

<https://www.doi.org/10.31918/twejer.2141.28>

e-ISSN (2617-0752)

p-ISSN (2617-0744)



Women, Nature, and Culture: Patriarchy and Phalloeentrism in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*

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Abstract

This paper tackles patriarchy and phallocentrism's concepts by shedding light on women, culture, and nature. Margaret Atwood's novels *Oryx and Crake* and *The Year of the Flood* are examined in terms of the concepts mentioned above. Atwood's novels and literary works can be examined in light of the concepts of patriarchy and phallocentrism based on environmental ethics. Through the study of these two novels, this paper attempts to elicit the signs regarding the cultural-ecological discourses and women's conditions as they are trapped in a male-centered society. Besides, it stresses nature's conditions whereby natural objects are undermined and are in the same miserable conditions as women. Then, applying these two concepts in the novels, *Oryx and Crake* and *The Year of the Flood* are thoroughly explored along with the male/female and culture/nature dualisms question.

Keywords: Ecofeminism, Margaret Atwood, Patriarchy, Phallocentrism

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Introduction

The concept of patriarchy relates to the domination of men over women; women are raised so that they do not have any rights and are the second compared to men. Many sociologists and feminists believe that men and women should be equal in all aspects of society. However, the patriarchal structure is a system or organization where males maintain power and play a dominant role as head and family structure leader. Patriarchy is "a system ruled over by men, whose authority is enforced through social, political, economic, and religious institutions" (Gamble, 2001, p. 271). Patriarchy can be considered as a systematic organisation in which various forms of institutions reflect the domination of men: "patriarchy is a cultural system that privileges men and all things masculine, and a political system that replaces power in the hands of men and thus serves male interests at the expense of women" (Madsen, 2000, p. xii). It can be said that culture leads to patriarchy, and in some cases, patriarchy becomes cultural. Judith Butler (1956-) points out: "I think those who consider that symbolic order, inevitable, and so ratify patriarchy as an inevitable structure of culture" (Butler, 2004, p. 211). Butler refers to those who confirm patriarchy as a symbolic belief and regard it as an accepted part of the culture. Therefore, she sheds light on the fact that patriarchy is rooted in the culture and is mutually affected by the other. Hence, it is possible to reproduce patriarchy as a norm accepted by its decisive role.

In her book, *Sex, Gender, and Society* (2015), Ann Oakley argues that the child does not mechanically acquire gender roles and gender identity from the parent but rather identifies with the parent in several ways (Oakley, 2015, p. 179). The child is encouraged to be like the parent and have the same gender classification as the parent. It is generally believed that "sex differences may be natural, but gender differences have their source in culture, not nature" (*ibid.*, p. 189). Such opinion about the distinction in sex and gender suggests that the former is acquired by birth while the latter is culturally and socially constructed. However, the same sentiments are accepted as reasons for feminists who insist on the sex-gender division system.

Moreover, patriarchy is kept employing a web of legal, public, and private structures, religious and traditional practices, and ideological apparatuses (including schools and media), leading to women's marginalized status in society. As Simone de Beauvoir explains, "woman is the incidental, the inessential, as opposed to the essential. He is the Subject; he is the Absolute-she is the Other" (De Beauvoir, 1956, p. 16). De Beauvoir is careful to say that nothing can be sufficient to explain a woman's definition as a man's other' or her consequent oppression. De Beauvoir argues that "one is not born, but rather becomes, a woman" (*ibid.*, p. 273). Thus, de Beauvoir means to destroy the essentialism that claims that women are born 'feminine', arguing that they are instead constructed to be such through social conditions.

Feminist theory has challenged the explanations of sex and sexuality and has criticized the belief of women's physiology which assigns the meaning of their social existence. Moreover, historically, feminists differentiate sex from gender; that is, they distinguish between being female and male from being a woman or

man. This distinction has recently come under attack; Judith Butler has a critical view regarding this differentiation. Several feminists, such as Butler, question the gender slogan, which is the social and cultural interpretation of sex. Butler asserts:

[i]t would make no sense to define gender as the cultural interpretation of sex; gender ought not to be conceived merely as the cultural inscription of meaning on pre-given sex. Gender is not to culture as sex is to nature (Butler, 1999, p. 70).

From this viewpoint, gender should not be recognized culturally, nor should nature determine sex. According to Butler, gender cannot be interpreted as a cultural instrument for dictating meaning to sex. Gender identity is also a cultural trauma as "every culture has kinship rules, and in most cases, those rules are fundamental to the norms that define it" (Hekman, 2014, pp. 176-177). It is understood that related rules that form gender identity are norms and standards based on culture; therefore, culture assigns those rules and norms.

This study focuses on Margaret Atwood's MaddAddam trilogy. The trilogy, *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, is analyzed through the lenses of ecocriticism and ecofeminism. The most significant problem is that human-made technological devices caused damage to nature. Hence, Atwood presents how eco-terrorist groups threaten humanity, women, nature, and culture. The novels investigated in this research, *Oryx, Crake, The Year of the Flood*, and *MaddAddam*, are linked to each other, although their plots are different. The first book, *Oryx and Crake*, starts in the post-apocalyptic from the middle of the novel. A snowman, a character whose name is Jimmy (the focalizing character), appears to be the sole survivor of a pandemic; Crake is

the bioengineer. His utopia is an empty planet of human-made damaging effects. Jimmy, or Snowman, and Crake are the characters whose actions and decisions are essential for planet Earth's future. Humanity is designed for the Crakers with the help of Snowman. The relationship between characters Crake, Jimmy, Earth, and nature are considered. The other novel, *The Year of the Flood*, emphasizes *God's Gardeners* Sect (an environmentally-friendly group) that tries to prepare for a Waterless Flood. Ren and Toby are two female protagonists who hide their characters at the time of the pandemic. The novel concentrates on Ren and Toby; in the trilogy's last book, they meet each other and decide to rescue Amanda, imprisoned by other survivors.

Atwood follows these women's relationship (Ren, Toby, and Amanda) and their connectedness to nature. *MaddAddam* focuses on the pandemic survivors in the first two novels, and its disastrous aftermath is addressed in the subsequent two novels. Besides the Crakers, the pigeons (genetically modified pigs) are a group of characters strongly linked to the plot. In this novel, in addition to characters such as Toby, Zeb also plays an important role. In the last part of the novel, Atwood indicates that the human survivors, Craker's children, and the pigeons create a community where both humans and non-humans live in peace. Hence, this novel has, to a certain extent, an element of self-consciousness and self-realization.

Methodology

This research utilizes ecocritics and ecofeminists' arguments and ideas and feminist theories such as Helene Cixous (1937-) and Luce Irigaray (1930-). However, culture theorists' ideas are applied to the study. Helene Cixous establishes a "feminine mode" or

Ecriture feminine, which refers to a path toward a kind of thinking through the body. She stands against the gendered system in which femininity does not have any space. To provide an escape from the subjection of the patriarchal and traditional structures and to examine exclusions from the oppressive systems, Cixous starts a direct attack on the conceptions of femininity that dominate western culture. Cixous claims that these hierarchical oppositions eliminate the feminine position and bind men with activity or those dichotomies' superior side.

Helene Cixous develops "feminine mode" or *Ecriture feminine*, which refers to a way of thinking through the body. She stands against the gendered system in which there is no space for femininity (Cixous, 1976, p. 875). Cixous starts a direct attack on the conceptions of femininity that dominate Western culture to offer an escape from the subjection of the patriarchal and traditional structure and to explore exclusions from the authoritarian system. Cixous claims that the hierarchical oppositions eliminate the feminine position and bind men with the dichotomies' superior side.

Luce Irigaray questions both the sexual disparity and Sigmund Freud's (1856-1939) conceptions on the theorization of sexuality. She argues, "[t]he feminine is always described in terms of deficiency or atrophy, as the other side of the sex that alone holds a monopoly on value: the male sex" (Irigaray, 1985, p.69). Female sexuality or sex is linked to the lack of value in this Idea; on the other hand, male sex is represented with respect and dominance. Furthermore, Irigaray believes that this theory's evolution leads to a society in which the patriarchal culture is operative. She also focuses that this sexual difference can be understood "as a recuperation of the feminine within a logic that maintains it in

repression, censorship, non-recognition" (*ibid.*, p. 78). It is evident in this cliché, sexual difference, that the feminine is involved in the logic or discourse that forces women's repression.

This study reveals Atwood as an Eco justice revisionist because she highlights environmental ethics through which people respect the physical environment. The interdisciplinary method, like ecofeminism, is a sort of method by which some unrelated topics are connected. It means that ecological discourse is linked with feminist discourse. This research utilizes such a technique and focuses on significant figures of ecofeminism.

Atwood's novels are studied in terms of many different aspects, including feminism. Through her works, she demonstrates patriarchal tyranny and oppression and enlightens female readers' sight to respect their dignity and position. When the third wave of feminism started in the 1990s, some significant aspects were the emergence of some feminist approaches such as ecofeminism, in which the connection of women and the natural World was known truly in terms of their degradation and exposition. Many writers, especially female writers like Atwood, started to write some works related to ecofeminism and endeavored to indicate the victimization of both the natural World and women going hand in hand. Therefore, some researchers have written on Atwood's works from the viewpoint of ecofeminism and feminism. One research that focuses on ecofeminism regarding Atwood's trilogy is an article by Paula Wiexzorek, "Women, Nature and Capitalist Patriarchy: An Ecofeminist Reading of Margaret Atwood's *The Year of the Flood* (2009)". In this article, the writer tries to indicate women and nature's place or position in the same way, so both are trapped in the capitalist society and exploited by such a society. Furthermore, for her, women are seen as others and are the second sex in a male-

centered society. The writer uses several different metaphors to connect women with nature as much as possible:

Atwood establishes parallels between the biotech violation of species boundaries and sexual commodification of women. Their bodies are used for the satisfaction of lust and are considered to be a source of profit. The root of practical as well as conceptual domination of women and nature can be seen in the prevailing hierarchical dualisms existing in western thought (Wiexzorek, 2019, p.121).

The writer stresses all the bioterrorist thoughts that can kill or chain the women and the natural World to the patriarchal society. Another research that has been done on the trilogy in terms of environmentalism and ecofeminism is Marinette Grimbeek's *Margaret Atwood's Environmentalism-Apocalypse and Satire in the Maddaddam Trilogy* (2017).

In this study, the researcher deals with the cultural and capitalist environmentalism in the Maddaddam Trilogy. The writer emphasizes that human-centeredness has destroyed nature and identity, selfhood, and modern technology influences the female characters' motherhood. Besides, the researcher in this work indicates Atwood as a writer, emphasizes centrality or the destructive centrality of human beings and his/ her role in the destruction of nature. Man destroys nature as the patriarchal society victimizes women so that it is nature that sometimes rebels against human centrality and displays its anger like an earthquake, flood, volcanic eruption, hailing, heavy storms, etc. the writer in this research claims that:

Atwood is simply too prominent an author to leave of considerations of recent Anglophone fiction with environmental themes and in the Maddaddam Trilogy has almost instantly been assimilated into the growing canon of climate change fiction, not least due to Atwood's existing cultural capital (Grimbeek, 2017, p.73).

Atwood is aware of the climate changes that happen to the ecosystems by human beings and cultural, environmental gases that men gender to justify their destructive action. In essence, men are the main factors concerned with ecological concerns and the problems regarding nature, the globe, and women.

Anna Bedford, in her research, "*Fantastic Interventions: feminism and environmentalism in Atwood's speculative fiction*" (2009), emphasizes how Atwood, in her speculative fiction, tries to manipulate the imaginary places and people to reveal the depth of the dangerous and challenging bioengineered things made by human beings. The writer wants to illustrate how Atwood is concerned with the environment and nature and how she is aware of the advancement of scientific knowledge gives the power to subjugate nature and women in the patriarchal and polluted World as much as possible. "Speculative fiction, with its roots in imagining of new lands and new peoples, has historically been allied to the colonial literature of Great Britain and thus cultural and literary imagination of the frontier, however in Canada, it finds a more problematized relationship" (Bedford, 2009, p.3). Through her speculative fiction like *Oryx and Crake* or *The Handmaid's tale*, Atwood shows that Atwood is to indicate the dystopian society where the cultural imagination becomes the medium of man's problematic relationship with nature.

Another research by Cara Williams is "*Ecofeminism in the Speculative Fiction of Ursula K. Le Guin, Margaret Atwood, and Octavia Butler*" (2018). This study shows that Atwood puts stress on food consumption to explain human beings' oppression toward nature. Men use animal meat and natural products like fruits and vegetables. Atwood believes that human beings objectify nature to satisfy their appetite. "Atwood also explores vegetarianism through the Crakers. Seeing the monstrosity in the hierarchal nature of humans, Crake decided to engineer a non-hierarchical people that subsisted only on foraging and community" (Williams, 2018, p.25).

Therefore, Atwood can show the "hierarchical nature of humans" in her works, especially in the trilogy by which she tends to undermine humans' savage parts both concerning women and nature.

Phallocentrism: Definition and History

Phallocentrism is the ideology through which the male sexual organ (Phallus) is the vital base of society's social order, chiefly the patriarchal society. Literary Criticism has analyzed phallocentrism and has built the discourse on it. In 1972, phallocentrism was coined by Ernest Jones (a Welsh psychoanalyst) through his discussion with Freud when they challenged the role of the male sexual organ or Phallus in the developmental stage of one's childhood (quoted in Ruthven, 1990, p. 54). Horney was a psychoanalyst feminist who raised some debates about Freud's sexual Orientation and the superiority of the male organ. During sexual studies, some scholars and psychologists have attempted to indicate that the sexual object, like a male's Phallus (penis), has been considered a symbol and metaphor to show men's power or patriarchal societies' governance.

The phallus' function was more than a sexual object, and it signified a masculine symbol to run the priority over women. Freud intended to emphasize men's superiority by highlighting the Phallus as an imaginary object and as the tool to show man's superior power over women. Indeed, it was the second wave of feminism by which the feminists like Helene Cixous, Judith Butler, and Luce Irigaray tried to break the phallogentric rules which had been revealed in the discourse of phallogentrism, "signifying economy that achieves its totalizing goal through the exclusion of the feminism altogether" (Butler, 1999, p. 13).

Butler believes that phallogentrism is associated with masculine identity and is going to exclude women from the centrality and move them to the margins. Phallogentrism marginalizes women because it designates women as 'Other.' phallogentrism has been found in the field of the masculinist discourse and language through which women are suppressed. It underestimates women's ability and capacity and, like Western metaphysics, creates binary oppositions like culture/nature, man/woman, day/night, etc. Freud believes that sexual pleasure is due to the penis, which can be the beginning of the phallogentric discourse. Luce Irigaray, as the second wave feminist thinker, asserts that according to Freud, "women's lack of penis and her envy of the penis ensure the function of the negative, serve as representatives of the negative, in what could be called a phallogentric – or- phallogropic_ dialectic" (Irigaray, 1985, p. 52). Irigaray shows Freud's emphasis on phallogentrism through which women represent their envy of lacking a phallogentrism. The history of phallogentrism is associated with the "value [which] is the prerogative of the penis and its equivalents". (*ibid.*, p., 101). Phallogentric ideology is masculine and threatens women's

community and their development. It is linked with the patriarchal order and system to operate as the productiveness or male fertility.

Feminists think that male-constructed texts are structured on the politics of the gendered body. They attempt to bring women to write through a reconnection to their bodies, making the potentiality for large-scale societal change. In her essay, "The Laugh of the Medusa," is a literary piece that forms part of the French feminist literary canon. Helene Cixous observes that male texts encode "a libidinal and cultural-hence political, typically masculine—economy" (Cixous, 1976, p. 879) that constitutes "a locus where the repression of women has been perpetuated, [...] often hidden or adorned with the mystifying charms of fiction". (*ibid.*, p. 879). According to Cixous, a "woman's body has been more than confiscated from her" (*ibid.*, p. 880). It is a conscious attempt to deny subjectivity to women. In all cultures, the identity of the female is subordinate to the needs of men. If a woman asserts her identity/sexuality, she is regarded as mad and fallen. It is a sort of strategy which entraps her and suppresses her autonomy, independence, and identity. Feminists believe that in a patriarchal culture, sexuality is established due the male pleasure. In a patriarchal culture, women's sexuality should meet male sexual needs. She has to be reduced to satisfy his lust. Woman's body has been a tool of oppression and exploitation in male-dominated societies. Female pleasure, female identity, and female desire are misrepresented and misunderstood in phallogocentric writings. Phallogocentric culture shows women in the wrong way. It is a man who decides the nature of a woman's desire:

I write this as a woman toward women. When I say 'woman,' I'm speaking of a woman in her inevitable struggle against the conventional man; and of a universal woman subject who must

bring women to their senses and to their meaning in history (*ibid.*, pp. 875-876).

Cixous believes that in the phallogocentric discourse, female sexuality is defined due to the Phallus's presence. Women are loved in the patriarchal ideologies because of sexual pleasure. Women in a male-centered society do not have any role and position. Her role is to give pleasure to her sexual partner. Traditionally, women have no control over their bodies and identity. The patriarchal culture gives voice to men and reduces the position of women. Patriarchal dominance discourses about sex representation inhibited women from exploring and verbalizing their sexuality through their bodies. In a patriarchal culture, a woman's body has become a place of oppression, embarrassment, and suffering.

Cixous notes that if women acquire a new language to speak about their sexuality, "phallogocentric concepts and controls can be seen through and taken apart, not only in theory but also in practice" (Warhol, 1997, p. 369). The phallogocentric logic should be omitted by postmodernist feminists such as Cixous. This kind of logic marginalizes women and makes men be more powerful. This system of thinking turns women into silent and outcast individuals. Women must fight it by stepping forward and rediscovering their sexuality, language, and discourses instead of submitting themselves to their marginalized position. By developing a new signifying system, women need to subvert the phallogocentric system of stable and organized language. Thus they can resist the phallogocentric concepts and control their female sexuality.

In this regard, Cixous suggests:

A woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies – for the same reason, by the same law, with the same fatal goal. The woman must put herself into the text –as into the World and into the history – by her own movement. [...] Write! Writing is for you; you are for you; your body is yours, take it (Cixous, 1976, pp. 875-876).

Cixous means that the phallogocentric system should be deconstructed. The phallogocentric system undermines a gynocentric language. Female bodies can be like tools to satisfy men's lust. "*Ecriture Feminine*" is a term coined by Cixous in "The Laugh of the Medusa" (1976), which means "feminine writing." "*Ecriture feminine*" opens up a new way of writing for women. It is a mode of thinking and writing different from the patriarchal model. Cixous suggests that the "*Ecriture feminine*" can be unleashed only through the body (*ibid.*, p. 886). To write in the feminine mode, "Women must write through their bodies, they must invent impregnable language" (*ibid.*). A woman can experience herself as "capable of losing a part of herself without losing her integrity" (*ibid.*, p. 888). There is not any writing that inscribes femininity yet. Thus, it is believed that this kind of writing should be established.

Cixous encourages women to write through their bodies as it is the only way to deconstruct the phallogocentric system. Based on Lacan's ideas, she argues that a woman's subject position or the 'feminine is on the margin of the symbolic and thus firmly grounded and regulated by Phallus. Through her manifesto "The Laugh of the Medusa," Cixous articulates that women must write

and thereby unleash their power. Not only can writing exceed the binary logic that informs man's present system, thus creates the framework for a new 'language' and culture. Thus, through its transformations, she emphasizes that feminine writings will initiate changes in the social and political sphere to challenge the patriarchal and capitalist state's very foundation.

Cixous points out that "*Écriture féminine*" comes from the female body and that men can also write from that position. "*Écriture féminine*" therefore serves as a disruptive and deconstructive force, which holds the potential to destabilize the stability and shake the security of the phallogocentric symbolic order. Thereby opening up more space to play – in gender writing, and sexuality – for all language – using subjects. Cixous tries to convey the key Idea that women should write as women without seeking aid and should be bold enough to oppose the patriarchal constructs, and by doing so, the World will change. For the poststructuralist thinkers in general and Cixous, particularly language is an active agent in creating reality. Therefore the use of language in different ways produces different 'realities'.

Language, written and oral, historical and literary, has been defined, used, and valued on phallogocentric terms. Because language has not been for women and has been used to oppress women, Cixous argues that women must use language differently. According to Cixous, women do not automatically adopt the feminine mode of writing; instead, women often reproduce phallogocentrism in their writing. Masculine script (re)produces polarizations and hierarchy, linearity, and logic, whereas feminine writing is continuous and overflowing with the potential of making yet unseen ways of thinking. Cixous points out that writing has been and continues to be "typically masculine [and] a locus where

the repression of women [is] perpetuated over and over" (*ibid.*, p. 879). The masculine mode of writing has powerfully shaped reality, and likewise, the feminine method of writing can do so. Writing actively shapes reality. The female style of writing can shape reality in new ways. The task of writing in the feminine mode can be accomplished by reconnecting to the female body's lived experience. It is breaking the phallogentric mind/body dualism that privileges and locates creativity, intellect, and subjectivity in the mind.

In developing a feminine mode of writing, an "*Ecriture feminine*" woman need not be bound by what Cixous describes as "the language of men and their grammar" (*ibid.*, p. 887). Instead of a structured, linear format, the feminine mode of writing is free to take on various forms and use language creatively and continuously. She disrupts the phallogentric mind/body dualism by valuing the body as a source of knowledge. Yet by over-privileging the female body as a source of female knowledge, she risks further entrenching the associations between women and body, women and nature, women and the irrational. By over-emphasizing the importance of women's shared bodily experiences, she risks overlooking essential differences between women and the effects of race, class, ability, and sexual orientation. However, Cixous herself points out: "there is, at this time, no general woman, no one typical woman. What they have in common, I will say. But what strikes me is the infinite richness of their constitutions [...] Women's imaginary is inexhaustible" (*ibid.*, p. 876).

Apart from her "The Laugh of the Medusa", Cixous, through her hailed essay titled "Sorties: Out and Out: Attacks/Ways Out/Forays" (French: "La Jeune Née" 1975). Which appeared in *The Newly Born Women* – a work she co-authored with Catherine

Clement, delineated the features of *écriture féminine*. In her essay "Sorties," Cixous begins a critique of the hierarchical opposition, incorporating the Western thought system. Cixous stresses that the differences made by Western thought can shape the hierarchical opposition through which sexual repression is attributed to the feminine identity. It reveals that masculine identity is privileged. Cixous seeks to create a female identity in the social and cultural standards by combating against the quality representation of gender that is the product of phallogentric logic and culture. Cixous affirms, "[b]ut we must make no mistake: men and women are caught up in a web of age-old cultural determinations that are almost unanalyzable in their complexity" (Cixous, & Clement, 1986, p. 83). Cixous shows that both men and women are defined based on cultural determinations that are too difficult to analyze.

Cixous argues that "whatever one element of the pair intends to make sense", one witness "a universal battlefield," which ends in the death of the harmful component. The male is privileged while the female is the passive recipient of the "death sentence" (*ibid.*, pp. 63-64). However, she highlights the repression of the feminine identity. Rejecting the phallogentric, hierarchical dualities as the conditions under which most writing is produced, Cixous's "*Ecriture féminine*" remains deeply rooted in subverting the seemingly rigid dualities to engage in a constant exchange with and exploration of the other. She states that the "entire history of writing is confounded with the history of reason [...] privileged alibis [...] one with the phallogentric tradition" (Cixous, 1976, p. 879). Cixous discussion of the feminine identity is considered based on a series of paired dualities. Each pair linked with woman is put in the lower part of binary oppositions. Including 'Active/Passive', 'Sun/Moon,' 'Culture/Nature,' 'Dark/Night,' 'Man/Woman.' Cixous discusses the subjectivity of woman by

raising a rhetorical question, "Where is she?" (Cixous, and Clement, 1986, p. 63). She uses this kind of question to refer to women's problematic subjectivity shaped by this tyrannical philosophical thought system that locates women in the lower binary.

Patriarchal culture: Women and Nature in *Oryx and Crake* and *The Year of the Flood*

Patriarchal culture has been a challenging concept over the past years. Society can have an intensive role and essential effects on individual lives, especially patriarchal society on women's lives. Based on Walby (1953), in the case of patriarchy, "the use of the term social structure is important here since it implies rejection both of biological determinism, and the notion that every individual man is in a dominant position and every woman in a subordinate one" (Walby, 1990, p. 20). A patriarchal society includes a male-dominated power system governed in an organized community by a father and husband with a powerful family position. Besides, in the domain of the family, fathers or father figures have authority over women and children; as Luce Irigaray states in her book, *This Sex Which Is Not One*, "In the patriarchal family and society, man is the proprietor of woman and children" (Irigaray, 1985, p. 142).

Patriarchal society believes that a woman's place is in the home to do their domestic duties; women should provide their husbands with a clean house, food on the table, and raise their children. De Beauvoir points that "she herself forms a part of the patrimony of a man: first of her father, then of her husband" (De Beauvoir, 1989, p. 106). In fact, she argues that a woman, before and after her marriage, obeys both her father and her husband; she indicates "when she becomes a young girl, the father has all power

over her; [...] since a wife is his property like a slave, a beast of burden, or a chattel" (*ibid.*, p. 107). De Beauvoir wants to say that any woman experiences the effect of male-centered power in her life; one of the signs of patriarchal society is the distinction between men and women. Margaret Atwood's two novels, *Oryx and Crake* and *The Year of the Flood* deal with women's situations and conditions in which they are controlled by male-centered power and society.

Oryx and Crake is a speculative fiction that deals with things that arise because of technological advances such as genetic engineering. The novel occurs in the future, where the World is divided into two parts: the Compounds, where scientists working for top companies and their families live, and the Pleeblands, where the other ordinary citizens live. However, it should be remembered that both worlds are scrutinized by the corporations and the CorpSeCorps, the degenerate policemen that work for the companies. Especially notable is that both worlds are corrupt and dishonest.

In *Oryx and Crake*, there are two storylines. The first one is about Snowman and his destiny regarding saving the human population that is endangered by a massive, deadly plague, and another story is about Jimmy (Snowman), the Crakers, and the plague. A mysterious woman in the novel frequently appears in Jimmy's (Snowman) hallucinating mind. Oryx is a woman whose situation is challenged by two men, Crake, the Crakers' creators (the genetically modified creatures), and Jimmy. Jimmy is the only son of two scientists of one of the top companies. In the novel, when Jimmy thinks of his mother and father, it is clear that his father and mother's image has been different from each other. In this case, it can be understood that gender and sexual

discrimination are rooted in a man's mind, even though that man is a modern man living in a modern or postmodern world:

What did his father look like? Snowman can't get a fix on it. Jimmy's mother persists as a clear image, full color, with a glossy white paper frame around her like Polaroid, but he can recall his father only in details: Adam's apple going up and down when he swallowed, the ears backlit against the kitchen window, the left hand lying on the table, cut off by the shirt cuff. His father is a sort of pastiche. Maybe Jimmy could never get far enough away from him to see all the parts at once. (OC. p. 49)

It is clear that in men's minds, gender and sexual discrimination are shaped even in Snowman's mind, whose physic and mind are different from a normal man. Atwood reveals that a masculine attitude has been indicated as the obstacle and keeps women in the margin. The struggling of women to get their true identities is limited in a patriarchal society. Women are excluded in societies and are under the control of men. In this case, Cixous asserts, "Either woman is passive, or she does not exist. What is left for her is unthinkable, unthought" (Cixous, and Clement, 1986, p. 64).

Cixous wants to say that woman has not been important in the patriarchal system, as if she did not exist at all. Jimmy's father's job is described in the novel:

Jimmy's father worked for Organic Farms. He was a geographer, one of the best in the field. He'd done some of the key studies on mapping the proteome when he was still a post-grad, and then he'd helped engineer the Methuselah Mouse as part of Operation Immortality. After that, at OrganInc Farms, he'd been

one of the foremost architects of the pigeon project, along with a team of transplant experts and the microbiologists who were splicing against infections. Pigeon was only a nickname: the official name was *sus multiorganifer*. But pigoon was what every one said. Sometimes they said Organ-Oink Farms, but not as often. It wasn't really a farm anyway, not like the farms in pictures (OC. p. 22)

By paying attention to the above quotation, it is clear that Jimmy's father's job and the patriarchal culture are understood here. In the novel, Jimmy's father is a geographer, and it demonstrates his father's ability. Patriarchy is a sort of culture embedded in boys, or it is better to say males' minds. Patriarchy is the foundational ground of the destructive hegemonic culture that affects or influences female identities. Judith Butler, the gender theorist, says that patriarchy is "the universal or hegemonic structure of masculine domination" (Butler, 1999, p. 5). It means that, based on Butler's view, patriarchy is a dominant, global, and masculine notion. In this regard, it can be said that patriarchal culture is a sort of cultural trauma that incorporates all the aspects of society. When Jimmy describes his father's job and condition, it shows that he is proud of him. He wants to reinforce his father's position. He speaks about his mother and her characteristics, not like his father's. Jeffery Alexander says, "cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, changing their future identity in fundamental and irrevocable ways" (Alexander, 2004, p. 1). It indicates that patriarchy as a horrific event and destructive culture can affect the minds, psyche, and collective group members' identities.

Therefore, Atwood knowingly selects this part to show the destructive culture of patriarchy, which traumatizes the male's consciousness, minds, and identities. They choose this culture as their basic culture to establish their own authority, governance, and domination over females. In the case of culture, Michael Ryan, the culture theorist, says:

Culture also happens in bodies and to bodies. Body culture takes the form of how we walk and talk, how we bear or carry ourselves, and what 'image' we project. If the way we style our physical selves depends on our thoughts or concern about how others see us, then one could say that the culture of bodies is in part social, and it depends on mental imagery that plays an important role in shaping our physicality. To the degree that imagery is cultural or human-made, our physical existence is cultured and cultural. (Ryan, 2010, p. 161).

The above quotation clarifies that our image formed in our minds is based on the culture or the cultural beliefs that are current in society. This belief can be related to Atwood's novel, *Oryx and Crake*, which illustrates the patriarchal culture based on our minds' thoughts regarding how others perceive us and how the culture is embedded in our minds is related to our perceptions and feelings. Jimmy's oversimplification of his mother was confirmed as a cultural belief that was formed based on patriarchal culture. In the fourth part of the novel, when Jimmy (Snowman) recalls his memories, he remembered that he came back home from school and his mother took the pet that OrganInc Farms designed, named Rakunk originally. His mother called the technologically developed pet killer and was designed for doing household chores like cleaning and docility. Now in Jimmy's memories, his mother left

home and took his Killer (Rakunk). His mother left him a letter saying:

P.S., *I have taken Killer with me to liberate her, as I know she will be happier living a wild, free life in the forest.* Jimmy hadn't believed that either. He was enraged by it. How dare she? Killer was his! And Killer was a tame animal. She'd be helpless on her own, she wouldn't know how to fend for herself, everything hungry would tear her into furry black and white pieces. But Jimmy's mother and her ilk must have been right, thinks Snowman, and Killer and the other liberated rakunks must have been able to cope just fine, or how else to account for the annoyingly large population of them now infesting this neck of the woods? (OC. p. 61).

By considering the above quotation, it can be realized that Snowman's mother wants to set Killer or the pet-free. His mother, who feels guilty of her work against nature and humanity, leaves her job in the compounds when Jimmy is a young child. What has been realized by these sentences is that woman is related to nature. Maybe the pet, Killer, is not a real pet and is designed by the OrganInc Farms, but Jimmy's mother sympathizes with it and tends to liberate it from any imposed tasks. Likewise, the patriarchal culture is an imposed culture that is defined for women's community. Women should do some designed tasks like giving birth to babies, doing domestic tasks, raising children, and having a sexual relationship with their husbands. Therefore, Jimmy's mother's defined mind is based on patriarchal culture. It is interpreted that she rebels against such a culture by doing some symbolic thing, liberating Rakunk (Killer), the pet. In this case, Erika Cudworth, the ecofeminist writer, claims:

I use the term "domestication" to refer to specific exercises and institutional formations of human domination. Anthroparchal domestication may involve the management and control of the wilderness, the cultivation of land, and use of land for rearing animals that have been rendered docile by behavioral modification and genetic manipulation in order that they become human resources. Whilst there is probably a gendered element to such domestication, such as the feminization of the land/animals domesticated, the basis of domestication is the natured difference, and the domestication of nature may have a different purpose to the domestic role of women in the household. The former is anthroparchally necessitated to control a wilderness, which is constructed as potentially dangerous for humans, whereas the latter is necessitated by capitalism and patriarchy for the expropriation of female labor (Cudworth, 2005, pp. 174-175).

Cudworth links the domestication of land and animals with the domestication of women in households. In fact, "anthropical domestication," stated by Cudworth, can be connected with the designed Rakunk (the pet), which humans domesticate to be at the human's service. Anthroparchy is the set of practices and activities done on different animal species in order to be exploited and domesticated. Therefore, the geographer, Jimmy's father, does it and tries to domesticate the wild animals and tame animals to be more docile and domesticated.

In the patriarchal culture that imposes some rules on women to domesticate them, it is said that the feminists and ecofeminists like Cudworth want to enhance the level of people's or societies' knowledge to rebel against such imposed rules through the patriarchy. Thus, feminists and ecofeminists go hand in hand to liberate nature, animals, lands, and women from the patriarchal

culture, respectively. Val Plumwood, another ecofeminist and environmentalist activist, in regard to the domination of some groups (males) over some other groups (females), says that "The epistemic remoteness of privileged groups from the kinds of ecoharms that fall on marginal others impacts strongly on information and on the public sphere to the extent that privileged experience is hegemonic" (Plumwood, 2002, p. 86). Plumwood puts stress on the marginalization processes systematized due to the domination of some privileged groups like men either in terms of shaping hierarchy in the female societies or the feminized nature.

The other novel, *The Year of the Flood*, is examined using feminism and ecofeminism from Atwood's trilogy. This novelist narrated the novel through two female characters' perspectives regarding their past lives; Ren and Toby. Both of them are considered as Ex-God's Gardeners, a religious sect. In fact, both Toby and Ren are two survivors of a devastating human-made plague; the Waterless Flood omitted or eliminated human life. Humanity is supposed to be destroyed. In the Anooyoo spa, Toby attempts to maintain a garden; however, her efforts are spoiled by pigoons, the genetically modified pigs that utilities human brain tissue. Ren is trapped in the sticky room where she is caught and only witnesses the passing of time and remembering her past or former life. During the story, readers are aware of the characters' (Ren and Toby) past lives and personal lives. Toby became alone when her mother died from an unknown disease, and her father killed himself by shutting into his mouth.

Toby becomes bankrupt and homeless, and she started to work at a restaurant that serves burgers. The restaurant is a restaurant chain called Secret Burger. Her boss, Blanco, sexually abuses Toby. She tolerates this sexual harassment until a group of God's

Gardeners come to the restaurant and persuaded her to go with them and leave that bad and miserable condition. The rest of the girls working in the restaurant try to make Toby aware of the boss, assaulting action, the rape, "stay off his radar, she said, maybe you'll be okay-he's doing that girl Dora, and he mostly does just the one at a time, and you're kind of scrawny, and he likes the curvy butts. But if he tells you to come to the office, look out; he's really jealous. He'll take a girl apart" (*TYF*. p 35).

By these sentences, it is clear that Toby is considered as a good or a thing without any feelings and emotions for Blanco. Because whenever he likes and longs for having sexual intercourse, he can have and take one of the girls. Therefore, Toby is noticed to be far from the boss. It illustrates something bitter in the patriarchal culture that women and females are considered commodities for society. Luce Irigaray, in this case, says:

The woman is traditionally a use-value for man, an exchange value among men; in other words, a commodity. As such, she remains the guardian of material substance, whose price will be established, in terms of the standard of their work and of their need/desire, by 'desire': workers, merchants, consumers. (Irigaray, 1985, p. 31)

In the process of exchange, the woman is unable to control her fate. As an object in the exchange process between men, a woman does not have her own voice. She would belong to the traders-men in most cases-as if she were a piece of property that can be traded for profits. The exchange is taken under the guidance of the masculine values that deprive women of their rights to have a voice of their own. Irigaray argues, "mother, the woman remains on the side of (re)productive nature", and "mothers are essential to its (re)

production" (*ibid.*, p. 185). That is to say, a woman's primary value for men is to satisfy men's lust. Therefore, in the case of Irigaray's theory of exchange and commodity that is exchanged among women due to patriarchal society's rule, it can be understood that the boss of Toby is the product of such a society. His attitude is shaped in such a society in which women are commodities and only are put to satisfy men's lust. Likewise, nature and its natural objects like the moon, the sun, the stars, the planets, the sea, the oceans, the lakes, etc., are considered as properties that can be regarded as commodities without any right. Nature's right, like woman's right, is trodden under the feet of men. Ecofeminists want to show it; they are concerned that nature's voice and right should be known and understood by the rest of society, especially by patriarchal societies.

In the article, "Women, Nature and Capitalist Patriarchy: An Ecofeminist Reading of Margaret Atwood's *The Year of the Flood*," Paula Wieczorek quotes from Simone de Beauvoir:

Man seeks in woman the other as Nature and his fellow being. But we know what ambivalent feelings nature inspires in man. He exploits her; and she is the source of his being and the realism that she subjugates to his will; Nature is a vein gross material in which the soul is imprisoned, and he is the supreme reality; she is contingency and Idea, the finite and the whole; she is what opposes the Spirit self (qout. in Wieczorek, 2009, p. 113).

By referring to De Beauvoir's above quotation, it can be understood that Nature is associated with women who are supposed to be the 'Other' and that culture, reason, and wisdom are linked with men who are supposed to be 'self'. Therefore, patriarchal societies see women and females as other and lower than men, even

nature too. God's Gardeners are the defenders of nature and a group who has tried to eliminate the suppression and oppression imposed on nature by the biotechnological things, like chemical materials and the poisonous pesticides entering nature by the farmers compelled by the owners of the farms. Thus, the novel, *The Year of the Flood* indicates that Secret Burgers exploited nature by using the meats and skins, and an abuser and rapist caught Toby. Still, now she is free from any sexual harassment and is close to nature, and can be healed by being in nature. She has become an Eve that Specialize in mushrooms, bees, and potions. According to Carolyn Merchant's argument, "when women today attempt to change society's domination over nature, they are acting to overturn modern constructions of nature and women as culturally passive and subordinate" (Merchant, 1990, p. 14). In fact, women attempt to change or deconstruct the passivity and silence imposed on them and on nature by men.

The dualism of Male/Female and Culture/Nature in *Oryx and Crake* and *The Year of the Flood*

Helene Cixous deconstructed the system of oppositions or dualistic systems of the opposition of western metaphysics. Cixous is thinking of binary oppositions giving meaning to the Western culture as the oppressive system, which undermines the women's place and position. In this case, Atwood, like Cixous, is critical of such an oppressive system.

Therefore, the dualism and binary oppositions of male/female and culture/nature can be realized according to Atwood in the novels, *Oryx and Crake* and *The Year of the Flood*. In *Oryx and Crake*, in chapter eight, Jimmy (Snowman) and Crake are talking about Crake's mother, who passed away only a month ago. His

mother died of a terrible disease, and his mourning for his late mother is artificial; in fact, he himself has killed his mother by having her infected with the killing virus. It demonstrates the dualism of male/female that can be found here,

"It's Okay," said Crake, which Jimmy took to mean: *You can trust me*. Then he said, "Let me guess. Phylum Chordata, Class Vertebrata, Order Mammalian, Family Primates, Genus Homo, Species *sapiens*, subspecies your mother". "Big points", Said Jimmy listlessly. "Not a stretch, said Crake. "I Spotted her right a way, those blue eyes. It was either her or a clone". "If Crake had recognized her, who else might have done so?" Everyone in the HelthWyzer compound and doubtless been shown pictures. *You seen this woman?* The story of deviant mother had followed Jimmy around like an unwanted dog, and was probably half responsible for his poor showing at the Student Auction. (OC. p. 182).

It was evident that Crake's way of thinking of his mother is quite assaultive. He thinks of his mother in an intimidating way. Crake and Jimmy, in fact, both disregard their mothers. Crake's disregard for humanity is also associated with his disregard for his mother. Even Crake's mourning for his mother seems like an act by Jimmy. Jimmy can't believe him to have real and true feelings about his mother. It can be understood that the binary oppositions which give meaning to Western philosophy cause the marginalized Other and silence groups of people. Cixous devaluates binary oppositions and tries to deconstruct them by questioning the position and the place of women in male-centered societies. Cixous attempts to establish a feminine identity like that of men tend to undermine the phallogocentric logic of Western metaphysics. Cixous reveals the cultural determinations of the Western culture. Women

are determined to be outsiders and outcasts; thus, they believe that such a vision should be reevaluated and reconsidered.

Crake's words concerning his mother reveal the cultural determinations by which male/female and culture/nature's dualism is connoted and implied. Atwood, as a feminist like Cixous, wants to deconstruct the place and position of women in the society, in which the dualism of men/women and culture/nature is challenged. In this case, Merchant, the ecofeminist, claims that,

Symbolically associated with unruly nature was the dark side of woman. Although the Renaissance platonic lover had embodied her with true beauty and the good? And the Virginia Mary had been worshipped as mother of the Savior, women were also seen as closer to nature than men, subordination in the social hierarchy to men of their class, and imbued with a far greater sexual passion (Merchant, 1990, p. 132).

Nature and women are associated in the same place where they have a lower position than men. Likewise, in the novel *The Year of the Flood*, it can be interpreted that the dualism of male/female and culture/nature is very obvious so that Ren and Toby and their positions can be analyzed through the binary oppositions of the Western culture. In the novel, Ren fell in love with Jimmy and dated him; Jimmy exploited her sexually, and later she understood that Jimmy had hurt many girls' feelings by dating them. Zeb and Jimmy used her, and they (Zeb and Jimmy) think of women as objects or unanimated objects. In the novel, when Ren thinks of them feels heartbroken:

What I write is my name, Ren, with an eyebrow pencil, on the wall beside the mirror. I've written it a lot of times. Renerenren,

like a song. You can forgot who you are if you're alone too much. Amanda told me that. (TYF. p. 6).

In Western culture, Ren is unprivileged and is below men, and Ren is trying to find her place. However, society gives voice to male-female dualism that is highlighted because society is supportive of such thought. Ren wants to write her name; it means that she attempts to dismantle her duality by the male-centered community. Nancy Arden McHugh, in the book *Ecofeminist Philosophies A-Z*, argues that:

Man/Woman, Culture/Nature Mind/Body, Reason/Emotion exist as hierarchical dualism in Western thought with man, culture, mind and reason having higher value than women, nature, body and emotion. This conceptual dualism leads to the practical outcome of the valued half of the dualism having "power over" the devalued half and thus the "twin" domination of women and nature (McHugh, 2007, pp. 31-32).

Consequently, the hierarchical dualisms, which can be considered binary oppositions or concepts, put a higher value on male, reason, mind, and culture than on female, emotion, body, and feelings.

Phallocentrism: Women and Nature in *Oryx and Crake* and *The Year of the Flood*

As far as phallocentrism is concerned, the word usually refers to our society's propensity to be based on and organized as a primary signifier by the logic and authority of the Phallus.

Therefore, refusing to show emotions and being assertive always defines masculinity and how a man acts. Jimmy is a good

example of how society labels the male or masculine gender who takes on the character role of a man and a lover. In *Oryx and Crake*, Jimmy feels depressed. He does not tend to have any contact with any of his lovers. He only likes to drink and becomes drunk most of the time. Sex is one of his hobbies and brings him a sort of comfort, but he avoids his lovers and watches the news. One night he finds out about a sex scandal that happened in San Francisco; several girls had been locked in garages and were abused and raped sexually; in fact, they were kept as sex slaves:

There were the usual political assassinations out there in the plebs, the usual strange accidents, the unexplained disappearances. Or there were sex scandals: sex scandals always got the newscasters excited. For a while it was sports coaches and little boys; then there was a wave of adolescent girls found locked in garages. These girls were said-by those who had done the locking-to be working as maids, and to have been brought from their squalid countries-of-origin for their own good. Being locked in the garage was for the protection of these girls, said the men-respectable men, accountants, lawyers, merchants. Dealing in patio furniture -who were dragged in court to defend themselves. [...] They'd been made to commit sacrilegious acts involving reptiles. On the other hand, some of these girls seemed content with their situations. The garages were nice, they said, better than what they'd had at home. The meals were regular. The work wasn't too hard. It was true they weren't paid and they couldn't go out anywhere, but there was nothing different or surprising to them about that (OC. p. 254).

It reveals the phallogentric Idea or view of the society. It indicates that "They'd been dragged, said some. [...] They'd been rowed across the pacific ocean on rubber rafts, they'd been smuggled in container ships, hidden in mounds of soy products" (*ibid*). The sentences illustrate that there are paradoxical points in the above quotations. On the one hand, some of the girls claim that they didn't experience a bad situation; on the other hand, some of them disclose the bitter facts regarding their circumstances.

What can be understood is the phallogentric idea incorporates society. In challenging writing practice, Irigaray attempts to dispute and displace the male-centered language system that takes the first step towards woman's discourse. A discourse that brings an end to the persistent Phallogentrism of Western culture. She claims:

the feminine can be expressed in the form of a concept is to allow oneself to be caught up again in a system of masculine representations, in which women are trapped in a system of meaning which serves the auto-affection of the (masculine) subject (Irigaray, 1985, pp. 122-123).

The above quotation can be applied to the girl's destiny that they are trapped in men's phallogentric World; however, they (girls) believe that the situation was not so bad. Therefore, masculinity is demonstrated superior in the phallogentric World in which women should be more submissive and slaves. The phallogentric World is associated with men's assertiveness and dominance. The female gender roles are defined based on some limitations which are imposed on society by the phallogentric World. In the novel, *Oryx and Crake*, masculinity runs deeply, and even the female characters like the girls are chained to this word as

much as possible. Even nature, like women, is trapped in such a society.

Nature is at the service of men, and the World of phallocentric chains the natural living beings like animals. In fact, except for women, animals and nature are caught by the phallocentric World, and they have no right to assert themselves. According to Erika Cudworth

While human relations with animals have altered in Western societies over the last 300 years, within each historical period there have been different and competing conceptions of how humans can, and as we will see later, how they *should*, relate to other animals. [...] the environment is essentially a product of society, and, as far as animals are concerned, they do not have nature or being in themselves; they only have whatever being we humans decide to give them (Cudworth, 2003, pp. 163-164).

Apparently, it shows that humans' relations with nature (animals) are defined based on human decisions and authority. Humans decide the destiny of animals and nature; it can relate to the anthropocentricity through which human-centeredness is realized. That means that anthropocentric administration is associated with animals and their lives. Cudworth quotes from Keith Tester, the postmodernist writer that:

A fish is only a fish if it is socially classified as one, and that classification is only concerned with fish to the extent that scaly things living in the sea help society define itself. After all, the very word 'fish' is a product of the imposition of socially produced categories on nature ... animals are ... a blank paper which can be

inscribed with any message, any symbolic meaning that the social wishes (qout. in Cudworth, 2003, p. 163).

It illustrates how humans perceive animals as their properties, and it is the human's responsibility to alter or modify animals' behavior, species, food, etc. Therefore, in the novel, anthropocentric superiority is known as the determining factor in the World in which ecofeminists like Cudworth challenge the chain of being. When pigeons are modified by humans (Jimmy's father), the human-animal relationships are distinguished in a tough way:

The goal of the pigeon project was to grow an assortment of foolproof human-tissue organs in a transgenic knockout pig host – organs that would transplant smoothly and avoid rejection, [...] and now they were perfecting a pigeon that could grow five or six kidneys at a time. Such a host animal could be reaped of its extra kidneys; then, rather than being destroyed, it could keep on living and grow more organs, much as a lobster could grow another claw to replace a missing one.

It means that humans determine how animals depend on society's social and cultural interpretations.

In the novel, *The Year of the Flood*, it can be felt that women's position and place are associated with nature so that the male characters of the novel consider both women and nature as the second sex. For instance, readers of the novel are reminded of Jimmy's behavior or his assaulting behavior with women:

I did see Jimmy eventually, of course, the campus wasn't huge, so it was bound to happen sooner or later. I saw him in the distance, and he saw me, but he didn't come rushing over. He stayed in the distance. He didn't even wave, he looked away as if he hadn't seen

me. So if I'd been waiting for the answer to the question I was always asking myself -Does Jimmy still love me? ...I had it now. Then I met a girl in Dance Calisthenics -Shayluba somebody-who'd been with Jimmy for a while. She said it was great at first, but he stated now he was really bad for her, he was incapable of commitment because of the girlfriend he'd had in high school. They were too young, it ended badly, and he'd been an emotional dumpster ever since, but maybe he was destructive by nature since he messed up every girl he found. (*TYF*, pp. 291-292)

It can be understood that Jimmy does not make any commitment to any girl and he lacks responsibility towards his girlfriends. He considers women or girls only as toys, and he does not put any value on them. This kind of attitude shows women, females, or girls are not of any importance. Nevertheless, the last sentence of the above quotation indicates how the male community is hostile towards women. How is it possible nature can be destructive regarding males? As it is said that "but maybe he was destructive by nature since he messed up every girl he touched". It illustrates the men's hostility towards the female's society. It is the male's society that is hostile towards women's when one of them, like Jimmy, ignores them and merely they are like a sort of tool to satisfy his lust.

Nature and natural objects are at the service of humans, both men and women. But how can they hurt men? The natural World includes diverse resources that are considered life-giving to human beings, and humans require them to continue their lives: "Nature means Necessity" (quote. in Rossetti, 2013, p. 123).

Humans rely on natural resources for food, drink, and other things that are used in their lives. Therefore, nature has a centric

role in human's lives: "it is based on the view that the natural world exists primarily to serve the material demands of the human species. Nature is nothing more than a pool of "resources" to be exploited; it has no intrinsic meaning or value apart from the goods and services it furnishes people, rich or poor" (Worster, 1993, p. 153). Natural resources are infinite "environmental resources were so abundant that they seemed never-ending" (Kemp, 2004, p. 13). Hence, they are necessary to sustain life, and human beings depended on these supplies for their survival. Unfortunately, although human beings are misusing natural resources, which sorely leads them to suffer in the future from the total lack of all-natural resources. It becomes clear at the end of the novel that none than humans are responsible for the destruction caused by Waterless Flood

Do we deserve this love by which God maintains our Cosmos? Do we deserve it as a Species? We have taken the World given to us and carelessly destroyed its fabric and its Creatures. Other religions have taught that this World is to be rolled up like a scroll and burnt to nothingness, and that a new Heaven and a new Earth will then appear. (TYF. 424)

The robust nature is trying to rebuild it and overcome the wrong action of a human. "Nature is permanent; it is designed to endure forever in the same order of objects interacting with one another in the same old way, surmounting all the vicissitude of time" (Worster, 1993, p. 10). Therefore, natural resources are the best of God's gifts to human beings, which revolve around many problems and make life simple and convenient. Such resources are the necessity of life that, without them, life is almost impossible.

Conclusion

In conclusion, in terms of their meanings as theoretical backgrounds and their application to two novels, *Oryx and Crake* and *The Year of the Flood*, patriarchy and Phallocentrism are considered two critical concepts (challenging ones). Margaret Atwood is a feminist, environmentalist, and ecofeminist. She tries to indicate the devastating effects of man, made-bio-engineered materials on women and nature at the same time. Likewise, in both novels, the terrible situations of women and nature are interwoven and discussable. Furthermore, animals like pigs are genetically modified with human brain tissue. It indicates that nature is controlled by humans' authority that dominates nature. This study focuses on the issues mentioned above while emphasizing the patriarchal culture through which women and nature are caught miserably investigated. Indeed phallocentric World in which men's assertiveness and autonomy are challenged was also considered as well.

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پوخته

ئەم توپۆزىنەۋەيە پشت بە بىرۆكەى باوك سالارى و نىر سالارى دەبەستىت ، بە تىشك خستنه سەر ئافرهت و كلتور و سروشت له هەمان كاتدا . هەر دوو رۆمانى (ئۆرىكس و كرىك ۲۰۰۳) و (سالى توفانه كه ۲۰۰۹) ى رۆماننوس مارگرېت ئاتوود خراۋەنەتە بەر لىكۆلېنەۋە له ژىر رۆشنایى ئەو دەستەواژانەى كه له سەرەۋە ئاماژەيان پىكراۋە . كارە ئەدەبىەكانى مارگرېت ئاتوود دەكرېت ئەو لىكۆلېنەۋە له سەر ئەو بىرۆكە بكرېت بە شىۋەيەكى گشتى باوكسالارى و نىر سالارىانەى كه له سەر بنچىنەى ژىنگە و سروشت بنیات نراون .

ئەم توپۆزىنەۋەيە كه له سەر ئەو دوو رۆمانە ئەنجام دراۋە پەيوەنددارە بە شىكردنەۋەى بەدەرخستنى ئاماژە لكاۋەكانى پەيوەست بە گوتارى ژىنگەى كلتورى و ئەو باروودۆخەى دەورووبەر ئافرهتەى گەماروودراۋە له سايەى كۆمەلگەى نىرینەدا . هینانەۋە يادى ئەو كەشە ناوومىدەيەى كه ئافرهت تپیدا دەژى له ژىر زەبرى كۆمەلگەكان و پىۋەى بەندكراۋە كه بە هەمان شىۋە سروشت و ژىنگەش تپۆەگلاۋە . بۆيە ئەم توپۆزىنەۋە پىنناسەيەكى باوكسالارى و نىر سالارىيە له هەمان كاتدا . له ميانى جىبەجىكردنەى ئەو دوو بىرۆكەيە له سەر هەردوو رۆمانەكه پرسى دوالىزمى نىر / مۆ و كلتور / سروشت بە شىۋەيەكى گشتگىر بەدواداچوونى بۆ كراۋە .

روشه كلىلەكان : مېژىنگەخاۋى ، مارگرېت ئاتوود ، باوك سالارى ، نىر سالارى

المخلص

يعتمد هذا البحث مفاهيم النظام الأبوي والذكوري عبر تسليط الضوء على المرأة والثقافة والطبيعة في ذات الوقت، وقد تم دراسة روايتي (أوريكس وكريك) (٢٠٠٣) و (عام الطوفان) (٢٠٠٩) من حيث المفاهيم المذكورة أعلاه.

ويمكن تعميم وتطبيق دراسة روايات و أعمال مارجریت أتوود بشكل عام من خلال مفاهيم النظام الأبوي والذكوري القائمة على المبادئ البيئية والطبيعية.

فهذا البحث الذي يقوم على دراسة الروايتين المذكورتين، يبحث في توضيح وتبيان المؤشرات المتعلقة بالخطابات البيئية الثقافية والظروف التي تحيط بالمرأة وتعصرها في ظل المجتمع الذكوري، مستندة الظروف البائسة التي تعيشها في ظل تلك المجتمعات وتربطها بالظروف القاهرة التي تجابهها الطبيعة الأم والمحاولات الرامية لتقويضها.

ومن هذا المنطلق، تبنى البحث مساره منطقاً من تعريف مفهوم النظام الأبوي والذكوري وصولاً إلى تطبيق هذين المفهومين على الروايتين (أوريكس و كريك) و (عام الطوفان) القائمتين على الإستقصاء والبحث في موضوع التحدي القائم بين ثنائي (الذكور والإناث) و(الثقافة والطبيعة) على نطاق شامل .

الكلمات المفتاحية: النسوية البيئية (الإيكوفيمينيزم) ، مارغريت أتوود، الابوية، الذكورية

