other discourses, beings, and spaces. Instead, it is the bear – the same bear who "*speaks* with a growl" – who returns Zeb's own ability to speak. While eating the bear's flesh, Zeb tells himself "'Little at a time.' *His voice came to him muffled, as if he was telephoning himself from underground. …* Having eaten the heart, could he now speak the language of bears?" (emphasis added; 81). There are several important points to be pulled from these scenes. First, despite the impersonal pronoun ("it"), Zeb recognizes the bear as a subject and a (present) referent who has agency, since it can "offer" itself.[22] Second, not only is the bear an active subject, it "bears" a distinct resemblance to Zeb's own understanding of himself: like him, the bear was "there and not there" as Zeb is "him and not-him"; the bear "congeals" out of the environment while Zeb feels himself dissolving into it; and both of them are defined in terms of their bodily boundaries by fear ("startled" and "to stay alert").

[22] Notably, *makwa* (bear) is an animate noun in Anishinaabemowin (Nichols and Nyholm 143). Though *mako-wiiyaas* (bear meat) is an inanimate noun, Gross and Noodin emphasize that the category of inanimacy should not be confused for a lack of agency or influence, simply the "level of complexity a speaker wants to indicate" ("mako-wiiyaas," *The Ojibway People's Dictionary*; Noodin 2014, 11). Thus, from an Anishinaabemowin perspective, the living bear is certainly active; yet, its death does not render the bear's body inactive, a point that is expanded upon below in terms of Bennett's "edible matter." I am grateful to Debinaak Niihaatikwe (Jordyn Kay Flaada) for her astute observation on the inanimacy of bear *flesh*, as opposed to bears themselves, as we discussed this scene and in/animate Anishinaabemowin nouns.

Third, Zeb does not simply *regain* his voice, rather it "came to him" *as* he is eating the flesh; language is thus not only connected to flesh, thereby undermining the Cartesian mind-body dualism, but is explicitly and directly linked to the nonhuman, the bear. Finally, Zeb identifies the lack of language as the dissolution of his self; using his own logic, the return of language is therefore the return of his self, but the return is only possible through his physical and psychological interaction – dissolution and resolution, deterritorialization and reterritorialization – with a nonhuman.

While digestion may not seem a particularly illustrious form of intersubjectivity (as Amanda says in *MaddAddam*, "she did not see a transition through pigshit as an acceptable phase in Jimmy's life cycle" (373)), evolutionary biologists like Lynn Margulis, Hans Rit, and Walter Plaut and compostist philosophers like Haraway and Bennett see it as one of the most prolific and significant ways in which life is made, sustained, and transformed (see also Quammen 2018, 116, 119). The literal in*corp*oration of the bear into Zeb through digestion is not merely a means of survival; through the representation of the bear as an active participant, whose body gives him that which is conventionally considered to be unique to humans and who continues to influence Zeb throughout his life, the becoming-bear of Zeb and the becoming-Zeb of the bear is a potent symbol of the interconnectivity that the Crakers are encouraging Toby to recognize as already prevalent and productive in the world of which she is a part. Bennett speaks to this very nature of "incorporation" in *Vibrant Matter*, where she writes that "human and nonhuman bodies recorporalize *in response* to each other; *both exercise formative power* and *both offer themselves as matter to be acted on*. Eating appears as a series of *mutual* transformations in which the border between inside and outside becomes blurry: my meal both is and is not mine; you both are and are not what you eat" (emphasis added; 49). Significantly, Bennett argues that being dead and consumed, as the bear is, does not make one a passive object but an agential "actant"; "Edible Matter" (the eponymous subject of a chapter in *Vibrant Matter*) is "operating inside and alongside humankind, exerting influence on

moods, dispositions, and decisions," through which a self is understood as "an impure, human-nonhuman assemblage" (xvii). Though the bear that Zeb kills is dead, skinned, and consumed, "it" continues to "exert influence" in and over him. Therefore, this "potent" interaction offers a depiction of Zeb's intersubjective self (which he already was; this event simply offers an explicit depiction of it); "he" is the anti-carnophallogocentric becoming- of interspecies interconnectivity.[23] It is important to emphasize, however, that this focus on intersubjectivity is only brought into the narrative due to the Crakers' determined interruptions which distract and divert Toby away from her intended story. In responding to their questions, Toby is drawn into an ontology that takes intersubjectivity and interspecies becoming for granted, as opposed to her own, more anthropocentric perspective. Thus, narrative discontinuity and dialogism provide the corresponding interconnected form to a narrative whose content speaks of interspecies assemblages.

Peak Interruptions and Global Interconnectivity: The Third Embedded Story

This pattern continues into the third story; even though it returns to the same narrative style as the first story (meaning: no representation of the implied audience's questions in the introduction, story, or closing, and the story itself is presented in free indirect discourse by a homodiegetic, first-person narrator – assumed to be Toby based on style and tone), the third story is distinct among all of Toby's embedded stories for the high rate of interruptions and deviations from her intended narrative (ITPP 22:1). And like the preceding story, the Crakers push Toby to consider non-

[23] "Anti-carnophallogocentric" because the bear is not passively sacrificed to the virile male but is described as having participated in its own death and transubstantiation: it "offer[ed] itself" (80). While this could be argued as being anthropomorphic pandering to a more generous, if ultimately wrong-headed, worldview of interspecies kindness, Zeb continues to respect the bear's incorporation into his body and participation in his life. He encounters the bear again in a God's Gardener spirit vision in which, he tells Toby, the bear "gave me to understand that it was living in me. It wasn't even pissed with me. It seemed quite friendly. Amazing what happens when you fuck with your own neurons" (Atwood 2013, 331). Though spirit visions are not typically given credence as valuable experiences in Euro-American contexts, many Indigenous communities honor the events that take place elsewhere than in physical space, such as in dreams and fasting visions, as discussed in chapter four. More specific to *MaddAddam*, giving credence to Zeb's spirit vision is in line with the overall thematic of Atwood's text, as she blurs the boundaries between "real" and "dreams," and often gives symbolic and plot value to the more conventionally deprioritized categories of artifice, dreams, and hallucinations (see also Crake's discussion with Jimmy regarding what is "real," Snowman's own memories as Jimmy, Jimmy's dreams of his mother, and the prevalence of Toby's prophetic and symbolic dreams). Zeb himself describes his spirit vision as "potent," and the bear continues to have a significant effect on his autobiographical development as he is codenamed "Spirit Bear" in Extinctathon and takes on the alias "Smokey the Bear" at Scales and Tails (194-95, 294).

anthropocentric ways of understanding and being in the world: not just through interspecies becoming, but through enacting harmony and balance on a global scale. Toby begins with a chronological conclusion to Zeb's interaction with the bear, telling the Crakers, "[a]fter Zeb came back from the high and tall mountains with snow on top, and after he had taken off the skin of the bear and put it on himself, he said Thank You to the bear. To the spirit of the bear" (84). The introduction demonstrates substantial shifts already in Toby's worldview, as she maintains the bear's presence, despite its death, by saying "the skin of the bear." While the bear is nevertheless passive, this phrasing avoids the more objectifying "bearskin," in which "bear" becomes a modifier to the type of skin. Instead, "skin of the bear" recognizes that the bear, even in its passive state, still maintains a subject's possession over its own body.

Furthermore, the reference to saying "Thank You to the bear. To the spirit of the bear" refers to a lesson Toby provides the Crakers in the introduction to the story, in which she explains that saying thank you is an intersubjective acknowledgement of good will: "*Thank you* means … *Thank you* means you did something good for me. Or something you thought was good. And that good thing was giving me a fish. So that made me happy, but the part that really made me happy was that you wanted to me to be happy. That's what *Thank you* means" (84).[24] In Toby's lesson, "thank you" becomes a marker of prosocial behavior, wherein the actor of good will – the person to whom "thank you" is directed – is rewarded by the recipient through the recipient's recognition of the initial good act. But more than this, "thank you" acts as a linguistic marker of the link between two figures, who act upon each other in *mutually beneficial* ways. Toby's explanation makes clear that

[24] While taking the fish's life in order to make one human happy is problematic within a non-speciesist utilitarian worldview, it can potentially be understood if the telling of the story, which is the point in killing the fish, is considered within the moral considerations: giving the fish to the storyteller makes the storyteller happy while hearing the story makes the audience happy. Thus, the greatest happiness is that of the audience and narrator, even if it results in the death of the fish (which, as already discussed, is not taken lightly or inconsequentially by the Crakers, who respect and recognize the individuality and potentially the personhood of the fish, as a being with sentience, desires, aims, agency, possession, and a right to live). By living with the moral consequences of their actions, calling the individual fish by name and recognizing its death for their own needs, the Crakers are performing what Haraway advocates for in "Sharing Suffering," and *When Species Meet* at large: living and causing harm are often inseparable. The trick is not to ignore it, but to live in this moral discomfort, to be responsive to "the practical and moral obligation to mitigate suffering among mortals – and not just human mortals – where possible and to share … the suffering, of the most vulnerable" (2008, 70).

she is not just recognizing the gift of the fish in itself, but the empathic motivation behind it, which in turn impels her to recognize, and thus make happy, the actor (the Crakers). The "individuals" joined by "thank you" are morally and empathetically "response-able" to one another, and thus take part in the process of becoming-with an other (becoming an assemblage), since acts of altruism and kindness activate neurotransmitters – like dopamine, serotonin, and oxytocin, as well as pain-relieving endorphins – in both the giver and the receiver (see Baraz, Borelli, Post, and Random Acts of Kindness Foundation).[25] By applying this same phrase to the interaction between Zeb and the bear, Toby implies that the bear and Zeb are mutual, co-forming partners in enacting prosocial behavior. She thereby expands moral responsibility across species, recognizing that the bear is part of a community of moral agents. In short, by saying "thank you to the bear," even to "the spirit of the bear" (whether Zeb did or not), Toby's story does more than simply deny the casual, conventional anthropocentric understanding that humans have a "right" to kill nonhumans for their fur, skin, meat, or for the sheer "sport" of it; she reaffirms to the Crakers (and potentially to herself) that sentient beings are responsible for, response-able to, and impact each other's mental and physical health, regardless of species.

However, the Crakers are not satisfied to leave the story even with this positive, interspecies demonstration of kindness. They ask Toby, through twenty-two different questions and interventions, to expand upon a variety of topics, such as spirits, the necessity of death, and biological needs. In their simplicity, the answers to these questions illustrate a world of species equality due to biological processes: everyone who lives must die in order to produce more life: "Because" as Toby tells them, "if nothing ever died, but everything had more and more babies, the world would get too full and there wouldn't be any room" (84). To this basic fact, however, Toby adds that everything that can die also has a spirit. Whether this is true or not is not the point; what is

[25] That is, doing good changes the brain chemicals in both parties (as well as in observers of the giver and recipient), which in turn creates a variety of beneficial physiological effects and sensations: calmness, relaxation, affection, increased energy and confidence, pain relief (the "helper's high," as kindness activates the same sensations as a minor morphine boost), and reduced blood pressure.

significant is Toby's rejection of common Christian beliefs that humans are unique in possessing a spirit, or soul, and having access to Heaven, in comparison to "animals," which [*sic*] do not.[26] Instead, she connects the biological fact that everything must die to the idea that there remains a part of the body which does not die:

> he said Thank You to the bear. To the spirit of the bear. …
> A *spirit* is the part of you that doesn't die when you body dies.
> *Dies* is . . . it's what the fish do when they are caught and then cooked.
> No, it is not only fish that die. People do it as well.
> Yes. Everyone. (84)

Following Toby's line of explanation (each point being the result of an unreported Craker question), the bear's spirit is what is left when its [*sic*] body has died. Similarly, the fish is also capable of dying, as the Crakers are well aware, and so are humans. Stringing Toby's points together, then, fish, people, and bears – all mortal – possess a unique spirit. Like the Anishinaabe understanding that all forms of life carry a piece of Gitchi Manitou and are therefore deserving of respect and care, Toby's explanations draw together various forms of life through their biological similarities and, in doing so, imply that all life has transcendental properties and is thus deserving of moral responsibility, through, for example, linguistic, physical, emotional, and psychological links created in phrases like "Thank You." Thus, unlike Adam One's guiding influence *to* his audience, as he foreshadows and explicates the events of Toby and Ren's narrative, the Craker audience reverses

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[26] Considering the ephemeral nature of souls, it is unsurprising that there continues to be debate around whether or not Christian doctrine and Scripture supports the notion of souls in nonhuman beings. Theologians make convincing cases that the Scripture does not indicate that "animals" are denied souls and are barred from Heaven and many churches, across Christian denominations, celebrate a day of "blessing of the animals" (see, for example, Hoffman). Yet, leaders of the Catholic Church disagree. In 2008, Pope Benedict wrote that Jesus "came to give *men and women* life in abundance (cf. Jn 10:10), eternal life, which brings the human being back to life and heals him entirely, in body and in spirit…" (emphasis added; Pope Benedict, n.pag.). In his understanding, humans are the exceptional recipients of God's grace and everlasting life. In contrast, nonhuman beings are excluded from this vision of everlasting life; as a result, for "other creatures who are not called to eternity, death means solely the end of existence on earth" (*ibid*). Yet, only seven years later, Benedict's successor, Pope Francis, famously took a different approach to the Catholic Church's understanding of human-nonhuman relations in his second Encyclical Letter, in which he writes that "[e]verything is related, and we human beings are united as brothers and sisters on a wonderful pilgrimage, woven together by the love God has for each of his creatures and which also unites us in fond affection with brother sun, sister moon, brother river and mother earth" (Pope Francis, n.pag). Pope Francis's language reflects similar beliefs in interrelationality as those found in mino-bimaadiziwin, especially in the recognition of "familial" ties to planetary bodies; but where the Anishinaabeg understand Creation as being iterated through the active performance and maintenance of these relations, Pope Francis argues that nonhumans *and* humans alike are *looking* for God together: "In union with all creatures, we journey through this land seeking God…" (*ibid*). That is, for the Anishinaabeg, relationality is a continuous way of living, iterating, receiving, and extending the harmony and balance of Creation; for Christians, relationality is, at best, a result of the nature of Creation but the *individual's* quest for salvation takes priority.

this monologic pattern; many voices form a community that shifts the story's moral and ontological framework to a more interconnected way of understanding the world. The story interruptions are the narrative form of dialogic intersubjectivity; they are the representation of becoming-with, on the local (to Toby and the Crakers) and the global scale (e.g. Zeb in the past, hundreds of miles away, and the general state of life, death, and spirit) through the process of storying. Furthermore, the stories themselves interrupt the present- and past-tense exchange between Toby and Zeb and thus extend the theme and notion of interspecies intersubjectivity into the main narrative.

After the uniquely high number of interruptions from the unreported Craker audience in the third story, the stories return to the narrative style developed between the preceding stories: of a first-person narrator speaking to an unreported audience, first through an introduction addressing issues concerning the narrator and the audience in the discourse-now; then the story itself, featuring an average of 4:1 ITPP or less; and a short conclusion, usually of Toby explaining the significance of conventional social phrases and idioms (such as "It's your bedtime" and "Good night") or requesting that the Crakers stop a particular behavior that is distracting (asking questions, singing, crying, saying "good night") (85, 5, 55, 165). It is unusual, however, for one story to feature this exact combination of elements; rather, it represents the most characteristic accumulated aspects of Toby's stories. With this in mind, deviations become both noticeable and significant, often to both form and content. For example, as discussed above, the noticeable increase in interruptions in the third story highlights the dialogic nature of the form as well as the intersubjective nature of the content, drawing Toby away from some of the most pernicious aspects of human exceptionalism (the immortal *human* soul) and towards a vast network of intersubjectivity (via linguistics and moral responsibility). This style and form continues throughout Toby's remaining stories, though

the number of interruptions decreases.[27] While the decrease in the dialogic nature of the story may initially indicate a return to a more monologic, anthropocentric narrative and narrator (akin to Snowman's stories and Adam One's sermons), the ensuing stories themselves actually depict a narrator who is becoming more in tune with the particular relational worldviews of her audience; thus, the interruptions are not as necessary as Toby internalizes her audience's perspective (de-/reterritorialization; she is becoming-Craker as a storyteller), preempts the questions, and thus crafts her stories in such a way as the Crakers will understand. Yet, per the intersubjective nature of the storyteller and the audience assemblage, the changes Toby makes to the story for the benefit of the interrelated Craker epistemology also undermine the boundaries that Toby and the other humans habitually seek to maintain.

Embedded Story Stability and Framing Narrative Disruptions: The Fourth Embedded Story

For example, the fourth story demonstrates in its form a return to the characteristic pattern of Toby's stories, as outlined above. However, the discussion in the introduction offers a unique exchange in which Toby explicitly recognizes the similarities between the humans and the Crakers, reversing the frequently estranging (and usually dehumanizing) characterizations of the Crakers by the MaddAddamites.[28] In her responses to their unreported questions, Toby explains that, unlike the mythical Crake and Snowman, Zeb was conceived and born in a womb, as the Crakers are. This recognition of similarity prompts Toby to respond repeatedly in the affirmative regarding other shared features and bodily functions:

> Because underneath our clothing, *we are the same as you. Almost the same.*

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[27] 4:1 ITPP in story four, 2.3:1 in story five, 2:1* in story six, 1.3:6** in story seven, and 2.6:1 in story eight.
*The ratio for story six is notable since the interrupting questions are largely Toby's own, though the Crakers do ask questions in the introduction.
**The ratio for story seven should be noted as well, not just because it is the second lowest outlier, but also because Toby tells the story to herself; therefore, the interruptions are her internalized expectations of the Craker audience, making it not strictly comparable to the other stories and ITPP ratios.

[28] The MaddAddamites' characterizations of the Crakers and their gradual change as a result of the storyteller-audience assemblage are discussed in detail in chapter seven.

> No, we do not turn blue. Though we might smell blue sometimes. But our bone cave is the same.
> …
> Yes, we do have breasts. The women do.
> Yes, two.
> Yes, on the front. (emphasis added; 107)

While the interruptions are frequent, the interventions themselves are short as Toby presents the non-Craker humans as being "almost the same." Subsequently, the questionable differences that the Crakers previously stumbled over in Toby's earlier stories are reduced in number and complexity, and the answers are more immediately understandable to the audience. This basis of shared similarities continues in the main portion of Toby's story, as she relates aspects of Zeb's childhood – specifically, of Adam One's mother "running away," apparently because she wanted to seek extramarital affairs, though it is eventually revealed that she is killed and buried, for unknown reasons, by the Reverend and Zeb's mother. Therefore, while the story features interruptions (4.1 ITPP), they are fewer than the preceding story (22:1) and closer to the average of all the stories (4.52:1), in part due to the shared similarities between Zeb and the Crakers.[29]

Significantly, however, while the fourth story is one of the most typical in terms of form, interruption ratio, and style, it lacks a conclusion. Instead of a closing paragraph in which Toby meta-textually and consciously closes her story frame, she ends the story abruptly on the shared tendency of Zeb and Crakers to sing:

> No. His mother couldn't sing. Not like your mothers. And your fathers. And you.
> But Zeb could sing. That is one of the things he did when he was locked inside the closet. He sang. (109)

Not only does this ending further reinforce the overall theme of shared similarities between humans and Crakers, as depicted throughout the form and content of the fourth story, it also links Zeb's singing to that of the Crakers in the first story (5) – where Toby's closing request for them to stop

[29] Toby's responses to the Crakers in the fourth story are predominantly agreeing to the positive aspects of their way of life and disagreeing with the negative, "cruel," and harmful ways of pre-pandemic societies, who believed in monogamous partnerships (producing an ironic challenge to the conventional, negative stereotype of sexual promiscuity), who practiced (at times) child and spousal abuse (to say nothing of Zeb's father murdering Zeb's mother).

singing is ignored – and again, to the Crakers in the final story – where Blackbeard's final words as the ending narrator are "Now we can sing" (390). Thus, this distinctively abrupt conclusion draws attention, through structural difference, to an aspect of Zeb's behavior that he shares with the Crakers. While they may be "the same … Almost the same" as the Crakers, other MaddAddamites (including Toby, at times) find the physical differences impossible to overcome, if not outright repulsive (as Snowman finds them in *Crake*). However, singing becomes a shared affect that links groups together by story and by "what the body can do," groups who have been, up to this point, more frequently identified by their intractable and apparently unbridgeable differences. Like Deleuze/Guattari's workhorse and ox who are linked – despite species differences – by their shared abilities, the fourth story structure, as it toys with similarity and difference, links Zeb and the Crakers, not in terms of their genetic similarities and differences (as the MaddAddamites debate) but in terms of shared abilities, or "what [a body] can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body" (Deleuze/Guattari 1988, 300). Considering the peaceful nature of the Crakers, it is doubtful that theirs is a destructive union; rather, the question remains how the shared affect between humans and Crakers "composes a more powerful body," what that body may be, and how that body will be represented in the text.

Following the third story, the slow movement of bringing the groups together through narrative form and content is highlighted now not only in the *decrease* of interruptions to Toby's stories but, as seen above, in the differentiation in the characteristic structure of Toby's stories. It is significant, then, that in the heterodiegetically-narrated stories of the framing narrative which precede and follow the fourth Craker story, the pattern of storytelling has been subtly broken. While Toby's stories tend to follow a distinct pattern – alternating between Toby telling a story to the Crakers, followed by either a past-tense story focalized through Zeb or a present-tense story

focalized through Toby, before returning to another Toby-narrated story to the Crakers (see Appendix 2) – Toby reveals that she has avoided telling the stories at least twice: once before the fourth story, when she "dodged her storytime session with the Crakers" so that she can spend more time with Zeb and ask him questions about his life, and once again after the fourth story, when she "tells the Crakers there will be no story tonight" while she awaits Zeb's return from a foraging mission to the now-abandoned city (105, 150-51). In both cases, Toby's ability to tell the embedded story relies on the nature of her budding relationship with Zeb, a rare instance of emotional intimacy and personal honesty for them both. In the first case, she uses the Craker story as a cover for her own personal and romantic interest in Zeb's pre-Gardener life, wondering if "she wants to know about Zeb for the sake of the Crakers, or for herself? Both. But mostly for herself" (106).[30] In the second case, she is so pre-occupied with Zeb's failure to return to the Cobb House that she is unable to focus on the act of storying, assuming him either to have been killed or to have left her for another member of the MaddAddam community. Despite their disparity, both potential outcomes depict an underlying fear of being left alone, ironically the same fate that Toby had accepted for much of her pre- and post-pandemic life in the events of *Flood*. The *absence* of a story demonstrates a substantial growth in her capability, desire, and, indeed, *need* to participate in an emotionally and physically intimate relationship with another. This narrative depiction of a personal development recalls as well Toby's subtle change to Zeb's story about his reason for returning to human civilization. Therefore, the stories she tells to the Crakers act to bridge divides not only between the humans and the Craker groups, through affect, but also between "individuals" within those groups, through the sharing of personal stories, acting as each other's audience/storyteller, forming a smaller assemblage between two "individuals." However, the disruption to the usual narrative pattern is only indicated within the discourse – the narrator reports that she does not tell

[30] The information learned in this moment leads, almost immediately, to the beginning of "The Story of the Birth of Zeb," demonstrating yet another occurrence of the focalizer-influenced blend between the events and the structure of the story, reminiscent of the narrative relationship between Snowman as a focalizer and Jimmy's memories, or between the content of Adam One's sermons and Toby and Ren's memories of the Gardeners.

the stories – and not (yet) indicated in the structure, which maintains its predictable, alternating pattern. Thus, much like the minor disruptions to the poetic form in Adam One's sermons in *Flood* and the subtle disruptions to the separation between the external narrator and Snowman in *Oryx*, Toby's reported missing stories are small, but consequential narrative disruptions foreshadowing the more fundamental structural and epistem-ontological crisis.

Similarly, minor epistem-ontological disruptions are represented in Toby's focalized discourse in the areas immediately surrounding the reported missing stories. These scenes refute the autopoietic and anthropocentric elements which, leading up to story four, have characterized Toby in her interactions with Zeb and the Crakers. For example, in a far cry from the "ghost" she found herself to be in *Flood*, Toby (through internal focalization) describes herself and Zeb post-coitus as "entwined," with each other and with the space around them:

> Now it's deep twilight. Purple darkness wells up from the earth, bats flit past like leathery butterflies, night flowers open, musking the air. They're sitting outside in the kitchen garden for the evening breeze, what there is of it. Their fingers are loosely entwined; Toby can feel, still, a small current of electricity moving between them. Tiny iridescent moths are shimmering around their heads. What do we smell like to them, she wonders. Like mushrooms? Like crushed petals? Like dew? (106)

Not only is this scene unusual for its depiction of Toby comfortably intimate with her partner (she typically brushes off his advances as she is, by her own admission, unused to flirting), it is also unusual for its depiction of her comfort in the "deep twilight," surrounded by unseen nonhuman beings (112). Previously, Toby described the potentially dangerous nature of the dark space as being almost claustrophobically close, a presence that, like Zeb's "not-him," seems ready to overtake her: "She was conscious of the darkness at her back: her shadow stretched huge, blending with the deeper shadows behind" (17). While this post-campfire scene borrows some of its sinister tone from the escaped Painballers who may still be nearby, considering that the MaddAddamite community still keeps a watch against them and has numerous reasons (a sighting, a stolen sheep) to believe the Painballers are near the Cobb House, Toby's comfort in the dark outside is nevertheless unusual, as

she links the actions of nighttime with those of the day: “darkness wells up” in a reversal of the sunrise; bats are compared to butterflies; and “night flowers” offer their scent as the daytime flora does. Also unusual is her explicit, extended comparison between herself, Zeb, and the nonhuman world, as she wonders what she smells like to the moths: “mushrooms? Like crushed petals? Like dew?” More than an instance of the objective correlative, these rhetorical questions allow Toby to externalize and attempt to view herself from the perspective of a nonhuman being, akin to Thomas Nagel’s own philosophical exercise and reminiscent of Toby’s previous self-externalization, as she walked through the field near the AnooYoo Spa. Furthermore, these indirect descriptions of where (and what) Toby and Zeb have been (doing) extends their sexual act to the space around them. Directly opposed to the danger Toby felt in the woods walking back to the Cobb House, here, the plants’ scents cover their bodies as a result of their intercourse, turning Toby and Zeb into an extension of the woods themselves, at least in terms of odor. As Toby turns away from her guarded individuality and towards a more-intersubjective way of seeing the world, she imagines herself from the outside, feeling, smelling like, and connecting her body to the space around her. Similarly, Toby and Zeb’s bodies remain linked by a “small current of electricity moving between” their fingers. This psychosomatic sensation of sexual chemistry is uncharacteristic for the usually stoic Toby, yet it also offers an important instance of foreshadowing of a later, interspecies connection that Toby makes with a female Pigoon. Thus, Toby’s sexual and emotional intimacy is expressed and experienced through more-than-human outlets, as she turns outward and, like the night flowers around her, opens herself to connections that she previously ignored and rejected. These connections are important not only to the development of Toby’s character, as she becomes aware of and begins to welcome her human-to-human and human-to-nonhuman relatings, but also to the development of the story: the revelation of Zeb’s childhood – the subject of the fourth story – is a direct consequence of this scene of emotional intimacy.

Toby's awareness of human-nonhuman relatings continues after the fourth story, as she compares the humans in the Cobb House compound to the sexually active beings around them, yet the fourth story and the Crakers' growing influence is evident within this comparison. While waiting for Zeb to return from a scavenging trip to the now-abandoned cities, Toby watches other men of the camp return with their herd of genetically altered sheep:

> The Mo'Hairs and their shepherds return, Crozier and Beluga and Shackleton, *adding three hormonally charged males* to the in-camp *population mix*. Crozier is dangling around Ren, Shackleton is edging up to Amanda, Zunzuncito and Beluga are both eyeing Lotis Blue: the intrigues of love are unfolding as they do among the young, *and as they do as well among the snails on the lettuce and the shiny green beetles that plague the kale*. Murmurings, the shrug of a shoulder, the step forward, the step back. …
>
> Suppose [Zeb] were suddenly not there. … What about the others? The other humans. (emphasis added; 150)

While this scene is not altogether unusual in its "animalizing" metaphor between young, hormonal men and their sexual interests, it *is* unusual for Toby. Up to this point, Toby tends to compare humans to nonhumans in the conventionally dehumanizing (and assumedly derogatory) sense: as previously mentioned, she attaches the Painballers' wanton violence to "the reptilian brain" (9), she compares the Crakers' over-sized penises to "the tails of friendly dogs" (11) and she reprimands the roving, sexually active male Crakers "sharply, as if to dogs" (20).[31] To her fellow former MaddAddamites, she is hardly more generous in her descriptions and comparisons: Swift Fox, a young female former scientist who expresses sexual interest in Zeb, is considered a "slut" for looking at him with "Venus flytrap" eyes" (97); later, Toby analyzes Swift Fox's flirtations with distancing, ethological terminology: "It's a full-disclosure teeth display and dimple trigger" (143). The discourse of species – used to morally "permit" thoughts and actions that one would avoid with

[31] An additional reference to human-nonhuman connections appear when Toby is licked by a Mo'Hair who, she thinks, is attracted to the smell of Toby's Mo'Hair hair implant: "It wasn't the salt, it was the faint smell of lanolin. It thought she was a relative" (30). This example is excluded from Toby's usual use of "animalizing" rhetoric since, genetically, she *is* a relative; the comparison is therefore accurate. In *Flood*, the narrator explains, through Toby's focalization, how her Mo'Hair implant gives off a faint smell of lanolin, a reminder of its original source. Other instances of "animal" comparisons, made by the MaddAddamites and Zeb, will either be analyzed in chapter seven (the MaddAddamites') or not at all since Zeb, unlike Toby, frequently makes non-anthropocentric comparisons to himself and other "animals" (see his comparison between himself and other "animals" with regards to experiencing shock: "A lot of animals will [vomit] … . Under stress. Means you don't have to put the energy into digesting" (68)).

"fellow" humans – has been traced and activated throughout history, with mammalian "vermin," insects, and dogs being some of the most common metaphorical vehicles (see, for example, Kalof, Patterson, and Sax 2009). From a zoecentric perspective, it should *not* be insulting or demeaning to be compared to plants, dogs, and monkeys, especially when groups are exhibiting the same behavior for the same purposes (e.g. sexual attraction, threats, submission, etc.). However, that is not (yet) the perspective through which Toby is considering those around her; not, that is, until the Craker audience, and the shared act of storying, begins to affect her ontology.

This shift becomes noticeable following the fourth story which, as already discussed, focuses heavily on creating and building relationship between individuals and species groups. To return to the men-sheep example above, Toby initially describes the returning men ambiguously as "three hormonally charged males" within the "population mix." Juxtaposed with the sheep herd, the use of "male" could be applied to either the shepherds or the sheep; only the reference to the number (three) of males returning to camp makes clear that Toby is indeed referring to human males, followed by the "objects" of each male's ardor: Ren, Amanda, and Lotis Blue. While Toby has already, negatively characterized sexual interest through ethological terms applied to Swift Fox, that trend switches abruptly, as she links the "intrigues of love" from the humans first to the more universal "young," and then to a variety of species types: "as they do among the snails on the lettuce and the shiny green beetles that plague the kale." Rather than dehumanizing and deriding the sexual interest as predatory and dangerous, following the fourth story, Toby sees sexual interest as an action shared across many living beings – from humans to plants to insects – which propagates life on the planet. She alters her previously anthropocentric use of dehumanizing, "animalizing" rhetoric, seeing instead worldly connections of life and growth. This expanded consideration of the world is again made evident when Toby clarifies who exactly she means when she considers how the death of Zeb would affect life at the Cobb House: "Never mind her own loss. What about the others? The other humans." Since the discourse represents an internal monologue, focalized through

Toby and mediated by a covert narrator, the correction can only be a correction she makes *to herself*; that is to say, she *forgets* who is implicitly included when she thinks about the "population mix" of the encampment. She *reminds herself* that when she thinks "the others," she *means to say* "the other humans," implying that, indeed, other-than-humans were initially included in her census of the encampment inhabitants who might be affected by Zeb's death. Rather than approaching the question from an inherently anthropocentric perspective, Toby finds herself thinking through a new, if nevertheless repressed, post-anthropocentric, interspecies worldview. And all of this takes place following not only the highly dialogic third story which "interrupted" her previous way of thinking, but also the *less* interrupted, more coherent fourth story, in which the interruptions are reduced as Toby begins to preempt the narrative and ontological needs of her posthuman(ist) audience.

Storyteller and Audience Re/Deterritorialization: The Fifth Embedded Story

Perhaps unsurprisingly, considering Atwood's careful attention to narrative structure, these minor shifts in Toby's ontological outlook and the minor disturbances in the narrative structure occur at roughly the half-way point in Toby's stories: her final story to the Crakers is story eight (though it is debatable); her outlook begins to shift, as she begins to miss stories, before and after story four.[32] Her remaining stories to the Crakers feature many of the same elements outlined already, creating a repetitive baseline of mind and discourse style as well as tone, yet with enough aberrations to indicate a continuing decline in structural stability, despite the sustained characteristic elements. It should be noted, however, that "decline" should not be understood to be a negative characteristic, simply that there are fewer and fewer instances of structural stability. Thus, stability – sameness, repetition, imitation – erodes, creating space for contamination, change, difference, and

[32] Toby's last Craker story is debatable because, as will be discussed in detail in the next chapter, one of her final stories (the seventh) is told to herself rather than the Crakers. Toby's last story is the eighth embedded narrative, but it is debatable whether she tells, in total, seven stories or eight, depending on whether it is necessary to have an audience in order to "tell" a story (Ortiz would likely argue it is). Thus, the shifts that take place before and after story four are representative of the unclear nature of Toby's position as storyteller and the Crakers' position as "audience."

transformation. Atwood subtly uses repetition with difference to create an effect of epistem-ontological shift and narrative evolution, without the sense of psychological, social, and structural deterioration that featured so prominently in *Crake* and *Flood*. Where the protagonists of the previous novels accrued a loss – of psychological stability, mental health, theological authority, and community – alongside narrative structural breakdown and "decline," Toby, Zeb, and the larger MaddAddamite community experience a flourishing – of physical and emotional intimacy, of increased communality between human and nonhuman characters – alongside narrative structural breakdown and "decline."

For example, considering the unusually high number of interruptions in the third Craker story, and the missing introductions and/or conclusions that occur in earlier and later stories, the fifth Craker story is even more structurally standard than the fourth: it features fewer interruptions (2.3:1 ITPP) than the average (4.52:1), a clearly defined introduction and conclusion, and the same discourse style as identified in the first story (free indirect discourse wherein the implied audience is internalized into Toby's responses to their unreported questions). But again, rather than signifying a return to a monologic, authoritative narrator, the relative lack of interruptions and unusual stylistic features instead indicates a storyteller now deeply attuned to the requirements of her zoecentric audience. Toby makes this difference clear in the introduction to story five, which unusually features her speaking to Zeb (an inscribed audience member), explaining why she cannot skip another story – as she fears the Crakers would be disappointed, leave the encampment, and potentially be killed – and why it is difficult to cut their stories short:

> They ask a lot of questions.
> Tell them to piss off.
> They wouldn't understand that. They think piss is a good thing. Like *fuck* – they think there's an invisible entity called Fuck. A helper in Crake's time of need. (163)

Since few other members of the MaddAddam community understand the nature and content of the Craker stories (with the sole exception of Snowman), the dialogue between Toby and Zeb uniquely

illustrates the gap between Craker epistem-ontologies and those of the humans at the Cobb House encampment (and, by extension, many of the now-deceased Compound and Pleebland inhabitants): aside from urine being considered valuable for its ability to deter predators, help can come from unseen, other-than-human forces who exist in subjective forms. But even more significant than this revelation is Toby's own adoption of it, as she explains to the Crakers in her story:

> Yes, it would be good to have a friend and helper like Fuck. I wish I had one too.
>
> No, Fuck is not my helper. *I have a different helper, whose name is Pilar. She died, and took the form of a plant, and now she lives with the bees.*
>
> Yes, I talk to her even if I can't see her. But she is not quite so . . . she is not so abrupt as Fuck. She is less like thunder, and more like a breeze. (emphasis added; 164)

Toby does not simply humor the Crakers' belief in Fuck, Crake and Snowman's "helper." She integrates the possibility and existence of non-spiritual, other-than-human beings into her own (transitioning, blurring) epistem-ontology as she creates a post-life existence for her mentor, Pilar. She accepts and narratively incorporates the possibility of other-than-human life and influential, agential forces, reminiscent of the animating manitous which/who fill the woods of the Anishinaabeg (such as those found within moccasins, trees, and "some rocks").

Interestingly, this transition also recalls Snowman's consequential "narrative mistake" wherein he – in his fundamental failure to understand and see the world from a Craker perspective – claims that Crake has "turned himself into a plant" and then, when that causes confusion, Snowman clarifies that "[i]t's more like a tree" (Atwood 2003, 421). In both cases, Crake remains an existential sovereign figure, who/which can, at will, mask himself as other types of life. In contrast, Toby translates Pilar's burial, rotting, and physical *integration* into the elderberry bush and the elderberry-bee assemblage as "tak[ing] the form of a bush" and "liv[ing] with the bees"; the second explanation, in particular, emphases a process of de/reterritorialization, of "becoming-bush" and "becoming-Pilar." In effect, Toby reverses Bennett's "Edible Matter," wherein ingested bodies continue to "exert influence" and create "an impure, human-nonhuman assemblage": rather than

viewing the process as ending within a human who digests, Pilar is the digested, "edible matter" acting upon the life cycles of the plants and insects that consume her body. Such a worldview is in keeping with Toby's background as a Gardener, a group that believed that "[d]eath was a natural process," as Ren explains in *Flood*, "[t]hey had the idea that turning into compost would be just fine. Not everyone might think that having your body become part of a vulture was a terrific future to look forward to, but the Gardeners did" (Atwood 2009, 71). However, as Zeb points out later, Toby "goes farther" than even the progressive Gardener theology: Toby meets, understands, interprets, and, indeed, adopts the Craker zoecentric epistem-ontology more than any other storyteller or preacher (Atwood 2013, 219). Toby does not impose her views on them, nor does she patronize their beliefs while maintaining her own. Where Snowman falters in his authority through such monologic manipulations, Toby not only adapts her Gardener-influenced worldview to fit the audience requirements, she actively adopts their belief in other-than-human figures and blends it with her own, hybrizing them and finding mutual epistem-ontological ground. Like Zeb says, in her storying, Toby goes beyond conventional Gardener theology; this push is directly and explicitly linked to the influence on her from the Crakers' perspectives and interruptions, in their role as a participatory audience to her storying process. Toby's adaptation and adoption of Craker beliefs not only affects her own behavior within the story, but the very structure of the novel itself, as discussed in the ensuing chapter.

To conclude this chapter, the preceding analyses and discussions of Toby's first five stories – their intertextual influences from *Crake* and *Flood* in style and content and their intratextual influences from the storyteller-Craker assemblage in altering the stories themselves and Toby's epistem-ontology – identify not only how and when Toby's stories appear in *MaddAddam*, but the significance of them and Atwood's use of stylistic repetition and difference. Overall, these stories emulate the familiar links between the external, focalizing narrator and the discourse structure that was already identified in *Crake,* as well as the familiar voice and form of *Flood*. Furthermore, like

its predecessors, *MaddAddam* also features minor disturbances (akin to the "slips" in *Flood*) in structure and worldview. However*, in this very repetition*, Atwood inserts change, moving from authoritative, monologic narrators to interconnected, "responsive" dialogic storying assemblages. This change allows the third novel to transition from binary repetition and imitation towards a non-binary *evolution*: a narrative form of "the transformation of animals, plants, and other living organisms into different forms by the accumulation of changes over successive generations" (*OED Online* 8a). It is important to note, especially before the ensuing analyses of Toby's final stories and the switch to Blackbeard as the new narrator, that the major motivating force in the "repetitive disturbance" that is added to these otherwise imitative stories, is that of the integrated and/or marginalized voices and worldviews of the implied audience. Moving from anthropocentric monologism in the first two novels to compostist dialogism in the third is a central element of what allows *MaddAddam* to perform Atwood's "third thing" theory. How exactly this culminates in the narrative is explored in the ensuing chapter.

Chapter Six: Narrative and Communal Flourishing in Breaking Down and Breaking Through

As discussed in the preceding chapters, narrative breakdowns and convergences in *Crake* and *Flood* are foreshadowed in the discourse through temporal slips or disturbances in the novels' respective forms: Snowman/Jimmy's maintenance of present/past-tense personae is weakened through parapraxis and metalepsis; meanwhile, the continuation of Adam One's claimed non-speciesism is initially undermined by subtle shifts in the hymns' previously predictable rhyme scheme, and the predictable pattern of Ren and Toby's focalized narratives is disrupted by missed alternations (Snyder 477). These disturbances in form are followed by more substantial breakdowns in structure and epistem-ontology, leading to character convergence and (inconclusive) narrative resolution. Similarly, *MaddAddam* features two subtle disruptions to the predominantly predictable binary narrative structure, as seen in Toby's references to "dodged stories." Significantly, these disturbances in the structure relate to Toby's concerns regarding the loss of her autopoietic and isolated self, as she is too emotionally involved with the state of her relationship with Zeb to tell the expected stories. Since these slippages in the otherwise static pattern of narrative form occur between stories three and four and stories four and five, the return to the standard story structure by story five – "The Story of Zeb and Fuck" – and the below-average number of story interruptions (2.3:1 ITPP) may suggest that the slight breaks to the binary structure were coincidental or insignificant. The discussions of the preceding chapter, regarding Toby's preemption of the Crakers' ontology and needs as an audience, indicates otherwise. Moreover, following the formally standard fifth story, both Zeb's past-tense and Toby's present-tense narratives feature an unusually predominant theme of blurred binaries: subject and not-subject (or the subject as "essentially" multiple), life and death, nature and culture/technology, the real and the virtual, signifier and signified, physical and metaphysical, and (of course) human and "animal," all of which are

discussed in detail below. While these topics have been addressed in other chapters, the period following story five, in which Toby uniquely indicates an adoption and adaptation of the Crakers' epistem-ontology, demonstrates a notable increase in figurative language about, and intertextual and intratextual story references to, these binaries. These references present existential challenges to the supposedly distinct nature of the aforementioned binaries. The effect is that the past- and present-tense narratives between stories five and six prepare the characters – Toby, in particular – and the (external) readers for the most significant ontological shift to take place in the trilogy. Despite its standard form, the blurred binaries following story five indicate that Toby is not simply "parroting" the beliefs of the Crakers, pandering to or otherwise humoring them. Instead, the events focalized through her, and the characteristically "animalized" Zeb, are presented through a distinctly "hybrid" lens so that, by the time she arrives face-to-face with the antagonistic pig, she does not just "see" the pig; rather, she can, like Derrida before her, meet the sow's subjective gaze and be seen herself by the "animal."

Section A: Blurring binaries, blurring boundaries: Cities and Hives

Following "The Story of Zeb and Fuck," the narrative structure continues the past-/present-tense bifurcation between Zeb and Toby's perspectives, already alluded to in earlier discussions (see Appendix 2). In spite of this sustained binary, though, the narratives focalized through Zeb and Toby uniquely emphasize the dismantling of other dichotomous pairs, which can be roughly broken into two types: blurring of "the human" and "the animal" and blurring of "culture" and "nature," though even these categories overlap. For example, when Zeb travels to New New York, the narrator – through Zeb 's perspective – links the flooded, former metropolis to a teeming "coral-reef ecosystem of dealers and addicts and pilotfish and drunks and hookers and pyramid scheme fly-by-nighters and jackals and shell-gamers and rent-gougers, all parasitizing one another" (186). The indirect comparison prevents the representation of two *distinct* identities – avoiding the sense that

the one is or is not "like" the other – and instead insists on the fact that a city *is* an "ecosystem": the kind (coral reef) may be figurative, but the basis of the metaphor (an ecosystem) is applicable to both the metaphorical vehicle (coral reef) and tenor (city). Furthering this point, by including within this population "addicts," "drunks," and "pilotfish," Atwood does not juxtapose two ecosystems *alongside* each other so much she entangles them together – within the sentence and within the image – thereby begging the question: what is the *affect* that joins these beings together, rather than what is the species or the environment that separates them and makes them distinct?[1] Less effective is Zeb's cliché explanation regarding the heightened sexuality – within the perspective of the male gaze – of women juxtaposed with wild "animals," such as birds and snakes. Zeb tells Toby that he means this as a compliment, saying "I mean, ferociously out of control, in a good way. A scaly, feathery woman is a powerful attraction. She's got an edge to her, like a goddess. Risky. Extreme" (172). Despite his intentions, Zeb's comment unwittingly sheds light on the market demand which pulled the "animalized" Oryx into a lifetime of sexual exploitation, and the same male behavior which nearly killed Ren, Amanda, and Toby (Ren, who is repeatedly raped but escapes the Painballers, all while dressed as a peagret; Amanda, who is considered a "sex toy you can eat"; and Toby, who, when threatened by her abuser, Blanco, is told "you're meat") (Atwood 2009, 500, 420, 303). As Carol Adams explores in *The Sexual Politics of Meat*, the continued association of women with "animality," via carnophallogocentrism, threatens the safety and sovereignty of both women and nonhumans, as both are believed to be "less-than" the carnophallogic male human and therefore, killable and consumable. However, Oryx "redeems" this sexualized "animality" by refracting it: as a liminal trickster figure in *Crake*, Oryx uses her sexuality, as well as guile, manipulation, and compassion, to guilt, entice, and eventually move

[1] On this point, the use of "jackal" emphasizes the supposedly shared affect between the nonhuman "jackal" and so-called human "jackals"; both were believed to carry out "menial, dull, or preparatory work" for their respective leader, a lion or a human (*Compact OED* 2). While this behavior has since been disproved with regards to nonhuman jackals, the figurative term has also evolved, to the broader understanding of a human "jackal" as someone who behaves in an "aggressive or predatory" manner (*OED Online* 2). Thus, affect links the human and the nonhuman, literally and figuratively, as both prey upon others in their environment.

Jimmy/Snowman back towards a more empathic worldview, seen in both his role as Snowman, the "shepherd" of the Crakers, and in his eventual self-sacrifice for Toby. Oryx is effective precisely *due to* both her "animalized" sexuality as well as her deep, personal connections with nonhuman beings, as they link her to Jimmy/Snowman's own childhood of becoming-with Killer, the Pigoons, and Alex. In contrast to the male gaze of the "animalized" woman, drawing attention to Oryx and Zeb's shared "animalized" characterization, Toby describes Zeb as "grinning like a fairy-tale wolf, holding out his paw of a hand" (Atwood 2013, 209). It would appear that, unbeknownst to Zeb, his own lover sees him in much the same manner that he describes both the women at Scales and Tails and, by association, Oryx: "ferociously out of control, in a good way."

Whether characterizing others in terms of their "animality," or being characterized in the same manner, Zeb, like Oryx, often acts to draw attention to the flexible and interconnected nature of humans and "animals," culture (including human civilization and technology) and "nature." Even when operating in the human-centric world of online gaming, Zeb frequently wonders if the viruses he battles "were real, or had the biogeeks made them up? Worse, were they gene-splicing them right now as part of a bio-weaponry project? Impossible to know" (198). The cross-over between virtual gaming and actual life is a common thread in the trilogy: Zeb uses the chess piece as a vector for the proto-JUVE virus; *Extinctathon* looks and acts like a particularly boring and esoteric online gaming platform (as Jimmy initially sees it) though it *also* operates as a secret messaging board for the God's Gardeners and, later, the MaddAddamites as they electronically and physically infiltrate and attack the Compounds; and Jimmy learns about his mother's work splicing Pigoon DNA by playing her company's software like a video-game (see also earlier discussions regarding Jimmy and real/ fake distinctions, as in breasts and butterflies) (Atwood 2013, 246; 2003, 92-93, 253-55, 34, 235). The virtual world and the physical world are repeatedly depicted as irreducibly mixed; following Deleuze/Guattari, the pre-pandemic virtual world of *MaddAddam* is "real without being actual" (1988, 110). It is, indeed, "impossible to know" if the "biogeeks" had created the viruses

already; such information is never revealed. However, the literal nature of the reference is less important than the juxtaposition of the events surrounding it. Zeb plays the game *and* encounters a hacker's pathway into and out of the HelthWyzer system during the same few days and weeks (of story-time) and few pages (in discourse-time) that he encounters Crake: gamer and hacker. The confluence of events *suggests* that the gaming/virus-creating behavior foreshadows Crake's own synthesis of the JUVE virus. Whether the HelthWyzer "bio-geeks" were creating their own viruses is not the point; what matters is that Crake *does*. The fact that Zeb considers the possibility opens the way for the hypothetical to become the actual; or the virtual to be simultaneously real. Perhaps, then, the most important aspect of this binary relationship is Zeb's own admission about it: "it's impossible to know."

Rather than answering definitively, Atwood forces her characters (and her readers) to maintain a balance, to accept the interconnectedness of culture and nature, real and virtual, human and "animal." Such a multifaceted balance is connoted in Zeb's characterization of Adam, whom Zeb sees "materializing in the chair opposite … Ectoplasmic, you could say" (Atwood 2013, 190). Ectoplasm is an outdated term for a "viscous substance which is supposed to emanate from the body of a spiritualistic medium, and to develop into a human form or face" (*Online OED* 2). That is to say, it is both physical and metaphysical, a tangible aspect of the spiritual world, representative of Adam's "grounded" spirituality based on religious readings of biology, astronomy, physics, and genetics. Moreover, the "viscous" nature of ectoplasm is itself an "intermediate between solid and fluid," a state used to describe, for example, the bodies of jellyfish (*ibid* 1b). "Ectoplasmic" therefore, manages in one word to highlight the irreducible dualism of Adam's character (and, per Grace's reading of Atwood's background as an amateur scientist, within "dualism" is "duplicity," an apt suggestion for Adam One): physical and spiritual, real and inessential, human and "animal," present and absent (Grace 1980, 3). All of this is to say, the past-tense narration focalized through Zeb in between stories five and six contains an unusually high number of nuanced references to

dismantled, interconnected dichotomies. However, since Zeb is commonly characterized in terms of his more liminal status, being frequently compared by himself and other characters (in *MaddAddam* as well as *Flood*) to nonhuman beings, the references to blurred binaries in his focalized narrative are less surprising than those that appear later in Toby's. Like Oryx is for Snowman, then, Zeb acts as a model of interconnectivity for Toby: his re/deterritorialization and becoming-bear foreshadows and mirrors Toby's own experience of becoming-Pigoon.[2]

Considering Zeb's characteristically liminal nature, the references and challenges to thematic polarity in his focalized past-tense events are not unusual, though their heightened and concentrated prevalence following the fifth story is. In contrast, considering Toby's more pragmatic approach to interconnectivity (for example, the temporary nature of her hybrid *Bildungs*), the prevalence and concentration of blurring binaries in her present-tense narrative following the fifth story *is* uncharacteristic and, therefore, notable. Toby's references address several of the same dichotomous relationships as Zeb's, such as the blurring of real/virtual, physical/metaphysical, human/"animal," and life/death, as well as one that Zeb does not address: inside/outside. This last binary is unique in the novel to Toby, who finds herself an outsider throughout most of her adult life; the effect of this is that she develops a defensive mechanism of emotional isolation, favoring autopoiesis over interconnectivity, as discussed in chapter three on *Flood*. Zeb, like Toby, hides his identity and restricts significant relationships; however, unlike Toby, he also had an extremely close relationship with his brother, Adam. Despite their differences and conflicts, Zeb's characterization of Adam illustrates them as themselves being an inseparable, complementary duality: "But in combination the two of them were pretty effective. They were joined at the head: Zeb was the bad one who was good at bad things, Adam was the good one who was bad at good things. … Adam

[2] The mirroring between Zeb and Toby's shared interconnectivity reappears when Blackbeard suggests that Toby transforms into a bear upon her death, in order to find Zeb and "be with him today" which Blackbeard claims is "the best answer, because it is the happiest" (390). Blackbeard's preferred conclusion refracts Zeb's own experience of becoming-bear since, instead of incorporating the dead bear in order to live, Toby dies and is incorporated (allegedly) into the bear.

and Zebulon: bookends, as in the alphabet" (Atwood 2013, 114). Later, Zeb returns to the imagery of emotional-as-physical attachment, telling Toby that losing Adam would be akin to "losing an arm and a leg. And the top part of his head" (180). With this in mind, his use of binaries (discussed above) is relatively unsurprising since Zeb is most often characterized in terms of his relationships – with Adam, with the bear (or the spirit bear, as it becomes and as he becomes known), or with his lovers, Wynette, Lucerne, and Toby.

In contrast, Toby is an only child *cum* orphan, whose parents died from corporate experimentation and suicide. In order to avoid being tried for murder or bankruptcy, she shuns her previous identity and all relationships, a tendency which is only exacerbated when she is threatened and pursued by Blanco. The driving tension behind Toby's character development in *Flood* is relinquishing her characteristic tendency to prefer being alone over being a participatory member of a community, though she has limited success. This tension continues in *MaddAddam*, balanced between Zeb's encouragement of Toby to acknowledge her reciprocal feelings for him and Toby's frequent self-chastising internal monologues for acknowledging her emotional needs and romantic desires. Though it is a common theme in *MaddAddam*, this balance between desire and self-deprivation is particularly evident when Toby admits to Zeb that she spared the lives of the Painballers on the beach, and she begins to cry:

> She turns away to leave: if she's going to snivel, she should do it alone. *Alone is how she feels, alone is how she'll always be. You're used to solitude, she tells herself.* Be a stoic.
>
> Then she's enfolded.[3]
>
> She'd waited so long, *she'd given up waiting*. She'd longed for this, and *denied it was possible.* (emphasis added; 49).

The narrative description is focalized through Toby's perspective; therefore, the thrice repeated "alone" indicates a character who compulsively turns to isolation over connection in times of

[3] This "enfold[ing]" is represented later through indirect, unattributed discourse: "*I've missed you*. Who said that? … *Yes. At last. It's you*" (49). Considering that Zeb *and* Toby both admit to having undisclosed feelings for the other for several years, the phrases "I've missed you" and "At last. It's you" can be assumed to stem from either Toby or Zeb; the lack of clarity blends their voices and their feelings together, much as their bodies are pressed together, or "enfolded," in the dark.

emotional distress. Zeb's "enfold[ing]" literally interrupts this harmful monologue, but rather than immediately concede to her need and desire for reciprocal attachment, Zeb's action instead emphasizes Toby's participation in a tense and unhealthy balance, between *wanting* a connection and *refusing* it: she'd "waited" and "given up," "longed for this" and "denied it was possible."[4] Thus, early in the novel, Zeb – a character defined by his cross-species relationships and his challenging use of binaries – is introduced as a figure who will help Toby on her path towards becoming connected, to return to and live in a community – whether that community is made of a human couple, of a group of eco-Christians, or an interspecies population of humans, Crakers, and nonhuman beings.

With this background in mind, Toby's unusual reference to, and blurring of, the binary of inside/outside demonstrates a substantial shift in her character development while simultaneously echoing a fundamental moment of de/reterritorialization and becoming-bee in *Flood*. In my earlier chapter on *Flood*, Toby's instance of becoming-bee is discussed at length as a significant moment in which she sheds some of her persistent isolationism and anthropocentrism, though she maintains a self-conscious sense of shame for speaking to the bees. In *MaddAddam*, a hive of bees similarly offers Toby a moment to recognize and reclaim her interconnected self. Zeb shows a swarm of bees to Toby that she can re-home at the Cobb House compound, and Toby, again, feels embarrassed by her need to speak to the bees, though she does it anyway:

> "But could you just not listen to me for a minute? And look the other way?"
> "You need to take a leak?" says Zeb. "Don't mind me."
> "You know how this goes. You were a Gardener yourself," she says. "I need to talk to the bees." It's one of the Gardener practises that, viewed by an outsider, must seem weird; and it still does seem weird to her because part of her remains an outsider. (210)

Like an extreme version of Toby, the unnamed protagonist in *Surfacing* also descends into herself at the price of her connections with other people; addressing this dangerous vacillation between poles,

[4] See also Toby's automatic, characteristic responses to Zeb's overt attempt to connect emotionally. Though they have a healthy sex life, Toby regularly defers, diverts, or outright rejects Zeb's flirtations and proposals (59, 63, 112, 355).

Grace writes, "[w]hat the narrator of *Surfacing* has rediscovered is the context for herself and the destructiveness of opposites. She is prepared to *start* loving, talking, trusting, establishing an extensive context that will include others" (emphasis in original; 1980, 107). Similarly, Toby maintains a sense of being simultaneously inside/outside; she performs the "Gardener practises" but she does so with a sense of exteriority, "because part of her remains an outsider." While she may maintain a level of skepticism, this self-doubt does not prevent her from carrying out her duties, among which she includes being respectful to the bees in the fashion that Pilar taught her:

> Toby feels herself blushing. But she pulls the end of her bedsheet up to cover her head – essential, old Pilar said, or the bees would feel disrespected – and speaks in a whisper to the buzzing furball. "Oh Bees," she says, "I send greetings to your Queen. I wish to be her friend, and to prepare a safe home for her, and for you who are her daughters, and to tell you the news every day. May you carry messages from the land of the living to all souls who dwell in the land of shadows. Please tell me now whether you accept my offer." (Atwood 2013, 211)

Toby's blushing belies a sense of shame or embarrassment, yet, this does not prevent her from respectfully, sincerely, and fully performing the actions taught to her, which, in turn, require that she speak with respect and honesty to nonhuman beings to ask for their assistance. Furthermore, Toby speaks with an intention to acknowledge and respect the bees' decision, even if it should run counter to her own wishes: "If they sting, the answer is no. If they don't sting, the answer is yes. She breathes in, willing herself to be calm. They don't like fear" (*ibid*). It is important to remember here that, with regards to binaries in her work, Atwood does not advocate for the acceptance of one over the other, but rather for "a third thing," for "accepting duality *within* the *process* of living" (emphasis in original; Grace 1980, 4-5). With the bees, Toby acts as someone simultaneously inside *and* outside the God's Gardeners – she "accepts the duality *within* the *process* of living"; in so doing, the balanced duality results in respecting the life and intentions around her and, what is more, in accepting the gift presented to her by her lover. In literally leading her to the bees, Zeb prepares Toby's path towards creating honest interpersonal (interhuman and interspecies) connections, as she offers her care and her vulnerability (in her unprotected body) to the bees.

In contrast, where Zeb prepares Toby for a potential interspecies connection, Blackbeard refines how Toby understands this connection. Witnessing Toby as she works with the hive, Blackbeard asks her,

> "Were *you talking to the bees*, Oh Toby?[5] I heard you talking. Or were you talking to Crake, as Snowman-the-Jimmy does?"
>
> "I was *talking to the bees*,' says Toby. Blackbeard's face lights up with a smile.
>
> "I did not know you could do that," he says. "*You talk with the Children of Oryx*? As we do? But you can't sing!"
>
> "You *sing to* the animals?" Says Toby. "They like music?"
>
> This question seems merely to puzzle him. "Music?" he says. "What is *music*?" The next minute he's dropped down behind the fence and has run off to join the other children. (emphasis added, except on "music"; 214)

The scene demonstrates the direct juxtaposition of two ways of seeing and understanding the world: Toby understands the sounds Blackbeard and the Crakers make to be singing, because that is what it resembles most *to her* and the rest of the Cobb House population. In contrast, Blackbeard does not have a reference for music, but he understands that his "singing" is a form of "talk[ing] with the Children of Oryx" (as is made clear in a later chapter, "Palaver"). "Talking to/with the bees" becomes a point through which two perspectives – one anthropocentric, the other zoecentric – come in direct contact and conflict with one another, creating "puzzle[ment]" on both sides. While the issue remains unresolved by Blackbeard's departure, his interjection nevertheless suggests a subtle refinement of Toby's ontology as he recognizes the bees' agency as conversant participants in a dialogue. Whereas he initially asks "[w]ere you talking *to* the bees," once Toby confirms that she was speaking with intention – "I was talking to the bees" – Blackbeard understands that she was communicating *with* them, and therefore, has the ability to speak *with* other nonhumans: "You talk *with* the Children of Oryx? As we do?" Like in *Crake*, where "with" becomes one of the most potent signifiers of Jimmy's childhood and his potential becoming-with as an adult, Blackbeard

[5] Interestingly, Toby adopts the same invocation for the bees, "Oh Bees," that Blackbeard uses for a variety of human and other-than-human characters, such as Toby and Fuck (211, 91, 146). She does not speak in this more formal and beseeching manner when she addresses the bees in *Flood*, indicating that she not only adopts and adapts some of the Craker perspective, but also some of their related forms of speaking (2009, 216, 302, 307). This makes sense as speech, epistemology, and ontology are intrinsically connected (see Lyons and Noodin).

reframes Toby's action, from a monologic speaker to a dialogic conversation partner, wherein the nonhuman swarm of bees are the unnamed, but *recognized*, co-communicative partners (2003, 369; see also chapter two, section C of this project). Much like how the Crakers reform Toby's understanding and telling of Jimmy/Snowman's stories, the incident with the bees offers a significant, if subtle moment for Blackbeard to begin to redirect Toby's previously anthropocentric ontology to one of a larger, less anthropocentric, more zoecentric perspective.

In speaking with the bees, Toby not only challenges the binary of inside/outside, she also simultaneously entangles the binaries of life/death and self/other. These points come together once Toby learns that Amanda is pregnant after the Painballers and the Craker men raped her. Both paternal options are unexpected and unwanted by Amanda, with the anticipated psychological consequences, but only the second option – Craker fatherhood – poses a significant threat to Amanda's health since Craker fetuses develop on a faster timeline than humans (Atwood 2013, 218). For these reasons, Amanda comes to Toby seeking an abortion, an impossibility in the post-pandemic storyworld. In her desire to help but in her ignorance regarding how, Toby looks to her late mentor, Pilar, for advice, telling Zeb that she wishes to visit Pilar's resting place under an elderberry bush:

> "I know it's a bit crazy, as the Exfernal World would have said."
>
> "First you talk to bees, now you want to talk to dead people? Even the Gardeners never went that far."
>
> "Some of them did. Think of it as a metaphor. I'll be accessing my inner Pilar, as Adam One would have put it." (219)

The dialogue between Toby and Zeb echos aspects of the recent scene ("recent" in story- and discourse-time) of moving the beehive, as Toby paradoxically attempts to distance herself from the very Gardener practices that she is about to enact, by seeing herself as "the Exfernal World" would. However, despite her skepticism and embarrassment, Toby not only continues to practice Gardener beliefs, she also performs practices on the outer extremes of Gardener dogma. Consequently, though Toby says she is an "outsider," her actions indicate that she is well within the Gardeners' worldview,

even taking an extremist stance in its favor: she is inside and outside at the same time. On the point of *what* she is practicing, Zeb's reference to "talk[ing] to bees …[and] dead people" recalls a topic that has reappeared repeatedly in Toby's focalized narratives. After Toby asks an errant wild bee for information about Zeb – whether he is still alive or dead after having gone scavenging for supplies – she remembers Pilar telling her about the bees' ability to "carry the news back and forth between the seen world and the unseen world. If a loved one of yours has crossed the shadow threshold, they will tell you. … Had she believed all that? Old Pilar's folklore? *No, not really; or not exactly*" (emphasis added; 153, 154). In this earlier scene, Toby's disbelief outweighs her belief, as she relegates the bees' alleged abilities to transgress planes of existence to "folklore" and explicitly denies believing in it, as a potential reality. After a period of (story-)time, Toby again returns to this question, as she prepares to transport the hive to the Cobb House, asking the bees, "[m]ay you carry messages from the land of the living to all souls who dwell in the land of shadows" (211). Though this scene also demonstrates that Toby considers her actions with skepticism and embarrassment (evidenced in her blushing, discussed above), her belief begins to outweigh her disbelief; her ontological perspective is shifting towards a less definitive understanding of interspecies communication and life and death separation. Put otherwise, "folklore" begins to shift into reality.

These scenes rely upon the symbolic and legendary capability of the bees to transgress planes of existence; yet, accepting an aspect of "folklore" as reality is common in many communities across the world. Indeed, within an Indigenous perspective, Anishinaabe academics, story-keepers, and elders make clear that Anishinaabe sacred stories are *not* simply stories but represent events which "actually happened" (Rheault 80). For the Anishinaabeg, stories and "myths are inseparable from reality: from generations of oral-storytelling – in which, Melissa Nelson explains, "[w]hat are often called 'myths' are very old stories that have been passed on intergenerationally and are based on *careful observation of natural cycles*" – to present-day dreams – which Hallowell explains, are considered to be just as important as (if not more than) events in

"real life" because "supernatural beings are encountered" there (emphasis added, Nelson 219; Hallowell 39). Rheault supports Nelson's observation, writing that "[f]or the Anishinaabeg, it is understood that the *aadizookaanag* tells them a story of something *that actually happened in the past*. Again, the past is seen in different ways. … This is not to say there are in fact two pasts, one for humans and one for nonhumans, but rather *different dimensions of the same past*" (emphasis added; 80).[6] The "different dimensions" of historical reality speak to the "translations" that Toby creates in order for her experiences and intentions to "make sense" to those whose worldview are now different from her own.

While Toby begins to believe in the potential reality of the bees' unique knowledge, following the influential act of telling the Crakers the fifth story, "The Story of Zeb and Fuck," Toby herself takes on the bees' alleged ability to communicate with the dead. In her initially more skeptical perspective, Toby chastises herself for believing (however minimally) that the bees could carry her message to the dead. Yet, in a short period of (story-)time and in her desperation to care for the vulnerable body of another being, she omits the liminal, mediating figures of the bees, believing that she herself can, in some form, communicate directly with the dead. In her evening discussions with Zeb, Toby informs him of the precarious nature of Amanda's pregnancy; at a loss, Toby tells him,

> "… I need to do some consulting."
> "With who? None of our brainiacs are doctors."
> …
> "Okay, this is going to sound demented: with Pilar. Who, as you know, is dead."
> "First you talk to bees, now you want to talk to dead people? Even the Gardeners never went that far."
> "Some of them did. Think of it as a metaphor. I'll be accessing my inner Pilar, as Adam One would have put it. He'd be right onside with this." (Atwood 2013, 219)

[6] It is notable that Rheault's statement gives agency to the aadizookaanag, the sacred stories who/which "tells them a story"; as will be discussed in chapter seven, Blackbeard also gives agency to both writing and stories (Atwood 2013, 202-204, 358).

Following the fifth story, in which Toby uniquely begins to use and identify with the Crakers' more interconnected, zoecentric worldview, her own previously skeptical and pragmatic perspective moves towards one of blurred categories and possibilities. Within this new worldview that Toby is slowly adopting, however, she never fully abandons her previous way of thinking; instead she often translates one perspective into the other, thereby maintaining the simultaneous outside/inside duality. For example, she explains to Zeb that she would not be talking, per se, with Pilar; instead, she tells him to "[t]hink of it as a metaphor. I'll be accessing my inner Pilar, as Adam One would have put it'" (219). In light of Toby's changing views regarding life and death and communicating across planes of existence, her statement to Zeb may initially appear to be reverting to a more pragmatic understanding of the world. That is to say, she is *not* communicating with a unique, known subject and consciousness in "the land of shadows," but is commencing an internal dialogue with herself through a Pilarian perspective, as Toby understands it. In this sense, Toby is explicitly addressing the issue of active double-voiced discourse; she intends to think through the problem of Amanda's dangerous pregnancy through "a continual sideward glance at another person": in this case, Pilar, as her perspective has been internalized by Toby (Bakhtin 1984, 32). However, Toby's statement also raises doubt as to how much she actually believes of the "translated" version she tells Zeb, as she says: "think of it as a metaphor." The imperative tense implies an unwritten "you," as in: "*You* think of it as a metaphor," suggesting *she does not*. Toby emphasizes and clarifies what she means – if not what she herself believes – by telling Zeb, "I'll be accessing my inner Pilar, *as Adam One would have put it*" and not as how *she* thinks of it. It therefore becomes difficult, if not impossible, to parse how much of what Toby learned from Pilar, Adam One, and the Gardeners she believes for herself. But as discussed in the previous chapter on *Flood*, belief in the Gardener tenets is far less important than performing them; it is Toby's *performance* of non-anthropocentric kindnesses in *Flood* that allowed her to rise to the esteemed rank of Eve Six and that allowed her to gain the trust and confidence of Adam One. Moreover, it is Toby's performance of Gardener

sermons and rites – generally reserved for Adam One – which bring the second novel to an unresolved "conclusion"; in contrast, Adam One, whose own belief system is questioned, disappears from the narrative before the climatic end scene. In her ambiguous and veiled references to being an outsider while acting like an insider, Toby also brings into question the edges of life/ death and self/other. While these points remain unclear, the edges of Toby's own skepticism and pragmatism (read: conventional Euro-American worldviews of essentialism, individualism, anthropocentrism, and monologism), characteristics which enclosed her in a particularly isolated and anthropocentric worldview, have been substantially eroded by her present-tense narrative following the fifth story to the Crakers.

SECTION B: BLURRING (ANTHROPOCENTRIC) BINARIES; BLURRING (SPECIES) BOUNDARIES: HUMAN AND "ANIMAL," REAL AND VIRTUAL, SIGNIFIER AND SIGNIFIED

In addition to the scenes relating to the beehive, Toby's present-tense narrative features several other notable moments in which dichotomous pairs – of human/"animal," of real/virtual – are raised in such as a fashion as to challenge, and *highlight the challenge to*, maintaining dichotomous boundaries. What is more, in both scenarios, the Crakers (in particular, Blackbeard) play a pivotal role in preventing any resolution between the binaries, or a distinct differentiation between them, to be made. In the first instance, the MaddAddamites have a unusually extended discussion regarding the species demarcations and differences between the Crakers and the non-Craker humans, with several of the group arguing that the Crakers cannot be taught to kill people with guns because "[t]hey just aren't capable, not being human as such" (206). Putting aside the fact that murder is the affect that is used to define the species boundaries of humanity (a description that is as uncomplimentary as it is incorrect, since many other nonhuman "animals" are known to kill each other intentionally), the Crakers are, for some, understood to be uniquely *other* to human beings

(see Engelhaupt, n.pag. and Gómez, et al., 234).[7] In contrast, and echoing a long-running debate among evolutionary biologists regarding the nature of "species," other MaddAddamites argue that, if the Crakers can breed with human beings, they are of the same species (Atwood 2013, 206). While complications to this debated "rule" are raised ("A horse plus a donkey gives you a mule, but it's sterile. We wouldn't know for sure until the next generation" (207)), they only serve to complicate yet further the human/"animal" divide, as humans and Crakers take the assumed place in the metaphor of horses and donkeys. To this point, the debate is ended when White Sedge, a female MaddAddamite, complains that "[w]omen *aren't dogs.* … I am finding this exchange offensive. I don't think you should refer to us like that" (emphasis added; 208). This "objective scientific discussion," as one MaddAddamite scientist characterizes it, serves multiple purposes: it addresses the difficulty of finalizing a species boundary – be it of "human," "Craker," "horse," or otherwise; in so doing, it critiques and demotes perspectives of human exceptionalism (a worldview which would allow offense to be created by comparing humans to dogs) by including, in species debates, humans as well as other "animals" (rather than simply taking for granted that humans are distinct and exceptional); and, it highlights the absurd and untenable nature of the human/"animal" divide, as no clear demarcating factor can be identified between humans and Crakers, let alone other "animals."[8]

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[7] To be clear, statistics on intraspecies intentional killing are difficult to assess, since intentional killings (or "murder") are not always witnessed or the death may not occur immediately (ignoring the fact that assessing intention in humans is already difficult without trying to assess it in nonhuman beings). Nevertheless, researchers find that humans are not exceptional in murdering each other, since intraspecies violence is a shared trait across highly social and territorial species (Gómez, et al.). Other scholars argue that humans are "exceptional" as murder is more likely to occur between adults than between adults and infants, or infanticide (Engelhaupt). However, the term "exceptional" is incorrect, since intentional adult killings are also known to have occurred between adult hyenas, wolves, and bears, or, as Gômez, et al. write, between social and territorial mammals.

[8] The issue is hardly resolved after this debate, as Ren later tells Toby that Amanda's potentially human-Craker child would be a "gene-spliced weirdo monster" (216). The means by which the Crakers are characterized by the MaddAddamite population "evolve" over the course of the narrative, as will be discussed in chapter seven. Suffice it to say for now that the discussion between stories five and six remains entrenched between the same-species and different-species camps. In other words, the value of the excerpt is not so much a definitive *answer*, rather that Atwood's characters demonstrate that *no* definitive answer is forthcoming. By extending this debate to humans, rather than simply nonhuman beings, the conversation subtly debunks human exceptionalism.

While this extended discussion – regarding the nature of the Crakers as a unique species, human subspecies, or otherwise – is unique to the narrative (the scientific origins of the Crakers are discussed, but never in such detail with regards to humans as a related, or even the same, species), Toby's present-tense narrative features multiple attempts to define concrete species boundaries between humans and "animals." For example, before Toby joins the MaddAddamites' "scientific discussion," the Toby-focalized narrator considers the fact that the group is lacking a variety of consumable ("animal") protein, despite the presence of the Mo'Hair herd: "There have been some jokes about lamb stew, but no one wants to go there: somehow it would be hard to slaughter and eat an animal with human hair; especially human hair that so closely resembles, in its sheen and stylability, the shampoo ads of yore" (205). Earlier in the novel, Toby considers that the Mo'Hair licking her leg may have "thought she was a relative," since she has a Mo'Hair scalp transplant and produces a faint scent of lanolin as a result (30). Much like Jimmy's concern as a child, when posed with the possibility of eating Pigoon meat (which contains human genetic material), the visual evidence of shared genetic material between humans and Mo'Hairs creates discomfort in the group. Compounding the issue of uncomfortable interspecies relating, Toby's observation emphasizes that the discomfort rises not *only* from the shared genetic material, but from the fact that the sheep resemble "the shampoo ads of yore"; the sheep possess, in "real life," the *human* hair that was promised (if not always delivered) by marketing campaigns disseminated across television and magazine advertisements. That is to say, the Mo'Hairs blur boundaries of both human and reality, "animal" and virtual, making the idea of consuming them doubly difficult "to stomach."

Continuing Toby's present-tense narrative after the fifth story, the confluence of human/"animal" and the real/virtual come together in a subtle scene between Blackbeard and Toby wherein she teaches Blackbeard how to read and write. In this moment, Blackbeard dramatizes the effort to keep binaries distinct and their inevitable blurring together, and foreshadows the world-altering and world-expanding effects that this blurring will produce in Toby, as well as the

ambiguous effects that this blurring will produce in the narrative. Taking the latter issue first, Blackbeard witnesses Toby "doing *writing*" in her journal, as she says, before internalizing the rest of the conversation she has with him in free indirect discourse, set apart in italics:

> She runs through the basics. *This is paper; it is made from trees.*
> *Does it hurt the tree? No, because the tree is dead by the time the paper is made* – a tiny lie, but no matter. *And this is a pen. It has black liquid in it, it is called ink, but you do not need to have a pen to do writing*. Just as well, she thinks: those rollerballs will run out soon. (202)

Though mediated by the heterodiegetic narrator, Toby's focalized discourse internalizes Blackbeard's question, much like it does in several of Toby's stories to the Crakers; alternatively, (it is not clear since it is untagged discourse), she could have preempted his question in her internal monologue (italicized) as she does in "The Story of Zeb and Fuck." Through double-voiced discourse, Blackbeard's voice is heard (or, rather, seen) through his question – focused, as it is, on empathy felt towards a tree – whether or not it is represented as his own voice or through Toby's. Their speaking voices are poorly delineated – or, rather, not definitively or totally delineated – yet they still carry meaning. In this way, the scene dramatizes the very question of Craker/human boundaries that the MaddAddamites were discussing over breakfast; like that conversation, the indirect discourse prevents the assertion of a definitive demarcation between who is speaking and who is not. Furthermore, Toby's own voice, represented by non-italicized interjections that carry an unspoken dialogue with the dialogue she has with Blackbeard, perform the internal dialogue that she would have had in her journal: basically, what she does not speak aloud but addresses and considers in internal thought processes. As such, the scene is a tri-part dialogue: with the narrator mediating the entire scene (to the implied reader), Toby and Blackbeard blurring together, and Toby speaking to herself *about* herself and Blackbeard. These types of complications to the discourse become commonplace by the final chapters of the novel, as the discourse representing Toby's journal begins to blur unpredictably with her unspoken thoughts, with the external narrator, and with Blackbeard's own interjections.

More than just foreshadowing the discourse complications to come, however, Blackbeard dramatizes the changes to Toby's worldview, as he slowly understands the significance of the written marks that Toby teaches him. As he watches her write, Toby tells Blackbeard that

> "…when you put the letters together *they make words*. And the words stay where you've put them on the paper, and then other people can see them on the paper and hear the words."
>
> Blackbeard looks at her … . "Oh Toby, but *it* can't talk," he says. "I see *the marks* you have put there. But *it* is not saying anything.
>
> "You need to be the voice of the writing," she says. "When you *read* it." (emphasis added, except on "read"; 202)

In explaining the process of writing, Toby's phrasing – "they make words" – implies, very literally, agency within "the marks" that she has written. Clearly, Blackbeard understands this as such, as he tells her "*it* can't talk" and "*it* is not saying anything." While this could be read as a childishly literal understanding of writing, taken seriously, Blackbeard's phrasing highlights the possibility within Toby's figurative use of language: writing is agential when it is embodied and performed by the audience, who become "the voice of the writing." Aware of a communicative and signifying world far beyond what Toby's perspective *initially* allows her to see, Blackbeard immediately grasps that writing, as a nonhuman entity – like Fuck – can influence, act upon, and "speak to" and through other living beings. Solidifying this point, Toby tries to overcome Blackbeard's skepticism, telling him to take the paper, upon which she has written his name, to Ren: "Ask her to read it, then come back and tell me if *she says your name*" (emphasis added; 203). Upon his return, Blackbeard enthuses, "[*i*]*t did,* Oh Toby," he says. "*It said my name! It told my name* to Ren!" (emphasis added; 202-3). Whereas Toby sees Ren as the active agent reading a passive mark, since "she says your name," Blackbeard understands the writing as a nonhuman agential figure who can, and does, speak *through* Ren: "*It told* my name *to* Ren." In Blackbeard's account of the scene, Ren, not the writing, is the passive entity.

Toby does not comment on Blackbeard's potentially non-fluent use of the impersonal pronoun and active tense with regards to the written word, but the purposeful use of this phrasing –

"It said" – is later seen when she witnesses Blackbeard writing for the other Craker children: "He has a stick, and the paper. There's his name in the sand. The other children are watching him. All of them are singing" (204). While the origins and exact meaning of the Crakers' singing is never made entirely clear, the MaddAddamites understand it to be a way to communicate with nonhuman beings (139); this understanding is substantiated by the multiple occasions during which the Crakers sing in response to the Pigoons' grunting, which Blackbeard explains to Toby saying "[t]hey are *talking*, Oh Toby (emphasis added; 279). Since Blackbeard does not understand the concept of music, as evidenced by his confusion in the garden, their singing is represented as having a strictly communicative function. The fact, then, that Blackbeard and the children are singing, unprompted, in response to "hearing" (as precocious readers) the voice of the writing speaking through them, indicates that writing becomes an agential being – "It" – in their worldview. This explains why Blackbeard later refers to the stories written in his and Toby's journals as subjects: "This is *the Book*, these are *the Pages*, here is *the Writing*" (385). Taking her explanation literally, Blackbeard identifies an author/text/audience assemblage wherein all have influence and agency, the ability to act on the other and are thus constantly co-creating meaning and stories. This point is clarified by returning to Gross's singer/song/patient assemblage. To recall, in an Anishinaabe perspective, "[s]ongs and stories have power to influence the world, so they are animate"; subsequently, a healing song is a commensurate participant in the act of healing, a "colleague" for the singer as they "work together" to heal the patient (Gross 2014, 90, 106). Once the song is understood to be a subjective, agential, "living entity," like the human singer, the concept of singing (or, in Blackbeard's case, reading) a healing song is altered: "There is no cause and effect here. Instead, the healer, the song, and the patient are *wrapped together in a process.* When all three come together, singing occurs. … It is the power of the *process of singing* that effects the cure" (emphasis added; 109, 107). My point is not that what Blackbeard is doing is the same as what Gross's hypothetical singer is doing. Rather, the point is that Blackbeard's recognition of the embedded

voice within a story does not depict a misunderstanding or anthropomorphizing of narratives, but of an *alternative* understanding: of stories as influential other-than-human entities. Working from this perspective, the cause-and-effect relationship of reading is altered to an Anishinaabe-quantum process of an assemblage, where the process of reading intertwines human and other-than-human entities and complicates notions of bounded subjectivity.

Toby unintentionally and consequentially expands this image and assemblage when she explains that the sounds of letters stem from the world around them:

> "This is how your name begins," she says. "B. Like bees. It's the same sound." …
>
> "That is not me," says Blackbeard, frowning. "It is not bees either. It is only some marks." (Atwood 2013, 202-3)

Blackbeard's concern, that the writing does not, in fact, relate to him or to bees, but is only "marks," highlights the constant interplay which forms the Saussurian "sign": the "marks" have no inherent meaning without the continual, contextual, and socially agreed-upon meaning found through the inseparable interaction between the signifier and the signified. However, it is significant that Toby, in her attempt to introduce Blackbeard to this suspension of the physical in favor of the metaphysical turns to their immediate environment: "B. Like bees. It's the same sound." Blackbeard, ever literal, does not link the *symbol* – "B" – and its *sounds* – /**b**i/ – but instead considers the *sound and/or presence of bees*, saying "[i]t is not *bees* either." That is, the inked mark of a letter has no inherent relation to the living, tangible, audible swarm near them. In essence, Blackbeard identifies the very problem at the heart of Saussurian semiology, as highlighted by Derrida, that "Saussure leaves open the possibility of thinking a *concept signified in and of itself*" or the "transcendental signifier" (Derrida, qtd. in Hawthorn 323). In order for Toby and Blackbeard to make sense of writing and reading, innumerable conceptual connections must be made: the first of which is the translation of the swarm of bees Toby transported earlier to a meaningless mark; the second of which is the performance of the signs *through* Ren, who becomes "the voice of the

writing" when she "*read[s]* it." This is to say, language (written and/or oral) makes sense *not* because of an agreed-upon transcendental signifier but through an unending network of speakers, signs, objects, sounds, cultural contexts, and epistemological constructs which create meaning together. Subsequently, that meaning is never finite nor universally agreed upon because meaning is constantly deferred to and enhanced by another relationship (put otherwise: *différance*). When taken together, Toby's initial writing lesson highlights the problematic, inseparable dichotomy of signifier/signified that indicates a "transcendental signifier" existing outside of a physical reality which ostensibly supports and gives meaning to them both.

In order to teach this concept to Blackbeard, a figure genetically predisposed to understand only the most literal, reality-based concepts (per Crake and Snowman), Toby links signs to real objects, explaining that bees give, in part, a sound or "voice" to letters. This forms one multiplicity of the intersubjective rhizome of writing. From here, Toby explains that the "voice" of the writing emerges through the intersubjective relating between the writer/speaker, the reader/audience, and the writing/story. This, along with the initial bee-symbol multiplicity, forms the next assemblage of the rhizome. Finally, this assemblage can speak – "It said my name" – and becomes, in Blackbeard's perspective, an other-than-human, agential subject, with whom they can communicate via singing, just as they "talk" to the Pigoons. Toby's initial lesson, inviting Blackbeard to see the world through signifier and signified, without recourse to an actual concept – "B" – is instead transformed through his insistence on the literal to a world populated with living stories speaking through bees and unseen figures. To bring these ideas together, then, Blackbeard translates, here and in the instances above, the dichotomies of signified/signifier, as well as real/virtual, human/"animal," and physical/metaphysical, into multifaceted and interconnected subjectivities, in which he and Toby are also connected parts.

To summarize this chapter so far, the past- and present-tense narratives (told through Zeb and Toby's perspectives, respectively) following Toby's structurally standard fifth story to the

Crakers features, as an unusually prominent theme, a variety of blurred binaries. In analyzing the effect of these appearances of shifting and challenged binaries, it becomes clear that Zeb and Blackbeard serve different, if related, functions with regards to their effect on Toby: Zeb, who has often been characterized throughout the trilogy as a figuratively heterogeneous character, acts to "prepare the way" of hybridity for Toby as he models how interconnectivity operated and operates in the pre- and post-pandemic world. Blackbeard, in tandem, refines and advances Toby's understanding of this interconnected world, as he pushes her to expand and alter her epistem-ontologies: from anthropocentric, individualistic, essentialist, and monologic to non-anthropocentric, communal, blurred (or inherently ambiguous), and dialogic on multiple strata; thus, heteroglot. These characters and the prevalence of shifting dichotomies converge in a consequential scene of physical, spiritual, and epistem-ontological vulnerability shortly before Toby's sixth story, when Toby stages an "Enhanced Meditation" and encounters a female Pigoon and her litter while attempting to communicate with Toby's late mentor, Pilar. The scene is significant because it triggers the novel's eventual *denouement*, but – what is key to this project – the denouement *only* occurs due to Toby's uncharacteristic recognition of interspecies communication, empathy, and vulnerability and a release of her hold on a reality constructed on essential and bounded binaries. In other words, the scene of Toby's "Enhanced Meditation" is the *first* of *two* narrative and epistem-ontological breakdowns which substantially alter how interconnectivity and ambiguity are represented as both the central ideas and structuring principles in the novel and the trilogy.

Section C: Blurring Binaries, Blurring Boundaries: Levinasian Face, Life, Time, and Language

Inter- and intra-textual allusions are evident from the beginning of the scene: Toby induces her "Enhanced Meditation" by ingesting a combination of psilocybin mushroom toxins, just as she and

the other Adams and Eves are required to do in *Flood* before assuming their leadership roles (2009, 204). During her first reported "Vigil" before she becomes Eve Six, Toby describes the "crickets nearby, speaking in tongues: quarkit quarkit, ibbit ibbit, arkit arkit…" (*ibid*); similarly, during her "Enhanced Meditation" in Heritage Park, she hears the crows "passing the rumours, one rough syllable at a time" (Atwood 2013, 220).[9] In both texts/scenes, the narrator (focalized through Toby) attributes speaking and communicating to nonhuman beings, an ability commonly considered exclusive to human beings; meanwhile, ironically, Zeb and Toby describe their altered states as challenging their senses of self which, in Zeb's case, is manifested through a loss of language. Moreover, the characters' descriptions of the "Vigils," "Enhanced Meditations," and unexpected mystical experiences are surprisingly similar, despite the difference in the characters' verbal styles. Toby thinks to herself that "she doesn't want all-out brain fractals, just a low-level shakeup – a *crinkling of the window glass that separates the visible world from whatever lies behind it*. The effects are beginning: already there's a wavering, a shift" (emphasis added; 221). Through the mediating heterodiegetic narrator, Zeb's own experience also features a disintegrating worldview and sense of self: "He'd be up against it, up against everything that filled the space he was moving through, with *no glass pane of language coming between him and not-him.* … He needed to keep moving, preserve his outlines, define himself by his own shockwaves, the wake he left…" (emphasis added; 80). In both cases, there is a "wavering" and a threat to the "window glass" or "glass pane" that preserves reality as both characters respectively understand it. Their shared reaction (a loosening of the sense of self and reality) despite the different causes (psilocybin ingestion versus starvation) is likely due to a lack of blood flow to several connected areas of the brain, referred to by neurobiologists as the "default-mode network" (DMN).

[9] Shortly after the scene in *MaddAddam* begins, Toby also hears "almost" human sounds in the forest around her: "All around there are sounds, noises, almost-voices: hums and clicks, tappings, whispered syllables" (222).

Michael Pollan explains in *How to Change Your Mind* (2018) that researchers have identified the DMN as the center for "meta-cognitive functions," such as "self-reflection, mental time travel, mental constructions (such as the self or ego), moral reasoning, and 'theory of mind'" (Pollan 2015, n.pag; Pollan 2018, 302-5). Under normal circumstances, the DMN operates as a "conductor" for the different mental processes (visual, emotional, etc.) taking place elsewhere in the brain, reducing the input from one or another so as to keep order and thereby "play a role in the creation of mental constructs or projections, the most important of which is the construct we call the self, or ego" (Pollan 2018, 303). When blood flow and oxygen levels are reduced or depleted to this area of the brain – as happens during psychedelic experiences as well as periods of starvation (see McFadden, et al., and Carhart-Harris, et al.) – the DMN is unable to restrict the input from the various mental processes and maintain order. Subsequently, Pollan writes, "the ego temporarily vanishes, and the usual boundaries we experience between self and world, subject and object, all melt away" (2018, 305). The blurring of these boundaries which form – for the Euro-American subject, as least – the sense of self is, Pollan continues, "one of the hallmarks of the mystical experience; our sense of individuality and separateness hinges on a bounded self and a clear demarcation between subject and object. But all that may be a mental construction, a kind of illusion – just as the Buddhists have been trying to tell us" (305). In his sweeping use of "us," juxtaposed with "Buddhists," Pollan highlights an issue underlying this project: the sense of self and reality is not objective and universal, despite the ubiquity of Euro-American culture due to globalization and colonization, but instead depends, in part, on epistemological contexts and cultural constructs. In their shared mystical experiences, Toby and Zeb do not so much experience a *negation* of the self, but an *alternative* way to understand the self: not as a bounded, individual

counterposed to the "other," but as an "individual" comprised of relations with a living world that is speaking to them and *through* them.[10]

The way in which this epistem-ontological breakdown – or break*through* – occurs is as important as the realization and structural shifts that it produces, as it moves Toby and the form of the novel (and trilogy) away from distinct binaries and towards interconnectivity.[11] Having walked from the Cobb House to the Heritage Park site where she and Zeb buried Pilar's body under an elderberry bush, Toby visualizes Pilar and asks her for assistance:

> *I know you're here, in your new body. I need your help.*
> There's no voice, but there's a space. A waiting.
> *Amanda. Will she die, will this baby kill her? What should I do?*
> Nothing. Toby feels abandoned. But really, what did she expect? There is no magic, there are no angels. It was always child's play. (Atwood 2013, 222)

In asking for "Pilar's" help, Toby demonstrates an uncharacteristic openness: not only in the fact that she is admitting that she cannot manage the challenges set before her, nor that she requests the assistance of someone else, despite the fact that both of these actions caused her shame and embarrassment when she first meets Zeb, after allowing the Painballers to escape. The simple act of asking for help demonstrates that Toby has shed part of her insistence on self-reliance and emotional isolationism. While this is substantial character development in and of itself, the fact that Toby is willing to ask the help of a deceased mentor illustrates not only that she is "game for anything," as Zeb grudgingly tells her, but that she has incorporated the alleged abilities of the bees – messengers across life and death – into herself. Despite this character growth, however, her disappointment at the lack of a *vocal* or *linguistic* response demonstrates a certain anthropocentric expectation: while, to some extent, she accepts Pilar's "new body," she also rejects the Gardener

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[10] It is worthwhile repeating here that Zeb's sense of self and language is returned when he ingests the bear's muscle and fat (81).

[11] Significantly, this shift in epistem-ontology does not occur in Toby while she is alone, but while she is accompanied by Zeb – who walks "beside Toby, keeping an eye on her" – and Blackbeard, who shows up unexpectedly at precisely the point when Toby's literal view of the world is changing: "The effects are beginning: already there's a wavering, a shift. 'Hey, what're you doing here?' Says a voice. Shackleton's voice, coming to her along a dark tunnel. She turns: it's Blackbeard. 'I wish to be with Toby,' he says" (221). Their presence in the scene reinforces their roles, as they perform them, as guides and assistants to Toby's hybrid development.

belief that "[e]verything digests, and is digested. The Gardeners found that a cause for celebration, but Toby has never been reassured by it" (221). In her lack of reassurance and her expectation of a verbal response, Toby demonstrates a persistent adherence to anthropocentric transcendentalism. Her expectations are made clear by her disappointment in the lack of "magic" and "angels"; raised in a Judeo-Christian family that is not particularly religious, the absence of an anthropomorphized, linguistic signal is, for Toby, an abandonment (Atwood 2009, 33). Pressing on, despite her disappointment, Toby continues to ask for a sign, which appears, but not in the human form or voice that she expected:

> *Send me a message. A signal. What would you do in my place?*
> "Watch it," says the voice of Zeb. "Stay still. Look slowly. To the left."
> Toby turns her head. Crossing the path, within stone-throw, there's one of the giant pigs. A sow, with farrow: five little piglets, all in a row. …
> "Don't shoot," say Toby. Her own voice in her ears is distant, her mouth feels huge and numbed. Her heart's becalmed.
> The sow stops, turns sideways: a perfect target. She looks at Toby out of her eye. (Atwood 2013, 223)

It is significant that the sow *only* appears at precisely the moment when Toby accepts that she will not receive the "voice" she expects from a Christian God, but asks again anyway, settling for a less human "signal." Zeb's responses neatly coincide both with his commands to everyone there – "Watch it," "Stay still" – as well as with Toby's question: "What would you do in my place?" That is to say, Toby's request – "Send me a message. A signal" – and her question are answered immediately (as opposed to her initial, unanswered requests) as she is brought face-to-face, in the literal and the Levinasian senses, with the Pigoon.

Notably, the Pigoon as a "messenger" is not without precedent in the trilogy, despite the danger that the herd represents to every protagonist in the trilogy. To recall, Snowman is attacked and nearly eaten by a group of Pigoons at the RejoovenEsense Compound; Toby's survival garden at the AnooYoo Spa is eaten and then trampled by Pigoons; the Cobb House is attacked by a herd of Pigoons early in Toby's stay there; and Zeb (and other MaddAddamites) are trapped by the Pigoons

while scavenging in the ruined Pleeblands.[12] Yet, though the Pigoons are often and understandably seen as dangerous predators, Snowman's encounter with the Pigoons also triggers the deterioration of his own sense of human superiority, as he sees himself, his edibility, and his (physical) vulnerability from the Pigoons' perspective (see chapter two). This encounter is part of what begins the breakdown of his sense of autopoiesis and superiority as he de/reterritorializes with the Pigoons and subsequently begins to return to the more interconnected sense of "self" that he had a child (one who grew up alongside the Pigoons). Thus, the danger posed by the Pigoons to the MaddAddamite/ Gardener community is real and present in the minds of everyone in the scene (with the exception of Blackbeard), as evidenced by Zeb's immediately defensive reaction; but alongside this danger, indeed *due to* this danger, is the possibility for openness and change.

This is not to say, however, that the danger is one-sided. Typically, as in the scenes listed above, the human(s) *or* the Pigoon(s) is the exclusive target of the other: the Pigoon herd nearly kills and eats Snowman; three Pigoons (a boar and two sows) eat Toby's dwindling food stock in her garden; she, in response, shoots the boar; under the cover of night, the sows return to destroy her garden entirely; and the Pigoon herd traps the MaddAddamites (much like they do with Snowman) in the Pleeblands, who only escape because the Pigoons leave to defend themselves against the Painballers. The scene with Toby and the Pigoon is therefore unique in the trilogy for their *simultaneous*, *mutual, proximate* vulnerability to the danger posed *by* each other *to* the other. In her perpendicular stance, the Pigoon sow is as vulnerable to the MaddAddamites' weapons as they are to her deadly strength:

> The sow stops, turns sideways: a perfect target. She looks at Toby out of her eye. …
>
> Little Blackbeard moves forward. He's golden in the sun, his green eyes lambent, his hands outstretched.
>
> "Get back here," says Zeb.

[12] Though they are often described by the human characters as an amorphous (or, in Snowman's case, an anomalous) herd, connections made in *MaddAddam* – between Toby and the sow – suggest that there is one herd of Pigoons living in the Heritage Park/Cobb House/Pleebland/Compound vicinity; thus, it is the same group of Pigoons in every occurrence. The sow who destroys Toby's garden is the same sow whom she encounters in Heritage Park.

> "Wait," says Toby. Such enormous power. A bullet would never stop the sow, a spraygun burst would hardly make a dent. She could run them down like a tank. Life, life, life, life, life. Full to bursting, this minute. Second. Millisecond. Millennium. Eon.
>
> The sow does not move. Her head remains up, her ears pricked forward. Huge ears, calla lilies. She gives no sign of charging. The piglets freeze in place, their eyes red-purple berries. Elderberry eyes. (223)

The scene is remarkable not only for the close physical proximity in which the (human and nonhuman) characters suddenly find themselves to other beings who have caused them such mortal harm, but for the pause which marks both Toby's and the Pigoon's reactions. Despite the sow's passive, physical vulnerability, being "a perfect target," as well as Toby's, who could be "run down," both of them are, like the piglets, "fr[ozen] in place": the sow "does not move" while Toby instructs the others to "[w]ait." That shared sense of danger and mortality, as well as their shared hesitancy towards causing the other harm (likely because causing harm to the "other" would result in harm to the "self"), creates a possibility for recognition, response, and, subsequently, intersubjectivity, which is clarified by a zoecentric or compostist revision of Levinas's philosophy of intersubjective nature of "the face."

The standoff that arises due to their mutual vulnerability dramatizes Levinas's philosophy of the face-to-face encounter, in which subjectivity and moral responsibility arise by "welcoming the Other, as hospitality" (without totalizing or reducing the alterity of the other) through language and conversation, or discourse (Levinas 1979, 27, 38-40, 50). In the face-to-face encounter, Levinas argues that, when met with generosity and conversation, the self and the Other *together* encounter infinity and overflow any sense of a totalized ontology; they arrive *together* at something entirely new, a new way of seeing the world *due to* the "conceptless" shared gaze which takes them outside of themselves (101). In effect, the face-to-face encounter (whether between humans or, as I argue, Toby and the Pigoon) creates a space, gap, or lacuna in which intersubjectivity and morality is created:

> To approach the Other in conversation [to respond] is to welcome his expression, in which at each instant he overflows the idea a thought would carry away from it. It is therefore to receive from the Other beyond the capacity of the I, which means exactly: to have the idea of infinity. But this also means: to be taught. The relation with the Other, or Conversation, is a non-allergic relation, an ethical relation; but inasmuch as it is welcomed this conversation is a teaching [*enseignement*]. Teaching is not reducible to maieutics; it comes from the exterior and brings me more than I contain. (101, 51)

In this moment of questioning, unknowing, and waiting for the response of the Other, the subject is called into being, by being called outside of the "I," as "my freedom is called in question" which Levinas considers the origins of "consciousness" (100). It is only in and through conversation, or discursive response (or, per Haraway, "response-ability"), that Levinasian subjectivity is formed and the possibility for learning and "goodness" arises: "in discourse I expose myself to the questioning of the Other, and this urgency of the response … engenders me for responsibility," the moral result of which is that "[t]o be oneself is to express oneself, that is, already to serve the Other. The ground of expression is goodness" (178, 183). In sum, Levinas binds together "individual" subjectivity and moral responsibility with otherness via language and discourse. He revokes the fear of the Other by, paradoxically, basing within the other the very origins of the self and of moral goodness.

Despite the generosity within the possibility to expand outside of oneself that Levinas finds in this "non-allergic" approach to "the stranger, the widow, and the orphan, to whom I am obligated," he nevertheless famously and troublingly denies "face" to the nonhuman, saying in an interview that "I cannot say at what moment you have the right to be called 'face.' The human face is completely different and only afterwards do we discover the face of an animal. I don't know if a snake has a face. I can't answer that question" (Levinas 1979, 215; 2004, 49). Derrida argues that, in this refusal to answer the question definitively, Levinas "confess[es] that [Levinas] didn't say what responding means. Doesn't that amount, as a result, to calling into question the whole legitimacy of the discourse and ethics of the 'face' of the other, the legitimacy and even the sense of

every proposition concerning the alterity of the other, the other as my neighbor or my brother, etc?" (1998, 109). In the absence of a clear understanding of "face," to whom the self can "respond" (versus "react," the so-called domain of "the animal"), and thus to whom the self can be response-able, Levinas leaves his philosophy open to critiques by Derrida (and later, Haraway, among others) that it is illogically and anthropocentrically "closed off"; the issue is that Levinas maintains a moveable distinction wherein any being labeled "animal" and deemed to be without "face" and incapable of language, or conversation, (as Levinas argues he was while a prisoner of the Nazis in a Jewish POW camp) are "logically" no longer participants in discourse and response, and, thus, made abject from moral responsibility (*ibid*). These faceless, "animalized" non-subjects can therefore be killed without the death being "murder." In the absence of a clear distinction between *who* has "face" and *what* does not, between what it is "to respond" versus "to react," Haraway, following Derrida's line of critique, offers a tentative alternative, writing that "[t]he problem is to learn to live *responsibly* within the multiplicitous necessity and labor of killing, so as to be in the open, in quest of the capacity *to respond* in relentless historical, *nonteleological, multispecies contingency*. Perhaps the commandment should read, 'Thou shalt not make killable'" (emphasis added; 2008, 80). Without addressing the definition of "face," she instead takes on the contentious issue of (speciesist) moveable boundaries which allow some*thing* to be killed while some*one* cannot. In contrast, she argues that the ability to *respond* lies within every sentient being with whom she is a companion species, though each facet of their response is subject to significant otherness (that is, each may respond differently). Haraway returns to the subject-making nature of response, response-ability, and language later, writing: "Response is comprehending that subject-making is real. Response is face-to-face in the contact zone of an entangled relationship. Response is in the open. Companion species know this" (227). Another way of writing this amalgamative reformation of Levinas and Agamben, per primate and canine behavioral scientist Barbara Smuts, is "[i]n *mutuality*, we sense that inside this other body, there is 'someone home,' *someone so like ourselves*

that we can co-create a shared reality as equals" (emphasis added; Smuts, qtd in Haraway 2008, 236).

In his essay, "Lost Dog, or, Levinas Faces the Animal," H. Peter Steeves uses the perspective advocated by Derrida, Haraway, and Smuts to re-read Levinas's philosophy of the ethics of the face-to-face encounter. Steeves finds, much as Levinas argues, that if the self is opened to the possibility of generous communication with the Other – whether that Other is human, snake, or, in Steeves's case, a lizard – the self is taught to be "more than [was previously] contain[ed]." Sharing a face-to-face gaze with a wild lizard in his kitchen one evening, Steeves explains that what he wants to "celebrate" in his recounting is "not a Libertarian's freedom … a freedom to pick up and leave and not be bothered by others. It is that I, too, was able to become something new, something unknown, something better" (33). Just as Levinas theorizes, Steeves – in being open to "the stranger," the "Other" who happens to be embodied as a lizard – has a "non-allergic reaction, an ethical relation," and subsequently experiences a "teaching" that comes, very much, "from the exterior and brings [him] something more than [he] contain[s]" (Levinas 1979, 51). Atwood herself writes about the power of the gaze to build kinship across species. In *Survival*, she tracks the trope of "animals" as victims in Canadian literature; where usually the hunted "animal" is, in its last throes, understood to be a "suffering victim," in "*The Trail of Sandhill Stag*, the narrator is caught by the "meaningful gaze" of the stag and is unable to deliver the killing shot because "he realizes that *the stag is his brother*" (emphasis added; 1972a, 82). Rewriting this trope decades later, Atwood alters it slightly, by having Toby and the sow hunt *each other* throughout the trilogy, rather than the one-sided stag hunt. Subsequently, in their forced, frozen "wait," Toby and the sow finally see each other through a "meaningful gaze"; they are each "called into question," made more open, and subjectively response-able to one other precisely *through* their mutual vulnerability. Expanding on Bentham, Toby not only understands that the Pigoon "can suffer," she understands that the sow, like herself, can die; the sow is "so like [herself] that [she] can co-create a shared reality as equals."

Thus, they engage in mutual subject-making *due to* their shared mortal danger to each other. In becoming open to receiving, recognizing, and responding to the "face" and the gaze of the (nonhuman) other, Toby moves the Pigoon from the position of the gazeless "animal" and to the communicating gaze of the "Other," through whom Toby becomes an interconnected self and to whom Toby now has a mortal responsibility.

Following Derrida, Haraway, Smuts, and Steeves to read the shared gaze between Toby and the sow as a "face-to-face" encounter, there is still the question of what Toby and the Pigoon are taught, what each brings to the other that is "more than [they] contain." Much like Toby's experience near Pilar's burial place, there is no verbal or linguistic explanation for the Pigoon's experience; nevertheless, following this event, her behavior, and that of the Pigoon herd in general, indicates that there has been a substantial shift in their understanding of Toby and the humans, as is addressed below. For Toby, however, as an internally focalizing protagonist mediated by the narrator, the effects of her intersubjective interaction with the Pigoon sow indicate the unravelling of her persistently anthropocentric and binary epistem-ontology, as she is opened to an alternative, more multiplicitous way of understanding and being in the world. These effects of the Pigoon's gaze are immediate. Levinas argues that the face-to-face encounter happens before language, before realization of the event, even before mean-making itself: "The notion of the face … opens other perspectives: it brings us to a notion of meaning prior to my *Sinngebung* [meaning-making, meaning-bestowing] and thus independent of my initiative and my power. … The immediate is the *interpellation* and, if we may speak thus, the imperative of language. … The immediate is the face-to-face" (1979, 51, 52). Being "interpellat[ed]," or called by the Pigoon's "look" before language can arise, Toby's epistemological, language-based, meaning-making categories deteriorate and blur together. Combined with the boundary-blurring effects of the psilocybin toxins, the shared gaze with the Pigoon results in Toby's intensely uncharacteristic blurring of nature/culture (technology), life/death, human/"animal," "animal"/plant, self/other, and times (past/present/future); all of which

are entangled via an emphasis on the power of life itself, which overwhelms arbitrary species categories. Toby sees the sow as "[s]uch enormous power. A bullet would never stop the sow, a spraygun burst would hardly make a dent. She could run them down like a tank. Life, life, life, life, life. Full to bursting, this minute. Second. Millisecond. Millennium. Eon" (Atwood 2013, 223). From the disembodied reference to "power" to the simile with "tank" (emphasized by the denied potential to "make a dent"), Toby's language initially appears to suggest a continuation of seeing the Pigoon as an object or, troublingly, a Cartesian automaton, the "power" of which is to damage, to destroy, and to kill. However, the "tank" simile is immediately, and jarringly, juxtaposed with Toby's distinctly uncharacteristic repetition of "[l]ife, life, life, life, life." (Nowhere else in *MaddAddam* does Toby use such poetic repetition; the only other time she even references anything multiple times is in response to the Crakers' requests to tell their origin story to them repeatedly.) The repetition five times of "life" indicates a distinct change in Toby's verbal style, despite the initial appearance of her persistent distinction between human and "animal" life. More importantly, the "life" repetition contradicts the links to destruction and death created by the reference to the tank, raising the question of the meaning of "such power." That is to say, what, exactly, is the "power" of the sow? While it would appear to mean the power to kill the humans, the repetition of "life, life, life, life, life" also corresponds to the sow's "farrow: *five* little piglets, all in a row" (emphasis added; *ibid*). However, the piglets are not the only possible reference since there are also five "humans" present: Toby, Zeb, Black Rhino, Shackleton, and Blackbeard, all of whom could potentially be killed in a rush by the Pigoon and her "glint[ing]" teeth (Blackbeard especially, as he is in front of the four other humans) (223). The sow's "power," therefore, is productive and destructive, regenerative and lethal *at the same time*. Toby's unusual repetition is similarly *power*ful, precisely because it is ambiguous in terms of to whom the repetition refers; the humans *and* the pigs are equally likely to be the implied objects of the phrase and are thus drawn together as

mutual participants in "life." In their vulnerability and mortality, they are profoundly and complexly intertwined.

The connection between the pigs and the humans goes beyond drawing together life and death, humans and "animals," nature and culture, as it expands across time. Much like Snowman does with his past life as Jimmy, Toby represses her own, darker memories. Throughout much of *Flood*, she erects physical and psychological barriers around her past life in order to avoid the pain that accompanies them: she covers the mirrors at the AnooYoo Spa with towels to avoid seeing her reflection and she reprimands herself when she strays into thinking of her former Gardener friends whom she assumes are dead (2009, 113). Even once she is surrounded by human companions, Toby still warns Zeb repeatedly not to delve too deeply into his past, for fear of reliving the trauma of his childhood:

> "Back off the childhood," says Toby. "You'll get woeful."
> "Woe, your foe? Say no to woe? Don't preach at me, babe."
> "It works for me. Backing off woe."
> "You sure about that?" (2013, 63).

Despite Zeb's apparent openness to confronting his earlier traumas, as he raises doubt whether Toby's temporal barriers are indeed helping her, he later tells Toby, "'I hate going back to all that [Zeb's childhood]. I had to live it, I don't like reliving it. Who cares?'" (106). Like Snowman, then, Toby and Zeb both attempt to keep the past well separated from their present lives. In the earlier novels, this fragmented linear temporality dramatized the characters' inherent dissociation from other humans and from the world around them. In contrast, in Toby's vision/gaze of/with the sow, "life" is not only intertwined with humans and other beings, but with the past, present, and the future as the moment of vulnerability expands to include the micro and macro levels of time, from the "millisecond" to the "eon." Under the effects of psilocybin and the gaze of "the Other," Toby's worldview shifts from a fragmented, Newtonian linear temporality to a non-Euclidian, quantum

ontology of simultaneity, or superposition, an ontology which Lawrence Gross argues is never far from an Anishinaabe perspective.[13]

The difference between Toby's blurred understanding of time and her previous attempt to separate the past and the present is more than just postmodern anachrony – such fragmented and non-linear timelines have featured throughout the trilogy – and reflects instead a more Indigenous understanding of time. Where *Crake* and *Flood* featured fragmented timelines that eventually re-converged (or re-unified) in one moment of story- and discourse-time that *then* proceeded linearly/ biographically, Toby's vision in *MaddAddam* spirals outwards, flattening and incorporating different temporal levels – "Second. Millisecond. Millennium. Eon" – to the same, immanent plane: "this minute" which is, unsurprisingly, "[f]ull to bursting." Her vision is more aligned with an Anishinaabe perspective of cyclical time wherein the past is *contained in* the present and in the future, all of which rub together simultaneously in the process of life. As Gross explains in his chapter, "The Quantum Nature of the Anishinaabe Language," "the boundaries between past and present are different for native speakers of Anishinaabemowin. In fact the boundaries are much weaker" (2014, 117). Gross refers to Roger Spielmann's example of a smoking non-smoker, who exists in Anishinaabe/quantum superposition as both the present smoker who is also the future non-smoker, or, "the future non-smoking Rob exists simultaneously with the current smoking Rob in the ongoing process of quitting smoking" (*ibid*). By understanding the world through a verb-based language that prioritizes processes over inherent states of being, Gross argues, Rob can be both his present and future selves *simultaneously*: "It is a world of superposition in which a person is and is not something at the same time" (*ibid*). Frozen in place through her gaze with the sow, losing her sense of her own bounded ego through the psilocybin, Toby's present "self" blurs into the life

[13] Superposition is the quantum theory of mutual exclusion and presence. John Polkinghorne explains, in *Quantum Theory: A Very Short Introduction*, that "[q]uantum theory permits the mixing together of states that classically would be mutually exclusive of each other. It is this counterintuitive possibility of addition that marks off the quantum world from the everyday world of classical physics. … this new possibility is called the *superposition principle*" (21-22). The more well-known description of superposition is Schrödinger's thought experiment of the cat in a poison-laced box, who is both alive and dead at the same time until the box is opened and the cat's state is revealed to be one or the other.

processes of the past and the future, and the human, the nonhuman, and the other-than-human. This quantum simultaneity is evident not only in the blurring together of milliseconds and eons, but, again, in the five-times repetition, which links temporality to the materiality of "life" itself: "life ["This minute"], life ["Second"], life ["Millisecond"], life ["Millennium"], life ["Eon"]." That is to say, Toby describes the moment as a fractal repeating itself across time; "this minute" becomes a synecdoche of the overall balance and rhythm of Anishinaabe Creation.[14] As D'Arcy Rheault explains, "each individual (human and nonhuman) is as much a representation and manifestation of the whole of Creation as the whole of Creation is a representation of itself" (111). And, fundamentally, the driving force behind the individual's actions and the force of Creation is, Rhealt continues, responsibility: "to be a good person" to all of one's relations, whether they be human or other-than-human (*ibid*). That is, to be responsible is to recognize and respond to their "face," regardless of species; doing so and acting in accordance is what maintains the balance of Creation, or "life."

Toby's existential blurring into Creation is not unique to her "self" perception, but also incorporates how she sees those beings around her. The psychedelic effects have already been seen to affect her use of language, with the unusual repetition of "life"; yet, it also affects her use of figurative language, specifically metaphors. Earlier in the vision and just afterward, she

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[14] Chen identifies a similar, synecdochical moment in *Crake*, when Snowman scrutinizes a caterpillar and thinks "[t]here will never be another caterpillar just like this one. There will never be another such moment just like this one. There will never be another such moment of time, another such conjunction" (Atwood 2003, 46). Chen argues that "the recognized uniqueness of a particular moment evidences the irreplaceability … of a time-point, to the degree of something seeming like *eternity in miniature*" (emphasis added; Chen 185). Snowman's charged moment differs from Toby's however, in that the caterpillar is an observed "object," as opposed to an observing subject and Snowman displaces the potential significance of the moment by calling it "irrational happiness," probably due to "a vitamin deficiency" (echoing Zeb's own moment of subjectivity disintegration due to starvation) (Atwood 2003, 46). Chen's own argument is similarly displaced from the hybrid-subject-building nature of Toby's moment since Chen argues that the caterpillar holds no value in the moment as a potent subject (unlike the Pigoon) because it is "such a puny bioform," whose apparent insignificance is a reflection of "a single human being's biotic condition in an immense universe" (Chen 185). Chen's interpretation is certainly applicable to Snowman's perspective *earlier* in the novel, but does not accurately portray how Snowman perceives such "insignificant bioforms" after his de/reterritorialization with the Pigoons in the gatehouse; this difference is evidenced by his later apology to the slug, which he considers in a manner more akin to Toby's interaction with the Pigoon sow. Nevertheless, Chen's concluding point is valuable to Toby's situation, as he writes of Snowman's observation: "Overjoyedness and entrancement rivet the perceiving subject and open the eyes to 'the wholeness of Being,' (*Year* 235), 'the Wholeness of the Whole' (236)" (Atwood 2009, qtd. in Chen 185). While Toby is not "overjoyed," she is "opened" to the external, the Other, and thus to micro- and macroscopic levels of time, the "Wholeness of the Whole."

predominantly uses similes to describe beings and sounds around her: the Pigoon sow ("like a tank"), the sow's nipples ("like vest buttons"), and Blackbeard's singing ("like the wind in the branches," "like the sound hawks make when flying," "like a songbird made of ice") (Atwood 2013, 223). However, immediately following her description of the face-to-face encounter, in which time and space are condensed to "this minute," her use of metaphors blurs the boundaries between the Pigoons and their immediate surroundings: "[The sow's] head remains up, her ears pricked forward. Huge ears, calla lilies. … The piglets freeze in place, their eyes red-purple berries. Elderberry eyes" (*ibid*). Gerald Vizenor discusses the use of metaphors in the creation of "literary animals" in his chapter of the same title:

> Language is one of the real environments of the authored animals [or literary animals] – the names, memories, manners, metaphors, and the totemic presence of animals in narratives. The totemic traces of nature are redoubled in metaphors and the creation of animal characters. Once teased by the author, the reader must conceive of a marvelous arcane animal and the wild unities of creation. (1998, 133)

Vizenor addresses two important points that illuminate Toby's unusual, compiled metaphors. Firstly, the indirect, ambiguous nature of metaphors relies on the creative force of the author as well as the reader, thereby drawing them together in the mutual act of literary creation – repeating the assemblage, on another plane, of Toby and the Crakers, who are drawn together in their shared act of storying. Secondly, in their ambiguity, metaphors "redouble" the "trace of nature" by dramatizing the "wild unities of creation"; unusual, involuted, heterogenous associations without a direct comparison rely on the assemblage of the reader/audience, the ambiguous assemblage of the conjoined images, and the "waver[ing]" tension between all the actors to create new images and

ideas (such as catachresis) (Vizenor 1998, 133-35).[15] The liminality of the image, as well as the conjoining force inherent within the rhetorical device, create the "traces of nature," as metaphors dramatize Margulis's theory of symbiogenesis, the very evolutionary form of "the wild unities of creation." Haraway summarizes symbiogenesis by writing that "ever more complex life forms are the continual result of *ever more intricate and multidirectional acts of association of and with other life forms*," resulting in "entangled association" through consumption, (partial) digestion, and even infection (2008, 31). Or, to recall Bennett's explanation of symbiogenesis, through eating and digestion "human and nonhuman bodies recorporealize in response to each other. … Eating appears as a series of mutual transformations…," creating Harawayian "material-semiotic actors" (Bennett 49). This wavering, partial digestion, and creative involution between seemingly unrelated objects – in Toby's description of "[h]uge ears, calla lilies. … their eyes purple berries. Elderberry eyes" – not only creates vivid literary images of the size, shape, and color of the Pigoons' eyes and ears, but also invites investigation into the very "real" nature of these indirect links, temporarily blurring plants species, Pigoons generations, and human bodies.

As Toby's consciousness is altered through the boundary-dissolving psilocybin, her focalized descriptions move from relations of similitude and identity (similes) to relations of process and plateaus. Mirroring Blackbeard's understanding of the multiplicitous nature of language via relations, Toby's metaphors perform in language the intersubjective relationship that is the very materiality of the metaphor. In other words, the compostist assemblages of the sow and calla lilies

[15] In this fashion, metaphors such as those used by Toby emphasize a worldview more aligned with that of the Anishinaabe/mowin verb-based processes, than that of conventional Euro-North American/English ontologies of noun-based static states. Lawrence Gross discusses this issue at length in the aforementioned chapter, wherein he explains (per Rupert Ross) that "[h]aving a verb-based language places the spotlight on the processes and events that flow through the world" (2014, 83). Ross argues that the concept of metaphor "fails to capture what's really going on" in Anishinaabe poetics, since he believes that "those languages are really describing reality at another level altogether," as in the subatomic realm of quantum theory (Ross, qtd. in Gross 2014, 84). Gross takes this point further, arguing that "the reality in which native speakers of Anishinaabemowin live goes far beyond even the subatomic realm so that in fact the world of the spirit and the world of the subatomic realm are not necessarily the same" (*ibid*). It is beyond the scope of this project to explore the nuances of these differences; the point is merely to highlight the links, again, between Toby's unusual use of metaphor in this unique scene, which serves to entangle the past, present, and future, as well as seemingly mutually exclusive objects and beings in space. Moreover, the metaphors are more than mere figurative language, as quantum physicists and Anishinaabe linguists and scholars argue for the very real nature of these "metaphorical" alliances.

and the piglets and the elderberries become two "literal metaphors"; they not only form amorphous, yet clear literary images of "authored animals," they also carry the "trace of nature" in recalling that the Pigoons most likely eat these lilies and berries as convenient sources of vitamins, minerals, sugars, and calories to be transformed (or transubstantiated) into cells, fat, and blood. (This would explain the Pigoons' presence at this precise place, beyond mere coincidence and plot necessity. Notably, the MaddAddamites typically encounter the Pigoons during the latter's hunting and scavenging for food: in the Compounds [where they nearly eat Snowman], Toby's garden, and the Pleebland convenience store.) The consumption and partial digestion of these plants thereby enacts both part of the pollination and seed dispersal requirements for the plant's replication as well as the Pigoons' own biological processes of "self" formation and physical development. Put otherwise, the Pigoons, the lilies, and the berries are "recorporealized" and "mutually transform[ed]" as they de/reterritorialize into "each other." Furthermore, as evidenced by the Gardener belief in "composting" the human body after death, Pilar, as the "edible matter" for the elder berry bush, is in*corp*orated into this metaphor as her body fertilizes the plant, which produces the berries that the sow ate before she gave birth to the piglets, and which the piglets also subsequently ate, hence: "Elderberry eyes." Read in terms of quantum/cyclical time (in which the past is present) and a compostist/Anishinaabe ontology, in which the world is spiritualized because it is profoundly alive, agential, and capable of teaching (if we know to "respond" and be open to it as companion species), Toby's metaphor describes a world in which Pilar *is* present in the "[e]lderberry eyes": her body has helped grow the berries; the berries in turn have been recorporalized into the Pigoons. Shelley Boyd arrives at a similar conclusion in her analysis of Atwood's "Ustopian Breakfasts," arguing that when Toby "witnesses Pilar-turned-compost-turned-elderberry-turned-pigoon" Toby also "rediscover[s] food consumption as a transformative process of sustainment not simply from the standpoint of the consumer but from the position of the consumed. … Ultimately it is not merely eating but also

digestion by another that facilitates continuation, albeit in the most humble of ways" (171-72).[16] Toby's metaphors, then, are not simply descriptive; rather, through the insights gained by the boundary-dissolving effects of the mushroom toxins and the pig's gaze, Toby is brought to attention to the multivalent processes of "wild union" and creative, heterogeneous involution taking place in front of, around, and within her.

Despite the differences in their theoretical frameworks, the scholars enlisted above (Bennett, Deleuze/Guattari, Derrida, Gross, Haraway, Rheault, and Vizenor) to elucidate Toby's vision share an ardent belief in the interconnectivity of the world and its inhabitants, as it is seen, understood, experienced, and subsequently dramatized in literature (oral and written). Arguably, the most intransigent category that these scholars continuously return to, to deconstruct and reconnect to the so-called passively observed world, is the observing human. As the "subject" of centuries of philosophy and pseudo-science, which claim(ed) its superiority and exceptionalism, it is significant then, that in Toby's vision, the human is explicitly rejoined with "Creation" last: an ironic play on the Christian Creation myth of the most exceptional "animal," made in God's image, being created last and a (probably unintentional) nod to the Anishinaabe Creation story, in which humans are created last, and are therefore dependent on other nonhuman beings (Johnston 1976, 12-13). While Toby's sense of her bounded self is troubled in the immediacy of the sow's gaze, through her uncharacteristic repetition, the issue of human "uniqueness" is not explicitly addressed until the vision is nearly complete. Adding to the irony, Toby incidentally deconstructs the boundaries of human/"animal" by attempting to maintain these same distinctions. Specifically, she hears Blackbeard's singing as a variety of similes (see above), until she eventually realizes her mistake: "It's Blackbeard, singing. His thin boy's voice. His Craker voice, not human" (Atwood 2013, 223). The fluctuation within the repetition – "His … boy's voice," and "His Craker voice" – hinges on the

[16] Boyd's essay offers a rich analysis of the symbolism and significance of the meals (breakfasts in particular, though she also discusses the boundary-blurring nature of Zeb's consumption of the bear) in the *MaddAddam* trilogy as well as *The Handmaid's Tale*. However, since Toby's psychotropic mushrooms are consumed outside the confines of a meal, they are not included in her analysis.

switch between "boy" and "Craker," but it is unclear whether this repetition acts as a reinforcement and further descriptor of "boy" or if it acts as a correction, much like Snowman's "revisions." In other words, is "Craker" acting to modify "boy"? Or, are the terms mutually exclusive, and the repetition corrects her "accidental" use of "boy"? If "Craker" corrects Toby's "inappropriate" use of "boy," the switch signifies a breakdown in her automatic responses to keep humans and Crakers separate.[17] If, however, the switch acts as another instance of forceful repetition – akin to "Life, life, life…" – this repetition is immediately troubled by Toby's habitual attempt to keep humans and Crakers separate: "His Craker voice, not human." Since "boy" is typically reserved for human beings, Toby's use of it to describe Blackbeard means that she simultaneously *includes* and *excludes* Blackbeard from the category of "human."[18] In its oxymoronic logic, Toby's phrasing estranges both terms ("boy" and "human") and reveals "human" to be porous and constructed, with little stable meaning, just as Derrida, Haraway, and others have argued through post-structural philosophies.

In light of the extensive and profound shifts in her ontology and use of language that take place in the relatively short period of discourse- and story-time that Toby's psychedelic experience encompasses, the vision is brought to a surprisingly abrupt end: "Blackbeard turns to smile at Toby. 'She was here,' he says. What does he mean? … So, thinks Toby. Go home, take a shower, sober up. You've had your vision" (223). Significantly, however, the vision not only ends ambiguously, as it raises more questions than it answers, but the answer it apparently does provide is not immediately realized by Toby. Rather than an autopoietic revelation, the answer Toby seeks is brought to her first

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[17] Toby has already partially encountered this problem when she and the Crakers first join the Cobb House enclave, thinking to herself (though, notably, not aloud): "They're people,' says Toby. Or I think they're people, she adds to herself. 'They're Crakers'" (34). This self-reflexive "revision" is also apparent when she wonders what the effects on the community would be if Zeb were to be killed (see above). It is significant, however, that Toby confuses the more flexible, subjective category of "people," and not the taxonomic species category of "human," as she does after her vision with the sow.

[18] The *Oxford English Dictionary* cites four other uses of the word "boy" as a noun, three of which refer to humans, the fourth refers to "a familiar form of address to a male dog" (*OED Online* 4b). It is possible that Toby uses "boy" in the speciesist, conventionally derogatory fashion but unlikely, as this form of familiarity towards "animals" is uncharacteristic of her verbal style and contradicts her maternal affection for Blackbeard.

in the non-verbal gaze of the sow and then translated and rendered into the linguistic message that Toby desperately sought from Pilar, by Blackbeard, the new human/nonhuman intermediary. Adding another level to this vari-directional dialogue, the message that Blackbeard claims to have received from the sow is from Pilar – the "she" of "she was here" – who speaks across the assumed borders between death and life and human and "animal": through the sow, through Blackbeard, to Toby. As Toby explains in the ensuing sixth story to Zeb, "Blackbeard's telling people that Pilar appeared in the skin of a pig. … He says she put on the skin of the pig just the way you put on the skin of the bear. Except she didn't kill and eat the pig" (227). In order to accept her message, then, Toby must suspend some of the foundational binary categories that define and give meaning to her Euro-American epistem-ontology –self/other, human/nonhuman, and life/death – as she has already done during the vision itself.

The fact that she *does*, as well as the ambiguous way in which she avoids saying outright whether she accepts and believes this message or not – indicates just how far Toby has been moved from her previous way of seeing and understanding the world around her. As she tells Zeb,

> I was communicating with my inner Pilar, which was externalized in visible form, connected with the help of a brain chemistry facilitator to the wavelengths of the Universe; a universe in which – rightly understood – there are no coincidences. And just because a sensory impression may be said to be "caused" by an ingested mix of psychoactive substances does not mean it is an illusion. Doors are opened with keys, but does that mean that the things revealed when the doors are opened aren't there? (227-28)

Such a suspension of the binary border between real and hallucination or dream is common among non-Euro-American ontologies. Recalling Toby's explanation, the Kiowa writer M. Scott Momaday said in an interview that "things happen in *House Made of Dawn* that I can't explain in a logical way. They are based on insights which I think are valid, but those insights are not fully conscious. That is, they weren't consciously developed. They exist beneath the level of everyday consciousness, but they are nonetheless real" (Momaday, qtd in Vizenor 1998, 138). Similarly, Edward Benton-Banai, Lawrence Gross, Irving Hallowell, and D'Arcy Rheault cite the importance

of actions and experiences within a vision, equating them with the same, if not more, importance as the events of one's physical, autobiographical life, since in visions and dreams, one is closer to the spirits (Gross 2014, 174; Hallowell 39; Rheault 113).[19] The importance of dreams and hallucinations for characters awakening to their interconnectivity is foreshadowed by Zeb's own experience with the bear; though Toby initially undermines her own vision – thinking "Shit … I am so stoned" – her defense of it to Zeb not only indicates that she values the vision and what she has understood of it, but that she also has translated its presence into the scientific terms with which she is more comfortable. Ironically, these scientific references to "brain chemistry facilitator" and the "ingested mix of psychedelics" only strengthen the interconnectivity that is at the heart of this experience: the vision which "opens" Toby's perspective to the interconnectivity of life – across species, mortality, and time – came to her as a result of impartial digestion, as Haraway and Bennett might say. By consuming these plants, Toby feels the effects of the mixing between her body's chemistry and that of the mushrooms. By expelling them, she will be participating in their re-cultivation, as well as the continued growth of other plants; however, though the plants' organic matter may partially leave her body, research on the effects of psychotropic toxins reveals that the chemicals continue to affect the body and the DMN for months, if not years, following initial ingestion (Pollan 2015, n.pag).

In summary, following the subtle but consequential structural slippages and disturbances which occur between stories three and four, and four and five, the past and present-tense narratives of Zeb and Toby feature an unusually predominant theme of, and complex references to, blurred binaries. These references culminate in the charged, Levinasian face-to-face encounter between

[19] Dreams and visions are also clearly important to Atwood herself, who identifies the origins of *Crake* (and, therefore, the trilogy) with a vision she had while bird-watching in Australia: "There's a Middle English convention called the dream vision, and I'd say most fiction writing has to have an element of dream vision twisted into its roots. I began *Oryx and Crake* when I was in Australia, land of the dreamtime; I 'saw' the book as I was looking over a balcony at a rare red-headed crake, during a birding expedition and birding is a trance-inducing activity if there ever was one. The details of the story got worked out later, but without the vision there would have been no book" (Atwood 2004, 517). My point is not that non-Euro-American ontologies are *unique* in prioritizing dreams and visions, simply that, as Atwood highlights, such attention to the non-physical aspects of life are no longer prioritized in humanist, scientifist Western culture, unlike in certain Indigenous cultures.

Toby and the Pigoon sow. What the sow teaches Toby, in "this minute," or what she brings "from the exterior" that is "more than [Toby] contains," is two-fold: on the level of character-interaction, Toby's willingness to have an unspoken dialogue with the sow indicates a potential inter-communal opening between the two, previously antagonistic groups; this opening triggers a change in the plot's trajectory, as the two groups come together to neutralize the mutual threat posed by the Painballers and to form a multi-species community, as will be discussed shortly. On the level of narrative form, this "wild union" between heterogeneous individuals and groups is dramatized by the disturbance and eventual disruption of the novel's previously predictable binary structure, leading to the introduction of at least one more narrative voice, Blackbeard, who is able to incorporate the unspoken voices of the Pigoons. In this way, the awakening of Toby to the "face" of the Pigoon, and vice versa, produces the novel's, and the trilogy's, most significant ontological and structural shift. There is a flourishing of new narrative voices, perspectives, and forms due to Toby's breakthrough regarding the binaries that were referenced so heavily leading up to her encounter with the Pigoon. Subsequently, *MaddAddam* begins to refract the monologism and anthropocentrism of the earlier novels. In short, what the Pigoon brings from the exterior is, as Atwood would say, an escape, or a jail-break from destructive, swinging polarity, precisely because of Toby's acceptance of "the third thing": accepting the processes of life and allowing productive creation to emerge. The ensuing analysis of the sixth, seventh, and eighth embedded stories explores precisely how dichotomies in narrative structure, discourse, and character worldview shift towards interconnectivity and irreducible relationality.

Section D: Vectors of Narrative and Subjective Interconnectivity: The Sixth and Seventh Embedded Stories

The title of the ensuing chapter, "Vector," subtly indicates how Toby is able to find meaning in the encounter with the Pigoon, leading to the substantial disruption of her previously, rather

conventional Euro-American epistem-ontology.[20] While "vectors" are literally used in reference to the transference or carrying of bacteria or viruses from one cell to another, figuratively, the juxtaposition of the Pigoon and her interaction with Toby seems particularly apt as a "vector," as the Pigoon comes "from the exterior and brings [Toby] something more than [Toby] contains," in terms of an alternative way of seeing and understanding the world around her. However, the following analyses indicate that, while the Pigoon is undeniably responsible for triggering the breakdown of Toby's anthropocentric, binary-laden worldview, Toby alone cannot unravel the significance of this event. Toby hints at this, as she muses over Blackbeard's statement, "'She was here'" by wondering "What does he mean?" (Atwood 2013, 223). Thus, as the chapter title suggests, the Pigoon may be the catalyst of the revelation, but it is the sixth and seventh embedded stories (bookends to the chapter, "Vector"), including Toby's process of preparing and telling the sixth and seventh stories to Blackbeard and the other Crakers, that act in tandem as the "vector" of the novel. Through narrative interconnectivity, on the levels of content, discourse, and narrative, a new epistem-ontology is transferred from one carrier (the "audience," the Crakers, and, arguably, the Pigoon) to another (the "storyteller," Toby), thereby "contaminating" her worldview as well as the narrative structure, providing a line of flight from their otherwise anthropocentric stance and projected line of development. The form – both on the level of how the story is told, or represented on the page, and on the level of who tells it, or the intradiegetic communication – coincides with and re-enforces the content. Simply put, the form *performs* the message within the stories. In doing so, the altered narrative form provides the narrative "breakdown" which, in the previous novels, so radically reformed the narrative structure from bifurcation to convergence and re-unification. In *MaddAddam*, however, the alteration of the narrative (on various levels) through these "vectors"

[20] The *OED* defines a vector as a "person, animal, or plant which carries a pathogenic agent and acts as a potential source of infection for members of another species" (*Compact OED* 3a) or "a bacteriophage which transfers genetic material from one bacterium to another; also, a phage or plasmid used to transfer extraneous DNA into a cell" (*ibid*, 3b). Similarly, "vectorial" is defined as "capable of carrying or conveying," demonstrating the stem's broader usage regarding intermediaries (of a potentially dangerous agent) (*ibid,* 1). The Latin root, *vehere*, meaning "to convey," makes the broader point even more explicit.

leads not so much to unitary convergence as multiplicitous divergence and communality. Specifically, the content, the discourse, and the narration represent and dramatize what Toby experienced in the charged moment with the Pigoon as well as her eventual, assisted realization and understanding of it.

Like the predominant themes of blurred binaries before Toby's challenging encounter with the Pigoon, the notions of "transmission" and "contamination" via complicated, intertwined relations across ostensibly secure boundaries are the focus of character interactions and descriptions in the embedded and retrospective stories comprising "Vector." The sixth story, "The Story of how Crake got born," depicts Toby and Zeb discussing the lingering effects of the psilocybin, Blackbeard's rumors that Toby spoke to Pilar "in the skin of the pig," the origin story of Crake who "got inside the skin of a person … like clothing," and Blackbeard's attempt to provide part of the story before stopping because he is afraid of putting on Snowman's hat and "growing an extra skin" (227, 229). Importantly, since the sixth story also features the Crakers requesting a "story with Crake in it, and [Zeb] as well," it provides the impetus for Zeb to tell Toby his past-tense narration, in which he is smuggled into HelthWyzer under the disguise of "Seth … a routine low-level IT guy," whom Zeb outfits by wearing the appropriate costume and by learning the "memes" of HelthWyzer quickly: "Protective colouration, that's what he needed (196, 232). Once safely ensconced within the walls of the Compound, Zeb meets Pilar and, later, Glenn/Crake, as they played chess together; they were, he remembers, "an odd combo – almost-old lady, uppity young kid – and odd combos intrigued him" (240). This memory directly answers the question the Crakers put to Toby in the sixth story. More important, however, are the repeated references in Zeb's story to the theme of transmission and vectors, as he both transports himself into HelthWyzer, as Seth, and out, as "Hector the Vector," while carrying the bishop chess piece with the proto-JUVE-virus inside it, to Scales and Tails, where Adam One waits with the unlikely assistance of the business's exotic dancers (248). As Pilar tells Zeb,

> these vectors [the viral agents which cause disease] are inside some other vectors that look like vitamin pills: three kinds, white, red, and black. And the pills are inside another vector, the bishop. Which will be carried by another vector, you. (247)

This fractal compounding of vectors forms a Deleuzian/Guattarian pack, centered around contagion which, the philosophers observe, "involves terms that are entirely heterogeneous: for example, a human being, an animal, and a bacterium, a virus, a molecule, a microorganism. … These combinations are neither genetic nor structural; they are interkingdoms, unnatural participations" (1988, 282).[21] Importantly, as Deleuze/Guattari and Zeb's own pack highlight, vectors and contagion link "unnatural participations": in Zeb's case, a frequently "animalized" man of varying identities, a boy, and an older woman – an "odd combo" – and a biologically-engineered disease within a vitamin pill, a fictional *pharmikon*.

The seventh story, "The Story of Zeb and the Snake Women," continues the story of Zeb transporting the pills to Adam and the exotic dancers (the eponymous "Snake Women") as well as the related theme of swapping appearances, as Toby's narration includes "a woman who is also a snake," "a Pig Woman," and Pilar, "who lives in the elderberry bush and talks to us through the bees" (Atwood 2013, 256-57). Again, the literal vector, the chess piece filled with disease-laden vitamin pills, coincides with and brings attention to figurative vectors, of women and snakes, women and pigs, women and bees, making the nature of the "individual" deeply ambiguous and compounded. Moreover, Zeb, in his role as "Hector the Vector," acts as an "assemblage converter," the "intra-assemblage" that connects related, heterogeneous groups together: the man, the boy, and the woman with the virus becomes the man, the women and fetishized "animals," and the virus

[21] Deleuze/Guattari's reference bears a distinct resemblance – if not being an implicit nod – to what is now known as horizontal gene transfer (HGT) or "infective heredity," the process by which packets of genetic material are traded across cellular walls, from cells to cells, individuals to individuals, species to species, kingdom to kingdom, by infective vectors such as bacteria and viruses. Lynn Margulis's theory of symbiosis is one of the foundational hypotheses leading to the testing and demonstration of infective heredity and is also one of Donna Haraway's major sources for her companion species/compost theory, effectively linking the three theorists in terms of biological vectors, packs/ assemblages, and companion species (see Quammen 113-16, 147-48, 150-52, 375; Haraway 2008, 15, 30, 31; Haraway 2016, throughout but especially chapter 3, "Symbiogenesis and the Lively Arts of Staying with the Trouble"; Haraway 2016a, 221, 223-24, 263-64).

(Deleuze/Guattari 1988, 378, 377). While the seventh story does not actually provide the information about Crake and Zeb that the Crakers initially requested (in the dialogue in the sixth story), nevertheless, in both the introduction to the story and the story itself, references abound to the transmission across ostensibly impenetrable boundaries: of security (leaving the Compounds, entering the secure Scales and Tails), species (figuratively, the "Snake Women" and "a Pig Woman"; literally, the infective agent), and subjectivity (Zeb's various identities; Glenn, whom external readers know as Crake). How these casual references to transmission across borders act as the vehicle for transmitting a new inter-connected epistem-ontology becomes clear through an analysis of the discourse style and narrative structure of the sixth and seventh stories, respectively.

Beginning first with the stories' textual representation, it should be remembered that the embedded stories in *MaddAddam* can often be recognized by the title ("The Story of…") as well as the type of discourse. Taking the latter point first, the stories predominantly feature Toby speaking in free indirect discourse to an implied audience whose questions are not directly represented in the text, but are suggested by Toby's statements and responses. Notably, other stories (two and five) have used variations of this narrative form, depicting in free indirect discourse the responses of Toby's interlocutors (the Crakers and Zeb, respectively). With the standard form and its deviations in mind, story six, the first story following the scene with the sow, is unusual in its use of direct, tagged discourse mediated by the external narrator:

> "Still a little buzzed are you?" says Zeb as they walk towards the trees where Jimmy's hammock was once strung up and where the Crakers are waiting. It's the gloaming: deeper, thicker, more layered than usual, the moths more luminous, the scents of the evening flowers more intoxicating: the short-term Enhanced Meditation formula has that effect. …
>
> "I'm not sure *buzzed* is the appropriate word to use of a mystical quasi-religious experience," says Toby. (Atwood 2013, 227)

The dialogue and narratorial description focalized through Toby mimic the discourse style of the main narrative, such as the preceding section, "Farrow," in which Toby and Zeb discuss Amanda's unwanted pregnancy: "'Lift up, you're lying [*sic*] on my arm,' says Zeb. 'What's wrong?'" (218).

While the second and fifth stories were also dialogues, the sixth and the seventh stories uniquely feature introductions that use direct-discourse dialogues with narrative attribution.

Variation in discourse styles is often used to avoid repetition; however, according to Grace, Hutcheon, and others, Atwood's writing is characterized by its careful use of repetition and its refraction. For example, the change to the alternating past- and present-tense discourses in *Crake* was not simply temporal pattern variation, but worked with internal focalization and character mind-style to portray the deterioration of the protagonist's psychological barriers between his past and present. As Grace writes about the poems in *The Circle Game*, Atwood uses a "two-part structure through which she achieves stunning and disturbing double effects. The second part of the poem reflects the first part, but the mirror image will be distorted. The dynamic of these poems exists in the juxtaposition of subject and reflection which forces us to question the authenticity and the reliability of our own senses" (1980, 18). Grace identifies a similar temporal pattern of shifting between past and present, memory and reality in *The Edible Woman* and *Surfacing*, explaining that the protagonists' shifts from first- to third-person back first-person narrative perspectives are a circle and a spiral respectively.[22] Marion McAlpin, the protagonist of *The Edible Woman*, is unable to explain her own use of the third-person voice or her return to first-person and so, Grace argues, "[h]er return to herself, signified by the resumption of first person in part three of the novel, must signify nothing more than a return to her previous normalcy as a consumer and a predator" (1980, 88). In contrast, the unnamed protagonist of *Surfacing* also returns back to the same place and time (and tense) after a foray into third-person alienation. The difference is, Grace argues, that the

[22] Atwood herself says as much; in an interview with Linda Sandler, published three years before Sherrill Grace's *Violent Duality*, Atwood states, "[t]he difference between them is that *The Edible Woman* is a circle and *Surfacing* is a spiral … the heroine of *Surfacing* does not end up where she began" (Sandler 23). However, in her usual fashion, Atwood contradicts this point elsewhere; Bouson provides two concise summaries of the different perspectives Atwood and critics have taken on the circular versus the spiral nature of *The Edible Woman* and *Surfacing* (Bouson 1993; 35-36, 59-60). Perhaps the most salient point is not which is a spiral and which is a circle, but the overall persistently cyclical nature of Atwood's narrative structures, especially as it relates to dismantling the status quo (of feminism, of anthropocentrism). Generally, the scholars who argue that one text or the other is a spiral are those who find that the protagonists have successfully escaped the confines of the social and cultural conventions which caused the crises in the first place. Since I argue that Blackbeard, with the assistance of Snowman, Adam One, and Toby, *does* provide the "lines of flight," or narrative escape from anthropocentric confines, the trilogy is, in this reading, understood to be spiral in nature.

unnamed protagonist realizes during her alienated descent that "she must henceforth embody *both* worlds [the Underworld and the present world of her reality]; never again can she inhabit one or the other. This acceptance of duality, basic to the myth, informs each level of the narrative" (105).

Like *The Circle Game*, *The Edible Woman, Surfacing*, *Oryx and Crake*, and *The Year of the Flood*, *MaddAddam* features a substantial shift – in indirect versus direct discourse (and narratorial description) as opposed to past- versus present-tense – between the sixth and seventh stories. The immediate effect of these changes to discourse style is, certainly, to disrupt the previously predictable manner by which the embedded stories are signaled in the text. But related to this point, the sixth and seventh embedded stories initially resemble the main narrative more than their embedded predecessors. In other words, the outside, framing narrative (the main narrative, which is "outside" the embedded narrative) is brought "inside," as the embedded story adopts the same discourse style as the main narrative. Switching the discourse style after having established a particular style for the embedded narrative blurs the lines between intratextual communication on the level of characters and intratextual communication on the level of the heterodiegetic narrator and the implied reader.[23] The change, in general, undermines Toby's monologic authority as a storyteller and moves the embedded narratives towards dialogism and communality, while each story, taken separately, achieves this in opposing, but still related, means. The ensuing analyses address the different ways in which the sixth and seventh stories explicitly use external voices in tandem with Toby's – in essence, using her as a vector – to bring new perspectives and new narrative forms into the embedded narrative. The process of this is what reveals to Toby the meaning and significance of her encounter with the Pigoon, thereby introducing, or contaminating, the overall narrative with a new, interconnected epistem-ontology.

[23] The seventh story repeats this effect, with even greater ambiguity between the main narrative and the embedded narrative, due to the fact that Toby actually tells the story to herself, and not the Crakers, as will be discussed shortly.

Toby's authority as a monologic storyteller is not only challenged through the change in discourse style of the sixth story (the effect of which is to blur the framing and embedded narrations together), but through subtle changes to the title of this same story, "The Story of how Crake got born." While the titles of the stories ("The Story of …") tend to indicate conclusively the presence of another story Toby tells to the Crakers, the juxtaposition of the first paragraph of said story in direct discourse with narratorial description indicates a closer link to the main narrative. In short, the conventional story title with the unconventional story discourse indicates a refraction of the previous story style, though the significance is not immediately clear. A closer reading of the grammar and capitalization of the title, however, indicates that the Crakers, Blackbeard in particular, transition from not-quite passive audience members to dialogic narrative partners to partial authors of the story itself. In other words, the title indicates that, after the meeting with the sow, Toby begins to pass her narrative authority to the Crakers. This is implied, initially, through the unorthodox phrasing of the title. The mix of the transitive "got" with the intransitive past participle "born" creates an ungrammatical phrase that suggests either a non-fluent use of English or an unclear understanding of the process of birth: both characterizations apply less to Toby and more to the Crakers, who frequently require explanations of English phrases and words (notably, "Fuck") and who were created in the Egg by Crake and the MaddAddam scientists. The idea that being born is a state that can be possessed, or "got," suggests not only a different understanding of English grammar but a different understanding of subjectivity and coming into existence. Such an alternative perspective on a universal event is understandable considering the nature of *how* the Crakers were initially created: as customizable commodities to be purchased *ad hoc* "like pizza toppings" (43). Birth, in this perspective, is materialistic and commodified, something obtained by someone purchasing that which "got born." That said, considering the flexible nature of the verb, "to get," there is more than one meaning to the use of the phrase "got born," as discussed shortly; the significant point to understand is that it demonstrates that the speaker is not a fluent, or

conventional, speaker of English and that the use of it indicates a vastly different understanding of the nature of creation. However, the use of "got born" is not the only sign of a change in speaking style in the title. The capitalization of "The Story of how Crake got born" also indicates the presence of another authoritative speaker/narrator. Euro-American style guides created by the Modern Language Association (MLA) the Associated Press (AP), or the University of Chicago Press (Chicago Manual of Style, or CMOS) typically state that, when writing in title case, "adjectives, nouns, and the first word of the title are all uppercase" while "prepositions and the common coordinating conjunctions" are remain uncapitalized ("Why does the MLA capitalize certain words in titles?"; n.pag). Differences among the guides occur around the capitalization of prepositions based on length: the AP style guide capitalizes prepositions of four letters or more; the CMOS and the MLA style guide do not capitalize prepositions ("Title Case Converter," n.pag). Since Toby's embedded titles for Saint's Days and Feast Days do not stray from these conventions, there is no reason to assume that title-case conventions have changed significantly in Atwood's storyworld, before or after the pandemic. Therefore, the past-tense verb "born" should be capitalized; the fact that it is not – juxtaposed with its ungrammatical use as an noun – imply that Toby is not the authorial voice of the sixth story.[24] Instead, the title provides one of several subtle indications of the shift in narrative voice, from Toby to Blackbeard, which also indicates the fundamental epistem-ontological and structural change that occurs after Toby's interaction with the Pigoon sow.

This switch in voice is especially apparent within the story itself, as the Crakers' implied dialogic participation in the story provides not only the title but also the content of the story. This shared oral authorship, more than any of the other alternations to the story discourse, voice, or title case, indicates the important refraction of the preceding stories that takes place in the sixth.

[24] This unusual style of title case also appears in the titles of a few other stories; see chapter five, footnote 2, on capitalization in the first embedded story.

Following the direct, externally mediated discourse between Toby and Zeb, "The Story of how Crake got born" reverts back to the conventional story style of free, indirect discourse from the storyteller (assumedly Toby) to an audience whose responses are not represented textually but are implied by the storyteller's answers. The sixth story immediately signals its difference, however, at the introduction, when Toby both refuses the ritualistic fish offering and refuses to tell a story:

> Tonight I will not tell a story, because of the fish. And the way it needs to be cooked. …
>
> I know you are disappointed. But I will tell you a story tomorrow. What story would you like to hear?
>
> About Zeb? And Crake too?
>
> A story with both of them in it. …
>
> Was Crake ever born? Yes, I think he was. What do you think?
>
> Well, I'm not sure. But he must have been born, because he looked like a – he looked like a person, once upon a time. (229)

While Toby's statements previously responded to and answered unreported questions from her implied audience, the sixth story features Toby predominantly *asking* questions, which the Crakers' unreported discourse appears to answer. If she is not explicitly asking questions, her statements indicate that she is repeating their own statements: "A story with both of them in it." The overall number of interruptions to plot points is still relatively low (2:1 ITPP) and almost the same as the preceding story (2.3:1 ITPP), but the source of interventions has been reversed. Even where she does not outright ask a question, her doubt ("Well, I'm not sure") creates the opening for alternatives. Another way to say this is that Toby's hesitancy creates a line of flight (both escape and leak) or contagion: the escape from a monologic, authoritative story and the leak or contagion of more voices, creating a dialogic, inherently shared or co-authored story. Specifically, Toby asks the Crakers questions which they answer, and this dialogue forms the basis of the story to which the unconventional title refers:

> Blackbeard? You have something to say about Crake?
>
> *He wasn't really born out of a bone cave, he only got inside the skin of a person*? *He put it on like clothes?* But he was different inside? He was round and hard, like the shiny thing? I see.

> Thank you, Blackbeard. Could you put on the hat of Jimmy-the-Snowman, I mean Snowman-the-Jimmy, and tell us all of that story?
>
> No, the hat won't hurt you. It won't turn you into someone else. No, you won't grow an extra skin; you won't grow clothes like mine. You can keep your very own skin.
>
> It's all right. You don't have to put on the red hat. Please don't cry. (emphasis added; *ibid*)

The origins of the title are evidenced in Toby's second questioning response to Blackbeard's implied statements: Crake "got born" much like Crake "got inside the skin of a person." Rather than being the passive subject to whom being born happens (thereby assuming a pre-Crake "maker," or mother, who does the bearing), Crake obtains the state of born-ness like he "gets" a human skin.[25] Toby's ensuing questions, apparently repeating Blackbeard's own statements (considering the idiosyncratic use of "bone cave" and "got inside the skin," both of which are phrases known to have stemmed from the Crakers and Blackbeard specifically), chart the origin story of Crake: how he "got born" by putting on "the skin of a person" despite his supposed metaphysical difference from people. Toby's questions, then, do not simply demonstrate the already important refraction of her role as the answerer of the Crakers' questions; rather, the sixth story *is told by* the unreported Craker *statements*, which Toby *questions* by repeating them. In this way, Toby acts as the "vector" of the Crakers' voices, transmitting their unrepresented words to the discourse. In other words, the story comes from "outside" the narrative and is transmitted "into" it via Toby. In so doing, the sixth story and its narration style complicates the uni-directional nature of conventional Euro-American storytelling (as portrayed by Snowman and Adam One): "the audience" becomes the "storyteller," while the the "storyteller" becomes the "audience," although still maintaining her role as the

[25] Other definitions of "to get" indicate an archaic use of the verb to mean "to beget, procreate," an action that was initially unique to the male parent, but was eventually used interchangeably for male or female parents (*Compact OED* III.26). The Crakers seem unlikely to know this meaning, as they require more quotidian words, such as "snow" and "bear," to be explained. (If nothing else, whether or not Atwood is aware of this archaic use of "get," its use reinforces the human-"animal" hybridity suggested throughout the trilogy and this project.) Furthermore, the direct juxtaposition of Toby's reference to "being born" with Crake "getting inside the skin" suggests that the verb-noun combination of the title ("how Crake got born") is being used in its more conventional sense of "to obtain," "to obtain (some immaterial thing desired or aimed at), "to bring into the specified state,"or "to succeed in coming or going" (*Compact OED*; 1, 12a., 29, 31a); that is to say, Crake obtaining, or "succeeding in going" into, the skin of another as a way of "getting born."

"speaker," by mediating the narrative. The lines between speaker and audience, certainly, as well as of self and other, passive and active, are entirely blurred and blended into an intensely compound single voice. Ironically, however, this disturbance in the monologic narration only occurs because Toby refuses to provide the story.

It is important to remember that Toby previously makes two references, after the fact, to missed stories (between stories three and four, and stories four and five); these references are the bases of the previously discussed disturbances in the narrative structure. Toby's stated reference to not telling a story in story six, saying "[t]onight I will not tell a story, because of the fish," is the first direct, story- and discourse-now reference to such a disruption in the narrative structure (229). This refusal paradoxically allows for the introduction of an alternative narrator, Blackbeard, who is mediated into the narrative both by Toby's absence, as a storyteller, and by her voice, as a "vector." Put otherwise, Toby's doubt, hesitation, and narrative pause provide the line of flight (both as escape and leakage) through which other voices are transmitted. In this tandem and oxymoronic manner, the story is, despite Toby's statement, nevertheless told; the discursively absent, but virtually present speaker(s) tell(s) the untold story. The sixth story is, therefore, a shared narrative performance, told through the tension of dialogue between characters, about the interconnected nature of assumed binary opposites. In contrast, the seventh story is told entirely from Toby's perspective and through Toby's voice. While this determined use of the isolated individual may seem to harken to Toby's isolated character in *Flood* and earlier in *MaddAddam*, it acts as the counterpoint to the sixth story, while simultaneously depicting the extent to which Toby has adopted and integrated the Craker epistem-ontology into her own.[26]

[26] "Counterpoint," or "the combination of two or more independent melodies into a single harmonic texture in which each retains its linear character," is a reference to composer Mikhail Glinka, whose work, Bakhtin and L.P. Grossman claim, influenced Dostoevsky's writing style ("counterpoint," *Merriam-Webster*, 1b). As Bakhtin writes, "[t]ransposing Glinka's statement that 'everything in life is counterpoint' from the language of musical theory to the language of poetics, one could say that for Dostoevsky *everything in life was dialogue, that is, dialogic opposition*" (emphasis in original; Bakhtin 1984, 42).

The seventh story, "The Story of Zeb and the Snake Women," initially appears to repeat the same disruptive style as in the sixth story, as it opens with the direct discourse between Toby and an interlocutor before proceeding to free, indirect discourse between Toby and an unreported audience. With this repetition, Atwood suggests a new, developing narrative pattern to the textual representation of the embedded stories. However, the conclusion of the story does not leave any doubt to the fact that it is not actually told to the Crakers, but by/to Toby alone.[27] As the Toby-focalized narrator reports in the final line: "That is what she'll say when it's time for the next story" (258). With this abrupt shift in intended audience, from the unreported Crakers to Toby, the seventh story dramatizes Toby's inherent polyphony, a depiction of how deeply she has internalized the community around her: the seventh story encapsulates Toby's growing relationship and new-found intimacy with Zeb, her awakening to the subjective experience of the Pigoons, her understanding of the Crakers' ontology, and her own realization of the importance of these connections. Some of these points appear already in the introduction, which is represented as a direct-discourse dialogue between Toby and an unnamed interlocutor:

> "How do I explain all of that to them?" says Toby. "The Scales and Tails girls, dressed up like snakes?"
>
> "You could just leave it out."
>
> "I don't think so. It needs to be in. It seems appropriate, a woman who is also a snake. It goes along with the Meditation, and whatever happened with that animal. With that sow. It . . . She really seemed to be communicating with me. And with Blackbeard."
>
> "You think that thing is part human? A Pig Woman? You really drank the Kool-Aid." A chuckle. (256)

Notably, Toby's discourse is attributed to her with the tag "says Toby," while the other, unnamed speaker's discourse is not. The suggestion to "leave it out" and the objectifying reference to the Pigoon as "that thing" suggest the mind style of Zeb, as he has previously encouraged Toby to "make [the story] short" and attempted to shoot (and eat) the female sow before Toby's vision

[27] To be clear, the heterodiegetic narrator appears in the opening and concluding paragraphs, as a covert mediator focalizing through Toby. "Alone" refers to Toby's status amongst other homodiegetic characters.

(163). Zeb has also appeared as Toby's conversation partner in the fifth and sixth stories. In the fifth, despite the fact that his responses were unattributed (and in indirect discourse), Toby confirms that she was speaking to him, when she tells the Crakers, "No, that is not an animal over there … . That is Zeb" (164). In the sixth, Zeb's direct discourse is attributed: "'Still a little buzzed, are you' says Zeb as they walk…"; what is more, the attributions appear repeatedly, at the beginning, middle, and the end of the story, making their complete absence in direct-discourse responses to Toby in the seventh story unusual and richly suggestive.

As with Atwood's careful use of repetition with difference in the narrative structure, so in the discourse form repetition with minor differences, as well as omissions of attributed tags, should be considered more than coincidental. In this instance, the phrases that are provided as responses to Toby's questions *could* be Zeb's, but they could also be her own internalized interlocutor –that is, her own devil's advocate – because she has spent months speaking to and questioning herself during her self-imposed isolation at the AnooYoo Spa in *Flood*, a habit that has reappeared throughout her narrative in *MaddAddam* (2009, 391). If they are her own statements, questions, and judgements, they bear a resemblance to Zeb's manner of speaking, indicating that Toby has adopted his mind style as her own "devil's advocate."[28] As Bakhtin writes of Golyadkin, the protagonist of *The Double* who speaks in a "dialogue" with himself, "the dialogue allows him *to substitute his own voice with the voice of another person*. … With astonishing tact and artistry Dostoevsky transfers – almost imperceptibly to the reader – Golyadkin's *second voice* from his interior dialogue to the narration itself: it begins to sound like an outside voice …" (emphasis added; 1984, 213). While it is certainly debatable whether or not Toby is speaking with an unattributed Zeb or "with" herself

[28] This would not be the first time such a contentious debate occurs in Toby's internal monologue and, notably, the previous debate occurred in the context of Toby hearing Zeb's voice and considering the subjectivity and cognitive abilities of the Pigoons.Walking into the open field near the AnooYoo Spa, Toby's internal monologue adopts Zeb's perspective when she remembers to "[s]ee yourself as a predator sees you, Zeb once taught" (2009, 393). She places herself behind the trees…" where she sees that the Pigoons have covered the dead boar Toby shot with "[f]ern fronds. … Also flowers" (*ibid*). This leads Toby to wonder, "[c]ould the pigs have been having a funeral?" (393, 394). While Toby initially toys with the idea – hearing Adam One tell her "We believe the Animals have Souls. Why then would they not have funerals?" – she eventually tells herself out loud, "'You're mad'" (394).

adopting the voice of Zeb, the very "imperceptibility" regarding the origins of the dialogue (or monologue) is precisely the point. Atwood's control over her narrative suggests that absences and omissions, like hesitation, repetition, and refractions, are purposeful and significant. The absence of these tags in the seventh story, which is revealed as having been told entirely by/to Toby, suggests that the introductory dialogue is, in fact, an internal "monologue" with a polyphonic individual. Taking this reading to be the case, Toby's internalized dialogue allows her "to substitute [her] own voice with the voice of another person" – Zeb – who becomes her "second voice," an "outside voice." However, unlike Bakhtin's example of Golyadkin, whose dialogue is presented in an uninterrupted stream of internal monologue, the textual representation of the dialogue – with minimal narrative mediation and/or description – indicates a certain level of *externalization* of the internalized voice. That is, it *is* an "outside voice," speaking to Toby in direct discourse, at the same time that the unusual omission of tags suggests that it *is* an internal monologue. The ambiguous nature of Zeb's voice within Toby's also recalls the fourth-person absent-presence that Vizenor, as well as Noodin and Gross, describe in their respective discussions of the Anishinaabemowin fourth-person tense. There is, however, the important difference that the fourth-person "conjuring" of John Squirrel (via Charles Aubid) represents a conversation that Charles Aubid had with John Squirrel before he passed away; it is an *oral* testimony presented across time, no different, Aubid argues, than the written testimonies in the law books, which "contained the stories of dead white men" (Vizenor 1998, 168).[29] In contrast, while Toby speaks to a very "real" internalization she has of Zeb, it is fictionalized: she speaks to herself from her Zebian external/internal perspective, much as she does with Pilar. With this in mind, the use of direct discourse in this approximated conversation is thereby particularly significant as it indicates a higher level of authenticity and reliability than internal monologue or indirect discourse. The direct-discourse "dialogue" of Toby to

[29] Again, the Anishinaabe understanding of the conjoining of the past, present, and future – the presence of the past and the future within the present – is important to understanding the "presence" of John Squirrel in the courtroom that day.

"herself" is, in fact, a deterritorialization of Toby into Zeb and of Zeb into Toby, as she becomes-Zeb in order to speak to herself from the "outside." Less real than John Squirrel's presence in the courtroom brought about through the fourth-person tense but, nevertheless, a version of Zeb is made to seem "real" by the direct discourse for an internalized voice within one character. Like Snowman's "monologues" during his quest, then, Toby's "embedded story" dramatizes the inherent multiplicity and heteroglossia within the subject: even in isolation, one is always speaking to an unseen audience, whose voices are internalized and made virtually present even in their absence.

While the lack of attribution indicates a doubled-ness in Toby herself, the dialogue and the very purpose and content of the story stems from Toby's awakening to the multiplicitous nature of the world, created in tandem within and between subjects of human and nonhuman nature. As Toby tells her unnamed interlocutor, "The Story of Zeb and the Snake Women" must be told because "[i]t goes along with the meditation and whatever happened with that animal. With that sow. It . . . She really seemed to be communicating with me" (Atwood 2013, 256). While Toby's characteristic skepticism persists, as she maintains that the pig "*seemed to be* communicating," her parapraxic hesitation and revision nevertheless indicate the process of a shift in Toby's ontological conception of the sow, no longer as a "thing" but as an individual: from an amorphous "animal" to a more specific "that sow"; from the objective "it" to the subjective "she." The response – "You think that thing is part human? A Pig Woman?" – effectively highlights the importance of Toby's revisions of the terms in which she refers to the sow: Derrida and Adams have amply argued for the significance of the terms "animal" and "it" in the anthropocentric process of objectifying, killing, and consuming nonhuman subjects (Derrida 2008; Adams 1990). Toby herself has the same realizations as Derrida and Adams in the following chapter, "Piglet," where she again corrects herself, telling Rebecca "'It—she gave me a very strange look. I got the feeling that she knew I'd shot her husband. Back at the AnooYoo Spa'" (Atwood 2013, 262). While Rebecca dismisses this feeling as simply the result of Toby's Enhanced Meditation, Toby nevertheless maintains what she understands of the gaze,

saying "She's wasn't pleased … But more sad than mad, I'd say'" (263). In her chapter "The Word Made Flesh," Adams investigates the difficulty of discussing vegetarianism "within a dominant discourse that approves of meat eating," arguing that the boundaries of civil conversation and society "favor the status quo [of eating meat] and limit the range of conversation (1990, 122). The easy dismissals voiced by Rebecca and the unnamed interlocutor of Toby's seventh story make clear that, even in the post-pandemic, posthumanist world, the anthropocentric status quo is largely maintained by the remaining human population.[30] The fact, then, that Toby nevertheless persists in her refusal to eat the ham, in her use of the personal pronoun to refer to the sow, and in her recognition of the sow's communication and Toby's own understanding of it, demonstrates a substantial rejection of Toby's characteristic skepticism, pragmatism, and anthropocentrism. In essence, Toby is rejecting an ontology based on the status quo of anthropocentric speciesism in favor of a less "pragmatic" (depending on your perspective) egalitarianism. As a reminder, in *Flood*, one of the few recounted memories of Toby's childhood with her beloved parents is of hunting with her father and butchering a deer (Atwood 2009, 29). And, only days earlier, Toby vacillates over what happened between herself and the sow, as she says the pig "seemed to be communicating." Clearly, over the course of one evening – an evening filled with dreams about "[i]nnocent piglets, adorable piglets, plumper and cleaner and less feral than the ones she'd actually seen. … All of them happy, none of them dead" (2013, 261) – Toby has come to a worldview-shifting realization about the sentient individuals comprising the "meat-bearing animals" around her (Adams 1990, 98).

[30] Assuming that the unnamed interlocutor is, in fact, Toby, does not change this point regarding the anthropocentric status quo of the post-pandemic world. Rather, it makes *more* sense that it is Toby since, in this moment, she is struggling to reconcile what she experienced and now believes, vis à vis the Pigoon, with what she has been taught to know and believe throughout her life, regarding the superiority of humans and the "right" to consume nonhumans. By positioning her anthropocentric views in the "outside" voice of "Zeb," Toby can investigate her two opposing worldviews at the same time, via an internalized debate, much like she does looking at the boar's fern-covered body. On this point, it is significant that, though the dialogue ends with Toby's apparent concession, saying "[m]aybe. No doubt you're right," the introduction does not end here, but ends with the narrator's description of the beginning of the main portion of the seventh story, which predominantly features the themes of interconnectivity and body/skin vectoring, precisely the points that the "Zeb" voice argued against. This narrative configuration is similar to how, in the first embedded story, Toby's own threat "[i]f you don't stop crying I can't go on with the story" is ignored, implied by the fact that the story ends. In the seventh story, though the interlocutor argues against Toby's evolving views, the content of the story – which stems from her – supports and reinforces these views.

While the Enhanced Meditation disrupted Toby's binary epistem-ontology during her interaction with the sow, it is clearly continuing to influence her outlook, both during her story to herself as well as in the ensuing days and weeks: affecting how she speaks, *who* she recognizes as partners in dialogue (both in the doubled nature of her own dialogue and in her recognition that "[s]he really seemed to be communicating with me"), and *what* she considers suitable for consumption.

The mushroom toxins not only affect how Toby understands the interaction with the Pigoon, they also change how Toby conceives of agency and subjectivity. While the sixth story is told in tandem through the dialogue between Toby and the Crakers, Toby separates herself from the act of telling the seventh story, despite the fact that she later acknowledges that there was no one else to tell it or to hear it. Instead, focalizing through Toby, the heterodiegetic narrator observes:

> The story tells itself inside Toby's head. She doesn't seem to be thinking about the story, or directing it. She has no control over it; she just listens. Amazing what a few plant molecules will do to your brain, and how long that lasts.
>
> This is the story of Zeb and the Snake Women. (Atwood 2013, 256)

In two very different, contrapuntal ways between the sixth and seventh stories, Toby's authoritative role as a storyteller is problematized: in the sixth story, she merely repeats as questions what she does not understand, and it is these repetitions that provide the content of the story. In the seventh, she claims to have no responsibility for the forming and telling of the story, though it is an internal "monologue," told in first-person, indirect discourse (the same as the previous stories). Therefore, in the sixth story, the Crakers tell the story through Toby; in the seventh, the story is telling itself through her. In both cases, an "absent" presence (the Crakers; the "story" itself) are influential and agential figures *who* use Toby as a "vector," or a mediating, covert narrator: one figure stemming from outside of herself, the other from inside. The borders of inside/outside are confused, as are the boundaries of self/other and material/immaterial. Since the story is still told in the first-person voice, Toby is, in essence, speaking as the inherently multiple person, the individual that is, in fact, an "us." The story she tells is not from herself but, as Toby acknowledges, is due to the combination

of her body's chemistry and biology with that of the plant toxins she consumed earlier. Read through Bennett's analysis of mutual interaction via digestion, the ingested plants form "an actant operating inside and alongside humankind, exerting influence on moods, dispositions, and decisions" (xvii). Arguing that the process of ingestion and metabolization forms fractal assemblages, Bennett concludes her chapter, "Edible Matter," by observing:

> The activity of metabolization, whereby the outside and inside mingle and recombine, renders more plausible the idea of a vital materiality. It reveals the swarm of activity subsisting below and within formed bodies and recalcitrant things [collections of smaller and smaller assemblages], a vitality obscured by our conceptual habit of dividing the world into inorganic matter and organic life. (50)

Toby's claim, that "the story tells itself inside [her] head," is more than simply rescinding her own agency in the act of storying or a visual depiction of the weakened default-mode network (DMN) and the subsequent "loss" of the (Euro-American) ego. The depiction of the story as its own narrator is the materialization and dramatization of the unseen processes taking place within her, which "exert influence on moods, dispositions, and decisions." But the fact that the story is nevertheless told through Toby's mediation makes clear that these forces are inseparable; "Toby" is inherently comprised of "her" (as conceived of as the ego) and "not her" (as conceived of as the body and the "foreign" matter and their inter-processes) at the same time. This fractal strata of assemblages is "Toby."

Complicating the nature of Toby's subjective "individuality" still further, the story is interrupted (1:3.6 ITPP) by unreported Craker-esque questions, which Toby mediates (again) through her responses to them:

> Why were the bad people doing that? Because of Money. …
>
> So Zeb took the seed, and he went through the door… . And the Snake Women opened their door, and took him in.
>
> The Snake Women are . . . You have seen a snake, and you have seen women. The Snake Women were both. And they lived with several Bird Women and Flower Women. …
>
> Yes, a light-up flower. No one would look for Zeb in a flower. (257)

Toby's discourse indicates responses to specific, unreported questions – some of which she repeats verbatim, some of which are made evident by her revisions of and explicative pauses in the story. Since she makes clear at the end of the "Story" that she has no audience, the implied questions to which she responds must all stem from herself. She is the questioner and the responder just as she is the storyteller and the audience, together simultaneously, but speaking to and with the voice of another (the Crakers and, arguably, Zeb). Thus, Toby has not only adjusted her worldview significantly so as to be a suitable storyteller to the Crakers, she has internalized the ontology and mind style of the Crakers to the point that it becomes her own. This particular form of internalized dialogism employs a style Bakhtin describes (in the context of Dostoevsky's *Poor Folk*) as "the intense anticipation of another's words," or the "sideward glance at [an] absent interlocutor" (1984, 206). This doubled, hyper-aware discourse results, Bakhtin argues, in "the repetition of words from [Makar Devushkin, the protagonist of *Poor Folk*] trying to intensify their accent or to give them a new nuance in light of his interlocutor's possible reaction" (*ibid*). The repetitions in Toby's discourse refract the "interlocutor's" original intention, repeating the words of a statement to make a question, before proceeding to answer it. Put otherwise, Toby's discourse reflects the original intention; this reflection is subsequently distorted, or refracted, due to her "sideward glance" at another narrative.

That said, Toby also demonstrates, as Bakhtin finds in *Poor Folk*, "reservation or a hesitation in speech" as she attempts to speak through the words and the worldviews of the implied, internalized Craker audience (208). It is this assimilation of their worldview that is of paramount importance, especially considering that the Crakers are not physically present during the seventh story. Bakhtin writes:

> This *sideward glance* at a socially alien discourse determines not only the style and tone of Makar Devushkin's speech, but also *his very manner of thinking and experience, of seeing and understanding himself and the little world that surrounds him*. … His consciousness of self is constantly perceived against the background of the other's consciousness of him – 'I for myself' against the

> background of 'I for another.' Thus the hero's words about himself are structured under the continuous influence of someone else's words about him. (emphasis added; 207)

While Toby does not structure her words based on the influence of "someone else's words *about*" her, she *does* structure her words based on the near-constant influence of someone else's corrections *of* and interjections *to* her. The interruptions to her stories are slowly reduced, as she – like an attentive storyteller, yet one already being acted upon by other agents as a fractal assemblage – de/reterritorializes with the audience, expanding her narrative rhizome to another plateau. Toby's narrative, then, is not longer linear – from speaker to audience (as Adam One's were depicted in *Flood*) – but horizontal, web-like, and reticulated as the accumulated challenges to her monologic authority create narrative assemblages across presence/absence, human/plant, and self/other. Toby's evolution as a storyteller in *MaddAddam* can thus be characterized as her slow and eventual adoption and performance, no longer of Adam One's troubled theology, but of the Crakers' ardently zoecentric, interconnected, and egalitarian epistem-ontology. Like Dostoevsky's protagonist, Toby's words are marked by a constant "sideward glance" at her virtually present audience, but in doing so, she depicts how profoundly her own "manner of thinking and experience, of seeing and understanding [her]self" and the post-anthropocentric world around her has changed: from monologic to dialogic (or even polylogic), from autopoietic to intersubjective, from anthropocentric to compostist.

Significantly, Toby's shifting manner of seeing and understanding the world around her, as well as its inhabitants, is simultaneously portrayed and dramatized by the content and form of the embedded stories which bookend the chapter, "Vector." Through narrative interconnectivity – in the inside/outside voices which tell the story through Toby and which subsequently alter the narrative representation of the stories (to mirror the main narrative) – a new epistem-ontology is transferred from one "carrier" to another, thereby "infecting," "contaminating," or otherwise altering and refracting the previously repetitive narrative pattern and the anthropocentric status quo. In other

words, the shared, tandem process of creating and telling the sixth and seventh stories transmits a new epistem-ontology to the characters and disrupts the narrative structure. This point is made clear by tracing Toby's shifting depiction and understanding of skin-swapping. In the sixth story, Toby relates to Zeb that Blackbeard tells her that "Pilar appeared in the skin of a pig" and that "she spoke to me" (Atwood 2013, 227). Toby then "tells" Blackbeard's first embedded story by mediating Blackbeard's understanding of Crake's origin story, which involves "how Crake got born" by getting "inside the skin of a person" (229). Crake, like Pilar, uses the skin as a vector to transfer himself to other planes of existence: neither absent nor present, neither this individual nor that, neither human nor "animal," but both, simultaneously. While Crake and Pilar's respective modes of adopting their various outward appearances are different, the difference is possibly only semantic as Blackbeard translates what he knows to exist (Pilar's intersubjectivity with the Pigoon) to the mythical realm of Crake's origin story. But since he knows one to be true, the other is just as possible, thereby blurring the lines of the mythical and the real. The theme of skin vectors and blurring binaries are continued in the seventh story, though instead of coming from Blackbeard, it comes from Toby as she tells the unnamed interlocutor that the Snake Woman "needs to be in [the story]. It seems appropriate, a woman who is also a snake. It goes along with the Meditation, and whatever happened with that animal. With that sow. It . . . She really seemed to be communicating with me" (256). The theme affects, then, both the formation as well as the content of the story, as Toby (or the "story" itself) explicitly adopts Blackbeard's earlier statement that Pilar can shed skins as needed: "Pilar, who lives in the elderberry bush and talks to us through the bees, was once in the form of an old woman" (257). Since Toby is not telling this story to anyone other than herself, there is no need to "translate" what *she* believes into what her audience believes. For Toby, then, following the interaction with the Pigoon, Pilar *is* in the elderberry bush as much as she is in the skin of the Pigoon and in the Underworld, where the bees can communicate with her. Pilar is not wholly in one place, but can be present (whether virtually or physically is not defined) in the bodies

of others as well. The "subject," then, is profoundly multiplicitous: never essential or totalized, the "individual" is always in the process of becoming-(with) and virtually present through "others."

To conclude Toby's shifting views, her acceptance and internalization of the initial interaction with the sow is made evident after the seventh story, where Toby is unable to tolerate the idea of consuming Pigoon flesh: "She can't manage the ham, not after a night full of waltzing piglets. And not after yesterday: *what the sow communicated to her is still with her*, though she couldn't put it into words. It was more like a current. A current of water, a current of electricity. A long subsonic wavelength" (emphasis added; 261-62). In *Animal Alterity*, Sherryl Vint argues that "language and the recognition of communications in others is one of the key ways that we might begin to rethink and change our relationships with other species and thus produce a more ethical world…" (71). This "rethinking" and change in perception of relationships and responsibilities is clearly visible in Toby after the gaze and the dream. Not only does she now fully acknowledge that communication took place (a difference from the twice-repeated "seemed to communicate"), Toby accepts that she received a non-linguistic "sign," she finds significance in this non-verbal "wavelength, and she finds a subjective "individual" behind this non-linguistic communication, which prevents Toby from rendering the Pigoon into a consumable object.[31] These accretive shifts in how Toby sees and understands the nature of compound, transient identities occur as a result of the process of preparing and telling the embedded stories. In these processes, Toby is pushed to internalize a worldview that finds subjectivity in places, things, and beings where previously she did not. Subjects, like stories, are created in relationships.

[31] Moreover, by describing the Pigoon's communication through nature-based similes of movement and flow, Toby demonstrates a significant shift in her worldview, moving away from fixed states of being and towards an ontology defined by fluctuating states of being, for example, between a pig, a woman, and the movement of elements.

Section E: Narrative Disruption in *MaddAddam*: Binary to Ternary, Monologism to Polylogism

The changes in the narrative style – in the refractions of the discourse style, in the blurring of the narrative structure (between what is an embedded story and what is the main narrative), and in the twice missed stories – emphasize the same points portrayed and performed by Toby's stories: as the structuring binaries of Toby's worldview are undone, so too are the narrative structures of the novel being refracted and reformed. Where previously the disruptions to the narrative structure resulted in the unitary re-convergence of the protagonists, the decline of narrative structure in *MaddAddam* is less a "breakdown" and more a disruptive flourishing. The previous novels dramatized the untenable maintenance of a binary worldview, whereas the process of preparing and telling the stories allows Toby to accept and internalize the voices of others (the Crakers, the story, Zeb, the Pigoon). In this way, the narrative structure "breaks down" by increasing the number of potential focalizing protagonists from two (Toby and Zeb) to at least three (the introduction of Blackbeard and the Pigoon, despite the fact that they are both, for now, mediated through Toby). *MaddAddam* becomes an accumulative, interconnected, binary-to-ternary narrative as opposed to the previous, convergent, binary-to-unitary narratives of the trilogy that were, significantly, left unresolved. Put otherwise, as the embedded stories become increasingly separated from the storytellers of the previous novels (Snowman and Adam One) and their persistent, pre-pandemic worldviews, they become increasingly disconnected from the previous structure carried over from the previous novels. They become increasingly posthuman while they dramatize the beginning of the decentering of human perspectives.

To return to the point made above, the scene with the Pigoon – and Toby's inability to understand it on her own – is the catalyst for the "Vector" chapter. In this chapter, the content, discourse, and narrative structure repeat – simultaneously and contrapuntally – the same message of interconnectivity and compound identities, leading to a substantial shift in worldview in the now-

polyphonic protagonist/narrator. While "vectors" within the chapter – the Crakers, Pilar, the Pigoon, the stories themselves – act as lines of flight for a new, non-anthropocentric epistem-ontology on the level of content and discourse, the chapter acts as a "Vector" to the novel itself, providing a line of flight for the projected line of development. This point is clarified by comparing what produced the narrative breakdowns in *Crake* and *Flood* with what happens in *MaddAddam.* In the first two novels, the narrative structure alternates between binaries: of past- and present-tense, of self and other, of inside and outside, of human and "animal." The boundaries of these binaries are challenged and blurred; subsequently, the narrative structure deteriorates, as dramatized in unusual and abrupt shifts in discourse-time (Snowman's dream) and breaks in the poetic rhyme scheme (Adam One), as well as the melding of past- and present-tense narratives, across space, and between fractured and isolated characters. Binaries re-converge into unsatisfactory and temporary unity. In *MaddAddam*, these binaries re-appear, echoing the intertextual narrative influences of the novel's predecessors. However, these binaries are constantly troubled by the interrupting voices of the dissenting audience, who challenge and redirect them, beginning with the first embedded story. Unlike Snowman and Adam One, Toby as a narrator allows room for doubt and hesitation, and in that pause, the Crakers are able to exert influence on the direction of the narrative, making it far more dialogic and interconnected than *Crake* and *Flood*. Furthermore, due to Toby's (new-found) willingness to accept her individual limitations and work within a community, stemming in part from the influence of her "audience," Toby invites (indeed, invokes or conjures) the voices of absent characters and acknowledges the present voices of those who are considered voiceless (the Pigoons, the "story"). Thus, Toby is unique among the previous narrators in undermining her own monologic authority as a storyteller.

In the deterioration of one epistem-ontology, there arises (due to Toby, her hesitation, and the shared voices) a new, interconnected way of being and understanding the post-pandemic world. It is in this acceptance of polyphony that the narrative structure is fundamentally diverted away

from the binary re-convergence of the previous two novels. In her choice to "melt" the boundaries, categories, and "fortress walls" that buttress and maintain her epistem-ontology through the DMN-disrupting psilocybin, Toby becomes aware of the possible connections all around her. However, this perspective is so alien to her that she cannot make sense of it herself; she arrives at understanding only by mediating the voices of other, more knowledgeable speakers or by other speakers who push her to defend a new perspective (231). Hence, the monologic, authoritative storyteller position is diverted through multiple perspectives: some physically absent, but virtually present in the text (the Crakers); some abstract, but materialized within Toby herself (the "story"). At the same time, these changes in the focalizing narrator create changes in the ways through which the embedded stories are represented; there is polyphony on the level of the discourse as the embedded stories adopt the same textual representation as the main narrative itself. Put otherwise, the introductions to the embedded stories use the textual "voice" of the main narrative. In doing so, the narrative structure is undermined as the sixth and seventh stories are, arguably, not embedded stories in the same way that the first five stories are (this is also seen in the fact that they are not "told" by Toby to the Crakers, but told by the Crakers through Toby or told to Toby by herself). Nevertheless, the sixth and seventh stories work together in paradoxical, contrasting, or contrapuntal ways to expand upon and clarify Toby's initial vision and experience with the Pigoon while they substantially redirect the course of the plot, character development, and narrative structure.

Section F: Tracing Toby's Ontological Shift Through Figurative Language: Similes, Metaphors, and "Anthropomorphism"

The previous paragraphs have discussed at length the means through which the chapter, "Vector," acts to transmit an alternative, interconnected worldview from the Crakers (and, arguably, the DMN-reducing psilocybin toxins) to Toby through the process of storying. The changes in Toby's

narrative style, post-transmission, will be discussed shortly, in relation to her eighth and final story. Yet, it remains to be seen how the catalyst, the interaction with the Pigoon affect the events of the main narrative. Following her moment of recognizing the Levinasian face and subjectivity of the sow, as well as the interconnected influence of the stories which help her to process and understand the experience, Toby's present-tense focalization is marked by an unusual attention to the nonhuman world around her and her responsibility to it. Aside from the already discussed "piglet dreams" which prompt Toby to refuse Rebecca's offer of ham (a rare source of "animal" protein), Toby continues to consider the significance of her encounter, going so far as to translate the "current" she shared as "'a very strange look," through which Toby "got the feeling that she knew I'd shot her husband. Back at the AnooYoo Spa'" (262). This anthropomorphism is unusual for Toby – as evidenced by Rebecca's incredulity ("'It was a pig, for chrissakes!'") – but depicts an attempt to see the world from the Pigoon's perspective. Toby again struggles with this perspective shift when the Pigoons return to the Cobb House, not to plunder the garden or threaten the inhabitants but to ask for assistance. Watching their approach, Toby attempts the difficult balance of maintaining human exceptionalism (with regards to language) while watching the Pigoons clearly communicate: "A low level of grunting is going on, from pig to pig. *If they were people*, Toby thinks, *you'd say it was the murmuring of a crowd*. It must be *information exchange*; but God knows what sort of information" (emphasis added; 268). Though Toby is aware of the Pigoons' communicative abilities perhaps better than any other human character, in this scene, she commits what ethnologist Frans de Waal calls "anthropodenial": "the a priori rejection of shared characteristics between humans and animals when in fact they may exist. Anthropodenial is the blindness to the human-like characteristics of animals, or the animal-like characteristics of ourselves" (de Waal 258). Toby has already claimed to have communicated with the Pigoon: a message which was then repeated from other sources who also "heard" it (Jimmy-Snowman tells Toby that Blackbeard told him about the boar whom Toby shot; since Toby has not told anyone

about this event, Blackbeard's claim to have been told about it by the "pigoon gal" seems credible) (Atwood 2013, 264). With this in mind, Toby's characterization of the Pigoons' inter-group communication as "information exchange," rather than the "murmuring of a crowd" or even the less figurative "communication," is less based on evidence and personal experience and more on anthropodenial and the related ideology of anthropocentrism (de Waal 256, see also Asquith 33-34). To "say it was the murmuring of a crowd" would be to concede a subtle idiomatic barrier between humans and "animals," as Toby says, "*if* they were people … [you *would*] say it was the murmuring of a crowd." Her specification and conditional verb sustains the species difference (and related hierarchy): that humans speak, or murmur, and "animals" exchange information.[32] At the same time, her comparison attempts to acknowledge what she knows to be the case: communication (within and between species) is possible; she experienced it. Therefore, Toby struggles to finds the words because – as noted by Noodin and Bennett – English as a language (and, related, as an ontology) is not designed to recognize subjectivity, agency, and language in nonhuman beings. For example, when Toby concedes that the Pigoons are communicating – as Blackbeard tells her, "They [the Pigoons] are *talking* … They [the Pigoons] are asking for help" – she maintains an ideology of superiority based on language, though she shifts who is superior (Atwood 2013, 269). She asks Blackbeard why the Pigoons are not speaking to the MaddAddamites if the Pigoons want their help to hunt the "two bad men," before realizing: "Of course. We're too stupid, we don't understand their languages. So there has to be a translator" (270). Toby maintains a linear ontology of species superiority *due to* language – who "talks" or "murmurs" or "understands" the language is considered "more intelligent" than those who (or possibly which) do not – even if she switches who is "on top." This worldview is untenable, and its alternative appears through the model of interconnectivity enacted by Blackbeard.

[32] Derrida addresses the very nature of this question throughout *The Animal That Therefore I Am*, as he deconstructs what it means "to respond" versus "to react" and how (if) we can know the difference.

Reprising his role as a guide to the practical ways in which interconnectivity is lived in this post-pandemic world, Blackbeard suggests an alternative way to understand the communicative abilities in the groups around the Cobb House; this eventually pushes Toby to find ways to use figurative language to convey accurately what she is experiencing and understanding. Where Toby sees superiority based on language abilities, Blackbeard acts as a literal and ontological "translator" of the scene by enacting Harawayian "significant otherness": that is, *difference* in communicative forms does not necessitate or imply *superiority*. In contrast to Toby's assumption of human stupidity for not understanding and "speaking" the language being used between the Crakers and the Pigoons, Blackbeard tells her simply that "[i]t is easier for them to talk to us," before listing the Pigoons' specific demands and concessions regarding the future forms of behavior between the MaddAddamites and the Pigoons (270). With Blackbeard's assertion of communication and a refusal to denigrate one over the other comes a subsequent change in Toby's figurative language and expression, as she alters her manner of speaking to respect the difference but recognize the similarity between the two groups. Toby observes that

> Something appears to have been concluded. The pigoons, who have been standing with ears cocked forward and snouts raised, as if sniffing the words, turn away and head west, back from where they came. They've left the dead flower-strewn piglet on the ground.
>
> "Wait," says Toby to Blackbeard. "They've forgotten their . . . " She almost said *their child*. "They've forgotten the little one." (emphasis in original; 271)

The direct comparison in the simile, "*as if* sniffing the words," simultaneously recognizes an insurmountable difference as well as a connection. However, rather than making one aspect of the comparison superior or inferior based on language perception and use, Toby's simile recognizes the significant otherness in communication by recognizing the Pigoons' *Umwelten*, in which smell plays a much more important role in experience and understanding the world than sight (as Blackbeard tells the Crakers later, "The Pig Ones can smell better than any" (358)).

The difference between simile and metaphor is important in this context. Thomas McLaughlin argues that a metaphor "involves a transfer of meaning from the word that *properly possesses it to another word which belongs to some shared category of meaning.* … 'Clothing' is to humans as wool is to lambs. And since there is an analogy here that we can accept, some of the meaning of 'clothing' can transfer to the lamb's wool" (Lentricchia and McLaughlin 83). That is, there is an understood, if indirect, overlap between the terms, the nature of this overlap is, however, unspecified. In contrast, McLaughlin writes, a simile is a direct "comparison of terms" which "states explicitly that two terms are comparable and often presents the basis for the comparison" (*ibid*). In the more restricted context of a simile, creative opportunities such as of catachresis are limited because the direct analogy maintains essential categories and boundaries; indeed, it is the maintenance of these boundaries which allows the analogy to make sense. Vizenor identifies the limitations and totalization present in similes as compared to metaphors, writing in "Authored Animals" that "[t]he authored bear [in N. Scott Momaday's *The Ancient Child*] is a metaphor, a dream, a mythic character in the narrative. The simile of the bear is the comparison and description of sound and motion" (1995, 672). Invoking Deleuze/Guattarian becoming-animal, Vizenor continues: "The presence of the bear is a metaphor of transcendence. … Formost [*sic*], the bear is the mythic healer of human separation in a narrative. That separation is never closed, but metaphor is *a sense of presence, the source of shared imagination in a novel*" (emphasis added; 672). Metaphor, in these contexts, sustains creative involution, contamination, and fluidity across boundaries, while simile, though it suggests relationships and "comparison," does so from the more conventional stand-point of asserting boundaries while identifying specific similarities. In this difference, a purposeful lacuna exists within the author-readership interface, one in which the "knowledge that enables people to use and understand metaphorical utterances goes beyond their knowledge of the *literal* meaning of words and sentences" (emphasis added; Searle, qtd. in Vizenor 1995, 669). That "going beyond" is the creation of alternative meanings and possible ways of

understanding and being in the world; it is the engine which allowed for Toby's expanded awareness and understanding of the Pigoon *after* the shared regard, where her previous similes turned to boundary-bending metaphors. To borrow from Noodin's statement regarding the relationship between epistemologies, ontologies, and language, if "metaphors and meanings are mapped differently in societies with alternative values and perspectives," these same "alternative values and perspectives" are "mapped differently" yet again through similes as compared to metaphors (Noodin 2014, 3).[33]

However, this explication of difference in figurative language is not intended to undermine the importance of similes; as Haraway would state, maintaining significant otherness is a part of becoming companion species since not all beings encounter and experience the world in the same manner. In Toby's case, a metaphor – "sniffing the words" – suggests that she has closer understanding of Pigoon communication, which she clearly did not have only a few moments earlier, when she questioned whether they were speaking at all. It approaches presumption; to rephrase Thomas Nagel's famous question, Toby cannot know "what is it like to be a Pigoon" because she is firmly embodied in the interpretative abilities of an adult human being. Nevertheless, she can attempt to make sense of the other being's behavior by accepting the differences, as well as the similarities, between beings by using figurative language that anthropodenial would claim is appropriate to humans alone. De Waal argues that, unlike anthropocentric anthropomorphization, "animalcentric anthropomorphization" is a "more mature form of differentiation … achieved through *perspective-taking*, where one realizes both how different and how similar another species is, and look[s] at its behavior as much as possible from the animal's perspective" (emphasis added;

[33] Vizenor explains, in the context of "animal" characters and their descriptions in the novel *Ceremony* by Leslie Silko (Laguna Pueblo), that "the metaphors are their presence and motivation" while "[s]imile is used in [*Ceremony*] to describe motion and to compare animals to the environment [but] not to assay human characteristics" (1995, 675).

de Waal 262).[34] It is here that the simile, "*as if* sniffing the words," constructs a difference, and a distinction, that nevertheless recognizes a shared ability: communication. The important point to this simile, however, is the reality within it. Toby bends English, turning towards its figurative uses, to express what she knows to be true: the Pigoons *are* communicating in what can be translated into words, as Blackbeard demonstrates, through senses and means that are literally untranslatable into English and her human *Umwelt*. There is a "shared category of meaning" (per McLaughlin) in terms of language and communication which is being directly compared, while the *means* of perception – the *Umwelten* – remain different. Though Toby's focalization attempts to "go beyond" during her DMN-inhibiting period of altered consciousness, in her current state, the categories return, though there is a distinct and realistic attempt of "perspective-taking," which does, indeed, "go beyond" anthropomorphism to suggest an alternative, but not inferior or superior, manner of communication.

In contrast to Toby's complicated use of simile, which simultaneously maintains a distinction while highlighting a connection, Toby's communicative difficulty with the word "child" to name the piglet indicates not so much an inappropriate anthropomorphism, but an attempt at de Waal's "perspective-taking." When Toby considers the Pigoons' mourning behavior towards the slaughtered Pigoonlet, she initially draws a like-for-like comparison between human relationships (as well as elephants) and re-applies the appropriate word from one context to the next (Atwood 2013, 269). And again, having been told by Blackbeard how the Pigoons would normally end their mourning – by eating the dead offspring – Toby compares it to human rites, specifically, the God's Gardeners' ceremonies: "Curious funeral rites, thinks Toby. You strew the beloved with flowers, you mourn, and then you eat the corpse. No-holds-barred recycling. Even Adam and the Gardeners never went that far" (271). The internal monologue identifies the body to be potentially consumed as a "pigoonlet"; yet, Toby importantly self-revises and hesitates before finally switching from

[34] De Waal defines "anthropocentric anthropomorphization" as "the kind that naively attributes human feelings and thoughts to animals based on insufficient information or wishful thinking," using examples such as a "daddy" amongst chimpanzees ("We are the only animals, however, with the concept of paternity as a basis for fatherhood") or the "smile" of a rhesus monkey (which "signals submission") (260, 264).

"their child" to "the little one."[35] "Pigoonlet," used to identify the body to herself, is appropriate for Toby's own perspective; yet, when attempting to take the perspective of the other, Toby knows that words and identifiers must change. As she tells herself when speaking of the Crakers to Blackbeard, "[s]he can't say *the Craker*, it isn't what they call themselves" (270). Similarly, the "piglet" is potentially not what the Pigoons call themselves; recognizing this, Toby turns to the connection that is most apparent in this mourning scene, "their child." The switch, from what is internally to externally said, is one of respect and recognition of a shared affect – love (be it maternal, familial, or communal). The share sense of love, depicted in the shared, potentially anthropomorphic attribution of human terms to nonhumans, risks, as Bennett writes, anthropocentrism (120). Yet it is in this risk, and this sharing, that heterogeneous assemblages are formed; to return to Bennett's useful reminder: "A touch of anthropomorphism, then, can catalyze a sensibility that finds a world filled not with ontologically distinct categories of beings (subjects and objects) but with *variously* [or heterogeneously] *composed materialities that form confederations.* In revealing similarities across categorial divides and lighting up structural parallels between material forms in 'nature' and those in 'culture,' *anthropomorphisms can reveal isomorphisms*" (emphasis added; Bennett 99). She supports this point later in *Vibrant Matter*, explaining that "maybe a bit of anthropomorphizing will prove valuable. Maybe it is worth the risks associated with anthropomorphizing (superstition, the divinization of nature, romanticism) because it, oddly enough, works against anthropocentrism: a chord is struck between person and thing [or nonhuman], and I am no long above or outside a nonhuman 'environment'" (120). In her charged moment with the Pigoon, heightened by the blurring effects of a weakened Default-Mode Network (DMN), Toby is made precisely and profoundly aware of being no longer "above or outside a human 'environment,'" and is subsequently driven to attribute a similar term of familial connection to a young Pigoon in the

[35] The specific importance of this phrase, "the little one," as well as the significance of Toby saying it in particular, is discussed in chapter seven.

context of those who mourn its [*sic*] loss. And yet, in this "anthropomorphic" attribute, Toby's language demonstrates the final effect of the Levinasian gaze, in which she recognizes, as Barbara Smuts might say, "someone so like ourselves that we can co-create a shared reality as equals," or an isomorphic confederation (Smuts, qtd. in Haraway 2008, 236). While anthropocentric anthropomorphism would supersede this shared reality with an anthropocentric perspective, Toby's language maintains the delicate balance between realizing that there *are* shared realities, but that the modes of perceiving these realities (*Umwelten*) may be significantly different.[36]

These affective and linguistic connections do not start and stop with the Pigoons alone. Rather, indicative of the lasting, blurring effects of the toxins as well as her increasing awareness of her interspecies connections around her, Toby makes explicit "animalcentric" comparisons between the Cobb House community and the bees. As the MaddAddamites prepare to leave the encampment, Toby says to the bees, "[g]reetings, Bees. I bring news to you and your Queen. Tomorrow I must go away for a short time, so I will not be talking with you for several days. *Our own hive is threatened. We are in danger, and we must attack those that threaten us, as you would in our place.* Be steadfast, gather much pollen, and defend your hive if need be" (emphasis added; Atwood 2013, 276). While the Pigoon-funerary comparison is tentative, the bee-defensive comparison is direct and purposeful: a clear relationship of similarity, like-for-like, is drawn between the Cobb House inhabitants (humans, Crakers, and potentially the Mo'Hairs) and the bee hive inhabitants. What is more, the humans' decision to defend the former is legitimized by the bees' similar behavior to defend the latter; or, as Chen writes, the "bees' way of life relates their communitarian ethics to that of the humans [*sic*]" (192). These comparisons indicate a switch from anthropocentrism and anthropodenial to an attempt to adopt the perspective of nonhuman others and to see their

[36] Schmeink also explores the development of anthropomorphism in the trilogy as it pertains to the Pigoons – from hunting Snowman and exacting revenge on Toby to potentially holding funerals – arguing that these behaviors are not so much anthropomorphic (though he claims that later behaviors, such as leading a battle strategy and voting, are) but illustrative of "the human(ist) failure to make sense of a non-human culture" (92, 91-95). Schmeink understands the representation of the Pigoons' actions to be "anthropocentric anthropomorphism"; I disagree, for the reasons addressed above.

relationships, activities, and behaviors as akin, albeit with difference, to human relationships, activities, and behaviors. More than a metaphor, then, Toby's address to the bees (or, *with* the bees, as Blackbeard says) reflects not simply a figurative juxtaposition but, per Deleuze/Guattari, a metamorphosis in which

> there is no longer any proper sense or figurative sense, but only a distribution of states that is part of the range of the word. The thing and other things are no longer anything but intensities overrun by deterritorialized sound or words that are following their line of escape. There is no longer man or animal, since each deterritorializes the other, in a conjunction of flux, in a continuum of reversible intensities … Rather, there is a circuit of states that forms a mutual becoming, in the heart of a necessarily multiple or collective assemblage. (1975, 22)

"Our own hive," "curious funeral rites," "*their child*," and "sniffing the words" are recognitions on Toby's part of the shared affects that bridge visible species differences, creating opportunities to adopt the perspective of another and find it less "Other" than initially suspected.[37] More than merely reversing the linear chain of superiority and finding humans *or* Pigoons lacking, Toby's changes in language create openings, leakages, and contamination (involution, infoldings) to see and recognize subjects where there were previously objectified "animals" and, thus, to find partners where there were previously dangerous antagonists and predators. The change is evident after the Pigoons leave, when the MaddAddamites discuss the offered Pigoonlet and not only refuse to eat it (despite their earlier common consumption of Pigoon meat), but draw affective links between the dead Pigoon and their own pregnant bodies: "'Oh, I couldn't, says Ren. 'It would be like eating a baby.' Amanda starts to cry. … 'I'm sorry,' says Ren. 'I shouldn't have said *baby*'" (emphasis in original; 273).

[37] It should be noted that Toby questions her evolving thoughts with regards to the bees' ability to communicate with her and with the dead, to Pilar's continued virtual presence after death. Shortly after her conversation with the bees, Toby reprimands herself: "Talking pigs, communicative dead people, and the Underworld in a Styrofoam beer cooler. You're not on drugs, you're not even sick. *You really have no excuse*" (emphasis added; Atwood 2013, 277). Toby is characteristically liminal: while a member of the God's Gardeners, she notably refused to accept that she was a high-ranking member (specifically, Eve Six) until she had left; likewise, she remained on the outskirts of the MaddAddamites to the extent that many did not know the true identity of Inaccessible Rail (2009, 466-67), and, after speaking to the bees, she questions the very changes taking place in how she sees the world, despite the impact the sow has had on her. However, despite "hav[ing] no excuse," she nevertheless *continues* with this behavior, as it influences how she tells her final story, which is markedly different from all of her preceding stories to the Crakers. Thus, she is *aware* of the unconventional (to scientifist Euro-American epistem-ontologies) nature of her actions, but she continues to formulate stories and to act in accordance with what she has seen and experienced, that is, "talking pigs, communicative dead people, and the Underworld in a Styrofoam beer cooler."

Maternity, parental protection, and cannibalism are shared affects which overwhelm anthropocentric anthropomorphism and metaphor to form metamorphizing assemblages (Herzog 40). Following the changes which have slowly accumulated in how Toby processes and understands the world and the relationships around and within her, Toby's language slowly, hesitantly, and with revisions, begins to shift following the catalyst of the Pigoon's gaze, and its interpellation of Toby. This accreted evolution in language is most evident in Toby's final, embedded story, but continues beyond it.

Section G: Repetition with Difference: Circular and Spiral Narratives in the Eighth Embedded Story

In contrast to the changes in narrative perspective and discourse in the sixth and seventh stories, the eighth embedded story circles back to the conventional style used in the first five. That is to say, "The Story of the Two Eggs and Thinking" features a first-person, homodiegetic narrator speaking in free indirect discourse to an unrepresented, implied audience. This audience (suggested by style and tone to be the Crakers) interrupts the speaker (suggested by style and tone to be Toby) at a relatively standard rate of 2.6:1 ITPP, which is below the mean of the eleven total stories (4.52:1) but roughly equivalent to Toby's more recent stories to the Crakers (the fifth and the sixth, or 2.3:1 and 2:1), reflecting her increased understanding of the Craker perspective.[38] However, while the previous two stories featured disruptions to the ITPP (in reversing who asks the interrupting questions or in having the questions stem from, and be answered by, Toby alone), the eighth story returns to the standard created in the first five stories: Toby's answers respond to the Crakers' implied questions. This return to the style used before Toby's interaction with the sow – and the significant impact this experience has had on both the main and embedded narratives – is characteristic in Atwood's narrative form. As discussed above, Atwood and Grace identify a similar

[38] The most recent story, the seventh, is unusually low at 1:36 ITPP but since Toby admits that she does not tell this story to them, nor is it told later in the novel for comparison, it is already different from the other embedded stories and therefore not strictly comparable.

repetitive trope in *The Edible Woman* as well as *Surfacing.* However, slight differences in the use of narrative perspective and tense (as well as the characters' internal monologues) indicate that Marion McAlpin has circled back to her former self while the unnamed protagonist of *Surfacing* has come back to her original place and time, but returns altered by her experiences: she has become aware of the necessity, indeed the inevitability, of duality in the process of life (Grace 1980, 105-17; Sandler 2006, 23). Her journey is a spiral, a repetition with difference; but where the unnamed protagonist's understanding of duality related largely to life and death, and agency and passivity, the spiral of *MaddAddam* and Toby's trajectory as a narrator relates more to interconnectivity within and between lifeforms. With the substantial refractions and differences in discourse, narrative voice, and perspective that take place in the sixth and seventh stories, then, Toby's eighth and final embedded story is unique in its creative adoption of the MaddAddamites' and the Crakers' combined perspectives, despite its return to the more conventional discourse style. In this way, the combination of repetition with difference, or narrative evolution, suggests on the level of narrative structure both a return and a departure.

Toby's eighth story similarly features repetition, both of inter- and intratextual patterns, but with difference: the "contamination" or "line of flight" allowed to her through her interactions (and dialogues) with the Crakers as well as the Pigoons. On the one hand, it is a repetition of the Crakers' Creation Story, a story told to the Crakers by Toby (but only after they taught it to her) at the beginning of *MaddAddam*, which was itself a repetition of Snowman's story in *Crake* (2003, 110).[39] In this way, the repetition and development of the Creation Story in this later iteration draws the trace of Snowman and *Crake* into Toby's telling in the third novel; that is, the Story in its later iteration circles back to the beginning of both *MaddAddam* and *Crake*. On the other hand, "The Story of the Two Eggs…" is Toby's final story to the Crakers and the last story told before the

[39] The Crakers' Creation story is also an allusion to the biblical Garden of Eden story, only reversed (as it starts with the Fall of humanity) and refracted (as the "animals" have language and are not named).

climatic battle between the Painballers, the MaddAddamites, and the Pigoons. In this way, "The Story of the Two Eggs…" is a circular story of origins and life that overlays finality, death, and change. The simultaneity of both aspects of the story highlights the cyclical temporal structure which Atwood has developed throughout the trilogy, through the swirling convergence of past and present (despite the characters' best efforts to keep them separated). While these points highlight the circular nature of the story, the changes that Toby introduces to it echo her own experiences and development as a narrator, thereby creating the change within the repetition.

Significantly, the most substantial change that Toby introduces to the Creation story relates to nonhuman communication. This change is a narrative performance of what Toby has experienced, internalized, and come to understand through the initial interaction with the Pigoon sow, the discussions she has had with Zeb, Rebecca, and Blackbeard, and the act of processing and translating what the Pigoon brought "from the exterior" into her stories with the Crakers, which were then challenged and redirected. In short, "animal" communication (both human and nonhuman) is an issue and a narrative trope through which Toby now has intimate knowledge of that which neither she nor Jimmy/Snowman had before. This difference is evidenced by what is repeated versus what is changed between the first and the final versions of the Craker Creation story. In the initial version to appear in the narrative, Snowman claims that Crake "*made the bones of the Children of Crake out of coral on the beach, and then he made their flesh out of mango*," that Oryx laid two eggs, out of which hatched words in the first egg and "*animals and birds and fish*" in the second, and that the Children of Crake were born first and had "*eaten up all the words because they were hungry, and so there were no words left over when the second egg hatched out. And that is why the animals can't talk*" (Atwood 2003, 110). In her last iteration of this story, Toby directly contradicts the Snowman-created Crake orthodoxy in order to acknowledge that nonhuman beings can communicate. Though she repeats, near verbatim, Snowman's description of the mango and the coral and the laying of two eggs, Toby amends Snowman's description of who ate the words, saying

> … Crake thought you had eaten all the words, so there were none left over for the animals, and that was why they could not speak. But he was wrong about that. Crake was not always right about everything.
>
> Because when he was not looking, some of the words fell out of the egg onto the ground, and some fell into the water, and some blew away in the air. And none of the people saw them. But the animals and the birds and the fish did see them, and ate them up. *They were a different kind of word, so it was sometimes hard for people to understand the animals. They had chewed the words up so small.*
>
> And the Pigoons – the Pig Ones – ate up more of the words than any of the other animals did. You know how they love to eat. So the Pig Ones can think very well. (emphasis added; Atwood 2013, 290).

Not only does Toby deviate from Snowman's version of the story, she heretically questions the teachings that have supposedly been passed on by Crake himself, as they relate to nonhuman communicative capabilities. As noted by other Atwood scholars, Crake is characterized as a "mad scientist" in *Crake* and throughout the trilogy (Snyder 471, Hollinger 457). Whether "mad" or not, Euro-American sciences have for centuries been dominated by inherent beliefs about human exceptionalism, in part based on language capacity (or the lack thereof) (Steiner 37). It is characteristic of this history, if also ironic, that the scientist Crake should therefore seek to distinguish his "model" humans from their nonhuman counterparts specifically through language (Atwood 2003, 355).[40] It is also indicative of the ontological shift that takes place between the first iteration of this Creation story and its final version that Toby attempts to name and describe the *different* (rather than inferior) means of communicating which occur between different species. As she says, "[t]hey were a different kind of word," which recalls the verbal difficulty Toby experiences in recognizing and coming to understand the non-linguistic "sign" that she received and

[40] Crake's determination to separate the Crakers from other "animals" is ironic considering the extent to which they are determined by and through their genetic, physical, and physiological connections with other nonhuman beings.

the sight of the Pigoons communicating, "as if sniffing the words."[41] While Toby does link the Pigoons' consumption of "more of the words" with "think[ing] very well," essentially linking language with intellectual ability, she also precedes and closes this point with two references to Harawayian significant otherness. First, she interrupts the Crakers' litany of nonhuman beings by saying "that Oryx made very many Children. And each one was beautiful in its own way" (Atwood 2013, 290). Then, Toby importantly counteracts Crake's attempt to isolate the Crakers from other "animals" in preventing their "singing like birds," citing Oryx's (assumed) response: "Because if these people cannot sing, they will be like . . . they will be like nothing. They will be like stones" (*ibid*). Though Toby associates "thinking well" with words, she also identifies the importance of sustaining connections, through affect, with nonhuman beings. That is, "singing like birds" is just as important as "thinking very well" through words which the Crakers share with the birds as well as with the Pigoons. An anthropocentric preference for a linguistic ontology persists, though the skepticism and humanist pragmatism which previously denied interspecies communication has been replaced with recognition of and respect for the capabilities of other forms of communication. Thus, in her final telling of the Creation Story, Toby simultaneously circles back to the beginning of *MaddAddam* and *Crake* at the same time that she deviates away from and rewrites the anthropocentrism that permeated both instances of the embedded Creation story. In so doing, her narration attempts "a radical rethinking of the moral status of animals" that exists outside the ideologies of anthropocentrism and logocentrism, as called for by Konrad Lorenz, since

[41] The "different kind of word" also echoes Bennett's stated difficulty in writing a "vital materiality" in English while implicitly recognizing what Anishinaabe scholars and linguists, like Lawrence Gross, Basil Johnston, Margaret Noodin, Jim Northrup, and Gerald Vizenor have suggested regarding the discourse and dialogue potential of the environment (such as rocks) and nonhuman beings (Bennett 119). Specifically, in his analysis of a column written by Jim Northrup, Lawrence Gross encourages his readers to practice "being quiet in the woods" because "natural elements, and members of the natural world by extension, have their own story to tell and so engage in the dialogic process as well (Gross 2014, 62). Noodin makes a similar claim, writing that rocks are the literal and metaphorical originators of Anishinaabe stories and that "[i]sland utterances could be set in the sky, scratched in the earth, or set beneath the waves" (2014, 20-24, 34). Vizenor's writing on "authored animals" also addresses the dialogic possibilities within nonhuman beings, while in *Ojibway Heritage*, Johnston explains how humans lost the ability to speak with nonhuman "animals" (Vizenor 1995 and 2015, 119-37; Johnston 1976, 52).

"terminology derived from human language is insufficient from the outset for the description of the internal processes of animals…" (Steiner 28-9).[42]

In closing the analysis of this story and this chapter on Toby's development and evolution as a hybrid narrator of interconnected narratives, is it important to note the change in the function of dialogic interruptions in the eighth embedded story. Previously, the Crakers' interruptions served to challenge Toby's latent anthropocentric bias: by questioning her automatic assumption that Snowman and the MaddAddamites can kill and eat a fish or other "animals" and render them into "smelly bones," pushing her to reconsider how she understands bears and therefore how she characterizes their abilities and subjective needs in comparison to humans', and requiring that she describe the process of death and thereby admit to the shared biological functions of living beings while identifying the very different consequences of these shared functions depending on species (whether fish, bear, or human). The interruptions have also served to deviate the stories away from Toby's intended purpose, thereby "contaminating" and shifting the trajectory of the narrative away from binary convergence and towards ternary interconnection (both in relation to which stories are told as well as to who tells them). In contrast, by the eighth story, the interruptions no longer serve (as much) to challenge or deter Toby's intended narrative, but to emphasize what she is already saying. This emphasis on editing recalls the Crakers' "chorus" function in Snowman's stories in *Crake*. In Toby's role as a storyteller in *MaddAddam*, that function is ironic since "her" stories are, by and large, of their own tandem co-creation. Compounding yet again the fusing of storyteller and audience voice and intention, the interruptions are also more smoothly integrated into the speaker's voice, making it difficult to identify definitively what is "Toby's" plot point versus what is her response to a Craker question. For example, while "The Story of Two Eggs and Thinking" features more common interruption-markers, such as the repetition of idiomatic expressions ("And Oryx

[42] This is, of course, to say nothing of Bentham's Utilitarian argument that language capacity should not impact how a sentient being is treated (Singer 1975, 14).

said, You will just have to suck it up … . *Suck it up* means . . . we will talk about that some other time"), it also features ambiguous uses of conjunctions like "because" as well as "and." These words could indicate a response to an unrepresented question (as in the first story), or they could indicate a causal or descriptive connection between points. This ambiguity of interruption source is apparent in Toby's heretical statement about Crake:

> Crake was not always right about everything.
> Because when he was not looking, some of the words fell out of the egg onto the ground… .
> And the Pigoons – the Pig Ones – ate up more of the words… . (290)[43]

While the line break implies a pause in the narration due to an audience interruption, it could also indicate an emphasis on a plot point. The point is, both are possible in the formation of the sentence and the continuity of the narration. The least ambiguous interruptions appear largely in the introduction and the conclusion to the chapter, with Toby speaking to the unrepresented audience about the change to the fish ritual (she is given a frog instead) and the events of the next day. In this dialogue, the interruptions are more easily identifiable through affirmative function words (as in "Yes, the frog" and "Yes, I will go out looking for the bad men too"), imperatives ("Don't be frightened"), or repetition and definition ("*Hope* is when you want something very much…"). The blurring of the source of the interruption – which were so fundamental to altering Toby's ingrained anthropocentrism – depicts not just her substantial shift in understanding her audience (and, per Bakhtin, adopting part of their worldview) but dramatizes multiplicity within individuality: it is difficult, if not impossible, to differentiate the origins of the voice(s) speaking. Is it Toby responding to an unrepresented question? Is it Toby speaking with a "sideward glance" and thus incorporating the voice of her audience into herself (Bakhtin 1984, 206)? The boundary of storyteller and audience is irreducibly blurred, performing and highlighting the inextricable mixing of the

[43] Like "the little one," the significance of this revision from "Pigoons" to "Pig Ones" is addressed in the ensuing analysis of characterization and perspective-taking, in chapter seven.

boundaries of human and nonhuman, superior and inferior, self and other, which is gradually dramatized and witnessed in the events during and following Toby's interaction with the Pigoon.

To conclude, this chapter has outlined and analyzed how the predominance of blurred binaries following the fifth story simultaneously challenges (via Zeb) and redirects (via Blackbeard) Toby, pushing her to consider the interconnected nature of her past and present worlds: whether by blurring the ecosystems of urban humans with those of predators and prey in coral reefs or by reframing Toby's talking *to* bees as talking *with* bees. These intradiegetic discussions, stories, and events culminate with Toby – assisted by plant toxins, Zeb, and Blackbeard – meeting the Pigoon sow's intersubjective gaze. Not only is this meeting momentous in forcing Toby to acknowledge "signs," interactions, messages, and messengers which/whom she would not normally, it is momentous in that in "this minute," Toby is brought to witness more than her limited, binary, linear, anthropocentric worldview can allow her to understand. Thus, it is through the process of storying – in preparing, discussing, and attempting to tell the Craker stories – that Toby receives "outside" understanding which allows her to think beyond teleos and binaries, though the "external" nature of these insights is problematized in the stories through discourse and dialogue. Specifically, Toby's refusal to tell the sixth story and, later, her audience-less, preemption of the seventh story, disrupt the previous pattern of narrative alternation. It is *through* this disruption of the binary narrative structure that the sixth and seventh stories "vector" a new narrative voice and the perspectives of other-than-humans (the sow, the bees, and, Pilar in her non-living state). In this way, the dialogic process of telling stories provides the means to resolve the novel's major crisis by conjoining the previously antagonistic human and Pigoon communities, which is a direct result of Toby's expanding awareness of nonhuman subjectivity, cognition, and emotional and social needs. This shift in Toby's ontology and the shift in narrative structure are reflected in her creative retelling of the eighth story, which simultaneously echos and deviates from the earlier novels, in part through the indistinguishability of the voices and interruptions in this story. Overall, then, this chapter has

focused on the gradual accumulation of narrative and ontological disturbances – or "breakdowns" – as a result of a predominant theme of blurred binaries, increased (other-than-human) polyphony, becoming-with, re/deterritorialization and assemblage-making – or the "flourishing" of more voices, perspectives, and narratives. The ensuing chapter addresses how intradiegetic, interspecies communality and narrative interconnectivity dramatizes Atwood's "third thing" theory in content as well as form, by providing a new ternary narrative structure to the novel and the trilogy.

Chapter Seven: Interconnecting Narrative Ambiguity as Narrative Reformation and Resolution

The analyses of the earlier novels (see chapters two and three) conclude that *Crake* and *Flood* are *Bildungsromans* of hybridity for Jimmy/Snowman and Toby, depicting in the content and form the development of previously autopoietic, isolated characters moving towards recognition and acceptance of the interconnected nature of the paradoxical compound or hybrid "individual." *MaddAddam,* as the third and final novel, echoes and expands upon its predecessors, with the form and content depicting the development of previously isolated *communities* conjoining across species as they become aware of and adapt to their now recognized, inherent interconnectivity: in the "self," the community, space, and time. In *MaddAddam*, characters come together physically, emotionally, and genetically, and a community is formed – initially through mutual vulnerability (as seen in the previous chapter) and eventually through shared dangers, loss, mourning, treaties, and rebirth. The narrative form dramatizes this community-building in kind: for example, altero-characterization shifts, from othering to inclusive, and narrative voices expand, from beyond Toby and Zeb to Toby and Blackbeard and eventually only to Blackbeard. Rather than reducing the voices to one character, however, focalization through Blackbeard allows Atwood to intertwine his narratives with the perspectives of humans and Pigoons alike, expanding the sensory range beyond what humans (like Toby) can experience (and thus narrate). Furthermore, Blackbeard's narrations are not contained in the simple binary between first-person, free indirect discourse and third-person, tagged direct discourse, as are Toby's and Zeb's (and Snowman's). Blackbeard narrates himself in a variety of discourses (first- and third-person, free and tagged, direct and indirect), sometimes within the same story or even the same sentence. In addition to altero-characterization and narrative voice, the previously binary narrative structure of *MaddAddam*, carried over from *Crake* and *Flood*, is conclusively disrupted. While the main narrative, appearing in the first eight stories, sustains an

almost entirely reliable pattern of alternation between Toby's present-tense narration and Zeb's past-tense (see Appendix 3), beginning with Blackbeard's first story (story nine, "The Story of the Battle"), Toby and Blackbeard's focalized narrations (in the form of journal entries with unstable discourse styles) alternate within each chapter, though Toby's slowly decrease in number. In other words, as the novel gains more voices and perspectives in the main narrative, the binary structure is undermined and eventually replaced with a single narrator, Blackbeard.

This eventual convergence of narrative perspective and voice into one narrator/focalizer echoes the "resolutions" provided in *Crake* and *Flood*. However, Atwood again deviates her cyclical narrative away from the earlier novels, and their unresolved conclusions. Unlike Snowman and Toby, Blackbeard, as a translator (or interpreter, since the communication is not written but oral) and a narrator, is uniquely able to provide the community's multispecies perspective. Rather than attempting a totalized conclusion of binary reunification, Blackbeard's conclusion is ambiguous precisely because he refuses to totalize the various perspectives he receives or to end with an unresolved binary choice; instead, he concludes with a variety of options presented by members of several communities (Pigoons, humans, anonymous). By concluding *MaddAddam* with an ending that simultaneously recalls its inconclusive predecessors while requiring that readers accept ambiguity, plurality, and communality as a form of conclusion, Atwood dramatizes what Grace summarizes as "accepting duality *within* the *process* of living" (emphasis in original; Grace 1980, 4-5). Intertextually, the duality of *Crake* and *Flood* and its binary protagonists is continued and evolved in *MaddAddam*; intratextually, the duality of past and present, life and death, human and "animal," self and other, physical and metaphysical, individual and community, are inseparably intertwined. The resolution of the novel occurs only through "accepting the duality *within* the *process* of living," as represented through the process of storying.

Section A: Characterization as Community-Formation: Othering and Including in Figurative Language, Names, Time, and Perspective

Though the difference between Toby as the main focalizer and storyteller of the first eight stories and Blackbeard as the ambiguous storyteller by the conclusion may initially appear to be quite significant, altero-characterization acts as an important and consequential transitional mechanism to join together Toby and the Cobb House community with the larger community of the Crakers and the Pigoons. While the Crakers were living inside the boundaries of the Cobb House for the duration of the events throughout Toby's focalized narrative, it would be incorrect to consider them a part of the Cobb House community (to say nothing of the Pigoons, who were portrayed as nearly equally dangerous to the community's wellbeing as the Painballers). From the beginning of *MaddAddam*, the Crakers are deemed by the non-Craker humans to be Other: from commodified or innocuous objects and plants, to monsters or excrement. In many of their reported breakfast conversations, the MaddAddamites discuss the act of creating the Crakers; while an intimate knowledge of their origins would suggest a more empathetic reaction, for much of *MaddAddam*, this is not the case. Instead, the origins of the Crakers is one of the motivating sources of antipathy towards them from the former Compound scientists: Zunzuncito calls them "a mega-money spinner" for Crake, while Ivory Bill characteristically focuses on the challenges of making them, but again, the Crakers are objectified as "a meat-computer set of problems to be solved" (Atwood 2013, 139, 43). In both cases, the most relevant aspect of the Crakers is their objectification and commodification.[1] Also within the context of creating the Crakers, other former scientists make frequent comparisons between the Crakers and vegetables: Swift Fox laments that Crake's decision to prevent aggression in the Crakers turned them into "walking potatoes" and "vegetables" while Manatee argues that he was unable to "erase [the singing] without turning them into zucchinis" (19,

[1] Adams's discussion of "meat" as a mass term is again useful, as "meat" is both a word used to blur the subjectivity and individuality of a "meat-producing animal" at the same time that it is a commodity, and one that is frequently fetishized in the pre-pandemic world, as discussed in my second chapter with regards to Snowman and the capon (see also Parry).

43). These negative comparisons with vegetables may be related, in part, to the Crakers' vegetarianism, but, as Carol Adams suggests in *The Sexual Politics of Meat*, they are more likely to carry ingrained messages of sexual and racial (or, in this case, genetic) superiority. Adams traces the historical, cultural, and epistemological reasoning behind the social prioritization of meat and the idiomatic denunciation of vegetables, finding that "[t]he hierarchy of meat protein reinforces a hierarchy of race, class, and sex" (1990, 53). Social Darwinian pseudo-science fueled beliefs that "higher" sexes (men) and races (white) should eat meat because it was deemed to be on a higher evolutionary plane, while "lower" sexes (women) and races (non-white) should content themselves with grains, fruits, and vegetables (*ibid*). With this in mind, generations of Euro-American patriarchal culturing has led to "a complete reversal … in the definition of the word vegetable. Whereas its original sense was to *be lively, active*, it is now viewed as dull, monotonous, passive. … vegetables are thought to have a tranquilizing, dulling, numbing effect on people who consume them, and so we can not possibly get strength from them" (60-61). Linked to this false belief in the lack of vitality in vegetables, Adams identifies the more frequent colloquial uses of "meat" versus "vegetable" finding that, where "meat" is "*something one enjoys or excels in*, vegetable becomes representative of someone who does not enjoy anything; a *person who leads a monotonous, passive, or merely physical existence*" (emphasis in original; 60).[2] Swift Fox and Manatee's characterizations of the Crakers as "potatoes," "vegetables," and "zucchinis" are not used in the context of the Crakers' dietary habits, but in terms of their aggression and mental activity, both of which are suggested as being low. However, Adams's research into the historic and symbolic uses of vegetables in Euro-American cultures also suggests that a more multifaceted "othering" is taking place: that the Crakers are weaker, more effeminate, and less aggressive than the Pigoon-, dog-, and deer-eating MaddAddamites. A Euro-American carnophallogocentric ontology is sustained through

[2] Though the Craker body in general is described by Ivory Bill as a "meat-computer," this does not suggest that Ivory Bill saw the Crakers as individuals since, according to Adams, "meat" is "*something one enjoys*…" Indeed, Ivory Bill did enjoy the complexity of the "meat-computers," but neither term, "meat" nor "computer," suggests anything other than a non-sentient "thing."

language, even after the cataclysmic events of the pandemic and even with a knowledge of (and begrudging respect for) the Crakers' other aptitudes.

Indeed, it is these other aptitudes, such as mosquito- and predator-repelling pheromones, altered means of sexual reproduction (including both coming into heat and needing multiple partners), increased musculature, and decreased fat reserves, which often elicit even more dangerous othering by the MaddAddamites, through their references to monsters and excrement. When the Crakers are initially introduced into the Cobb House compound, their admittance is immediately questioned through references to their monstrosity. Before suggesting their vegetable nature, Swift Fox adapts Crozier's reference to the Pigoons as "Frankenbacon," calling the Crakers "Crake's Frankenpeople" (Atwood 2013, 19). Similarly, when Ren later learns that she and Amanda may be pregnant with Craker babies, she laments that their children could be "gene-spliced weirdo monsters" and "Frankenbabies" (216). The references to Frankenstein's Monster indicate a discomfort among the MaddAddamites and God's Gardeners with both the shared human nature of the Crakers as well as the Crakers' position within the Cobb House community; as Chung-Hao Ku writes, the Crakers (along with the Pigoons) "interrogate their human creators' physical constitution *and hierarchical superiority*" (emphasis added; Ku 112). Thus, like the vegetable-laden insults, the MaddAddamites' "monstrous" characterizations reflect not simply a desire to exclude based on an abject refutation of such visible interconnectedness, but a desire to hold genetic superiority over the Crakers, with the related implication of maintaining human genetic sovereignty.

Indeed, the question of whether the Crakers are human or not is a frequent topic of consideration, in Toby's internal monologues and private conversations as well as around the MaddAddamite breakfast table. While Toby takes a more neutral stance – telling Rebecca that "'[t]hey're people.' … Or I think they're people, she adds to herself" – Rebecca's own stance is staunchly "Other": "'They're definitely not like us,' says Rebecca. 'No way close. That little pisher Crake. Talk about fouling up the sandbox" (Atwood 2013, 34-35). Though the tenor of the

metaphor is unclear (the metaphorical excrement in the sandbox could refer either to the pandemic or to the Crakers) – since the pandemic and the Crakers are, according to Crake himself, "inextricably linked" – Rebecca's abject reference to Crake's "creation" as "fouling up the sandbox" can be attached, directly or indirectly, to the Crakers (Atwood 2003, 358). The result is similar to the Frankenstein references but with an important difference. Both altero-characterizations indicate a very negative response to the existence of the Crakers; but where the monster references suggest an "unnatural" (read: vehemently undesired) genetic intertwinement of humans and (other) "animals," Rebecca's metaphor indicates an abject repugnance of discovering the self in the other. Excrement is "natural" in ways that scientifically created "monsters" are not.[3] But the natural state of excrement does not reduce an instinctual repulsion towards it. Instead, it is the very liminal nature – of the self and the other, of the inside and the outside – of excrement and other bodily effluvia that produces disgust. In "Approaching Abjection," Julia Kristeva describes the abject as "a frontier, a repulsive gift" which permits, on the one hand, the subject to be "swallowed up" by the Other but which, on the other hand, "keeps the subject from foundering by making it repugnant" (9). Rebecca's sense of repulsion from the excrement, or the "[d]iscomfort, unease, dizziness," Kristeva argues, "stem[s] from an ambiguity that, through the violence of the revolt *against*, demarcates a space out of which signs and objects arise. Thus braided, woven, ambivalent, a heterogeneous flux marks out a territory that I can call my own because the Other, having dwelt in me as *alter ego*, points it out to me *through loathing*" (emphasis added; 10). Swift Fox, Manatee, Ivory Bill, and Rebecca all recognize, with distaste, the damaging implications for their own beliefs in human genetic integrity and uniqueness via a variety of othering altero-characterizations. However, where Swift Fox and Manatee express concern more for the human

[3] It should be noted, again, that Crake (and I) would argue that the very binary of "natural" and "unnatural" is misleading. What is meant here is that there is a lack of human agency and intention in the creation of excrement that is present, necessary, and explicitly discussed in the creation of the Crakers and their fictional precedent, Frankenstein's Monster.

species in general, Rebecca's metaphor identifies a deep, latent fear regarding the Crakers' genetic connection to *herself* as a "braided, woven, ambivalent" "individual."

Not all of the former God's Gardeners and MaddAddamites have the same reaction, though. Where Swift Fox, Manatee, Ivory Bill, and Rebecca, among others, use language that attempts to sustain a hierarchy and meaningful difference between the humans and the Crakers, Toby – potentially reflective of her position as a former Eve – struggles to reinforce to herself and others the inherent humanity of the Crakers.[4] She tells Rebecca, shortly before the "sandbox" comment, that "'[t]hey're people,' before thinking to herself, "Or I think they're people" (Atwood 2013, 34). Separately, Toby's internal monologue hesitantly characterizes Blackbeard's behavior as what "real children – as children do" and the Craker adults as "men, or *semi*-men" (94, emphasis added; 101). Like her previously discussed parapraxis, internal stammers, and revisions, the switch from "real children" to "children" and "men" to "semi-men" can be intended for no one other than herself, reflecting an internal struggle to find the correct nomenclature and, thus, the correct level of relatedness between humans and Crakers. Interestingly, the changes in language work in opposed directions, with the first revision implying that Blackbeard is not a "real child," before correcting herself to sustain the connection; the second revision suggests that she has slipped into seeing, briefly, the Craker adults as "men," before correcting herself to maintain the separation. Though it is small, the change indicates a slight development in Toby's perspective toward the Crakers, suggesting that she is beginning to see them as equally "real" humans, or at the least, as a part of her (human) community. Despite the characterizations which "otherize" the Crakers in terms of "unnatural" monsters and "natural" excrement, Toby characteristically wavers on the edge of a more hybrid, open, and accepting perspective.

[4] To be clear, "humanity" is used purposefully in this context. Toby implicitly underlines the broader relations and connections between (and thus their moral responsibility to) the Cobb House inhabitants and the Crakers by emphasizing the Crakers' similarity to humans.

Regardless of whether she sees the Crakers as "human" or not, Toby's form of characterizing the Crakers is drastically different from the existential othering by the aforementioned MaddAddamites, whose language does not focus on what is *correct* – in terms of nomenclature – so much as what is expressive of how *they feel* about the Crakers. Indeed, in contrast to her fellow Cobb House inhabitants, Toby is more inclined to denigrate humans in comparison to the Crakers than the other way around, much like Snowman, who characterizes himself entering a group of copulating Crakers "as if an orang-utang had crashed a formal waltzfest and started groping some sparkly pastel princess" (Atwood 2003, 199). When Blackbeard comes into her room for the first time and questions her breakfast habit of eating meat, Toby wonders, "who wouldn't want to peek from behind the curtain at the trolls' revolting feasts?" (Atwood 2013, 93). Rather than as monsters or excrement, Toby sees the Crakers as "preternaturally beautiful," compared to the non-Craker humans who, she thinks, "must seem subhuman to them, with our flapping extra skins [clothing], our aging faces, our warped bodies, too thin, too fat, too hairy, too knobbly" (36). Despite any evidence from the Crakers, Toby assumes that the Crakers think as non-Craker humans think: in terms of hierarchies of exceptionalism based on the same standards of beauty that Crake used to design them. Ironically, she turns this worldview against herself and the rest of the Cobb House inhabitants and, thus, emphasizes the dangers of such thinking, as she tells herself: "Perfection exacts a price, but it's the imperfect who pay it" (36). In an anthropocentric world, those beings who do not adhere to anthropocentric values and characteristics are deemed less-than and, per Derrida, Haraway, Singer, Bentham, Adams, and others, are made objects of abuse and murder. This worldview is not limited to nonhuman "animals," as Marjorie Spiegel argues in *The Dreaded Comparison*; speciesism and racism (as well as sexism and classism) rely on the same form of oppression through a perceived lack: "we have attempted to make those characteristics [e.g. reason and language] which are *exclusively human attributes* the requirements for moral consideration" (20-21). Subsequently, she finds, "[f]or centuries, black people were called

‘irrational,’” which was used to legitimize their subjugation and abuse much as it has been used for the same purposes on nonhumans (23). In her externalized auto-characterization, Toby identifies a lack – of physical beauty and strength – in the non-Craker humans and assumes that the Crakers would, like non-Craker humans before them, use this biased disadvantage to gain power and oppress those under them. This is despite the fact that such hierarchical thinking is anathema to how the Crakers perceive the world around them.

Indeed, much of the mischaracterization of the Crakers and of the non-Craker humans stems from the very point of reading the world, and its inhabitants, from within the confines of one’s own, limited subjective perspective. To return to the point made earlier regarding de Waal’s theory of “animalcentric anthropomorphization,” a “more mature form [or less violent form] of differentiation [is] achieved through *perspective-taking*, where one realizes both how different and how similar another species is…” (262). Throughout much of *MaddAddam*, there is a considerable lack of perspective-taking between the Cobb House inhabitants and the Crakers as well as the Pigoons, which leads to (and appears to justify, per Derrida, Haraway, Adams, and Spiegel) their otherizing rhetoric. While the Pigoons are feared and respected more than the Crakers, due to the danger they pose to the Cobb House inhabitants, nevertheless, both the Pigoons and the Crakers are delegitimized and otherized through similar terms: as the consumable commodity (“potatoes,” “vegetables,” and “meat-computers” as well as “Pig in three forms: bacon, ham, and chops” (Atwood 2013, 34), “stray pork” (167), and “that little porker” (269)) and the monstrous (“Frankenbacon,” “Frankenpeople,” and “Frankenbabies”). Since, as Toby tells Blackbeard, “you are not the friend of those who turn you into a smelly bone,” it is significant that, following Toby’s interaction with the Pigoon sow, she not only demonstrates a change in her demeanor and characterization of the Pigoons, as she attempts to understand the world through their perspective, but that she does so through a particular naming convention which stems from the Crakers (268).

That is, she is changing, in part, how she sees and characterizes one marginalized population by adopting the language, and thus a part of the worldview, of another marginalized population.

Specifically, Blackbeard and the Crakers identify different beings in terms of some aspect of their appearance or demeanor, which adjectivizes the term "O/ones" that functions for the Crakers as a universal subject-marker. For example, while both are *Homo sapiens*, the Cobb House inhabitants are called "the two-skinned ones" or "the ones with two skins" (358) whereas the Painballers are "the bad ones," "those ones who are killing their pig babies," or, more simply, "the killing ones" (361, 269, 270).[5] Similarly, the Pigoons are, to the Crakers, "the Pig Ones"; a Pigoonlet is a "Pig One baby" or the "small Pig One" (358, 271).[6] Meanwhile, the murdered Pigoonlet, a dead fish, all those who died in the battle in the Egg (Adam One, Jimmy/Snowman, and the Pigoon who carried Jimmy/Snowman), and even the pseudo-deities, Crake and Oryx, are referred as "a dead," "a dead one," or the "dead ones" (266, 357, 359). Through this unusual naming convention, the label focuses on the individual being or thing – a "one" – as opposed to its species or even its sex ("a human," "a pig").[7] The individual is then modified (grammatically) and specified (physically, morally) by the preceding label: "two-skinned," "bad," "Pig," or "dead." However, in addition to referring to "being a single unit or thing," "one" refers to "being the same

[5] The Painballers are occasionally referred to as "the two bad men," but since this phrase originates in Toby's first story after the rescue of Amanda and the escape of the Painballers, it appears that the Crakers adopt the phrase from her, using it alternatively with their own phrase, "the bad ones" (4, 45, 361).

[6] Interestingly, "one" in the context of the "Pig Ones" is always capitalized while "one" in the context of other beings (singular or plural), even groups that consist of one or multiple "Pig Ones," is not capitalized. The use of title case appears to be an honorific, as other "animals" (humans and nonhumans alike) are not accorded a capitalized "One." Alternatively, the title case could signify the Crakers' understanding that "Pig One" is the *name* of the *Pig-oons* since the first instance of the term "Pigoon" in *MaddAddam* appears in Toby's first embedded story, "The Story of the Egg, and of Oryx and Crake…"; in this story, she tells the Crakers that many "Children of Oryx eat such bones. … rakunks, and pigoons, and liobams" (4). The Crakers' use of "Pig Ones" may be an inadvertent play on Toby's initial phrase, as a specific title for a particular group of beings, much like the Crakers know themselves as "the Children of Crake." Why this may be the case among Crakers and Pigoons is never made clear, as the Crakers appear to be able to communicate with many nonhuman beings, not just the Pigoons (to return to Blackbeard's question to Toby: "You talk with the Children of Oryx? *As we do*? But you can't sing!") (emphasis added; 214).

[7] It should be noted that Blackbeard can certainly differentiate between sexes, as he uses gendered pronouns – he and him, she and her – throughout his conversations with Toby and his narrations. However, only the "two bad men" are referred to by Blackbeard by their gender-specific, species-specific nouns. Again, this may be due to the fact that the phrase stems from Toby, though it may be significant that similarly gendered, species-specific terms, such as sow and boar, are not adopted by the Crakers, nor is "Pigoons."

in kind or quality" and "constituting a unified entity of two or more components" ("one," *Merriam-Webster* 1, 3a, 3b). That is, "one" is both singular and compound, potentially a "complex individual," depending on its context: whether focusing on the individual and/or the group of which the "individual" is a part (Haraway 2016, 61).[8] In practice, this means that, though the species of the "Pig" is used, "one" as the naming basis transcends species and uses the current state of "one's" being as the most important aspect.

In this focus on the subject being formed of an inherently dynamic state of "being," the title of "one" shares reflects an Anishinaabe-esque ontology that prioritizes change over status. Gross addresses the "flexible nature of being" in connection with language and ontology, as he identifies the dynamic nature of Anishinaabemowin and its use of verbs as adjectives in comparison with the inherent qualities implied by Indo-European languages: "While change is recognized in English, inherent qualities are never far from the surface. Thus, it is assumed a blue book will always be blue and, once marked as a murderer, adulterer, alcoholic, or whatever, that label will stay with one for the rest of one's life" (2014, 231-32). In contrast, the focus on process and becoming over stasis and being in Anishinaabemowin means that a murderer in English would be "'*one* who murdered one before.' In Anishinaabemowin, there is no reference to the individual's current behavior. The Anishinaabeg recognize that someone may have done something wrong in the past, but that does not mean he or she cannot change" (emphasis added; 233). While the phrase "the bad ones" or "those ones who are killing" refer to the Painballers' past and current actions, they also indicate that it is the *actions* of the Painballers that define them, and not simply their species, suggesting that definitions of being are inherently flexible. A "bad one" can (and does) become a "dead one." The "one" remains the same (understood, via Haraway, Bennett, Margulis, and Quammen, to be a

[8] Using similar examples, Quammen discusses not the "complex individual" but the "compound individual," which is an individual and a multiplicity, depending on perspective: "The meaning of 'individual' is hard to define, except on a case-by-case basis, and not so easy even then. Coral might be ambiguous. Lichens might be ambiguous. Everyone agrees that puppies are individuals, owls are individuals, humans are individuals until you consider the disquieting molecular facts. We are mosaics, as Pääbo noted, as Bill Martin said, not individuals" (384).

myriad compound or as "constituting a unified entity of two or more components") while its nature, and what it does, changes.[9]

While this prioritization of being over species is evident in the difference between naming the "two-skinned ones" versus "the bad ones" (who are all *Homo sapiens*), it is especially significant with regards to "the dead ones," which include a unknown fish, a beloved Piglet, an adult Pigoon, and four human protagonists – Jimmy/Snowman, Adam One, Crake, and Oryx. By using "one" (or "One") as the basis of an individual and group naming convention, the Crakers have identified a way to overlook temporary physical (or even ontological or moral) dispositions to focus on the (current) state of the "thing" in general. Notably, "one" is not confined to one species, one type of being, one gender, or one state of agency, as the Crakers identify knives and toilet paper as "ones," as well as Pigoons and humans (Atwood 2013, 277). Overall, "one"/"One" evidences the Crakers' uniquely zoecentric worldview: it indicates the flexible nature of being (for example, Pilar *was* a two-skinned one; now, she is one who lives in the elderberry bush with the bees); it acts as a zoecentric method for referring to various groups and individuals while it characterizes figures based in part on their body type and also on their actions. In this way, "one" acts as a flattening catch-all term for humans and nonhumans alike, simply identifying a presence which does not have a fixed state since the preceding label can change; "one" can be physical or virtual, sentient or "inert," alive or dead, yet the presence remains. In this final point, the value of "one" as a label becomes particularly evident in comparison to the means through which the Cobb House

[9] Haraway offers yet way to understand what is meant by the "flexible nature of being." Through her compostist theory, Haraway is speaking, in part, of the myriad bodily connections which create the "complex individual" through "[g]etting hungry, eating, and partially digesting, partially assimilating, and partially transforming: these are the actions of companion species" (65). In tracing the origins of the human "individual" as a complex, compound figure, Quammen (via molecular biologist Jan Sapp) writes that "roughly 8 percent of the human genome consists of the remnants of retroviruses that have invaded our lineage … and stayed. We are at least one-twelfth viral, at the deepest core of our identities" (349). In his essay, Carl Bernstein makes the point even clearer, writing: "Of all the cells that comprise a human body, only two-thirds derive from a [human] sperm and an egg" (n.pag). Of that remaining third, humans are composed of bacteria that will decompose the body once it ceases to live (Haraway 2008, 3-4). These material facts give rise to questions regarding the nature of the "individual," for humans as well as other life forms (in this context, Quammen also discusses lichens, jellyfish, corals, and bacteria, possibly the largest *single* organism on the planet; Powers also suggests that a particular community of quaking aspen in Utah are, in fact, one aspen that has cloned itself) (n.pag). Not only is the "individual" complexly made up of a shifting microbiome and a genetic structure that involves any number of bacterial and viral DNA, but these "critters" (per Haraway) take an active role in shaping the way that an "individual" body looks, acts, and behaves (per Bennett) on any given day.

inhabitants referred to the Pigoons through their objectified flesh – "pork," "bacon, ham, and chops." Per Adams, mass terms erase the subjective referent, who becomes the "absent referent," one who is already dead and consumable though still alive, sentient, and with an interest in living. In contrast, even in death, the Pigoon, the Pigoonlet, the fish, Jimmy/Snowman, and Adam One, the referent remains present – this *one*.[10] It is only their form of agency and being – being "dead" – which has changed.

Considering how the nature, function, and effect of the Crakers' naming convention indicates the Crakers' distinctly zoecentric worldview, it is significant that Toby *adopts* this naming convention and begins to use it herself. Moreover, the point at which she first introduces this phrase is hardly coincidental, as it appears in the closing of her eighth and final story, the same story in which she uses her new-found knowledge of the Crakers' worldview to echo and expand upon the stories carried over from *Crake* and *Flood*, thereby introducing repetition with change, or Atwood's characteristic cyclical/spiral narrative form. In her revision of Snowman's Creation story for the Crakers, Toby explains how the "animals" ate the words from Oryx's second egg, saying "[a]nd the Pigoons – the Pig Ones – ate up more of the words than any of the other animals did. You know how they love to eat. So the Pig Ones can think very well" (290). Though Toby's explanation appears to give more value to thinking and mental acuity based on similarity to human language and thought processes, her revision from "Pigoons" to "Pig Ones," also indicates a substantial relinquishing of "otherizing" rhetoric which has persisted in the trilogy, and in the characters' verbal color since *Crake*, where the "heterodiegetic" narrator explains that "*Pigoon* was only a nickname: the official name was *sus multiorganifer*. But pigoon was what everyone said" (Atwood 2003, 25). The "nickname" plays on two meanings and neither is particularly complimentary: "goon" refers to

[10] The numerical title of "Adam One" stems from the numbering of the God's Gardeners' honorific titles: Adam and Eve One, Adam and Eve Two, etc. Toby was Eve Six and Zeb was Adam Seven (2009, 217, 123). Despite the similarity in naming – "Adam One" and "the Pig Ones," for example – the Gardeners' titles are never mentioned to the Crakers and the title of "One" is only ever applied to Adam and his late partner, Katrina Wu, or "Eve One" (2013, 312). Though the word is the same, its function, capitalization, and rarity indicate Adam's persistent hierarchical and static ontology, as opposed to the interconnected and dynamic worldview of the Crakers.

a “booby, a simpleton,’ but more immediately … the name of a subhuman creature” or, more simply, “a thug,” or, as Jimmy signals with his rhyme, “pigoon, balloon,” an uncomplimentary reference to the Pigoons’ inflated size, a necessary design feature in order “to leave room for all of the extra organs (*Compact OED* 1, 2; Atwood 2003, 30, 29). While the first meaning of “pigoon” indicates the danger and monstrosity of the beings, a characterization that is continued by the Cobb House inhabitants in *MaddAddam*, the second indicates their objectified, consumable, and ultimately killable nature, much like “pork” and “ham.” Changing “pigoon” – with its monstrous and killable connotations – to “Pig One” – with its tiers of zoecentric respect for life, is an important, if subtle, revision of how Toby interacts with one of the two most marginalized groups in the storyworld. Notably, however, she only arrives at this important revision through the process of storying, and storying that takes into consideration her audience by adopting the language and taking the perspective of her audience. More than a change in language simply to humor her audience, the use of "Pig One” signals an important continuation of the ontological shift that initially occurs through the intersubjective gaze that Toby shares with the Pigoon sow, as well as the formation of a new, compostist discourse in the post-pandemic community. This shift continues to play out, not only in Toby’s language in the presence of the Crakers, but in her very understanding and subsequent altero-characterization of the Pigoons themselves.

Some of these attempts to change her characterization of the Pigoons have been discussed above, in the analysis of Toby’s use of metaphor and simile with regards to the phrases “sniffing the words” and “their child” in connection with the Pigoonlet. However, following her eighth and final story, these attempts to read the world through the *Umwelten* of the Pigoons and the Crakers, as understood by a human being with only limited knowledge of the nature and sensory perception of both, increases substantially, demonstrating character growth in comparison to Toby’s earlier,

limited, and anthropocentric perspectives on both the Pigoons and the Crakers.[11] Perhaps the most explicit, if not the most consequential, of Toby's interactions with the Pigoons, is Toby's understanding of the Pigoons' sense of smell compared to her own. Following the agreement between the Pigoons and the Cobb House inhabitants, the two groups move together through the Pleeblands, searching for the Painballers in an attempt to prevent them from reaching the Egg and the storehouse of Sprayguns. Looking at the Pigoons "testing the air with the wet disks of their snouts," Toby coins the phrase "[o]dour radar," thinking that "[a]s falcons are to sight, these are to smell" (346). The catachresis not only links to the multiple military comparisons (by Zeb and Toby; 340-41, 346) between the Pigoons and the human hunters, but creates room, through figurative invention and within conventional English expressions, for the recognition of non-anthropocentric sensory detection.[12] In contrast, when Blackbeard tries to explain the Pigoons' understanding of Snowman's state – as physically weak but emotionally determined – he finds that the English language prevents him from being more precise: "Snowman-the-Jimmy must ride,' says Blackbeard. 'They say his . . .' There's a word Toby can't decipher, that sounds like a grunt and a rumble. 'They say that part of him is strong. In the middle he is strong, but his feet are weak. They will carry him'" (349). Though they do so through different means – catachresis versus a lacuna or a failure to translate – both Toby and Blackbeard's statements indicate a complex *Umwelt* based on

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[11] Importantly, Toby is not the only character to change her attitude with regards to the Pigoons. Echoing Toby's revision of "Pigoons" to "Pig Ones," Zeb also changes his naming convention mid-sentence, when he says, "The pigs – the Pigoons – are sure of that" (342). While the troubled nature of the term "Pigoons" has already been explored, it is nevertheless notable that Zeb changes from the more anonymous, generalized label of "pigs" to the more specific, and honorific (through capitalization), "Pigoons." Unlike Toby, Zeb maintains a more skeptical and less welcoming stance towards the Pigoons, which befits his character as he tends to see the Pigoons in terms of military hierarchy ("We're just the infantry as far as [the Pigoons] are concerned. Dumb as a stump, they *must think* … . But they're the generals" (emphasis added; 341). Nevertheless, the switch from "pigs" to "Pigoons" indicates a change in attitude, a growing acceptance of the Pigoons; as Zeb later says (reverting back to his original phrase), "the pigs are essential" (343). Similarly, Snowman, despite his continued fear of and anger towards the Pigoons for having attempted to trap and eat him in *Crake* (see chapter two), tells Toby, "Thank God for the pigs" (351).

[12] Similar to the use of figurative language and military comparisons, Toby describes the Pigoons' ear and tail movements as "semaphoring," through which she can gain a limited understanding of the Pigoons' assessment of the situation: "The young Pigoon scouts … [are] racing back now, along the lead-strewn asphalt. Their ears are back, their tails out straight behind them: cause for alarm" (352, 353). Her increasing ability to read the body language of the Pigoons not only demonstrates an increased awareness of them, and their potential differences of expression, but a return to Toby's ability to gain knowledge of her surroundings through birdsong and raven vocalizations, as discussed in chapter three, on *Flood*.

smell as opposed to sight, perceived through different means.[13] This altered perspective differs from that demonstrated by Toby (and Snowman) regarding the assumed superiority of the Crakers in the same way that de Waal finds a difference between "anthropocentric anthropomorphization" and "animal-centric anthropomorphization," where the former "naively attributes human feelings and thoughts to animals [or, in this case, Pigoons] based on insufficient information or wishful thinking" as opposed to the latter's more nuanced "perspective-taking" based on observation and interpretation of a "species' habits and natural history" (260). While it is impossible to know exactly the life of a bat, according to Nagel, de Waal argues that "taking [an 'animal's'] *Umwelt*, intelligence, and natural tendencies into account" can allow humans to begin to understand more of what it is to be this "animal," without lapsing into metaphorical or subjective anthropomorphism (265-66). Atwood's use of figurative language and the use of a gap in expression or language – or a "failed" translation – presents the rhetorical means to respect nonhuman alterity without reverting to anthropocentric anthropomorphism.

Toby's transition from anthropocentric to "animal-centric" anthropomorphism and characterization is dramatized not only in her attempts to describe – through unconventional and figurative language – what she is actually perceiving, but also through important disruptions in discourse time and in the blurring of the temporal levels of narrative communication. Following her eighth and final story, the events of the narrative are presented through Toby's present-tense, internally focalized perspective, as she, Blackbeard, the Pigoons, and the MaddAddamites track the Painballers through the Pleeblands towards the HelthWyzer Compound and the Paradice Dome. However, her discourse is interrupted by her own commentary from *after* the events have taken place; this commentary on the "present" events is represented almost exclusively in the past-tense (a

[13] Blackbeard later explains to his implied audience that the Pigoons can communicate with the Crakers through a form of direct, mind-to-mind connection: "If you look at this writing I have made, you can hear me … talking to you, inside your head. That is what writing is. But the Pig Ones can do that without writing. And sometimes we can do it, the Children of Crake. But the two-skinned ones cannot do it" (376). Toby's means of interpreting the Pigoon behavior is based on observation and knowledge of their behavior and genetic triggers, while Blackbeard's is based on observation, knowledge of their behavior, and a form of interspecies communication. Thus, Toby and Blackbeard both perceive of the Pigoons' *Umwelt* – to the extent that they, as non-Pigoons can – but they do so differently.

few sentences are in the conditional-present). Put otherwise, a past-tense story interruption reconfigures the sense of time in the preceding and ensuing "present-tense" narration, showing that the narrative it is interrupting is actually in the *historical* present-tense. The interruption speaks from another time and place in the as-yet undiscovered future. This switch and revelation through anachrony can be seen in the following excerpt, which begins with the "present-tense" narration of the trek through the Pleeblands, before being interrupted by the past-tense narrative coming from a future place and time:

> Jimmy is tied onto the Pigoon like a parcel, and they all set off once more. "So, *its* name is Dancer or Prancer, or what?" Says Jimmy. …
>
> When reciting the story in later years, Toby liked to say that the Pigoon carrying Snowman-the-Jimmy flew like the wind. It was the sort of thing that should be said of a fallen *comrade-in-arms*, and especially one that performed such an important service – a service that resulted, not incidentally, in the saving of Toby's own life. (emphasis added; 350)

This passage indicates not only a significant and abrupt change in discourse-space and -time, as the narration switches to "later years," but a change in how the Pigoon is conceptualized: from an objectified "it" to a "comrade-in-arms." The interruption continues, using phrases that suggest that the extended anachrony is "reciting the story" Toby tells to the Crakers in the future, in free indirect discourse:

> For if Snowman-the-Jimmy had not been transported by the Pigoon, would Toby be sitting *here among them tonight*, wearing the red hat and telling them this story? No, she would not. She would be composting under an elderberry bush, and assuming a different form. *A very different form* indeed, *she would think to herself privately*. (emphasis added; *ibid*)

The deictic markers and references to an implied audience – "sitting here," "tonight," and "telling them" – re-situate the center of the narrative – from the tracking of the Painballers to the as-yet-unknown future. In doing so, this future narration assures that at least Toby will survive the battle at the Egg. This seemingly anti-climatic turn foregrounds the discourse over the story, thus reducing some of the suspense around the approaching battle while creating suspense for the implied future,

which involves Toby telling stories to the Crakers. In essence, this interruption focuses attention on the act of storying, and its evolution over time (that is, the changes which occur between each telling), rather than the events of the story itself. And among these changes, perhaps the most significant is the abrupt switch in how the Pigoon is conceptualized by the non-Pigoon protagonists.

This important change occurs in the conclusion of the interruption, when Toby interrupts her own interruption. The narrator – through Toby's focalization – describes the Craker-children's game

> in which one of them played the heroic Pigoon flying like the wind, wearing a determined look, and a smaller one played Snowman-the-Jimmy, also with a determined look, clinging to *its back.*
>
> *Her* back. The Pigoons were not objects. She had to get that right. It was only respectful.
>
> At the *time*, things are somewhat different. The progress of the Jimmy-porting Pigoon is lumpy, and *its* back is rounded and slippery.
> ("her" emphasis in original, others added; 351)

The initial use of the impersonal possessive pronoun, "its," is perhaps not immediately problematic, despite Toby's future-tense characterization of the Pigoon as a "comrade," since throughout the interruption and the (historical) present-tense main narrative, the sex of the Pigoon has not been revealed. However, within the anachrony, Toby interrupts her own internal monologue to correct herself – "*Her* back" – out of "respect," before reverting back to "its" with the closing of the story-pause and discourse interruption. The Pigoon is, then, only considered a subject in the spatio-temporal context from which Toby's interruption comes.

More than an interruption in time, the effect of these revisions and reversals regarding the Pigoon's characterization both foregrounds the telling of the story itself and highlights the story's very self-awareness. Time is interrupted, while the ontological levels of communication are intertwined. Specifically, the narrative metafictionally refers to itself, with the Toby-focalized reference to "at the time, things are somewhat different." There are at least three potential ways to interpret this off-hand phrase. At a basic level, it is a convenient transitional device, offering a

compare-and-contrast between the events of the (historical) present and the (past-tense) future. Expanding upon this point, the phrase becomes more complicated by considering the very issue of *what* time is being referred to and *which* things are therefore different? In the historical present, or the narrative which frames the interruption, the Pigoon is objectified; the focalizer (Toby) maintains an ontological difference despite the Pigoon's aid in carrying Snowman, and the events themselves are difficult or "lumpy," as she thinks. In the past-tense future, or the anachronistic interruption, the Pigoon is recognized as an individual, a subject, even a "comrade-at-arms," while the events in which she aided are mythologized. This means that the phrase, "things [that] are somewhat different," refers to both the events of the story as well as the ontological perspective from which the story is told: "at the time, things," – like how the events are remembered, how the figures within these events are characterized and conceived of – *are*, indeed, different. Finally, from a metafictional perspective, the phrase highlights the very fact that *both* discourses, past and future – including their events, the figures involved, and implied ontologies – are constructed narrations. Using a phrase which draws attention to the very temporal context of the "present-tense" framing of the main narrative emphasizes that the "present" events are being remembered from another time. The concurrent action is a flashback; the "present" events are a remembered story. This coincides with something Toby tells herself earlier in the novel, that "[t]here's the story, then there's the real story, then there's the story of how the story came to be told. Then there's what you leave out of the story. Which is part of the story too" (56). While she initially thinks this in relation to the construction of the stories she tells the Crakers, the phrase is a useful guide to thinking through the overall interruption of the group's progress through the Pleeblands: the "present-tense" heterodiegetic narrator relates events; the events are interrupted with a description of how these "present-tense" memories are retold as mythologized stories; within this interruption is a depiction of how figures from the event (the Pigoons) have been recast and reconsidered, as subjects and "not objects"; finally, the closing of the interruption reminds external readers that even this interruption,

something which would be "left out of the story," is itself a part of the story. Importantly, the interruption not only depicts the growth of the Pigoon as a more important figure, but the growth of Toby as a character, since she notes the importance of personal pronouns for the Pigoons in this story and future stories, as she thinks "The Pigoons were not objects. She had to get that right [for future tellings]. It was only respectful" (351). As in *Crake* and *Flood*, in which the narratives closely align with the mental state and memories of the focalizing protagonists, the interruption of the events in the Pleeblands dramatizes Toby's shifting ontological perspective and characterization, as it pertains to the Pigoons and (subsequently) herself, because it simultaneously creates distance between her and the telling of the story.

Section B: Narrating The "Third Thing": Toby, Blackbeard, and Narrative Inter-Play in the Ninth and Tenth Embedded Stories

It may seem counterintuitive to argue that Toby's self-reflexive interruptions distance her from the act of telling the story. However, the abruptness of the transition – from the (historical) present-tense events of the Pleebland to the revelation that these events are being viewed from the (now-present) future – indicate that the Toby-focalized narration is unreliable. Similar to the way in which the "heterodiegetic" narrator of *Crake* is revealed to be a fragmented part of the focalizing protagonist (Snowman), the interruption acts to question the spatio-temporal position of the narration and the (heterodiegetic) narrator. That is, who is narrating and from when?[14] These are appropriate and important questions raised implicitly by the discourse since the ensuing chapter, "The Story of the Battle," is the first story told to the Crakers by Blackbeard, who slowly begins to replace Toby as both a storyteller and a focalizing protagonist. Significantly, however, this occurs

[14] Tracing the "complicated narrative format" of *Bodily Harm*, Bouson similarly argues that the combined past- and present-tense narratives, which are also told in first- and third-person tense, of the dual narrators, Rennie and Lora, and which ends with a prospective narration, "prompts readers to locate the links between Rennie's past and present and between Rennie's and Lora's stories. Thus, the narrative, observes Denise Lynch, requires readers 'to question' the assumption underlying the convention of linear narrative: 'that *then* can be distinguished from *now*'" (Lynch, qtd. in Bouson 1993, 112). The construction of the narrative puts into question when the "present" of the present-tense takes place in comparison to the "past" and "future."

only *after* Toby has, to a limited degree, adopted the perspective of the Crakers and the Pigoons, thereby bringing both groups more closely into the Cobb House community. On an intradiegetic level, the perspective-taking – beginning with Toby's interaction with the Pigoon – allows the three communities to begin to merge together as they make advances in understanding and empathizing with each other. On an extradiegetic level, the perspective-taking enables significant character development for Toby (and to a lesser degree, Zeb and Snowman), affecting her mind style, figurative language, and behavior. If Toby were left to conclude the novel as the central focalizing protagonist, it would continue her hybrid development started at the beginning of *Flood*. However, it would also continue the focus on monologism and unitary authority, as opposed to the larger, trilogy-wide project of dialogism and ternary perspectives. Thus, it is essential, for the successful dramatization of Atwood's "third thing" that the narration shift to include a third narrative voice and focalizing perspective: Blackbeard's. Moreover, in his first story, "The Story of the Battle," his narration follows some of the stylistic conventions set out by Snowman, Adam One, and Toby, while inverting the perspective-taking that characterized so much of Toby's later discourse. In this way, Blackbeard acts as an Atwoodian "crafty mirror," reflecting – with distortion – the events that came before and thereby producing something new. What is produced is a uniquely compostist, zoecentric perspective which works through the incorporation of many perspectives, and a refusal to totalize any of them into one unanswerable binary. In a variety of ways to be discussed, Blackbeard's narration prioritizes interconnectivity, heteroglossia, and purposeful ambiguity as opposed to autopoiesis, binarism, and unresolved totalization. But it should be remembered that Blackbeard as a narrator is only successful *because* he relies on, and refracts, the style, structure, and events that were provided by Snowman, Adam One, and Toby (and, to a lesser extent, Zeb). That is, no single narrator can provide Atwood's "third thing"; it is the *intra- and inter-diegetic interplay* that creates the change in worldview and narrative structure necessary to reshape and

reimagine a "productive and creative harmony, rather than a destructive relationship towards the world" (Gibson 26).

Mirroring both Snowman and Toby's moments of ontological breakdown or realization and the related narrative disruptions, Blackbeard's introduction as a storyteller occurs after, and due to, his own personal trauma, when he discovers that "Oryx and Crake are these skeletons" (Atwood 2013, 356). As the narrator describes through Toby, "[h]e turns his frightened face up to her: she can see the sudden fall, the crash, the damage. … What to say? How to comfort him? In the face of this terminal sorrow" (356). Due to the inherent duality and interconnection related to "terminality," this "terminal sorrow" is the cause of Blackbeard's simultaneous closing and opening to understanding and narration. In *What Is Posthumanism*, Cary Wolfe – following and combining the theories of Derrida, Deleuze/Guattari, Niklas Luhmann, and Humberto Mutarana and Francisco Varela – uses his "principle of 'openness from closure'" to develop a theoretical posthumanist framework. Wolfe specifies that "the very thing that separates us from the world *connects* us to the world," or, per Luhmann, "closure is a form of broadening possible environmental contacts; closure increases, by constituting elements more capable of being determined, the complexity of the environment that is possible for the system" (2010, xxi). "Terminal," from the Latin *terminālis* for "marking the boundary, marking a conclusion, [or] final," indicates, in nearly all of its defined uses, the extreme end or conclusion of something (e.g. diseases, time-lines, limbs, train tracks, telephone lines, family heredity, etc.); yet, as Wolfe et al. argue, boundaries are not impermeable, but indicate – in their very attempt at closure – points for connection, the "broadening of possible environmental contacts." Indeed, some of the few definitions of "terminal" that do not rely upon closure relate to means of "two-way communication" with computers or for the loading and unloading of goods or the transfer of passengers and baggage (*Compact OED* B2d, B4; *OED Online* B4a(a, b)). Thus, Blackbeard's "terminal sorrow" is an ending and an opening. While its most apparent meaning signals Blackbeard's awakening, or his "Fall" into knowing about the physicality of Oryx and

Crake, their nature "as many smelly bones" (thereby reuniting spirit and the body within Craker "theology"), it also marks the end of Toby's role as the central storyteller of the novel and the beginning of Blackbeard's first (of at least three) stories (Atwood 2013, 356). Thus, "terminal sorrow" produces ontological and narrative opening and closure, simultaneously. Opening with closure, Blackbeard literally comes into the narrative as a harmonious discursive balance between apparently dichotomous poles.

Anishinaabe stories – especially those relating to Nanabozho (or Wenebojo) the Trickster, Micipijiu the Underwater Lion/"Monster"/Serpent (or Mishipeshu or Mishipizhu), and the Creation of the world – provide an arguably more comprehensive and approachable depiction of Luhmann's interest in "broadening possible environmental contacts"; the stories also rely on the cyclical interplay among generation, growth, catastrophe, and death as the necessary harbingers of cyclical regeneration and renewal, while they are based on the overall, all-encompassing tribal prioritization of harmony and balance.[15] In this way, Anishinaabe stories provide a rich context for Atwood's own theories of the "third thing." For example, in his collection *Wisconsin Chippewa Myths and Tales* (1977), Victor Barnouw explores in detail Wenebojo's over-indulgence and wastage, how he pushes his nephew, the wolf, to kill too many other beings for food, forcing the "*manidog* under the water" (led by Micipijiu) to kill the wolf in order to restore and preserve the balance of the world (34-36). In his grief and anger, Wenebojo retaliates and kills the "underwater kings"; this assault causes the earth-destroying flood. And yet, in this destruction, a new world is created through the assistance of the other, water-dwelling "animals": "beaver, muskrat, and otter" (38). In these acts of destruction, Victoria Brehm explains, Micipijiu acts as "an arbiter, or master of the game, who controls the supply of food"; in Micipijiu's later appearances within the Midéwiwin, or the

[15] See, for example, the Creation stories by Benton-Banai (1-9, 29-33) and Johnston (1976, 11-17; 1982, 163-67) as well as the reiteration of the Creation story that opens *Centering Anishinaabeg Studies* (Borrows). For the duality of creation and destruction in Micipijiu, see Pomedli (specifically, the chapter "Water Creatures," 168-92). For the importance of harmony and balance in the destruction and recreation of the world, as it pertains to the antagonism between Nanabozho and Micipijiu, see Barnouw (35-46, 132-34), Johnston (1995, 81), Brehm, and Nelson.

Anishinaabe religious and healing order, Brehm similarly argues that Micipijiu "determines access to the healing rites of the Midéwiwin, he enforces cultural conceptions of power and value" (680). "His role," she continues, "in the creation stories was to enforce wise use of renewable resources to prevent their exhaustion; in the late Midé ceremonies he was reinterpreted to reinforce culturally sanctioned means of gaining power and economic security" (682). In both instances – the Creation story and the ceremonies – Micipijiu sets the limits of personal accumulation (whether of consumable resources or knowledge, power, and social influence), helping to moderate the correct balance and, thus, the harmony, of Creation. Drawing this story into contemporary times, Nelson "examines two positions: One sees Mishipizhu as a victim of climate change. … The opposite position sees Mishipizhu as a *creator* of climate change. His power is beyond human, and he is orchestrating these massive shifts as a way to renew and balance the peoples and systems of the earth" (214). Rather than attempting to answer the purposefully binary question, Nelson proposes to "entertain both possibilities simultaneously and find, according to Trickster logic, a *third or fourth option*" (emphasis added; 228). Instead of asking if Micipijiu is a victim or not, Nelson suggests that we look to his stories as a means to understand our role and agency in combatting and surviving climate change. Again, as an "arbiter" who sets the limits on the accumulation of resources and power, Micipijiu is neither a victim nor a killer (to rephrase Nelson's binary in Atwoodian terms), but a figure who helps the Anishinaabeg achieve a "productive or creative harmony with the world," now through the process of storying (Atwood, qtd. in Grace 27; also Gibson 26). Acknowledging Micipijiu's destructive role in the Creation story, as reiterated by elders like Benton-Banai and Johnston, academics like Brehm and Nelson find narratives of balance, renewal, and regeneration *within* greed, selfishness, and death.

Reframing Loss Through Repetition and Refraction: The Ninth Embedded Story

Micipijiu helps to reframe a binary understanding of loss, grief, and destruction as something other than inherently negative; indeed, a Micipijiu-inspired reading of Blackbeard's "terminal sorrow" highlights the renewal and growth inherent to these complementary and interconnected experiences. The difference between generation and *re*generation, however, is the implied repetition – the connection to, implicit dialogism of, and the Bakhtinian "sideward glance" at what came before (which were themselves the regeneration of earlier cycles) – alongside growth and change. The ninth story of the novel, "The Story of the Battle," repeats important stylistic markers first used by Snowman and Adam One in *Crake* and *Flood*, and by Toby in the eight earlier embedded stories in *MaddAddam*. The most apparent repetition is the discourse style; the story opens in first-person, free indirect discourse, with a homodiegetic narrator (assumed to be Blackbeard due to verbal coloring and his ways of understanding the world, to be discussed below) speaking to an implied audience, whose questions and interruptions are internalized and indicated by the narrator and his responses. In short, it is precisely the same discursive style used by Toby throughout *MaddAddam*. Similarly, several rituals, invented by Snowman in *Crake*, are repeated, creating dramatic irony as Blackbeard is unable to explain the original, pre-pandemic meanings of the ritualistic Red Sox hat and the dead fish. However, in addition this dramatic irony, Blackbeard's unknowing descriptions of these items depicts an important ontological change within the repetition:

> First I am putting the red hat on my head, the hat of Snowman-the-Jimmy. These markings on it – look, it is a voice, and it is saying: RED. And it is saying: SOX.
>
> SOX is a special word of Crake. We do not know what it means. …
>
> Now I will eat the fish. We do not eat a fish, or a smelly bone; that is not what we eat. … But I must do it. Crake did many hard things for us… . He cleared away the chaos, and . . .
>
> You do not have to sing.
>
> . . . and he did many other hard things, so I will try to do this hard thing of eating the smelly bone fish. (Atwood 2013, 357)

Blackbeard's introduction simultaneously recalls Snowman's participation in the creation of the Craker mythology and its performance (thereby continuing *MaddAddam*'s intertextual relationship with the previous novels, to be discussed below), as it indicates the influence that Toby has had on the Crakers in particular, in terms of how they understand signs, or "markings," as agential voices: "it is a voice" and "it is saying." Similarly, the potentially subjective nature of signs is extended to the story itself, when Blackbeard finishes the introduction and begin to narrate the events from the Egg, saying "This is the Story of the Battle. *It tells* how Zeb and Toby and Snowman-the-Jimmy and the other two-skinned ones and the Pig Ones cleared away the two bad men, just as Crake cleared away the people in the chaos to make a good and safe place for us to live" (emphasis added; 358). While "it tells" can be read as a colloquial, or potentially non-fluent, means of referring to the content of a story, it also repeats Blackbeard's description of how writing and how "inert" objects tell stories, as he previously told Toby: "It [the writing in the sand] *told* my name to Ren" (emphasis added; 204). In this earlier context, the use of the impersonal pronoun and active verb similarly could be due to Blackbeard's unique verbal coloring, though the fact he and the other Craker children then *sing* to the writing, as they do to the Pigoons and other nonhuman beings to communicate, is a strong indication that they consider it to be a non-physical, other-than-human being. Therefore, the repetition of this phrase – "It tells how Zeb and Toby…" – also indicates that the story, like the hat ("it is saying"), is understood to be an other-than-human being, with influence over its audience or the beings around it.

While he repeats the stories in the style of Snowman, Toby, and Adam One, Blackbeard also refracts them through his distinct zoecentric worldview; in other words, there is (inter- and intratextual) repetition with difference. In his *re*generation or reiteration of the Creation stories, Blackbeard finds agency and subjectivity in his environment where previous narrators (Snowman and Toby) found voiceless objects and believed themselves to be authoritative, monologic,

autopoietic authors of fiction. In her essay, "The Hydromythology of the Anishinaabeg," Nelson clarifies this point, writing:

> Nature, or the "other-than-human" or "more-than-human" world tells us stories, and we also create stories for and about the other-than-human people of the world. Nurturing the story space between humans and other-than-humans means daring to walk outside of our own human creations to flirt with the mysteries and wonders of the other-than-human world. (216)

While Nelson is speaking specifically of reading elements and natural bodies, such as lakes and the land, Blackbeard hears and listens to the voices of "objects," signs, and the stories themselves. In this act, he performs a post-pandemic, post-anthropocentric, and deconstructionist epistem-ontology; separated from their "original" purpose and context, hats, writing (formerly consumer goods and commodities), and stories become agents of influence and change, requiring respect and considerate use. While this line of thinking may seem exaggerated within a conventional Euro-American perspective, it indicates the powerful ways in which relationships between humans and other-than-humans can be rewritten, with respect and care as a central foundation. Regardless, the overall point is that the repetition and reiteration of the Creation stories through a new narrator and a new ontological perspective creates important opportunities to reframe relationships in the post-pandemic world, using the same authoritative discourse style that introduced the stories in the first place.

These new ways of relating are dramatized in the reduction and alteration of the interruptions in Blackbeard's telling of "The Story of the Battle." Where previously Toby's average ITPP was 4.78:1 and her lowest was 2:1 (excluding the seventh story, 1.3:6 ITPP, since she does not tell that story to the Crakers), Blackbeard's ITPP for his first story is the lowest yet recorded in the novel, at 1:12.8 ITPP. That is to say, where Toby is interrupted more than four times to each plot point delivered (calculated for the average of *MaddAddam*'s first eight stories, including the outlier, the seventh story, which is not told to the Crakers), Blackbeard delivers nearly 13 plot points for each interruption. Demonstrative of his shared outlook as a Craker, Blackbeard is, in comparison to

Toby, far more aligned with the needs and concerns of his audience. This difference in the frequency of the interruptions is especially evident when comparing the repetition of Snowman's rituals, as performed by Toby versus Blackbeard. Like the dramatically ironic use of the ritualistic Red Sox hat, Blackbeard reifies the requirement that Snowman imposed on the Crakers, when Snowman mandated that the Crakers kill a fish for him to eat before there can be a story. While the continuation of this ritual is an unfortunate and wasteful carry-over (since the Crakers cannot and do not eat flesh), importantly, within this act, the anthropocentric belief in the assumed and unquestioned *right* of humans to kill other "animals" for their consumption (needed or not) is addressed and explained by the narrator. Where the Crakers initially questioned Toby about the reason why a fish had to be killed *and* eaten ("Because [Snowman] has to eat a fish or he would get very sick" (Atwood 2013, 4)), in Blackbeard's performance, there is no assumed right to demand that a fish be killed, only an assumed belief that in order to receive a story, a fish must be killed. Alternatively, in order to receive a greater community good, a "hard thing" must be done. In this way, Blackbeard enacts, on a smaller scale, the cyclical and complementary balance of Creation: death within life, destruction and the creation of community.

Blackbeard's refraction of Snowman's fish ritual in his first story and his understanding that a reason to kill a fish is both necessary and not always enough, demonstrates a refusal to be a victim *or* a killer. Instead, Blackbeard recognizes the consequences of his actions, sits uncomfortably with, but aware of, them (or, according to Haraway, "stays with the trouble"), and does not assume he has a "right" to a kill a being due to its species. Nevertheless he, and the rest of the Crakers, take the necessary (as they understand them to be) actions for the good of the wider community.[16] In this

[16] Though it is not something that he does himself, Blackbeard also explicitly provides an explanatory (if not exculpatory) reason for why the MaddAddamites and the Pigoons were trying to kill the Painballers, saying they "needed to clear away the two bad men, because if they did not do it, our place would never be safe. The bad men would kill us as they killed the Pig One baby, with a knife. … Toby told this reason to me. It is a good reason" (358). The Painballers' disregard for human and Pigoon life and dying well not only leads to their exclusion from the community, leading to their "justified" murder, but implicitly expands the very understanding of this community to include all those who were threatened by them: the MaddAddamites and former God's Gardeners, the Pigoons, and the Crakers.

way, the killing of the fish is indicative of Blackbeard's role as a performer of Atwood's "third thing theory." In her interview with Graeme Gibson, in which Atwood outlines her theory of the "third thing" as it appears in her earlier novels, she explains that the protagonist of *Surfacing* "refuses to identify herself as a victim," which allows her to act, but she also refuses to accept her responsibility to act, as seen in her separation from herself (as she is narrated in the third-person) and from society (as she retreats into the woods surrounding her family's cabin). Atwood explains that this refusal to accept responsibility for the potential damage caused by one's actions is both untenable and dangerous, telling Gibson that "if you are defining yourself as innocent, you refuse to accept power. You refuse to admit that you have it, then you refuse to exercise it, because the exercise of power is defined as evil …" (Gibson 23). In contrast, by the end of the novel, the protagonist redefines herself and accepts, as Atwood tells Gibson, the responsibility for her actions: "This above all, to refuse to be a victim. Unless I can do that I can do nothing. I have to recant, give up the old belief that I am powerless and because of it nothing I can do will ever hurt anyone. A lie which has always been more disastrous than the truth would have been. … withdrawing is no longer possible and the alternative is death" (Gibson 24). The novel ends with the protagonist preparing to "re-enter [her] own time" with a clear-headed recognition of the responsibility and potential pain that comes as a part of her agency (1972, 249). By refusing the role of the "victim" (and its alternative, the "killer," as portrayed by "the Americans"), the protagonist realizes Atwood's fourth victim position, as outlined in *Survival*, which is the creative refusal of victimry outright, where the role of "victim" is no longer attractive and the "ex-victim" is then capable of "creative activity of all kinds" (1972a, 35).[17] This "creative activity of all kinds" which arises through the freedom to refuse the victim position and accept responsibility for action – with its potential for pain as well as for good – is the "third thing" beyond innocence and destruction. Atwood goes on to explain that "the

[17] The fourth victim position is freed to follow creative pursuits because, Atwood explains, "[e]nergy is no longer being suppressed (as in Position One), or used up for displacement of the cause [of victimry], or for passing your victimization along to others (Man kicks Child, Child kicks Dog) as in Position Two, nor is being used for the dynamic anger of Position Three" (1972a, 35).

ideal would be somebody who would neither be a killer or [*sic*] a victim, who could achieve some kind of productive harmony with the world, which is a productive or creative harmony, rather than a destructive relationship towards the world" (Gibson 26). Importantly, Atwood argues that this "productive harmony" is not "actualized" in *Surfacing* or in *The Edible Woman*, "but in both it's seen as a possibility finally, whereas initially it is not" (*ibid*).

Arguably, this productive harmony *is* actualized by Blackbeard who, already in the ritualistic introduction of his first story, accepts the responsibility of action while understanding the pain he is causing. He explores the alternatives to killing the fish but, finding it necessary (as the fish's death has been explained to him by Snowman and Toby), he tries to limit his own involvement in the killing and consuming as much as possible, telling his implied audience "so I will try to do this hard thing of eating the smelly bone fish. It is cooked. It is very small. Perhaps it will be enough for Crake if I put it into my mouth and take it out again. … Please take the fish away and throw it into the forest. The ants will be happy. The maggots will be happy. The vultures will be happy" (Atwood 2013, 357). Blackbeard is neither an "innocent," nor a "killer," but a "third thing"; he finds a productive and creative harmony with the world by turning death into more life (for the ants, maggots, and vultures) and creative activity in the introduction of new iterations of the Creation story. This reading is not a convenient avoidance of the killing of a fish for the good of the community; rather it is the *recognition* that the death of a fish – a living being who feels pain and does not desire to die – is sometimes necessary and unavoidable. Anishinaabemowin offer ways to think through how inter-species killing fits into a non-anthropocentric culture. In his discussion of Anishinaabe culture words, Scott Lyons addresses the etymological links between *nitaa* – meaning "tending to growth" through being "skilled at something, knowing how to do it…" – and *nitaage* – meaning "to kill game *or to mourn*" (emphasis added; 85-86; see also Nichols and Nyholm 99). Though both words appear to be diametrically opposed – the former connoting the flourishing of life, the latter, the taking of life and mourning its loss – Lyons explains that their etymological

relations indicate the complementary dualism and balance at the heart of Anishinaabe "culturings": the relation of all of Creation and the flourishing of life as the proliferation of Creation itself, or, as noted in the epigram to Part II: "…each individual (human and nonhuman) is as much a representation and manifestation of the whole of Creation as the whole of Creation is a representation of itself" (Rheault 111). Though hunting may result in the death of a nonhuman, it produces food, which allows life to continue for others. Furthermore, and importantly, the death of this creature does not go unnoticed or taken for granted by some assumed "right"; instead, the being killed and consumed is mourned.[18] Rather than binary oppositions, then, both nitaa (the flourishing of life through skill) and nitaage (the taking of life and the morning of that life) signal that they, in different ways, produce more life; both are necessary for the balance of an interconnected, zoecentric world. To this point, it is important to note, as Shelley Boyd does, that in his refusal to eat the fish, Blackbeard does not signal a separation from it, but instead a deep, interpersonal connection with it; Boyd explains, "Blackbeard refuses to eat what is, to his mind, *abject*…" (emphasis added; 174). That is, the fish is emphatically not a consumable object but is a deeply interconnected subject, a Harawayian companion species, with Blackbeard himself; it is, to some extent, Blackbeard externalized because consuming it, even temporarily, makes Blackbeard vomit: "I am sorry for making the noises of a sick person" (Atwood 2013, 357). Paraphrasing Kristeva, Blackbeard "expel[s] [him]*self*, [he] spit[s] [him]*self out*, [he] abject[s] [him]*self* within the same motion through which ['he'] claim[s] to establish [him]self" (3).[19] This abject recognition of the "other" within the self is powerful precisely because Blackbeard understands the fish's significance to himself before it is killed (as seen in the Crakers' many questions to Toby about this murder in the second embedded story). Nevertheless, Blackbeard does not position himself as a

[18] See Pomedli for the need to apologize to bears after hunting and killing them (125). See also Johnston's Nanabozho story in which Nanabozho is punished for his greed in fishing (1995, 78-80).

[19] Kristeva's original sentence reads "[b]ut since the food is not an 'other' for 'me,' who am only in their desire, I expel *myself*, I spit *myself out*, I abject *myself* within the same motion through which 'I' claim to establish *myself*" (emphasis in original; 3).

passive victim nor an aggressive killer, but, in "productive harmony," he stays with the trouble in his recognition of pain and death – such as the fish's or the Painballers' – as a requirement for the interspecies community's flourishing and living well. He seeks to avoid, reduce, and limit pain, destruction, and death in his actions and stories; but, in this avoidance of death is also a recognition of life, that the "hard things" are sometimes necessary for the larger, more-than-human community, but that these losses should be acknowledged and, per Lyons, mourned.

The Narrative Form of the Third Thing: The Ninth Embedded Story

This productive harmony is not only depicted by the content of the stories, but it also shapes the very *form* of the stories in ways that Snowman's, Adam One's and Toby's manner of storying did not. Blackbeard's stories begin formally and profoundly to intertwine human, Craker, and other nonhuman perspectives, the main and embedded narratives, and third- and first-person tenses. Indeed, it is this incorporation of others' voices and perspectives which cause some of the very few interruptions to Blackbeard's stories. While Toby's stories were also interrupted – demonstrating her separation from, attention to, and growing understanding of her audience – the implied audience's interruptions of Blackbeard are represented less frequently, more ambiguously, and are less clearly defined than their interruption of Toby. This integration of audience and storyteller is partially a result of Blackbeard's preemption of the audience's needs and areas of potential misunderstandings. Nevertheless, four interruptions in the ninth story are unequivocally demarcated by responses to unreported audience actions and questions: "Please do not sing now"; "Yes, good kind Crake"; "I don't know why he made them that way"; and "I will ask Toby later what a *mercy* is" (Atwood 2013, 360, 363). The first interruption is a typical Craker reaction marking their happiness or gratitude for a satisfying event: often references to Crake or Oryx's "good" (depending on one's perspective) deeds or, in this case, Blackbeard's recovery from being sick after tasting the dead fish flesh. More important are the interruptions regarding the battle, since committing violent actions

against another sentient being is impossible and, apparently, inconceivable to the Crakers. Blackbeard preempts this inevitable confusion by explaining the context and the events of the battle; this explanation incorporates, for the first time, a distinctly Craker ontology within the embedded stories. As such, Blackbeard is able to stave off potential interruptions regarding these events until Crake's name is again invoked, causing the Crakers' inevitable celebration of "Crake's" work:

> And then, after that we went all the way into the Egg. It was not bright there but it was not dark either, because the sun shone through the eggshell. *But the feeling of darkness was all the way through the air.* And then they were having a battle. A *battle* is when some wish to clear others away, and the others want to clear them away as well.
>
> We do not have battles. We do not eat a fish. We do not eat a smelly bone. Crake made us that way. *Yes, good, kind Crake*. (first and third emphases added, emphasis on "battle" in original; 360)

In previous stories narrated by Toby, interruptions are frequently indicated in the text through the combination of line breaks and function words (as Toby says, "Yes, good kind Crake"), line breaks and responses to unreported questions (Toby: "I don't know where they went"), or line breaks and definitions of italicized words (Toby: "A *spirit* is the part of you that…") (3, 84). These interruption-indicating phrases are repeated within Blackbeard's own narrative, but without the use of line breaks. This means that evident responses to interruptions may appear later in a paragraph, such as "Yes, good kind Crake," while other, potential interruptions, such as "A *battle* is when…" are integrated into the story itself. The effect is a more coherent and less fragmented narrative, despite audience interruptions. Put otherwise, Blackbeard's narratives are more dialogic and yet still unified, if not more unified and coherent than Toby's. The representation of the interruptions gives narrative form to Blackbeard's material existence as a hybrid or compound individual.

In contrast, where there are line breaks, the interruption is often ambiguous; like some of Toby's later stories, it is difficult, if not impossible, to distinguish based on the statement, "[w]e do not have battles," whether it is the narrator's continued line of narration or the narrator's response to

the interrupting audience. Stand-alone statements following line breaks like this *could* be the result of an interruption, but could equally (or, more likely) be the narrator's continued thought-process and explanation for the audience. Indeed, why would Blackbeard need to explain the behavior and preferences of the Crakers *to* the Crakers? "We do not have battles" makes more sense as a substantiation of a known fact, rather than a response to an unreported question ("Do we have battles?"), as may have been suggested by a line-break and statement in Toby's narration. By integrating previous interruptions into his own narrative – as with "A *battle*" – and by beginning new points of narration with the inclusive second-person plural – as in "*We* do not start battles" – Blackbeard's stories may be marked by (few) interruptions, but these interruptions are thoroughly integrated into the story, almost to the point of imperceptibility from the narration itself. Blackbeard is not only a more seamless narrator than Toby, due to his shared worldview, his voice is more dialogic or hybridized (or polylogic), between his own individual voice and the anticipated discourse of his audience. He speaks simultaneously as the audience and the storyteller – "we" – whereas Toby can only offer an approximation, which certainly improves through repeated storying and increased contact with her intrusive audience, but which is nevertheless substantially less cohesive than Blackbeard's. (Indeed, it is this separation between speaker and audience which produces comedic relief through dramatic irony for the long-suffering, patient narrator: "I am doing this thing with my hands on my forehead because I have a headache. A headache is when…" (85).) As a reminder, even in Toby's least interrupted stories (six and seven), though she speaks with "a sideward glance" at her audience by adopting their phrases and preempting their questions (making the interruptions more ambiguous), her lowest ITPP ratio is still substantially higher than Blackbeard's (2:1 for story six versus 1:12.8 for story nine). It is understandable that there is a difference between how well integrated Blackbeard is with his audience as compared to Toby, considering that he *is* a Craker: he has been raised as a Craker; he is treated as a Craker by the Cobb House community; and his genetic physiognomy allows him to perceive and experience the world

like other Crakers, and not the MaddAddamites.[20] The point is not simply that the interruptions are fewer; rather, there is an important, if subtle, *formal* difference in how the interruptions are represented in the text; they appear less as separate points (as line *breaks*) and more as continued and expanded thoughts, *shared* between the audience and the storier ("*We* do not have battles"). The inclusion of Blackbeard as a narrator means that his novel way of seeing and understanding the world not only affects how the rituals are performed but, like the close relationship between Snowman and Toby's mental states, his unique worldview affects the very form of the discourse itself, in ways not seen in the previous iterations of the Craker stories.

Narrating Nonhuman Umwelten: *The Ninth Embedded Story*

The interruptions and their relative infrequency in Blackbeard's stories will be discussed in more detail in relation to each ensuing story. But considering how each story becomes increasingly more intertwined – in terms of content, with the audience and the rest of the community, and in terms of form, with the main narratives, with others' focalizations and perspectives – it is important to discuss each story as it appears, rather than group them by their shared traits. Indeed, part of what makes Blackbeard's first story even more heteroglot than Toby's is not only the ambiguous interruptions, but the voices and perspectives that he is able to incorporate. While "The Story of the Battle" is an entirely new story, addressing events that are not previously told or retold elsewhere by other narrators, part of what makes it particularly unique to Blackbeard is the inclusion of the Crakers' as well as the Pigoons' perspectives on the events. For example, while most of the previous stories can be characterized by Toby's patient explanations of the anthropocentric world to the Crakers, Blackbeard's narration inverts the human priority, and explains the events from a Craker-

[20] It may be helpful to remember here that the purpose is not to claim that species and species differences do not exist, but that they do not exist in isolation and with clearly demarcated, static boundaries: species are separated only by shades of variation and within species, individuals are composed of myriad other species and other co-constituting individuals. Certainly the Crakers embody the very nature of blurred boundaries between species; this is a frequent and heated topic of conversation and debate among the MaddAddamites (139-40, 206-8) and even critics of the trilogy (myself included) as we struggle to define or even temporarily to place the Crakers within a species discourse.

perspective. He describes the Egg as "dark, not light, as it used to be. We could see when we were inside the Egg. I do not mean that kind of dark. The Egg had *a dark feeling*. It had *a dark smell*" (emphasis added; 359). Later, he reaffirms this sensation and differentiates it from visual sight, saying "[i]t was not bright there but it was not dark either, because the sun shone through the eggshell. But *the feeling of darkness* was all the way through the air" (emphasis added; 360). While the senses identified – touch, smell, and sight – are shared by most "animals," the adjective – "dark" – seems almost nonsensical or, at least, metaphorical in Blackbeard's contextualization. Yet, as Toby realizes after causing confusion when she tells the Crakers that the maggots "eat" pain, the Crakers are almost entirely without figurative language (22). Indeed, Blackbeard's "fall" into knowledge about Oryx and Crake being "smelly bones" is a simultaneous "fall" into figurative language, as he later tells the Crakers that Oryx and Crake "were only husks, like an eggshell," while the Paradice Egg itself "was only an eggshell, like the shells that are broken and left behind when birds hatch out of them. And we ourselves were like the birds, so we did not need the broken eggshell anymore, did we?" (359-60). But even within these initial attempts at similes, Blackbeard blurs the line between figurative and literal language, drawing attention to shared traits and states of being despite species differences. That is, the Crakers *are* like birds in the sense that both have outgrown and left the broken container in which they were nurtured and released into the wider world. So while he may be using figurative language to draw an analogous relationship of similarity between the differentiated categories of Crakers and birds, the Egg and eggs, Blackbeard is very much basing this analogy on literal reality. With this in mind, if the description of the Egg as having "a dark feeling" and "a dark smell" is indeed figurative, it is figurative in a way that appears to go beyond Blackbeard's characteristic capabilities. It is more likely that Blackbeard's description of the "dark smell" of the Egg indicts a nonhuman *Umwelt* which would have been imperceptible to Toby, and therefore unavailable to her stories.

This argument is supported when account is taken of other aspects of Blackbeard's and the other Crakers' sensory perception. When Blackbeard describes the sense of the Egg and its environment, the underlying importance of this very description is his (and their) ability to sense the intentions and feelings of those around him. The Egg has "a dark feeling" not because it is without light, but because it is filled with the negative, indeed murderous, intentions of nearly everyone inside it (with the exception of Blackbeard and possibly Adam One, who is held captive by the Painballers, but who sacrifices himself to prevent them from trading him for weapons or other potential hostages, like Toby) (362). Blackbeard's narration does not simply give an indication of his perception of intent, however, but also of the emotional, physical, and mental distress of others. He tells his audience that, at the height of the battle, Jimmy/Snowman dives in front of Toby to block her from being shot and is then shot himself; meanwhile, the two Painballers are flushed from their hiding places and also shot. Amid the screaming, Blackbeard says, "I put my hands over my ears because there was so much pain. It hurt me very much" (362). Importantly, the thing that causes Blackbeard pain is not the *sound* of the screaming; he clarifies this earlier when he says "the Pig Ones were screaming, and it hurt my ears. Pig One voices when screaming are very, very loud" (360). The description Blackbeard gives later, of the screaming humans, does not refer to the *loud*ness of their voices, but his sensation of *their* pain: "there was so much *pain*. *It* hurt me very much." His sensory perception of distress extends beyond the borders of his own body and nervous system, literally incorporating the physical suffering of those around him into his nervous system. Moreover, his hyper-empathy blurs the Cartesian separation of the mind and body – his own or someone else's. In explaining to his audience the final moments of Snowman/Jimmy, as he is carried on pig-back to the Cobb House encampment the day after the battle, Blackbeard tells the other Crakers,

> … Snowman-the-Jimmy was travelling in his head, far, far away, as he had travelled before, when he was in the hammock and we purred. But this time, we went so far away that he could not come back.

> And Oryx was there with him, and she was helping him. I heard him talking to her, just before he went too far, out of sight, and stopped breathing. And now he is with Oryx. And Crake too. (364)

Earlier discussions between Toby and the Crakers (as well as between Snowman/Jimmy and the Crakers in *Crake*) hinted at the Crakers' potential extra-sensory perception of the mental state of other characters (99-102; 2003, 421). However, the intimacy afforded by Blackbeard's homodiegetic narration confirms that the Crakers' heightened awareness and concern for the well-being of others operates on another ontological plane from that of human perception of pain and suffering. That is to say, Blackbeard *literally* sees the mental images projected by Snowman's unconscious, as he "went too far, out of [Blackbeard's] sight." Combining these narrated experiences of smelling, seeing, and feeling moral intent, pain, and subconscious activities, Blackbeard's narration stretches the literal meaning of the senses from the limitations assumed by anthropocentric explanations, to alternative *Umwelten* previously unknown. Very simply, Blackbeard's first story illustrates and dramatizes a non-anthropocentric perspective.

To be clear, however, Blackbeard's first story does not simply replace one authoritative, monologic perspective (humans') with another (Crakers'). Instead, in addition to his ability to narrate the internal focalization of an Other (through the Crakers' hyper-empathic sensory abilities), Blackbeard as the human-Pigoon interpreter is also able to receive and include the events as the Pigoons also experienced them. In this story and others that follow, the communications Blackbeard has with the Pigoons play an important role on two fronts: on the more straightforward story level of simply telling the events and on the discursive level of expanding the limits of *who* are considered members of the community of characters. As his first story reveals, the actions, choices, and decisions made by the Pigoons during the Battle, as interpreted and narrated by Blackbeard, play a role that is just as important as the actions, choices, and decisions of the humans. Due to the configuration of the Egg (two floors connected by numerous stairways with only one exit/entrance), the MaddAddamites and the Pigoons must work together to trap and force the Painballers out of

hiding. And, due to the species capabilities and limitations – "The Pig Ones can smell better than any" while the humans can "help them with the sticks you have. They know how you kill, by making holes" (2013, 358, 270) – the Pigoons' actions, as related to and told by Blackbeard, are to find and to chase "the bad men": "The Pig Ones told me later of all the places where they chase the bad men" (360); and later, "One of the Pig Ones came and told me that there were only two bad men being chased through the hallways. But three had gone into the Egg. And the third one was above us: they could smell him" (361). After the climax of the battle – during which Adam One, Snowman/Jimmy, and the Painballers are shot – Blackbeard includes the Pigoons' perspective on the events as they walk back to the AnooYoo Spa: "The Pig Ones were angry because of the deads, and they wanted to stick their tusks into those men, and roll on them, and trample on them, but Zeb said it was not the time. … And the Pig Ones carried Adam, on branches, with flowers, and the dead Pig One too, which was harder for them because she was big and heavy" (363). Dramatized by the mutual respect for the community's dead – where Adam One and the sow are respectively carried on a Pigoon "bier" or "catafalque," as Toby describes it (269) – the Pigoons and the humans serve different purposes in the final battle but, through Blackbeard's unique incorporation of their perspective on the events, they serve equally, alongside the humans, as survivors and as mourned casualties.

More than simply narrating the Pigoons' participation in the events, however, it is important to highlight here that Blackbeard's highly attuned empathy allows him to begin to blur the boundaries of the homodiegetic, limited narrator – such as the function Toby has served in her stories – and the heterodiegetic, omniscient narrator (albeit one limited by a near-exclusive focalization through Toby or Zeb). In his ability to "see" the dreams of Jimmy/Snowman and to understand the unspoken, direct mind-to-mind communication of the Pigoons, Blackbeard can narrate the events through the internal focalization of a variety of human and nonhuman

characters.[21] This is not to say that he adopts the unique verbal markers of these characters, since he maintains his style of first-person, homodiegetic narration, but that he has access to the emotions and mental processes of other characters, similar to how a heterodiegetic narrator would also relate these events. This is evident in Blackbeard's closing description of the Pigoons' anger towards the Painballers, as noted above: "The Pig Ones were angry because of the deads, and they wanted to stick their tusks into those men, and roll on them, and trample on them, but Zeb said it was not the time" (363). Clearly, because Zeb can disagree with it, the desire for action is relayed from the Pigoons to the MaddAddamites; but *how* it was communicated to Blackbeard and subsequently to Zeb is left unreported. This gap in the discourse emphasizes the role of the narrator – the fact that the story is being narrated retrospectively; at the same time, since the emotions of anger and desire are presented without recourse to the Pigoons *telling* Blackbeard how they felt, this indicates again the narrator's immediate access to the emotional states and potentially the internal thought processes of the characters in question – something of which Blackbeard has already been proven to be capable. Similarly, Blackbeard's ability to understand Jimmy/Snowman's "travelling" allows him to narrate his final "actions" and "sights" as an omniscient, heterodiegetic narrator would do; in contrast, Toby, in her limited capacity as a narrator and a focalizer, would not have had access to this "sight." In this way, Blackbeard's role as a homodiegetic narrator begins to resemble the capabilities and the function of the heterodiegetic narrator who relates the main narrative (through Toby's or Zeb's focalization). Overall, then, Blackbeard's introduction as a narrator not only relates the events of the Battle for the first (and only) time, and thus relates the mutual participation and action that serves as the foundation for the multispecies community that emerges in *MaddAddam*, but his uniquely empathic qualities allow him to dramatize the coming together of this hybrid community: creating stories which transgress and blur the boundaries of self and other, human and

[21] As suggested by Toby's interaction with the sow, the Pigoons can communicate in a vague form of telepathy. In a later journal entry, Blackbeard describes it by comparing it to writing: "If you look at this writing I have made, you can hear me (I am Blackbord [*sic*]) talking to you, inside your head. That is what writing is. But the Pig Ones can do that without writing. And sometimes we can do it, the Children of Crake. The two-skinned ones cannot do it" (376).

"animal," mind and body, and homodiegetic and heterodiegetic narrators. Furthermore, since "The Story of the Battle" is the first embedded story to address events which are concurrent with the events of the present-tense narration of Toby, Zeb, and the MaddAddamites and the Crakers at the Cobb House, and since the characters within this story are narrated from the outside, Blackbeard begins to resemble the heterodiegetic narrator of the main narrative. As a result, Blackbeard blurs not only binary categories *within* his story, but also between the embedded and main narratives. In other words, in "The Story of the Battle," the narrative form of alternating between main and embedded narratives begins to collapse, as the boundaries between communities and levels of narrative merge together.

Blurring Stories, Narrators, and Community Boundaries: The Tenth Embedded Story

The disruption of the alternating narrative structure continues and is advanced through Blackbeard's second story, "The Story of the Trial." Unlike the earlier embedded Craker stories, which are presented in the text as stand-alone sections either opening or closing a larger chapter, "The Story of the Trial" is presented as a sub-section embedded within "The Trial," a present-tense section focalized through Toby and narrated by the heterodiegetic narrator.[22] This is the first instance of such a sub-section in the novel, although it will reappear in the ensuing section, "Rites." In addition to its placement within the overall narrative, the *style* of Blackbeard's second story also shifts: where "The Story of the Battle" follows closely the style introduced in Adam One's sermons and adhered to in Toby's Craker stories, Blackbeard's second story is more similar to the chapters and sections narrated by the heterodiegetic narrator. That is to say, "The Story of the Trial" does not

[22] To clarify this explanation, the relevant chapter is "*Moontime*"; within this chapter, the section under consideration is "*Trial*," and within "*Trial*" is the sub-section, "*The Story of the Trial*." The nested nature of the chapter, section, and sub-section is clarified within the text by page breaks, line breaks, and font size; the font size decreases with each nested level. "*The Story of the Trial*" is thus the smallest story title in the text, since all other embedded stories were, per their status as separate sections, larger.

have an explicit introduction and the interruptions are confined to a single portion of the story, when Blackbeard mentions Crake's "good" works, inviting the inevitable Craker praise-singing:

> They had been poured away, as Crake poured away the chaos. So everything was much cleaner now.
>
> Yes, good, kind Crake.
>
> Please don't sing.
>
> Because when you sing I can't hear the words that Crake is telling me to say… . (371)

The levels of the overall narrative are homogenized due to the combination of placing the "embedded" story within framing narrative, as well as using the same font size and style as the framing section titles and the same discourse style as the framing narrative. As already discussed, *MaddAddam* is structured by the two-leveled alternation: between a present-tense, external narration focalized through Toby or a past-tense, framing narration focalized through Zeb; these focalizations are then separated by the embedded stories told to the Crakers by Toby as a homodiegetic narrator. That is, the novel revolves around the bifurcation of main and embedded narratives and heterodiegetic and homodiegetic narrators. Following the slight disturbances to this binary structure, as performed by the sixth and seventh stories, the bifurcation entirely breaks down by the tenth story, "The Story of the Trial." The section "The Trial" is a present-tense, framing narration focalized through Toby, as she describes the events of the Painballers' trial. Based on the previous narrative structure, the section should then switch to either another present-tense, third-person, Toby-focalized section *or* a past-tense, third-person, Zeb-focalized section *or* a concluding embedded story, told in the first-person by Toby (or, following the previous story, Blackbeard).[23] "The Story of the Trial" thoroughly mixes all of these structural expectations: the title indicates a homodiegetic narrator speaking in first-person tense to an implied audience, adhering to the style introduced in Adam One's sermons. Though Toby's first story begins without an introduction, none

[23] Using the narrative pattern laid out by the preceding stories and focalized sections, the section following the ninth story, Blackbeard's "The Story of the Battle," should be a Zeb-focalized, past-tense narration, since the "Story of the Battle" was preceded by a present-tense, Toby-focalized narration. However, Zeb is "silenced" after his last section, "Edencliff," after which follows Toby's last story, "The Story of the Two Eggs and of Thinking" (Bouson also discusses Atwood's tendency to silence certain characters after developing their voice; see 1993, 21, 46, 53, 131).

of her ensuing stories do; therefore, Blackbeard's lack of an introduction, along with the embedded placement of the story, suggests that "The Story of the Trial" is more akin to a present-tense section describing the events of the Cobb House (like Toby's sections): "The two bad men were put in a room at night, with ropes tying them. We could feel that the rope was hurting them, and making them sad, and also angry" (370). The use of the first-person plural, "we could feel," indicates the first-person tense used throughout Toby's previous stories (and Blackbeard's first story). However, as discussed in the preceding analysis of Blackbeard's first story ("The Story of the Battle"), his Craker ability to sense the emotions of the men – their anger, sadness, and pain – recalls the abilities of the heterodiegetic, omniscient narrator. Focalizing through the characters around him, speaking in the first-person voice of the homodiegetic storyteller, but embedded within Toby's focalized section, "The Story of the Trial" blurs together the levels of narration between embedded and framing narrative, homodiegetic and heterodiegetic narrator. In this way, it suggests the same convergence of voice that featured prominently in *Crake* and *Flood*, where Snowman and Jimmy, Toby and Ren, are reunited in space and time. However, where these narrations concluded in an unresolved binary choice, the merging of voice, style, and placement in Blackbeard's "Story of the Trial" suggests the emergence of a more polylogic, zoecentric, and ambiguous narrative style. Therefore, the tenth story not only dramatizes interconnectivity in the form and the disruption of structure, but continues the trilogy's tendency to shift the binary narrative form following a traumatic experience (here, both Toby's and Blackbeard's). That is, relationships, merging voices, and blurred boundaries of self, narrator, and perspective form and *per*form interconnectivity within and between the "binary" voices of the "separate" novels.

More than a slight change in the size of font or the placement of a section title, the use of the sub-section and the disruption of narrative structure through blurred voices and perspectives dramatizes both the apprentice-style relationship between Toby and Blackbeard as mutual narrators as well as the multispecies community that has been growing, since the traumatic events of the Egg,

among the MaddAddamites/God's Gardeners, the Pigoons, and the Crakers.[24] While Toby and Blackbeard narrate the same events – how the Painballers are tried and executed – Toby is primarily concerned with determining who counts as a part of the community while Blackbeard's narration highlights how Toby expands the usual anthropocentric limitations of language to include nonhuman beings. Working together to say the same thing, the mutual narrators identify the problems of the pre-pandemic storyworld while offering a partial means to resolve them. The heterodiegetic narrator, through Toby's focalization, reports on the MaddAddamites'/God's Gardeners' debate about the appropriate punishment for the Painballers, since "what they've done isn't in question. The trial is about the verdict only" (367). Since the overwhelming majority of the voting group are in favor of execution, the real question the group struggles to answer is whether the Painballers are even still considered members of the human population, or, as Black Rhino declares, "[w]ho cares what we call them… . So long as it's not *people*" (emphasis in original; 367). While the term "people" suggests a more ambiguous membership than the species-based determination of "human," Toby specifies that this category, too, may remain exclusive of the Painballers because of their actions: "Hard to choose a label, thinks Toby: three sessions in the once notorious Painball Arena have scraped all modifying labels away from them, bleached them of language. Triple Painball survivors have long been known to be not quite human" (368). Similarly, and echoing the MaddAddamites' earlier discussions regarding species-definitions based on sexual reproduction viability, Ren places the offspring of the Painballers outside the bounds of humanity, saying "a child with such warped genes would be a monster. … The [human] mother couldn't love it" (369). Importantly, however, the Painballers' exclusion from the community is not limited simply to the question of their placement within the species boundaries of "human," since, as

[24] The teacher-apprentice relationship between Toby and Blackbeard is humorously portrayed in Toby's facile explanation of "what *vote* means, or *trial*, or why pebbles should be put into the hat of Snowman-the-Jimmy. Toby tells them it is a thing of Crake." In his explanation of the trial, Blackbeard tells his audience that the trial "is a thing from Crake," which the Crakers do not understand because "[o]nly the two-skinned ones and the Pig Ones have to have a Trial" (371).

Blackbeard reports, "[the Pigoons] all say *dead*,' he tells Toby. 'But they will not eat those ones. They do not want those ones to be part of them'" (370). Ironically, then, through the narration of the trial and execution of the Painballers, a new community is formed; however, this community is not based on species categories and definitions, but on the promotion and care of life, rather than the rampant and wanton consumption and destruction of it.

Reiterating these views from a different perspective, Blackbeard's integrated narration emphasizes the points made by Toby's. Beginning where Toby's left off, as she realizes that "the rest of the Crakers are puzzled. They clearly do not understand what *vote* means or *trial*, or why pebbles should be put into the hat of Snowman-the-Jimmy…" (370), Blackbeard's "Story of the Trial" provides the inclusive counterpoint to Toby's exclusionary story, telling the other Crakers that

> Toby said that now we would be safe from the bad ones. And the Pig Ones said *their babies* were now safe too. And they said also that even though the Battle was over now, they would keep the pact they made with Toby and with Zeb, and they would not hunt or eat any of the two-skinned ones, and they would also not dig up their garden any more. Or eat the honey of the bees.
>
> And Toby told me the words to say to them, which were: We agree to keep the pact. None of you, or *your children, or your children's children*, will ever be a smelly bone in a soup. Or a ham, she added. (emphasis added; *ibid*)

Blackbeard's story demonstrates several ways in which an interspecies community is created. Building on the shared justice described in Toby's story, Blackbeard as the interpreter is uniquely able to elucidate the "pact" to which both groups – Pigoon and human – agree. But where Toby's story highlights the shared retribution, punishment, and execution that the community meted out to the Painballers, Blackbeard's highlights the more positive and productive coming-together around life. Importantly, especially with regard to Toby's vision with the sow, previously anthropocentric language is expanded to include the new members of the community. While Ren argues that a child of the (human) Painballers would be "a monster," part of the pact that Toby agrees to is that the Pigoons' Pigoonlets, "[their] children, or [their] children's children," would be safe from being turned into a mass term, that is, an objectified and consumable absent referent like "ham."

Reversing her previous discriminatory use of "your child," Toby welcomes the Pigoons into the interspecies community by affectively linking all of the members' shared love for their "babies." As she prophetically tells Blackbeard, before the first human-Pigoon "parley," "[y]ou are not the friend of those who turn you into a smelly bone" while even after they agree to fight together, she stops herself from saying "their child" in reference to the slain Pigoonlet (268, 271). After the battle, and as reported by Blackbeard, the pact is maintained to prevent future killings and with this (human) recognition of subjectivity in the Pigoons comes a change in language to recognize the shared care for the young. Again, life – its promotion, support, and increase – is the basis of the community being described *between* the differently narrated stories provided by Toby and Blackbeard. To borrow from Scott Lyons in *X-Marks*, the new community being formed among the MaddAddamites/God's Gardeners, the Pigoons, and the Crakers shares as a goal the "producing [of] more life, living in a sustainable manner as part of the flow of nature…" (88). Thus, both perspectives on the trial ironically and contrapuntally seek to expand the foundation of the community away from species and towards a promotion of life: those who seek to produce and flourish and those who seek simply to consume and destroy. While this may initially appear to be a binary choice, Toby and Blackbeard's dialogic, complementary stories illustrate that there is life within death, agency and killing can be put in the service of promoting more life when necessary, and that the value of life is not limited to humans alone.

Section C: Ternary Narrative Structure and Polyphonic Convergence

While the narrative integration (or "apprenticeship") of the Blackbeard-narrated sub-section, "The Story of the Trial" (within the Toby-focalized section, "The Trial"), dramatizes this newly expanded inclusivity of the post-Battle community, the nested structure is not sustained in the ensuing sections or chapters. However, the previous, binary structure – alternating between Toby and Zeb, and between the main and embedded narratives – is also discontinued. Importantly for Atwood's

project of challenging and subverting binary categories, she formulates a new, ternary structure for the remaining sections and chapters, one that evolves and shifts throughout the remaining narration as it phases out Toby as a narrator and flattens and intertwines the narrative levels between the heterodiegetic and homodiegetic narrators and the framing and embedded narrations. This new structure and narrative perspective, combined with the multiplicitous and ambiguous "conclusion" of the final chapter, depicts the challenge to boundaries and categories found not only in *MaddAddam*, but throughout the trilogy and, indeed, all of Atwood's *oeuvre*. But exactly how this integration takes place is both minute and complex, as it is enacted over several chapters, through subtle shifts in narrative perspective, discourse, and voice, as well as the careful repetition of now-familiar discourse styles displaced into irregular contexts. The effects, as will be seen, not only call to mind an altered form of the reunification of the heterodiegetic and homodiegetic narrator in *Crake* (as Snowman metaleptically reflects on his own "arboreal" position), but further performs the evolving narrative shift in priority from humans to the larger, integrated Craker-Pigoon-human community. Before analyzing the final "stories" of the novel, then, it is worthwhile to discuss the final two sections of the chapter "Moontime" (the same chapter in which "The Trial" also appeared), for it is in these sections that the previously bounded positions of the external and internal narrators are purposely blurred and brought together. This unification of narrative communication does not, however, equate to an essentializing and totalizing of the narrative voice, as is made clear in the ambiguous, polyphonous conclusion, to be discussed shortly.

Like the integrated sub-section "The Story of the Trial," the ensuing section, "Rites," also features integrated sub-sections, each named for God's Gardener Feast Days and Festivals and featuring the related journal entries written by Toby and Blackbeard. However, as the first Feast Day title makes clear, identifying the narrative position from which these journal entries are written is complicated since the first title is interrupted by a narratorial discourse tag: "*The Feast of Cnidaria*, Toby writes, *Waxing gibbous moon*" (372). This intrusion by the narrator not only

interrupts the title itself but demonstrates a significant metaleptic disturbance. While the omniscient, heterodiegetic narrator has demonstrated access to the internal thoughts and emotions of a variety of characters (though the effect of internal focalization was limited to a few protagonists – Toby, Zeb, and Blackbeard – the narrator's access to these characters was not), the chapter titles themselves have represented another level apart from the narration of the story. Chapter titles in *MaddAddam* indicate the broader content of the ensuing sections; the chapter "Bearlift," for instance, is a past-tense, heterodiegetically narrated collection of sections relating to Zeb's pre-pandemic life working for the eponymous eco-charity in the Canadian Yukon. The sections within "Bearlift" separate Zeb's retrospective narrative into smaller series of events – beginning with his fight with Chuck in the 'thopter and the subsequent crash, his struggle to survive in the Mackenzie Mountain Barrens, and his eventual return to human civilization in Whitehorse – while also subtly and humorously playing on double-meanings that become clear after reading: "The Fur Trade," for example, simultaneously invokes the historical fur trade of the late-1600s to the early-1900s, which led to the colonization and settlement (with violent, genocidal implications) of much of Canada, while also ironically linking the section to the corporate and public "scam" that was Bearlift, which operated "off the good intentions of city types with disposable emotions who liked to think they were saving something – some rag from their primordial authentic ancestral past, a tiny shred of their collective soul dressed up in a cute bear suit" (59). The "fur trade" of the past dealt with the rampant destruction of fur-bearing nonhumans to satisfy corporate greed and individual fashions with little consideration for the environmental costs. The "fur trade" of the pre-pandemic storyworld deals with the related costs of this same type of consumerist mentality, which has led to the catastrophic degradation of the climate, starving polar bears, and melting ice caps. Those with money, who feel guilt at the death of the bears, can donate to Bearlift, which does little more with that money than transport garbage food (ironically, the left-overs from off-shore oil rigs), ostensibly to help the bears "adapt" though, Zeb and Toby realize, "*adapt* … was another way of saying *tough luck*" (61, 59).

Since the "Fur Trade" of the 1600-1900s is updated for the twenty-first century as "Bearlift," the only beings who can be said to "trade" in "fur" are the hybrid half-grizzly/half-polar bears, who had started mating together as the ice sheets melted, pushing the more northern polar bears farther into the more southerly grizzly territory. The bears resulting from this breeding (which, yet again, depicts the flexible, non-permanent boundaries of species categories) were "bears that [*sic*] were white with brown patches or bears that were brown with white patches, or all brown or all white, but whatever was on the outside was no predictor of temperament…" (60; see also Velasquez-Manoff). Since neither Toby nor Zeb give any indication of being aware of their presence in the main narration (as opposed to the embedded narratives, which they actively craft and revise), these historically significant and darkly ironic chapter- and section-titles clearly originate from a narrative level external to the character-to-character diegesis. Similarly, while Toby may make metafictional references to the act of telling a story ("There's the story, then there's the real story…" (56)), the narrator does not give any indication of addressing external readers, being instead consistently and tightly focalized through the characters' perspectives. The chapter- and section-titles are, then, presented as external to the heterodiegetic narrator, on another narrative level of communication from the narrator of the framing, or main, narrative.[25] With this in mind, the sub-section title – "*The Feast of Cnidaria*, Toby writes, *Waxing gibbous moon*" – is unique in the novel for the explicit intrusion of the narrator and the narrated character within a chapter titling convention, one which previously excluded the appearance of either characters.[26] The effect of this intrusion is to challenge the boundaries between the embedded and main narratives as the journal title that Toby writes simultaneously becomes the title of the sub-section in which she is a character.

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[25] The only exception to this point before "Rites" are the titles to several of the embedded Craker stories, since titles – such as "The Story of when Zeb was lost in the Mountains and ate the bear," among others – stem from direct-discourse questions and statements made by the inscribed audience of these stories, as discussed earlier.

[26] Toby's journal entries were presented once before in the narrative, in the section "Cursive": "*Saint Bob Hunter and the Feast of Rainbow Warriors*, Toby writes. This may not be accurate, time-wise… . *Moon: Waxing gibbous. Weather: Nothing unusual*" (201). The difference between the journal entry in "Cursive" and in "*The Feast of Cnidaria*…" is apparent already within the title: in the first, the journal entry is reported within the larger section, entitled "Cursive," while in the latter, the journal title *is* the sub-section title.

Yet, the blurring of external narrator and character is not limited to sub-section titles alone. "*The Feast of Cnidaria*…" is narrated in the same, tightly focalized manner as the main narrative of *MaddAddam*: the external narrator mediates Toby's internal monologue in (largely free) indirect discourse and her journal writing in tagged direct discourse. Thinking of the God's Gardeners' last celebration of the Feast of Cnidaria, Toby remembers a particularly beautiful "jellyfish dance" enacted by Ren, Amanda, and the other Gardener children:

> Had Ren helped with that play, Toby wonders. Had Amanda? The song, the grabbing of a smaller child playing a fish, the stinging to death – they had the earmarks of Amanda; or of the street-wise pleebrat Amanda of those days, who, since the disposal of the two malignant Painballers, appears to have been reborn. (373)

Due to the irregular appearance of discourse tags (such as "Toby wonders"), the presence of the heterodiegetic narrator is minimized and, subsequently, the story (Toby's memories) is foregrounded. However, there is an interesting point of crossover, wherein the externally mediated internal monologue is revised by the character, Toby, who then writes it in her journal, as a homodiegetic narrator within an embedded story (her journal entry):

> …who, *since the disposal of the malignant Painballers, appears to have been reborn.*
>
> "*After the disposal of the two malignant Painballers*," she writes. *Disposal* makes them sound like garbage, as in garbage disposal. She wonders if this kind of name-calling is worthy of her one-time position as Eve Six, decides it's not, leaves it anyway.
>
> "*After the disposal of the two malignant Painballers*, Ren and Shackleton and Amanda and Crozier and I walked back… .
>
> "Then it was time for the composting." (emphases added, except for "disposal"; 373)

By repeating the same phrase from various narrative perspectives, Toby's diegetic position fluctuates, highlighting both her state as a mediated character as well as the author of her own story. Alice Palumbo identifies a similar function of narratorial repetition in *The Handmaid's Tale*, observing that "Offred's voice is doubled in her continual re-telling and re-visioning of the past; she often tells several versions of the same story, and the 'Historical Notes' section at the close of the

novel makes it clear that Offred's voice is itself a construction, and not a simple unitary confession" (81). Drawing attention to the constructed nature of Toby's narrative is significant. Though the intimate access to her internal monologue and the formation of her own narrative may seem to indicate a continuation of the heterodiegetic narrator's prioritization of Toby as a protagonist over other characters, the switch in Toby's journal – from indirect to direct discourse – also serves to highlight the very fact that she is being narrated. This is a notable difference from the earlier appearance of Toby's journal writing; in the section "Cursive," Toby's internal monologue and journal writing are both presented in indirect discourse, with the journal being differentiated by italics. In contrast, in "*The Feast of Cnidaria*…," the journal entry "speaks" in direct discourse; that is, it is given a distinct "voice," with the only narratorial comment stemming from the discourse attribution: "she writes." Yet, the very act of identifying the journal entry in direct discourse, makes the fact that it *is narrated* more evident. That is, the discourse is made more prominent in comparison to the story.

This difference, and its distancing effect, is particularly evident in the ensuing section, "Moontime." Toby's recording of "*The Feast of Saint Maude Barlow, of Fresh Water. New Moon*." uses both free indirect discourse and attributed direct discourse (mediated by a heterodiegetic narrator) to record the peaceful, quotidian events of the community in the days following the burials and executions:

> Zeb has been recovering from the death of Adam. He and the others are working on an extension to the cobb house because they will soon need a nursery. …
>
> The garden is progressing well. The Mo'Hair flock is increasing – there have been three new additions to it… . The liobams, too, appear to be on the increase.
>
> "One of the Crakers reports seeing something that sounds like a bear," Toby writes. "It wouldn't be surprising. Perhaps we should set a guard for the beehives?" (Atwood 2013, 377)

In the present-tense voice, in pragmatic and unadorned language, and recording mundane details, the descriptions reflect Toby's temporal context, mind style, and particular interests: notably, the

welfare of Zeb, the beehives, and, as a former Gardener taught to look forward to the regeneration of the Earth after the Flood, the increase of life. The first two paragraphs, then, are free indirect discourse focalized through Toby and mediated by a covert, heterodiegetic narrator. In a sense, *because of* the lack of discourse tags and quotations, the free indirect discourse reads as something Toby would write. The direct discourse, however, is clearly what Toby *has been* writing in her journal as the entry under "*The Feast of Saint Maude Barlow…*"; but while the direct discourse indicates *exactly* what Toby has written, the very indication of her discourse – through the quotations and tags – act to indicate that she is being narrated. The focalization moves from an intimate, internal monologue to an external recording of her writing. Notably, there is very little difference – in tone, style, or content – between the paragraphs that would indicate the necessity of switching from free indirect discourse to direct discourse; all three paragraphs can be read as Toby's journal entry. However, the *effect* of this discourse switch is to distance Toby from the external reader by inserting the additional presence of the now less-covert narrator. Not all of Toby's remaining journals entries are presented in this distancing direct discourse, but there is nevertheless an overall trend to reduce Toby's interiority and, eventually, her voice entirely.

Over the course of "Moontime," Toby's journal entries alternate with Blackbeard's until hers are eventually phased out.[27] Combined with this, only one journal entry – Toby's second – does not feature any direct discourse while the remaining four do, and always end in direct discourse. Overall, then, the increased use of attributed, direct discourse to report Toby's journal entries (as opposed to the indirect, italicized discourse used previously) emphasizes the fact that Toby is a character within the narrative, as opposed to a narrator. While this may seem self-evident, the effect is that of the heterodiegetic narrator receding from Toby's interiority, as she merges back into the general Cobb House community, which is now narrated by Blackbeard. (In this way, it is the inverse

[27] Specifically, "Moontime" features one journal entry by Blackbeard, three by Toby, another by Blackbeard, two by Toby, and the final entry by Blackbeard (1BB, 3T, 1BB, 2T, 1BB); see Appendix 3.

narrative motion of Blackbeard's own emergence as a narrator, as he moves from a third-person narrated character to a first-person narrator.) Rather than being silenced, as Zeb and Adam One are through the abrupt ending of their narrations, or pushed to the periphery, as Ren and Snowman are through the gradual reduction of their interventions, Toby is enveloped by the community. She is narrated first by the heterodiegetic narrator focalizing through her, and by herself, then by the heterodiegetic narrator alone, and eventually by Blackbeard, as he observes and records the Gardener-style wedding ceremony that Toby performs with Zeb (378-79). Toby's shift in narrative prioritization is a deeply meaningful dramatization of the text's and the trilogy's overall shift from the stubborn, pragmatic, if evolving, anthropocentrism of the previous novels to the interconnectedness and zoecentrism at the conclusion of *MaddAddam*. In fact, a zoecentric community is perhaps the most significant message *of* Toby's journal entries: "*The Feast of Cnidaria*…" records the mourning processes, or "Rites," of the larger, interspecies community – during which the Pigoons carry "Adam and Jimmy to the site for us, as a sign of friendship and interspecies cooperation" – and the two groups share their preferences concerning which bodies are "allowed" to be eaten and which are not (373). The journal entry is, as Toby tells Blackbeard, "[t]he story of you, and me, and the Pigoons, and *everyone*" (emphasis added; 374). In addition to "*The Feast of Saint Maude Barlow*," cited above, which records the flourishing of human, Mo'Hair, and liobams alike, other entries record the first successful test of the interspecies pact between the humans and the Pigoons, the addition of the Pigoons to the Gardener calendar of celebrated beings, and the births of the human-Craker hybrid children (377-81). In short, Toby's journal entries perform the gradual receding away from Toby's interiority and her submergence back into the community of characters, through repetition and shifts in discourse style, while the entries also depict the creation of this interspecies community, founded as it is now, on "interspecies cooperation."

While Toby merges back into the narrative as a narrated character, Blackbeard emerges from the narrative; not only does he become – as already seen – a new, first-person narrator by "The Story of the Battle," he eventually becomes the *only* narrator, supplanting even the ubiquitous heterodiegetic narrator. This transition is particularly evident in "Moontime": while Toby's journal entries alternate between third-person, free indirect discourse (internal monologue) and attributed direct discourse, Blackbeard's are narrated predominantly in first-person indirect discourse, written as he would speak. In his first journal entry, "*The Festival of Bryophyta-the-Moss. Waning crescent moon*," Blackbeard writes as a metafictionally self-aware, first-person narrator: "I am Blackbeard, and this is my voice that I am writing down to help Toby. If you look at this writing I have made, you can hear me (I am Blackbord [*sic*]) talking to you, inside your head" (376).[28] Similarly, in his second journal entry, "*The Feast of Saint Fiacre of Gardens*," Blackbeard reminds his readers/ audience that "[t]his is my voice, the voice of Blackbeard that you are hearing in your head. That is called *reading*" (emphasis in original; 378). These references to his own name and voice transition to Blackbeard referring to himself in the third-person; in "*The Feast of Saint Fiacre*," Blackbeard reports the dialogue he has with Toby regarding her wedding ceremony and his own "first mating":

> And I (Blackbeard) said, "Oh Toby, why are you doing this?"
> And Toby said, "It is a custom we have. It shows that we love each other."
> And I (Blackberd [*sic*]) said, "But you love each other anyway." …
> Soon Blacbeard [*sic*] will be ready for his first mating. When the next woman turns blue, he will turn very blue also, and gather flowers; and maybe he will be chosen. He (I, Blackbeard) asked Toby if the green branches were like that, like the flowers that we give, to be chosen, and then we sing; and she said yes, it was something like that. So now I understand it better. (379)

The initial dialogue simply continues Blackbeard's anxious tendency to make sure that the narrator is identified – "I (Blackbeard)"; this does not change the otherwise first-person narration, since

[28] Blackbeard's "mistake" in spelling his own name ("Blackbord") is, characteristically for Atwood, significant on several fronts. First, the attempted phonetic spelling characterizes Blackbeard, despite his growth and approaching "manhood," as still relatively childish, new to spelling and reading (388). Second, the phonetic spelling is not accurate for Blackb*ear*d's actual name, but recalls in its incorrect vowel the pre-pandemic "blackb*oar*ds," echoing the "blank pages" or clean slates that Snowman used to describe the Crakers in *Crake*, on which "he could write whatever he wanted" (2003, 47). Finally, as Bouson precisely puts it, in his misnomer, Blackbeard very nearly identifies himself per his new narratorial role: "Blackbeard becomes Black*bard* as he takes over Toby's storytelling function" (emphasis added; 2016, 352).

Blackbeard makes clear that *he* ("I, Blackbeard") is the one narrating. However, the final paragraph continues the third-person tense, with Blackbeard narrating what will happen to him from the perspective of a heterodiegetic narrator. Thus, at the same time that Blackbeard begins to replace Toby as an internal narrator/author within the community, he also replaces the heterodiegetic narrator, adopting both roles within the one perspective. Not only is this a subtle indication of Blackbeard's polyphonic-unitary voice (to be explored further in the final section, "The Story of Toby"), but it also acts to converge the levels of narration, as the embedded narratives (previously the Craker stories and the journal entries) become the main, framing narrative (previously depicting the events of the Cobb House community via the heterodiegetic narrator in present tense). This narrative homogenizing and convergence is especially evident in the final two sections, "Book" and "The Story of Toby": "Book" is presented in the same manner as the embedded Craker stories (a first-person, homodiegetic narrator speaking to an implied audience whose unrepresented interruptions are manifested by the narrator's responses to them), and the "Story of Toby" is revealed to be a journal entry being read aloud. The style of the previously separated embedded and main narratives are mixed into unconventional contexts all while being narrated by the only narrator left, Blackbeard. Furthermore, though his externalized narration of himself comprises only two sentences, it is the final point in the novel when this narrative perspective is used. Blackbeard thus definitively replaces both the homodiegetic and heterodiegetic narrators; the binary of inside and outside the diegesis is corrupted as Blackbeard – narrating himself from an external perspective – merges the two perspectives into one.[29]

[29] Blackbeard's simultaneously inside/outside perspective also creates intertextual links with Snowman in *Crake*, who externalizes himself by deterritorializing with the Pigoons at the gatehouse, and Toby in *Flood*, who externalizes herself while searching for the boar's body in the field by the AnooYoo Spa.

Section D: Hybrid, Compound, and Interconnected Narratives: The Eleventh and Twelfth Embedded Stories

Though the diegetic levels and narrative perspectives within *MaddAddam* converge into the single perspective of Blackbeard, as he succeeds and replaces Toby, Zeb, and the external narrator and merges the embedded and main narratives together, *MaddAddam* nevertheless escapes the unitary convergence of *Crake* and *Flood*. (In so doing, it also escapes the unanswerable binary conflict that prevented both novels from arriving at a definitive conclusion.) This is due to Blackbeard's ontology which understands the world around him to be animate, vocal, and capable of enacting change, one that reflects the Anishinaabe epistem-ontology of mino-bimaadiziwin, in which the world is animated and agential through Gitchi Manitou's universal infusion of manitou, in stories, natural features, "inert" objects, nonhuman beings, as well as humans. Specifically, Blackbeard understands writing and stories to be agential beings who are spoken by the voices of absent-present others. Subsequently, though Blackbeard is the sole remaining narrator (much as Toby is in *Flood* and Snowman is in *Crake*), by the final chapter of *MaddAddam*, he speaks with a zoecentric, interconnected, polyphonic voice: *within* his voice sound the voices of the human, nonhuman, and other-than-human beings with whom he forms an interspecies community. This is to say, *MaddAddam* concludes with a unitary figure and perspective, certainly, but it is a figure that is inherently hybrid, or, to borrow from Margaret Noodin's description of Louise Erdrich's characters who are, Noodin argues, formed by Erdrich's understanding of mino-bimaadiziwin interconnectedness, Blackbeard is a "self as a center with a myriad of connections" (2014, 53). To reframe this within a Deleuzian/Guattarian perspective, Blackbeard as a character is a temporary center, a relative plateau amidst a wider, richer, more complex and expansive rhizome, or a hub of connections amidst other connections. Or, as Haraway describes her "self" in *When Species Meet*, "I am who I become with companion species, who and which make a mess out of categories in the making of kin and kind" and, later, "[w]e are in the midst of webbed existence, multiple beings in

relationship" (2008, 19, 72). This is all to say, it is these connections and relations – some of which are with nonhuman and other-than-humans entities – which form Blackbeard as a compound "individual": as a narrator in "Book" and "The Story of Toby," the characters and other-than-human figures of the community (as understood to be physical *and* abstract, present *and* virtual) give him the story and its purposefully unresolved, heteroglot conclusion; his implied audience gives him a spatio-temporal context which further compresses the narrative boundaries, until the diegesis metaleptically includes the external reader in the implied audience; and the novels that came before give him the narrative structure with which he forms a balanced, interconnected whole, as discussed in the conclusion of this chapter.

While Blackbeard has already explained in his journal entries how he understands writing to be a transubstantiation of a speaker's voice ("If you look at this writing I have made, you can hear me…"), the previous references were in relation to himself: his writing and his voice. In contrast, in the section "Book," Blackbeard makes an important connection among other characters' writing (notably, Toby's), the storiers' absent-present voices encoded within the writing, the animate "objects" which make this writing possible, and the stories created within this assemblage. That is, he identifies the connections – among the virtual presence of the author of the story, the agential presences of the story and its instruments, and himself as the physically present teller/recipient of the story – as dynamic, co-existing, compound entities coming together as companion species in the contact zone of the process of storying. An Anishinaabe understanding of the reciprocal relationship among the storyteller, the story, and the audience as sympoietic, animate entities clarifies Blackbeard's understanding of Toby's stories and their manifestation as "the Book." In their co-authored essay, "The Story is a Living Being: Companionship with Stories in Anishinaabeg Studies," Anishinaabe/Cree artist and storyteller Kathleen Delores Westcott explains to Eva Garroutte (Cherokee) that

> [t]he vital qualities of stories enable them to work "*co-creatively*" with hearers, … helping to mold the shape of the world. And they imply that stories do not reduce to their constituent parts. "I was taught . . . that *the story is a living being*. It's not an entity in the way that, say, a bear is – *because it's carried on the word*. The story is able to procreate through the telling, but it is not identical with the words that people use to tell it." (emphasis added; 68)

Stories are understood to be agential, other-than-human figures, and due to the Anishinaabe emphasis on the quantum nature of life as existing through processes and relationships, stories manifest and affect change through their relationship with the speaker and the audience. Importantly, and as seen in the subtle changes occurring in the repeated stories in the *MaddAddam* trilogy, stories are not static entities, but are dynamic, maintaining their sense of "being" as *becoming* through shifting tellings. Through its repeated, accretive, and evolving iteration, with influence and subtle changes imposed by each speaker (and the audiences' expectations of that speaker), the story becomes, as Gerald Vizenor might say, a virtual presence, sustained in constant becoming by the performance of it through various "individuals" (1998, 36-37; see also Gross 2014). Similarly, Heid E. Erdrich (Turtle Mountain Band of Ojibway) describes (Anishinaabe) literature as landmarks, which signal both a trail and a presence-in-absence of the storytellers who preceded the contemporaneous storytellers: "As a poet and playwright, I believe we are not alone in our reading, and so not alone in our writing. We write into and out of a great telling [or a rhizome] that brings us stories and song, that teaches us to listen" (14). Both Erdrich and Vizenor conclude that the *process* of storying – since stories are verbs as much as nouns, created in the act of their telling – has a presence unto itself. As Hallowell remarked in the early twentieth century, an *aadizookaan* is "a living person of an other-than-human class" (39). More recently, Rheault furthers this point, observing that "the spirit [*manitou*] of the story … speaks to the listener through the voice of the human cultural storyteller" (79). Similarly, Benjamin V. Burgess (Yankton/ Anishinaabe) writes that "stories can heal" because "stories can house spirits" and "the power to heal coincides with the ability of the healer to elaborate on the story" (22, 23-24; see also Burgess

35ft.3).[30] Combined, it is a central belief among the Anishinaabeg that stories are figures in their own right, who "house a spirit" which emerges through the process of storying itself, allowing stories to heal those immersed in their telling and receiving.

With this in mind, Blackbeard's description of "the Book" that Toby made is of a profoundly *peopled* and *interconnected* being comprised of the interplay between human and other-than-human beings, and not a static abstraction contained within an inert object:

> Now this is the Book that Toby made when she lived among us. See I am showing you. She made these words on a *page*, and a page is made of *paper*. She made the words with *writing*, … and she made the *pages* join together at one side, and that is called a *book.* See, I am showing you. This is the Book, these are the Pages, here is the Writing.
>
> And she showed me how to turn the marks back into a voice, so that when I look at the page and read the words, it is Toby's voice that I hear. And when I speak these words out loud, you too are hearing Toby's voice.
>
> Please don't sing.
>
> And in the Book too are the Words of Crake, and the Words of Oryx as well… .
>
> And in the Book too are the Words of Zeb, and of his brother, Adam; and the Words of Zeb Ate A Bear; and how he became our Defender against the bad men who did cruel and hurtful things;… . (Atwood 2013, 385)

In the first paragraph, Blackbeard begins a litany of familiar objects and actions, such as "a *page*," "a *book*," and "*writing*." But by the end of this paragraph, these items change from lower-case italics and indefinite articles to title-cased plain font with definite articles: "This is the Book, these are the Pages, here is the Writing." The importance of the deictic markers will be discussed shortly in relation to the implied audience. For now, the emphasis on "the Objects" indicates a change in their agency: "a *book*" and "*writing*" are inanimate some*things* Blackbeard can indicate physically, that he can "show you," but "the Book" and "the Writing" are agential other-than-human figures. The change in textual representation depicts the moment when physical objects and abstract actions are recognized as other-than-human, "living beings" imbued with animacy. Blackbeard's manner of

[30] The power and role of stories in the healing process is rapidly gaining traction and prominence in decolonized medical/spiritual practices. See, for example, the use of returning to cultural practices (including storying) in Anishinaabe and Métis societies to treat what Gross terms "Post-Apocalyptic Stress Syndrome" in Barker, Gross (especially 2003), Miner, and Nelson, and the use of "narrative theory" in treating depression and in preventing suicide in Māori societies (Duff; NiaNia, et al.).

identifying characters and figures within "the Book" indicates as much, when he lists whose "Words" are included in the "Book": "the Words of Crake, and the Words of Oryx," "the Words of Zeb," and "the Words of Zeb Ate A Bear." The repeated phrase, "the Words of Crake / Oryx / Zeb" could indicate a simple, if grammatically unconventional, emphasis through capitalization on what Crake / Oryx / Zeb said, thus implying the prioritization of Crake / Oryx / Zeb as a speaker, rather than their "Words" as influencing agents. However, the juxtaposition of "the Words of Zeb" with "the Words of Zeb Ate A Bear" suggests that the "Words" are more than just *things* that *Zeb* has said. Much like "the Book" that is an animate figure, "the Words of Zeb Ate A Bear" is a story-as-character, demonstrated through the capitalized parity between "Zeb" and "Zeb Ate A Bear." More simply still, the story Blackbeard tells in "Book" evidently has agency as it influences the audience, who start singing. The action recalls the Crakers' previous behavior in singing to communicate with nonhuman and other-than-human beings, like the Pigoon sow and Pilar, as well as to give thanks for good things done by Crake. Since Crake is not involved directly in either the discussion preceding the outburst of singing or in Blackbeard's responses to the audience (as in "Yes, good, kind Crake"), the singing appears to be in response to the presence of the Story (as an other-than-human figure), rather than of gratitude for Crake's actions.

Returning to Westcott's and Garroutte's explanation, it is important to remember that, because the agential Stories are "living being[s]," like any other living being, they exist through becoming-with or as companion species. As Westcott and Garroutte explain, the story is a "living being" because "it's carried on the word" of the storyteller. Exploring this point through Vizenor's explanations of the fourth-person tense and Bakhtin's theory of heteroglossia challenges not only the nature of the "individual," but also ostensibly rigid categories of presence versus absence, the self versus the other, life versus death. Blackbeard, Bakhtin, and Vizenor all emphasize the point that the speaker is not necessarily the sole storyteller, since voices "sound within" voices, and (as discussed previously) the story (or the healing song) is held in the de/reterritorialization occurring

between the narrator (singer) and the audience (sick man) (Bakhtin 1984, 239; see also Bakhtin 1981, 278; Gross 2014, 92).[31] Thus, stories – as agential actors – are made manifest in part by physically absent, virtually present, fourth-person storytellers who are, to recall Madsen's explanation, "conjured in [their] full presence from 'then' to 'now' or from the past tense by the use of the present-tense fourth-person direct address" (2010, 133). More simply, as Blackbeard tells his audience, "when I look at the page and read the words, it is Toby's voice that I hear. And when I speak these words out loud, you too are hearing Toby's voice" (Atwood 2013, 385). It is the compounding process of the three – the story, the speaker, and the author – who affect change; or, as Gross writes, "it is the process of singing in which both the healer and the patient are engaged that effects the healing" (2014, 92).

From the relationships brought to light through an Anishinaabe-based "red reading" of stories as interrelated, co-created beings, Blackbeard's seemingly simple explanation of how reading and writing work contains a vastly more complex, inter-related rhizome of assemblages between present and absent speakers, physical and abstract entities, the living and the otherwise. In the related processes of reading to himself and sharing the stories of "the Book" aloud, the narration becomes deeply polyphonic, as Blackbeard speaks with and through the voice of "the Writing," which allows Toby's discourse to infuse his "own." Narrating in the first-person, Blackbeard "look[s] at the page"; "the Writing," now understood to be an animate, other-than-human figure, is the third-person voice that emerges from the page. By engaging with "the Writing," Blackbeard tells his audience, "the marks [turn] back into a voice." That voice is Toby's, in the fourth-person present: "when I look at the page and read the words, it is Toby's voice that I hear." In telling Toby's stories to the implied audience, Toby's fourth-person, virtually-present voice sounds simultaneously

[31] In her analysis of the oral storytelling style found in the novels of Louise Erdrich (Turtle Mountain Band of Chippewa Indians), Joni Adamson Clarke similarly observes the "resounding" and interconnected nature of Anishinaabe stories: "Each telling or version of a story … is a 'realization of possibilities provided by the collection' of renditions or versions of that story, and 'no one version is an isolate, either for the storyteller or the audience, but resounds against the knowledge of the collection held by each person present at the performance'" (T.C.S. Langen 93, qtd. in Clarke 36).

alongside or within Blackbeard's, as demonstrated through phrases like "cruel and hurtful men" (Atwood 2013, 385, also 3, 4, 164, 218), Toby's idea of calling "Fuck" for help (146-47), and by the manner of speaking to the Crakers, which repeats Toby's style used throughout *MaddAddam* for the Crakers' stories (as well as Adam One's and Snowman's in *Flood* and *Crake*, respectively).[32] To be clear, this is not simply reproducing Toby's narratives. Representations are part of the metaphysics of presence, which Blackbeard's own description of "hear[ing]" Toby's (present) voice, despite her absence, argues against. Rather, Blackbeard indicates the fourth-person presence of Toby herself. As Vizenor writes of Charles Aubid and John Squirrel, Aubid's "stories intimated a third person other than the apparent reference, … the figurative presence of the fourth person…" (2009, 86). In his repetition of Toby's known phrases and style, Blackbeard speaks with two voices simultaneously: one his, the other Toby's, as a "figurative presence."

In "Discourse in the Novel," Bakhtin, too, writes of this polyphonic technique with regards to artistic prose used to describe an "object." While the context is radically different from Vizenor's example, Bakhtin nevertheless arrives at a similar conclusion: "For the prose writer, the object is a focal point for heteroglot voices among which his own voice must also sound; these voices create the background necessary for his own voice, outside of which his artistic prose nuances cannot be perceived, and without which they 'do not sound'" (1981, 278). While Bakhtin prioritizes (in this scenario) the speaker's voice, the secondary point he makes is that the speaker is not heard without the preceding voices, which give dialogic significance to the speaker's language and style. They create the context within which the speaker has significance, or "can sound." Similarly, Blackbeard's repetition of Toby's phrase "cruel and hurtful things" becomes a meaningful act because of the context Toby gave it: she used the phrase to gloss over the traumatic details of humanity's actions, in general, and the Painballer's actions, in particular, towards nonhuman beings

[32] The discourse between Blackbeard and the implied audience adds yet another level of polyphony as Blackbeard explicitly crafts his narrative for their understanding: "See, I am showing you." At the same time that he speaks with and through "the Writing" and Toby's fourth-person present voice, he is also speaking from the simultaneous positions of audience and storyteller.

and Amanda and Ren, while speaking to the unknowing Crakers. As Debra Raschke describes her, "[a]s a storyteller, Toby consciously shapes the stories she tells the Crakers to stay within their realm of knowledge, and fit within their ritualized understanding of the process of storytelling" (43). Ironically, Blackbeard, having witnessed some of these acts himself, uses it in the same manner. However, the phrase is now doubly meaningful since, after his "Fall" into knowledge at the Egg, Blackbeard is aware of what exactly "cruel and hurtful" means, having witnessed the cruelty of the Painballers first-hand. He could say otherwise, but he does not. The phrase Toby invented for the Crakers to obscure trauma re-sounds within a now-knowing Craker; in this act, Blackbeard reaffirms and performs Toby's care and protection of the Crakers within "his own" storying. She may not be physically present during the narration, but she continues to influence and affect the community through her voice, which is virtually present via the rhizome of connections enacted through the process of storying.[33] Even when Blackbeard does not use Toby's known phrases, the trace and influence of her voice is still there as she has taught him how to read and tell the stories. Vizenor might call this trace of Toby's determining voice the obviate, "the silence of the fourth-person," who is "a distinct narrative entity" (1998, 36). Similarly, Bakhtin writes that "[t]he second speaker is *present invisibly*, his words are not there, but deep traces left by these words have a determining influence on all the present and visible words of the first speaker. We sense that this is a conversation, although only one person is speaking" (Bakhtin 1984, 197).

Despite their differences in approach and worldview, Bakhtin and Vizenor both emphasize the fact that the prose story cannot be told, it "does not sound," without the ever-growing, heteroglot echo-chamber of the preceding voices. In so doing, these voices are still heard in the later iterations, as Blackbeard says, "you too are hearing Toby's voice." But even here, the nature of "Toby," as in "Toby's voice," is complicated, as is the "individual" nature of Blackbeard: just as

[33] Furthermore, since the Crakers' "realm of knowledge" now includes both the original and the secondary meaning of "cruel and hurtful" (as vague descriptors and euphemism), Blackbeard's use of it blurs the separation between the previous storytellers and himself, an important aspect to note for the discussion below, regarding breaking the fourth wall.

Blackbeard is a "self as a center with a myriad of connections" (Noodin 2014, 53) or "a center that does not so much hold as *stretches, links, and ties everything within to worlds*" (Byrd 20), Toby's voice is inseparable from a) "the Writing," which is itself an agential entity, b) Blackbeard, whose language gains significance by re-sounding alongside Toby's by engaging with "the Writing," and c) the implied audience, who are affected by her voice and her "Writing." Notably, Blackbeard does not say that he is *reading* Toby's words; instead, as "he speaks," his voice becomes "Toby's voice"; that is to say, Toby's virtual presence is reified by the reader/speaker at another point in time. As Deleuze/Guattari repeatedly clarify, however, the virtual presence is not any less real than the actual: a "virtuality" is "already real without yet being actual"; it is "real without being actual" or "fully real in so far as it is virtual" (Deleuze/Guattari 1975, 48; Deleuze/Guattari 1988, 110; Deleuze 1968, 208). By engaging with Toby's writing, Blackbeard becomes a portal or a *vector* for Toby's virtual presence; in doing so, his genetic hybridity is extended to another plateau of interconnectedness as he deterritorializes into Toby's words and she into his voice. Toby's voice is what Blackbeard speaks; through the act of storytelling, Blackbeard and Toby become a hybrid assemblage. Not only is the idea of a bounded, unified, distinct individual complicated by Blackbeard's description, but so too is death and the nature of presence. While Crake initially tells Snowman that the Crakers have no conceptualization of death, "[n]o old age, none of those anxieties" (2003, 356), Blackbeard has seen and experienced death and loss – Snowman's, Adam's, and the female Pigoon's – and, by the time of his narration in "Book," Toby's and Zeb's as well. Indeed, a function of his narration in "Book" is to explain the importance of continuing the storytelling after his death: "when I am no longer here among us but have gone where Toby and Zeb have gone, as Toby said I will go one day, then Jimadam and Pilaren and Medulla and Oblongata will teach these things to the younger ones" (Atwood 2013, 387). Death, for the Crakers, is not simply the absence and end of life; rather, it is the continuation of *another form* of life. Notably, Blackbeard does not say he will die, but instead says "when I am no longer *here*." But as seen with

Pilar and Toby, paradoxically, "no longer [being] here" does not imply that one is no longer *present*. Through the connections that comprise a "self" – be they the plants and other beings which/whom "compost" the body, or the community that continues to speak and listen to one's words – "death" is rendered a transition or, per Vine Deloria Jr. (Standing Rock Sioux), "a passage from one form of experience to another," as opposed to death's binary opposite or a permanent absence, since the voice returns through the process of storying (telling and receiving) (1973, 174).[34] That is, the past is present; the departed remain; and the other is inherently, profoundly, inescapably a part of the self, which is a paradoxical, shifting, growing center (or plateau) comprised of relations.

Part of these relations stem from Blackbeard's frequent references to the implied audience, often in terms of what, as he says, "I am showing you." Deictic markers referring to the Book and its position in space and time with regards to the speaker and the implied audience abound throughout this section, and are often repeated. In the quotation above, Blackbeard twice reminds his audience that "[s]ee, I am showing you," and similarly specifies a smaller section, saying, "[s]ee, there is only one page about Fuck" (385). Meanwhile, what exactly he is showing them, he says repeatedly, is "[n]ow *this is the Book* that Toby made," "*[t]his is* the Book, *these are* the Pages, *here* is the Writing," and "*this Book* that we wrote" (385, 386). More than simply commanding his audience, Blackbeard's present-tense imperatives and spatially and temporally relevant descriptions ("see," "this," "these," "here," "now") locate him in story- and discourse-space and time. He is where and when he is because of his communication with those around him; it is the dramatization of companion species. The heterodiegetic narrator is not used to provide an outside perspective;

[34] Specifically, Deloria explains that "the fundamental distinction between tribal religions and the Christian religion, including secular Western attitude [*sic*] toward death, must revolve around the conception of creation. For the tribal person, death in a sense fulfills their destiny, for as their bodies become dust [or compost] once again they contribute to the ongoing life cycle of creation. For the Christian, the estrangement from nature, their religion's central theme, makes this most natural of conclusions fraught with danger. Believing that they are saved and interpreting this salvation as accumulating material possessions, Western people cannot accept death except as a form of punishment by God" (1973, 183). Pilar and Toby, in their calm acceptance of (and assistance in) their impending deaths and their knowledge that their bodies will be "recycled" and return to compost the flourishing of life, signal that they have moved beyond the epistem-ontological boundaries of the (Christian) Gardeners – as Zeb said, "even the Gardeners never went that far" (Atwood 2013, 219) – and reject the Christian tenet of the "estrangement from nature."

thus, time and space are indeed relative to the positionality of the homodiegetic narrator and the audience. In this way, Blackbeard's narration functions as the deictic center of the novel but, again, this narrative position and perspective is emphatically focused on the implied audience; thus, the deictic center is formed by external relations.

Expanding this companion relationship to another level, the deictic markers and the references to the implied audience simultaneously draw attention to the boundary of prose fiction while also attempting to break it. Though other focalizers and narrators highlight the close connection between their internal, emotional state and the structure of the novel, or their mind style and style of the narratorial description, or speak directly to an implied audience, Blackbeard's narration in "Book" and "The Story of Toby" blurs the boundaries between the internal, implied audience and the external reader. Borrowing from Genette's description of narrative metalepsis in *Narrative Discourse*, Blackbeard challenges "a boundary *that is precisely the narrating (or the performance) itself:* a shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells" (236). Blackbeard performs his role as the simultaneous homodiegetic/heterodiegetic narrator by commenting directly on the narrative structure of the final two chapters, chapters which he wrote about other characters and his relations with them. Indeed, the very point of "Book" is to explain to his audience precisely *how* "the Pages," "the Writing," and "the Book" are made:

> And that at the end of the Book we should put some other pages, and attach them to the Book, and write down the things that might happen after Toby was gone, … Now I have added to the Words, and have set down those things that happened after Toby stopped making any of the Writing and putting it into the Book. … And these new Words I have made are called the Story of Toby. (Atwood 2013, 386, 387)

From here, "Book" ends and, just as Blackbeard tells his "implied audience," "The Story of Toby," the final section, begins. This overt influence of the characters on the narrative structure recalls the preceding two novels when, for example, Jimmy thinks to himself that "[h]e wanted to move, move

on. He was ready *for a whole new chapter*," after which begins a new section (or sub-chapter) involving Crake's re-appearance and the offer to work at the Paradice dome (emphasis added; 2003, 341). Similarly, Toby and Ren's memories about "moles" within the God's Gardeners bookend Adam One's "Mole Day" sermon. Different from these earlier instances, however, are the narrator's or the characters' explicit references to the *construction* of the diegesis. Jimmy comes the closest, but he comments on his own life using a literary metaphor which then mirrors the structure. In contrast, Blackbeard refers explicitly to the fact that he is turning the physical pages of "the Book" – which has the same title as the section in *MaddAddam* – to "The Story of Toby," which is also the same title as the ensuing section. Whereas the previous examples adhere closely to the characters' perspectives and thoughts, Blackbeard – as the deictic center of the narrative, speaking in the first-person to an implied audience about the very creation of the diegesis that he *is in* – performs the role of the homodiegetic and heterodiegetic narrators at the same time while also pointing to the text that the external reader is holding since, he says, "these new Words I have made are called the Story of Toby," which then begins the section "The Story of Toby." In plainer terms, we – the external reader – follow along as the narrator reads "aloud" from the text that *we are reading*. What we read is presented as what he has written (*as* he has written it) and is reading, and what his audience is hearing and seeing.

Blackbeard makes this point even clearer in the ensuing section, telling his implied audience, "[n]ow it is time to listen, while I read to you from the Story of Toby that I have written down at the end of this Book" and, later, "[t]his is the end of the Story of Toby. I have written it in this Book. And I have put my name here – Blackbeard – the way Toby first showed me when I was a child. It says that I was the one who set down these words" (388, 390). The paradoxical layering and flattening of narratives and narrations creates a *mise en abyme*: on the level of "the Book" as a physical object, Blackbeard's writing is that of a homodiegetic narrator, narrating the story as he participates in it. On the level of "the Book" as an oral story, Blackbeard is a heterodiegetic narrator,

reading to his implied audience from a book that tells of his life as a character. On the level of "the Book" as a section in *MaddAddam*, Blackbeard is a homodiegetic/heterodiegetic narrator, speaking to the implied audience which includes, now, the implied audience *and* the external reader, who hold the same script from which Blackbeard is reading and his audience is hearing. In her essay on *Oryx and Crake*, Bouson writes that "Snowman is immersed in Crake's dreams just as the reader is immersed in Atwood's dystopian fantasy world…" (2009, 104-5). While Bouson means that Snowman is living in the world Crake imagined by playing *Extinctathon*, the distinctive and prolonged use of metalepsis and metafiction combined with deictic markers and references to the implied audience makes Bouson's point much more literal in this third novel. It is important to note, especially in connection with the political power of Atwood's environmental "ustopia" and cautionary tale, that the relations of de/reterritorialization that Blackbeard creates with his implied audience are carried over to his expanded implied audience, the "you" of the external reader. That is, *we* are implicated and included in this post-apocalyptic community, one which, as will be seen below, respects the perspectives and opinions of a greatly expanded, zoecentric community. Raschke argues that "[l]ike *The Waste Land*, Atwood's trilogy *urges the reader to make connections* – with the referenced art and, above all, with the world. … It nevertheless does not need to result in the sheer vertigo of late postmodernism, in which every narrative flattens into every other narrative" (38-39). However, it is precisely this very flattening of the narrative levels of *MaddAddam* which so effectively highlights the need to "make connections" with the "referenced art" (here, Blackbeard's own narrative creation) and "with the world" (here, the storyworld of *MaddAddam* and, potentially through this outreach to the external reader, the external, "pre-apocalyptic" world as well). Howells's description of *The Handmaid's Tale* applies equally well here when she describes the novel as "a moral outcry and a warning to late twentieth-century readers, while it also shows a keen awareness of the fabricated quality of storytelling" (2000, 143). Bringing the three points together, it is in the combination of metalepsis and metafiction, the flattening of a narrative that is aware of

itself, that highlights the warning within *MaddAddam.* "You" are holding what remains after an environmental catastrophe: stories told by, through, and within a community, but a community that far exceeds what "we" anthropocentrically understand that word to mean.

Part of what makes Blackbeard an effective communicator to both the implied and external audiences is the lack of interruptions by his intradiegetic audience. The implied interruptions have been, up to now, a key component of the embedded stories. Their frequency or infrequency at times signaled the Crakers' increasing authority as writers of their own story or Toby's own growing awareness and transitioning worldview. But as discussed above, the reduction in the frequency of interruptions to Blackbeard's stories should not be taken as a return to a monologically authoritative narrator, since Blackbeard is an inherently hybrid and polylogic speaker. Instead, the lack of interruptions by the final story of the novel, "The Story of Toby," sustains the illusion that Blackbeard communicates with the external reader, as he says in the ritualistic introduction of the story: "I am putting on the red hat of Snowman-the-Jimmy. See? It is on my head. And I have put the fish into my mouth, and taken it out again. *Now it is time to listen, while I read to you from the Story of Toby that I have written down at the end of this Book*" (emphasis added; Atwood 2013, 387). Whereas earlier audiences of Toby's story questioned the ritual of killing and eating of the fish, Blackbeard has already addressed these concerns in his first narration in "The Story of the Battle"; subsequently, he preempts the questions and can set aside the fish's flesh without interruption, an interruption into the diegesis which, clearly, the external reader is not capable of making.[35] By preempting potential interruptions, Atwood (via Blackbeard) can more effectively create the illusion of speaking to the external audience at the same time that Blackbeard speaks to

[35] It is interesting to note the transition (or evolution) of the fish-eating ritual: from literal necessity of survival to a symbolic sacrifice (a recognized killing nonetheless) for the "production" of the story for the community. As vegans designed to survive on multiple-times digested roughage, the Crakers do not physically require the same quantities of proteins and lipids as Snowman did in *Crake*. However, they have been convinced and seen evidence of the necessity of consuming the fish in order to receive a story, a story which, as Toby points out to Zeb, *could* at one point have meant the difference of life and death (163). As such, though the fish-"eating" ritual is now a simulacrum of Snowman's initial demand, the central relationship that it is based on remains: Atwood suggests that stories and their related rituals are requirements of survival.

his implied audience. Likewise, Blackbeard's comments to his audience regarding the sequence of events ("Now it is time to listen") and his metaleptic references to the structure of "the Book," which follow the same structure as *MaddAddam*, apply equally to the external reader and the implied audience.

Indeed, it is Blackbeard's very awareness of his audience – the fact that he knows he is being listened to and that he has/will have readers of "the Book" – plays an important role in refuting monologic authority within the uninterrupted voice of the sole remaining narrator. Though Blackbeard speaks like Adam One in the embedded sermons of *Flood*, and like Toby in some of her more formally cogent embedded stories in *MaddAddam* (such as story six), it is *within* this adopted style (itself a form of inter/intratextual dialogism) of narration that the other voices of the community "sound within" Blackbeard's own. "The Story of Toby" describes how, in the days or months following the period of time covered in the journal entries, Zeb, Black Rhino, and Katuro left to investigate a nearby fire and did not return, having been killed in "a sudden Battle" with people who would not become mutual "helpers" and participants in the community (389, 388). Toby mourns and eventually announces that she is suffering from "a wasting sickness that was eating parts of her away… . And it could not be healed with purring, or with maggots, or with anything that she knew of…" (389). Repeating how Pilar announced her own cancer and induced her own euthanasia with mushrooms (2009, 212-14), Toby also gathers the Crakers to say "goodnight" before heading to the forest with "her jar of Poppy, and also a jar of mushrooms … that we were told never to touch" (2013, 389, 390). With Pilar's death as a precedent, Toby's suicide seems self-evident; however, since no one actually witnesses it, the specific events are unresolved. Within this gap of doubt and uncertainty, Blackbeard importantly refuses to offer an totalizing, single answer to what happens to Toby and instead, allows multiple answers, from a variety of perspectives, to stand as the polyphonic, "authoritative" narrative:

> Where she went I cannot write in this Book, because I do not know. Some say that she died by herself, and was eaten by vultures. The Pig Ones say that. Others say she was taken by Oryx, and is now flying in the forest, at night, in the form of an Owl. Others said that she went to join Pilar, and that her spirit is in the elderberry bush.
>
> Yet others say that she went to find Zeb, and that he is in the form of a Bear, and that she too is in the form of a Bear, and is with him today. That is the *best answer, because it is the happiest*; and I have written it down. *I have written down the other answers too. But I have made them in smaller writing*. (emphasis added; 390)

Other than the Pigoons, the sources for the remaining answers are unspecified, giving priority to the message itself. And importantly, *all* of the answers, including the Pigoons', emphasize the flourishing and promotion of life in the form of hybrid transformations: some literal, others metaphorical or a combination of both. Atwood (via Blackbeard) attributes the most realistic answer – that "Toby died by herself, and was eaten by vultures" – to the Pigoons, both emphasizing their literal-mindedness (as seen in the strategic preparations before and during the Battle of the Egg) as well as the very *mind*edness of these figures: that they *have minds* to consider and understand Toby's death and to form a narrative explanation around it, which they then communicate to the narrator, who communicates it to his (expansive) audience. For the literal-minded reader looking for narrative resolution, the "actual" answer of what happened to Toby is provided by the genetically engineered pigs. Considering Atwood's career-long interest in avoiding clearly determinable narrative resolution (Bouson 1993, 95), the realism of the Pigoons' mini-narrative is perhaps Atwood's most blatant depiction of the posthumanist, zoecentric thematic of the trilogy.

However, the remaining three answers – that Toby took the form of an Owl, like Oryx did in Snowman's hallucinations, or a Bear and joined Zeb, or an elderberry bush and joined Pilar – are not precluded from being "actual" answers, and forms of narrative resolution, as well: based on the Gardener philosophy of composting bodies and Toby's own experiences "talking" to Pilar via the sow near the elderberry bush, the act of decomposing is, per Bennett and Haraway, an act of becoming-(with) and of companion species (or, more appropriately, of compostism). Whether Toby

is eaten by the vultures or an owl or a bear, or decomposes near an elderberry, her body is certainly incorporated into the environment surrounding the Cobb House. Because she is potentially present, as Pilar is/was in the plants and Pigoons who may or may not have consumed her, these beings – the vultures, owls, bears, and the elderberry bushes – are marked by the potential presence of Toby and so become an extended part of the Cobb House community. Furthermore, her words – as evidenced by Blackbeard's writing and his very narrative style in "The Story of Toby" – survive within the potential of her fourth-person presence (see also Boyd 173). In the narrative of her death, however, it is not Toby's fourth-person voice nor Blackbeard's first-person, but the third-person perspectives of the Cobb House community in general, which includes Pigoon and "other" perspectives and beliefs, that "sound within" Blackbeard's voice with little distinction or indication of the personal origin of the words. Due to the often gossipy nature of the Cobb House community (see, for example, the spirited discussions around the breakfast table regarding sex or how quickly news of Toby's interaction with the sow spread from the Crakers to Snowman to the other MaddAddamites), it is difficult, if not impossible, to identify an individual or a group within the community with one potential way of Toby dying and becoming-with another form of life. Does the belief that Toby became an owl come from the Crakers, who heard a similar story about Oryx from Snowman (264)? Or does it come from Ren, who was particularly distraught over Snowman's death following the Battle of the Egg (364)? Is the belief that Toby joined Pilar in the elderberry bush told by the Crakers, who heard of Toby's interaction with Pilar from Blackbeard? Or is it told by Rebecca, who knew of Toby's close relationship with Pilar and heard of her interaction by the elderberry bush first-hand (262-63)? Finally, is the belief that Toby joined Zeb in the form of a bear told by Blackbeard himself, who prioritizes it for being "the happiest"? Or is it told by a MaddAddamite, such as Swift Fox, who would have known of Zeb's MaddAddamite handle, Spirit Bear, and his long-running online friendship with Toby, codenamed "Inaccessible Rail"? Despite their lovers' rivalry throughout the novel, Swift Fox tells Blackbeard that her unborn baby, if a girl, "would be

named Toby," signaling that the rivalry and any remaining animosity has dissipated (390). Swift Fox's suggestion that Toby is reunited with Zeb would provide a balanced end to the rift between the two women. Regardless, by refusing to provide one specific resolution among the largely anonymous beliefs, Blackbeard prioritizes not only the "happiest" resolution but also the *community's* resolution over an *individual's*. While the end of the novel (and the end of Toby's embodied life) is provided by one narrator, Blackbeard, it is the interspecies community that provides the story in the first place and which will continue it long after Blackbeard's departure.

Section E: Ambiguous Resolution via Zoecentric Communality

By concluding *MaddAddam* with a unitary narrator, Atwood recalls the (re)unions which featured in the unresolved *Crake* and *Flood*. However, she refracts this intertextual echo by having many voices speak *through* the one voice and by offering not an unanswerable binary option, but multiple options (from multiple sources) and denying the selection of just one as a conclusion. Subsequently, the profoundly peopled, interconnected, polyphonic, and polylogic nature of "Blackbeard's" stories refutes human exceptionalism, anthropocentrism, essentialism, and monologism. "His" stories suggest instead the flourishing and the promotion of life, as well as the understanding of "a good life" as being shared with all Creation, that is reflected in the "'polyvocal' and 'multimodal'" Anishinaabe aadizookaanag and dibaajimowinan (Noodin 2014, 21). In contrast to *Crake* and *Flood*, which remain unresolved due to binary indecision, in *MaddAddam*, Atwood brings the storylines of several protagonists to a close. Snowman overcomes his characteristic self-centeredness by sacrificing himself for Toby (he throws himself in front a bullet meant for her).[36]

[36] Chen astutely argues that "Jimmy-the-Snowman sacrifices without reserve in the last battle against the Painballers. He outgrows his being-in-and-for-itself (physical and metaphysical dimension of existence) and realizes *being-for-others* (ethical dimension of existence)" (emphasis added; 188). Notably included within this sense of "for-others" are the Crakers as well as Toby, whom Snowman protected since the start of the pandemic. However, a Heideggerian reading of the trilogy, as Chen provides, is problematic because it strictly excludes any nonhuman or inanimate being from ethical consideration, as they are considered "poor in the world" (*weltarm*) or "worldless" (*weltlos*). In contrast, a mino-bimaadiziwin or compostism inspired theoretical framework includes these figures, which is important as they play such profound roles – in the story and the discourse – for Snowman and Toby throughout all three novels of the trilogy.

Zeb leads an expedition to investigate a new group of humans nearby and dies in a "sudden Battle" with this anonymous group, thereby protecting the Cobb House community from harm (389). Toby, despairing over Zeb's death, eventually contracts a "wasting sickness," and walks alone into the woods to die (*ibid*). Rather than assert definitively what happened to Toby (or Zeb, for that matter) or who said it (other than the Pigoons, discussed above), Blackbeard's heteroglot stories use multiple voices and understandings to provide narrative resolution through communal healing. That is to say, Atwood refuses to provide one moral or meaning as the conclusion. Instead, the representation of the community's collective beliefs are all linked by their shared characteristic of supporting relationships: those Toby had/has before and after death and those of the community with her. Blackbeard encourages his audience to engage more with the "happiest" ending, but he notably does *not* indicate which ending may be more true or less. It is left to the audience – implied and external – to choose (or not) where Toby went and with whom. Unlike *Crake* and *Flood*, which left the audience in unresolved suspense over what Snowman or Toby would do, Blackbeard's narration does not end with a sense of suspense since there are a variety of ways to understand Toby's departure, all of which are based on sustaining relationships with the community (present and absent). Blackbeard instead ends on "a thing of hope": the hybrid pregnancy between Swift Fox and four Craker "forefathers," which marks the continuation of the growing community, and a declaration that "[n]ow we will sing" (390). In this way, the *lack* of a single, definitive conclusion in *MaddAddam* is clarified by Anishinaabe stylistics and hermeneutics: polyphony – in the singing and the narrating – and multimodality – in the refusal to provide one totalizing answer – produce an embedded narrative that dramatizes the formation of a community, based not on implicitly supporting species boundaries or physical presence, but on creating and maintaining what Haraway would call a multispecies "worlding."

Overall, in tracing the complicated transition from Toby to Blackbeard as the main story focalizer and narrator, this chapter has outlined the narratological means through which Atwood

dramatizes the creation of a more-than-human community: one which prioritizes flourishing over unification, zoecentrism over anthropocentrism, and community over the individual. This transition is evident initially between the difference of the MaddAddamites' altero-characterization of the Crakers – based on commodification, consumption, abjection, and rejection – and Toby's, as she adopts the Crakers' language (and ontology) to describe and address the Pigoons, another marginalized, commodified, and "otherized" community on the outskirts of the Cobb House. Changing her means of talking about the Pigoons is more than simply humoring the Crakers or making herself more understandable. Anachrony works with characterization to gesture towards a future in which the Pigoons are no longer ostracized but are accepted as members of the post-pandemic community. Like Professor Pieixoto in the "Historical Notes" in *The Handmaid's Tale*, Toby's future self, commenting on the word-choice in her (historical) present-tense story, suggests a world in which the earlier references to the objectified Pigoon ("*its* back") are no longer appropriate: "The Pigoons were not objects. She had to get that right. It was only respectful" (Atwood 2013, 351). Atwood, in explaining her use of the "Historical Notes," tells Geoff Hancock that "there were things the reader had to know that [Offred] couldn't tell us. Also, I'm an optimist. I like to show that the Third Reich, the Fourth Reich, the Fifth Reich did not last forever" (Hancock 116). Similarly optimistic, Atwood uses Toby's brief anachronism to indicate a time in Toby's near future when the Pigoons are respected members of the Cobb House community, subjects in their own right, indeed, the very reason why Toby is still alive to tell her stories.

While this shift in temporal perspective solidifies the relationship between the humans and the Pigoons, it also destabilizes Toby's narrative reliability, creating distance between her and the narrative that she appears to be telling in the story-present. This gap is significant, for it occurs during a key departure from Toby's characteristic pragmatism and (conditional) anthropocentrism. Through this narrative gap and uncharacteristic doubt, Blackbeard enters. Combining Wolfe and Luhmann's theories of paradoxical opening in closure with Anishinaabe philosophies of generation

and destruction, Blackbeard's introduction into the narrative signals a cyclical return to the origins of *Crake* while taking a substantial turn away from the pre-pandemic, anthropocentric path laid out by Snowman and Adam One: that is, Blackbeard's narratives evolve (they use intertextual repetition with gradual difference). Blackbeard performs Atwood's narrative refraction as he repeats and realigns the stories and styles that preceded him, bending them to meet the preempted needs of his posthuman(ist) audience. Subsequently, binaries of subject/object, self/other, active/passive, life/death, past/present, figurative/literal, and victim/aggressor are blurred together in the content and the form as Blackbeard bends language to meet a more-than-human epistem-ontology. Blackbeard's narratives further destabilize the binary narrative structure which *MaddAddam* had, up until that point, adopted and reiterated from *Crake* and *Flood*, as his alternating style of narration makes the boundaries between the homodiegetic and heterodiegetic narrators difficult to assert. As Blackbeard shifts between the first-person and third-person tense, metafictional references further blend together the levels of narration. While metalepsis is an important feature in the reunification of Jimmy/Snowman in *Crake*; in *MaddAddam*, the flattening and condensing of the narrative perspective in Blackbeard, the sole remaining narrator, rejects monologism in favor of a uniquely polyphonic and polylogic narrator, whose stories provide multiplicitous resolution through the incorporation and support of many voices, including human, more-than-human, and other-than-human beings: MaddAddamites and Gardeners, Pigoons and Crakers, and the Stories, Writing, and Books themselves.

Conclusion: Margaret Atwood's Zoecentric Narratives

This project began by addressing the inherent interconnectivity within and between species categories, focusing on highlighting, subverting, and offering alternatives to the ubiquitous binary of "the human" and "the animal." The intention was not to argue that humans (or pigs, dogs, or raccoons) are the *same*, but that the genetic, biological, and indeed cultural boundaries which ostensibly separate these beings are not as distinct and stable as Euro-American epistemologies and ontologies of human superiority, human exceptionalism, and anthropocentrism assume and depict them to be. While Cartesian dualism and humanism set out that "the human" is as distinct from "the animal" as the body is from the mind, as the self is from the other, as culture is from nature, and as the subject is from the object (among many other pernicious, related binaries), advances in the sciences and critical theory have found that species, communities, and individuals, *all* are accumulations of difference built upon webs of (constant) relatings on micro and macro scales. It bears repeating that this is an epistemology and ontology that Anishinaabe philosophers, storytellers, and scholars have been developing for generations. These scales span kingdoms and domains through vertical and horizontal genetic transfer at all stages of life, making a mess of Linneausian models of species classifications, of Darwinian filial descent, and of Freudian theories of the repression of the nonhuman in the formation of the self. Yet, in direct contrast to entrenched beliefs in human superiority and speciesism, resulting in human(ist) societies that take for granted anthropocentric ways of knowing and being in the world, humans are nevertheless largely composed of Harawayian "critters" otherwise not commonly accepted as "human." As Haraway writes,

> I love the fact that human genomes can be found in only about 10 percent of all the cells that occupy the mundane space I call my body; the other 90 percent of the cells are filled with the genomes of bacteria, fungi, protists, and such,… . I am vastly outnumbered by my tiny companions; better put, I become an adult human

> being in company with tiny messmates. To be one is always to *become with* many. (2008, 3-4)

Quite simply, in a post-Darwinian world, to speak of "the human," is to speak of composites, compounds, and "mosaics."

Atwood's *MaddAddam* trilogy comprises my project's corpus in its entirety for the very reason that the narratives give literary form to these complex biological and cultural theories of inherent hybridity. Furthermore, Atwood has been working through ways of narratively performing non-binary ontologies throughout her decades'-long career, leading to her own development of "the third thing," a means of escaping the confines of binarism in one's thoughts and behavior. Sherrill Grace describes Atwood's "project" by writing that Atwood

> rejects the bifurcation of reality which permits an ideology of "power politics," of strife or domination. In fact, from the beginning of her career, Atwood has tried to find a third way, a non-Cartesian way, to think of and structure images of person and social life. … [Atwood] consistently affirms the power of language to fill the gap, to create a third way of being out of the either/or alternatives which her system resists and at moments negates. (Grace and Weir 1983, 3).

While Grace writes of Atwood's "non-Cartesian way, to think of and structure images of person and social life," Atwood's *MaddAddam* trilogy does precisely this while it expands the concepts of "person" and "social life" to include nonhuman beings in a zoecentric, post-pandemic world. As discussed in the critical contextualization (see Introduction), the trilogy is unique among Atwood's novels for its depiction of genetic hybridity – most notably, in the Crakers and the Pigoons – and its prolonged narrative attention to interspecies relationships – such as Jimmy and Killer, Toby and the beehive, Zeb and the bear, and Toby and the Pigoon. Combining this uncharacteristic thematic focus on species interconnectivity with Atwood's characteristic narrative form of "reject[ing] the bifurcation of reality" through converging narrative forms, *MaddAddam* becomes a case study in an emerging theory of zoecentric narratology, or the study of narratives and narrative structure focusing on the analysis of the *performance* of the interconnectivity of life at the micro and macro

scales: from the microscopic relations of endosymbiosis to the macro relations of species living in inter-subjective partnerships, communities, and worldings.

Narratological analyses highlight not only Atwood's human, nonhuman, and more-than-human figures and their interactions, but the narrative *form* of these interconnections and intersubjective formations. Shifts in focalization and uncharacteristic uses of figurative language (repetition, similes, metaphors, catachresis, and "anthropomorphism") dramatize the de/reterritorialization of characters and the packs of Pigoons or hives of bees.[1] Similarly, homophones and imperfect rhymes recall that aggressive behavior and murder are actions shared by many territorial and social "animals," whether they be gorillas or *guerillas* (see Gómez, et al.). Perhaps most dramatic, for the sheer compounding of narratological complications, are charged and consequential moments of interspecies regard: Snowman and Pigoons seeing each other through the door window, Toby and the Pigoon seeing each other near the elderberry bush, surrounded by consequential and agential human, nonhuman, and more-than-human life. In these scenes, discourse- and story-time are complicated if not outright flattened, perspective is blurred between individuals, and the difference between figurative and literal language is difficult to parse. These scenes, and more, give narratological form to the complex relations – of love, consumption, moral responsibility, life, and death – that the characters discover is a part of living as always-already interconnected beings, or companion species.

Furthermore, these consequential scenes of interspecies subjective co-formation also act as climatic pivot points in the formal construction of the novels: Snowman and Jimmy converge with the dissociated narrator through metalepsis and blurred narratorial levels; Adam One's sermons and hymns are untenable due to the tension between his anthropocentrism and professed zoecentrism as dramatized in poetic and temporal disruptions; Toby relinquishes her hold as the sole storyteller at

[1] The term "anthropomorphism" should be understood as partially or potentially problematic (hence my use of scare quotes); as de Waal discusses, there are spectrums of anthropomorphism, but anthropocentric anthropomorphism closes off recognition of similarities between humans and nonhumans while maintaining human exceptionalism.

the same time that she becomes fully aware of the subject-filled world around her, dramatized through the blending of time and space, human and "animal," nature and technology. Interspecies relations and subject co-formations coincide with Atwood's characteristic tendency to converge narrative bifurcations. And yet, *MaddAddam* is unique in how it expands upon these climatic points; while *Crake* and *Flood* highlight the lack of sustainability in binary options, leaving the humans to choose which community they will be a part of (Craker or human), *MaddAddam* instead creates a non-binary alternative: a zoecentric, "third thing" community is formed through the process of storying. In this ironic choice, Atwood not only makes transgenic Pigoons the source of the most realistic form of narrative resolution, but she also situates one of the bastions of human exceptionalism – narratives and storying – as the keystone of a more-than-human community. Stories in *MaddAddam* not only create the discursive rupture of the binary form (via Blackbeard's stories), they are also what joins the interspecies community together by the novel's end. Therefore, *MaddAddam* is a zoecentric narrative for two reasons: first, it refutes human/"animal" separation, anthropocentrism, and human exceptionalism through the innovative use of narrative elements that repeatedly give narrative form to interspecies intersubjective formation. Second, *MaddAddam* centers narrative as that which ties together an interspecies community. In both its form and its content, the *MaddAddam* trilogy depicts how an interspecies, zoecentric community is constructed and how human characters make the epistem-ontological shift necessary to participate in such a community.

One final point should be made about Atwood's complex use of narrative form as a means to construct zoecentric epistem-ontologies, communities, and stories, which is that many of these narrative elements are evident to the external reader alone. While ontological shifts, as witnessed by Toby during and following her DMN-altering vision, are evident to the diegetic protagonists, most of the instances of converging discourse-time and -space, or the flattening of narrative levels through attributed or free discourse, remain on a narrative level exclusive of the characters. As such,

these discursive elements can only be directed at the external reader, who is already implicitly drawn into the narrative by Blackbeard's final stories. Atwood has directed many messages to an implied reader in her preceding novels: *The Blind Assassin* is addressed to an unknown reader for nearly the entire novel before the implied reader is revealed to be an inscribed reader (the narrator's granddaughter, Sabrina); *The Handmaid's Tale* and *The Testaments* are fragmented narrations that are to be reconstructed by the implied reader (post-Gilead history professors). This effort to reconstruct takes place in *MaddAddam* as well, not in the manner of piecing together a fragmented story, but in the manner of piecing together a fragmented community, one that was separated by species categories. In other words, on the level of the characters, the events are linear but the witnessed scenes of interspecies becoming-with and the lived experience of an interspecies community allow them to survive in a post-anthropocentric world. On the level of external readers, the events are discontinuous but the addition of nonhuman voices and the flattening of narrative perspective to one particular narrator who can interpret and render legible these nonhuman voices provides the zoecentric, polylogic, ambiguous resolution. Linking both content and form to consequential contributions from nonhuman figures and perspectives, Atwood aligns characters and external readers both to the necessity of interspecies communality. For characters, the zoecentric community is necessary to their survival; for readers, it is necessary for the story. However, in *MaddAddam*, Atwood makes clear that stories, their related rituals, and survival, much like so-called humans and nonhumans, cannot be definitively separated. To story is to become-with in complex assemblages; becoming-companion species is and has always been, necessary to life and evolution. *MaddAddam* presents the two as intertwined: zoecentric stories are a form of survival, and the uninterrupted metalepsis in Blackbeard's final story suggests that readers would be wise to listen to the stories in the vastly interconnected world around and within them.

APPENDICES 1-3:

Appendix 1: Interruptions to Plot Points (ITPP) Ratio in *MaddAddam* (Stories 1-5)

Interruptions to Plot Points Ratio in MaddAddam

Story Title:	No. of Questions and/or Interruptions*	No. of Plot Points/ Non-Answer Statements	Proportion of Interruptions to Plot Points (ITPP)	Intro: Discourse Type	Comments on Discourse Type	Outro:	Comments on story
Story 1: "The Story of the Egg, and of Oryx and Crake, and how they made People and Animals; and of the Chaos; and of Snowman-the-Jimmy; and of the Smelly Bone and the coming of the Two Bad Men"	16	16	1 to 1	No Intro	No representation of implied audience voices (**IAV**); Audience questions are internalized, represent'd by function words and conjunction	No outro	
Story 2: "The Story of when Zeb was lost in the Mountains, and ate the Bear"	15	4	3.75 to 1	**°Free, indirect discourse dialogue (no narrator) => forces T to change story**	**Representation of IAV which explicitly divert the trajectory of Toby's intended story: "We know it many times…"**	No outro	
Story 3: "The Story of Zeb and Thank You and Good Night"	22	1	**22 to 1 (Highest ITPP)**	Free, indirect discourse (no **IAV**)	No representation of **IAV**; Audience questions are internalized, represent'd by function words and conjunction	1 statement; 3 interruptions	The story is based almost entirely on interruptions which disrupt T's anthropocentrism, exceptionalism (who has a spirit), and denial of species equality
Missing story (between 3 and 4)	"Toby has dodged her storytime session with the Crakers. Those stories take a lot of out her. …" (105)						
Story 4: "The Story of the Birth of Zeb"	20	6	4 to 1	Free, indirect discourse (no **IAV**)	No representation of **IAV**; Audience questions are internalized, represent'd by function words and conjunction. **Many questions in intro. More substantial story than 2 & 3; despite the relatively high number of interruptions, a story is nevertheless created (regarding Zeb's childhood)**	No outro	Dominant theme of sameness despite difference: Intro addresses human-Craker similarity in physicality; Adam's mom would have "been happy" with Crakers, Zeb sings, like Crakers
Missing story (between 4 and 5)	"She tells the Crakers there will be no story tonight, because Zeb has left the story of Zeb inside her head, but some of that story is hard to understand…" (151)						
Story 5: "The Story of Zeb and Fuck"	7	4	2.3 to 1	**°Free, indirect discourse dialogue (no narrator) between T and Z**	No **IAV** for Crakers **Yes IAV for Zeb**	Outro is integrated into story (no para. break) = 5int./2 statements.	Another standard story, with two exceptional points: there is a missing story before and there are noticeable instances of boundary crossing (agency in language [Fuck] and in death [Pilar])

Color key:
Green = Toby as narrator
Blue = Blackbeard as narrator
Red = Notable outlier

Abbreviations:
ITPP: Interruption to Plot Points
IAV: Implied audience voices

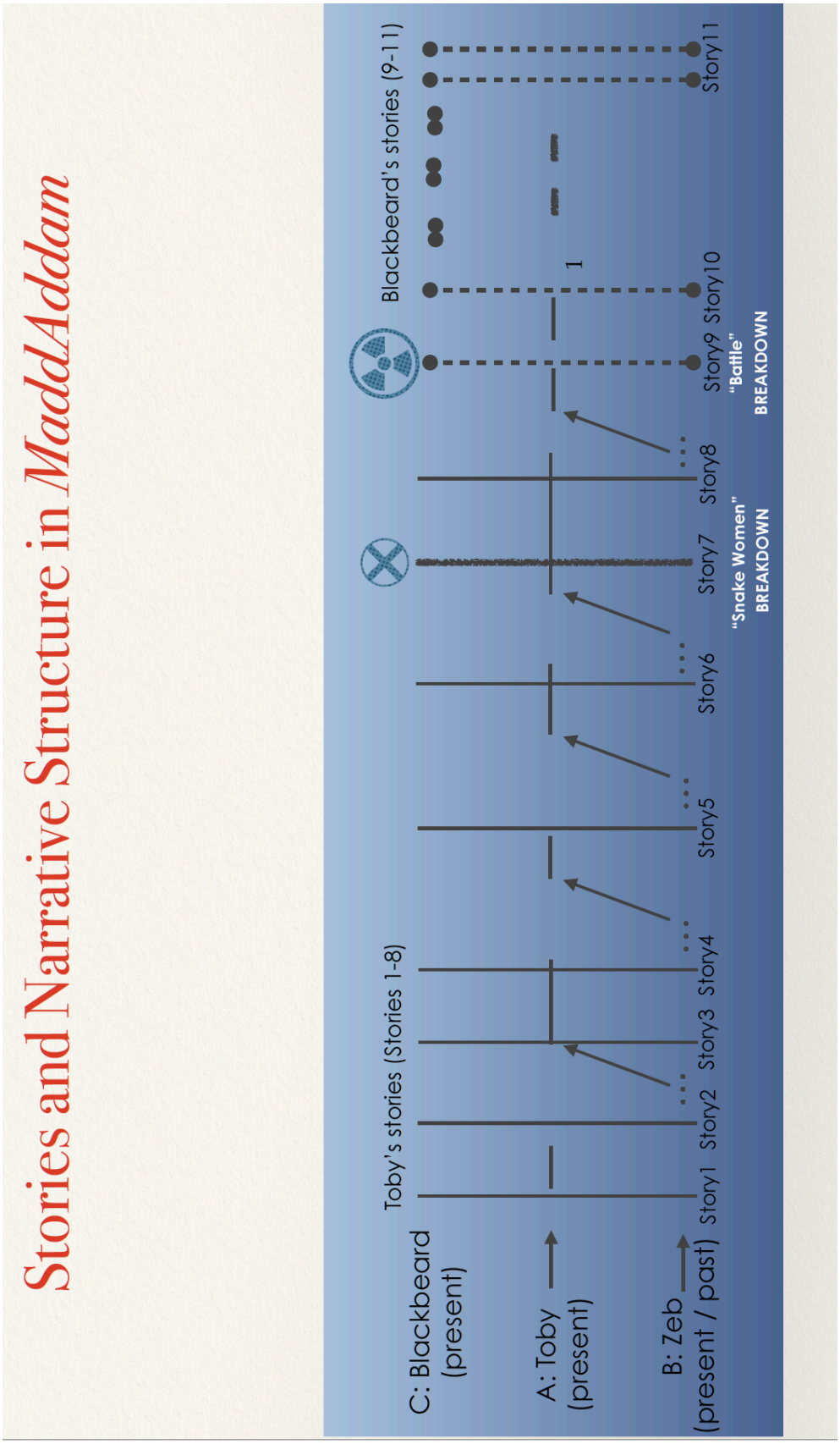
Appendix 1 (cntd): Interruptions to Plot Points (ITPP) Ratio in *MaddAddam* (Stories 6-11)

Interruptions to Plot Points Ratio in MaddAddam

Story Title:	No. of Questions and/or Interruptions*	No. of Plot Points/ Non-Answer Statements	Proportion of Interruptions to Plot Points (ITPP)	Intro: Discourse Type	Comments on Discourse Type	Outro:	Comments on story
Story 6: "The Story of how Crake got born" (First refused story)	**8**** **Toby asks questions of the Crakers, whose responses are represented in her follow-up questions and statements. Also asks BB to narrate, which creates a "fiasco"	4	**2 to 1**** **the questions are largely Toby's, not the Crakers'; the Crakers ask questions in the intro.	°°**Tagged, direct discourse dialogue between T and Z** Second intro to Cs: Free, indirect discourse with no **IAV**	<= Narratorial descriptions follow direct speech. (Same narrative style as the non-story chapters) Content = discussion of blurred boundaries (human/animal; alive/ dead; present/absent; reality/hallucination)	n/a	Not a typical story; the "Story" in the title refers to the story that BB attempted to tell.
Story 7: "The Story of the Snake Women"	5*	18	**1.3 to 6**** **Since T. tells the story to herself, the questions are "hers"/"Crakers'" (she produces the internalized IAV)	°°**Tagged, direct discourse dialogue between T and Z**	<= Agency given to the story, which "tells itself inside Toby's head" as a result of plant molecules => companion species	1 statement ("That is what she will say…"); no interruptions Typical outro points are integrated into story	
Story 8: "The Story of the Two Eggs and Thinking" (T's last story)	6	16	2.6 to 1	Free, indirect discourse (no **IAV**)		4 statements and 4 interruptions (+1 integrated in 1st statement)	
Story 9: "The Story of the Battle"**	**4****	51 (+2 for outro not sep'd by para. break)	**1 to 12.8**	Free, indirect discourse (no **IAV**)	Agency given to story: "It tells of how…"	**The interruptions are more subtle in BB's version; some appear to be questions he pre-empts; e.g. the question about battles and stairs (not counted)	**Technically, Toby "dodges" the ninth story, but BB takes it (repeating, successfully, the "fiasco" of story 6.)
Story 10: "The Story of the Trial"	3	12	1 to 4	Free, indirect discourse (no **IAV**)	The story is integrated into the chapter itself; IAV is integrated into the narrative voice ("we"); the audience interruptions are also integrated into the story itself (the narrator can pre-empt the interruptions because audience and storyteller share the same POV).	3 statements; no interruptions	The tenth story appears *within* the same chapter as Toby's present-tense story; i.e. Story 10 is part of the main narrative.
BOOK (see Appendix 3)	5	25	1 to 5	n/a		n/a	
Story 11: "The Story of Toby"	0	14	n/a	Free, indirect discourse (no **IAV**)		3 statements; no interruptions	
	Toby's Mean ITPP: 4.78 to 1		***Total Mean ITPP: 4.52 to 1***		***Blackbeard's Mean ITPP:*** **1 to 5.45**		
	*Questions and/or interruptions are defined as the initial point which disrupts the flow of Toby's story, in terms of content (through function words like "Yes" and "No" or conjunctinos, predominantly "because") and form (through paragraph breaks). Subsidiary interruptions (not given their own paragraph break), such as questions asked within the first interruption, will be counted separately but will not be counted within the Total as they are more difficult to assess with certainty.						

Color key:
Green = Toby as narrator
Blue = Blackbeard as narrator
Red = Notable outlier

Abbreviations:
ITPP: Interruption to Plot Points
IAV: Implied audience voices


Stories and Narrative Structure in MaddAddam
C: Blackbeard (present)
A: Toby (present)
B: Zeb (present / past)
Toby's stories (Stories 1-8)
Blackbeard's stories (9-11)
Story1
Story2
Story3
Story4
Story5
Story6
Story7
Story8
Story9
Story10
Story11
"Snake Women" BREAKDOWN
"Battle" BREAKDOWN
1

APPENDIX 3: *MADDADDAM* NARRATIVE STRUCTURE, VIA FOCALIZER AND TENSE

MaddAddam Narrative Structure, via Focalizer and Tense

Story / Storyteller	Main° Focalizer of Ensuing Main Narrative	No. of Chapter Sub-Sections and Tense	Commentary
Story 1 / Toby	Toby	3 past-tense; 5 present-tense	
Story 2 / Toby	Zeb	5 past-tense	
Story 3 / Toby	Toby	4 present-tense	
Story 4 / Toby	Zeb, then Toby	Zeb = 4 past-tense Toby = 5 present-tense	
Story 5 / Toby	Zeb, then Toby	Zeb = 5 past-tense Toby = 4 present-tense	
Story 6 / Toby	Zeb	4 present-tense	
Story 7* / Toby	Toby	5 present-tense	*Story 7 is arguably not a story but a part of the main narrative
Story 8 / Toby	Zeb, then **Toby°°**	Zeb = 6 past-tense Toby = 3 present-tense	
Story 9 / BB	**Toby**	1 present-tense	°° The narrative still alternates, but the alternation is between Toby and BB as opposed to Toby and Zeb.
Story 10 / BB**	Blackbeard, then Toby, then Blackbeard, then Toby, then Blackbeard	Blackbeard = 1pres.-tense Toby = 3 pres.-tense BB = 1 pres.-tense Toby = 2 pres.-tense BB = 1 pres.-tense	**Blackbeard's story is integrated into the main narrative, immediately following Toby's single present-tense narrative, above, after Story 9.
Book***	Blackbeard	1 present-tense	***"Book" is a reversal of stories 6 and 7, which were opened using the same discourse style as the main narrative. "Book" uses the same discourse style as the embedded stories but is entitled like a sub-section of the main narrative.
Story 11 / BB	n/a	n/a	
	°"Main" means the focalizer for most of the *main* narrative. Subsequently, the introductory paragraphs of dialogue between Toby and Zeb (where Toby is the focalizer, before Zeb's story begins) are not included in this assessment.		

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