



## ANTHROPOMORPHIC DUALITY: THE INCARNATION OF NATURE AND MAN IN MARGARET ATWOOD'S *ORYX AND CRAKE*

DHAFAR RAHEEM ABED ALSHEMARY

M.A student at Universiti Putra Malaysia, Malaysia



DHAFAR RAHEEM  
ABED ALSHEMARY

### ABSTRACT

This article analyzes the ecocritical insights in Margaret Atwood's *Oryx and Crake* (2003). The main analysis will mainly concentrate on the appropriation of natural elements in the novel. This appropriation includes the anthropomorphic qualities inserted into the novel's textual fabric. The anthropomorphic features are the human qualities or characteristics given to animals and inanimate things. I will focus on how the anthropomorphic features help us to understand the function of nature in ecocritical contexts. More specifically, how nature could serve as an integral part of human natural environment. As such, nature is the non-human part of environment and people are the human element of the natural environment. Accordingly, the analysis will accentuate some anthropomorphic characters, such as Pigoons, who are a hybrid of pigs and human beings. The study of this ecocritical peculiarity corresponds to the vital interaction between the non-human elements and human elements in the novel. This interaction yields in new conceptualization of nature's importance to human beings' life and environmental surroundings.

**Key Words:** Anthropomorphism, Atwood, Ecocriticism, Gothic, Nature

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### 1. INTRODUCTION

Environmental writings reflect the function of nature and its phenomenon. They provide a vivid picture of how nature is represented and conceived by humans. The representations of environmental nature have a close relationship with the portrayal of natural scenes. Literary works are among the most important writing compositions which deal with the functional manifestations of nature in fictional writings. Fictional works, for example, abound with natural elements, such as landscapes and regional scenes which formulate the textual and contextual implicit meanings (Achilles & Bergmann 18). The textual meaning of fictional works carries out the direct depiction of natural elements in literary works. They are the structural construction

of natural descriptions and their implicative meanings. Such implicative meanings are the contextual form of the environmental writings. On the other hand, the contextual feature of environmental writings involve the interaction between the human and the non-human elements (Crane 83).

Accordingly, this essay focuses on the incarnation of the human and the non-human elements in Margaret Atwood's *Oryx and Crake* (2003). The human elements will be the novel's characters. These characters will be studied in terms of their anthropomorphic qualities. Yet, these characters will involve the non-human creatures. Pigoons, for example, are given some human characteristics though they are animals. This is the

anthropomorphic feature of Pigoons. Accordingly, the interaction between the novel's characters and such creatures will be studied by using the concept of anthropomorphism. Furthermore, the natural scenes portrayed in the novel will be analyzed by applying the concept of gothic. In ecocriticism, the concept of gothic is used to analyze and discuss the natural scenes like landscapes, forests, animal habitats in which horror picture come out. Therefore, this essay will apply the concept of gothic to analyze the fear and horror scenes and descriptions in the novel.

## 2. Literature Review

Atwood's *Oryx and Crake* (2003) has been studied in different fields. In *Children of Oryx*, *Children of Crake: Human-Animal Relationships in Margaret Atwood's MaddAddam* (2015), Jessica Cora Franken discusses the post-pandemic features of the novel: "Readers experience both the pre-pandemic world of unchecked corporate greed and extreme economic disparity, and the post-pandemic world in which a handful of human survivors attempt to build a community with and among the other survivors: genetically engineered animals and a newly created human like species" (3). These pandemic features are treated in relation to environmental concerns: "The novel tells the story of two other pandemic survivors: Toby and Ren. The narrative alternates between Toby's point of view and Ren's, and also between their post pandemic situation and their lives before. Toby grew up in the plebe lands and scraped by in grueling minimum wage jobs before joining the God's Gardeners environmental cult, mostly to escape her sexually abusive boss" (7-8).

Furthermore, *Oryx and Crake* "was on the cusp of and in many ways predicted the New Carnivore movement and the reinvestment in meat culture. By 2009, the movement was in full bloom a perfect time for a keen-eyed observer like Atwood to offer an examination of what a wholesale rejection of that culture might look like, in a vegetarian, anti-capitalist occult" (31). This occult is "exposed, seen, ostracized, and singled out. Because the gaze and looking are given so much weight in the trilogy, it is significant that Crake selects Oryx's eye as the portal into the

environmental space, where the idea for humanity's destruction first enters his mind" (44). This idea is gained by "delving more deeply into Jimmy's relationship with Oryx adds dimension to the discussion of his trouble with animals and agency. Jimmy's affinity for animals centers on how they help him define himself. He is a tragic example of a Western individual trying to "know" the animal and get the animal to behave according to his narrative rather than being open to entering a space where species can meet and all have agency" (44). Such agency is "obvious in a text with few mentions of the natural world, and Oryx is an important voice, reminding us how women, children, and people of color are disproportionately affected by environmental crises. Everything is connected; Oryx's story reveals how climate change led to the children in her village being sold into sex slavery" (45).

Additionally, as the novel unfolds, "the reader is led to question whether the child in the pornographic video is even Oryx at all. The text leaves open the possibility that Jimmy has condensed a few 'exotic Others' who look like Oryx into one person, a glorified other for him to fetishize" (45). Here, Atwood "plays with the narrative convention of focalization, destabilizing the power positions of focalizer (Jimmy) and focalized object (Oryx). Although the reader "receives the focalized narrative through Jimmy, Atwood uses humor to chide Jimmy for his fetishization of Oryx" (46). This focalization is told "from Snowman/Jimmy's point of view in *Oryx and Crake*, though, pigoons are a constant threat. As lab animals they were given human neo cortex tissue, and it has made them cunning and intelligent. They plan ambushes, deploy scouts, and have long memories" (56).

In "Gender as a Social Construct in Margaret Atwood's *Oryx and Crake*" (2012), Shaista Irshad argues that "the construction of masculinity in the novel as superior and ultimate in itself overlooks and exempts men from all sorts of weaknesses, and projects them as fully in command of their emotions and actions, practical and reasonable whereas women are seen as emotional and sentimental fools not capable of reasoning and

logical approach" (587). The opposition between males and females is exemplified in the character of Oryx: "Oryx, the central woman character, is known to be a child porn star. She is sold during her childhood by her mother, along with her brother because of poverty" (588). This is because "she suffers class, gender, and sexual as well as colonial exploitation. She becomes a sexual commodity passing from one man to another, with each one exploiting her sexually. She is acquainted with the job of women in society during her childhood itself" (588).

Hence, all "the roles and duties of women revolve around her body, as she is seen only as a body. The village women make all effort to make her, 'look pretty and healthy' as these were essential requisites for them to be purchased by rich people" (588). In this sense, Atwood "being a postmodern writer marks out the instability of gender categories, where both male and female characters transgress the gender boundaries which are believed to be naturally ordained" (589). Thus, Atwood "clearly demonstrates through various instances how gender of both men and women are artificial and socially constructed under the patriarchal guidance and ideology. Since gender identity is all about performance learned through discourse, male and female characters exhibit both masculine and feminine identities irrespective of their sex. This is more prominently brought up in the novel through the characters of Oryx and Jimmy" (589). Moreover, Atwood "explains that the gender construction endows all the power and authority in the hands of patriarchy. This gendered society segregates women from all the major spheres, subordinating and marginalizing them to the areas which are pre-labeled as feminine" (589).

According to Irshad, Atwood "proves both the gender categories of masculinity and femininity as unstable and constructed culturally in discourse. She shows this more exquisitely through the character of Jimmy, who despite being man, displays interest in arts, and defends it against masculine science represented by scientist friend Crake" (589). This is because "Oryx being a woman is shown to be practical and reasonable in her approach as opposed to Jimmy who is displayed as emotional and

sentimental. Jimmy is shown to be opposing Crake for all of his scientific endeavors, be it new inventions or genetically engineered organisms" (589). Accordingly, the image of "Oryx is described as sexual commodity who is sexually objectified and oppressed in patriarchal society owing to her femininity. She is harassed both on account of her sexuality and class and treated as "body" and object" (590). Therefore, Atwood deconstructs the "belief of masculinity as biologically superior and femininity as biologically inferior. She nullifies the essentialism associated with gender and gender identities proving them to be the product of social and cultural construction" (591).

Cora Franken and Irshad discuss the implications of environmental qualities in the Atwood's *Oryx and Crake*. They tackle some gender and social interests in their studies. They deal with the environmental influence on the novel. However, they do not discuss these interests in the light of ecocriticism. Therefore, I will apply the concepts of anthropomorphism and gothic to analyze the novel's environmental elements as an incarnation of the relationship between nature and man.

### 3. The Concept of Anthropomorphism

The concept of anthropomorphism is sometimes associated with "something of the religious taboo which still clings to secular, modern instances of anthropomorphism, even if it is animals rather than divinities that are being humanized" (Knafl 15). In addition, despite the fact that the "alleged analogy between the psychological development of children and the intellectual development of whole cultures has been largely discredited, the view that anthropomorphism of any kind is incompatible with modern science lingers" (16). Considered from a moral standpoint, anthropomorphism "sometimes seems dangerously allied to anthropocentrism: humans project their own thoughts and feelings onto other animal species because they egotistically believe themselves to be the center of the universe" (83). In recent years, another "moral dimension of anthropomorphism has been opened up by the debate over animal rights" (84).

The moral is not only central to debates over anthropomorphism; it is also at the core of

epistemological and methodological debates in scholarship on animals and society" (Melion 55). Before either animal "individuality or subjectivity can be imagined, an animal must be singled out as a promising prospect for anthropomorphism. We do not choose to think with any and all animals. There seems to be no simple explanation as to why some species are singled out as good to think with and others not" (113). Furthermore, the concept of anthropomorphism is more common than "zoomorphism which (as elsewhere), tells us comparatively little about animals; an anthropomorphic text assumes a basic identification, such as lion as king, and then, although the object of discourse is, theoretically, an animal, the text imagines the animal as behaving the way the human does, betraying the fact that it is interested only in kings and not at all in lions" (90). Zoomorphism is more complex "although this time a human being is the explicit object, the bestial qualities imputed to the human usually reveal an observation of animals more detailed (if no more accurate) than that of anthropomorphism, and the text teaches us simultaneously what sort of person it thinks that animal is like and what sort of animal it thinks that sort of person is like" (157).

And where anthropomorphism "simply leaps over our knowledge that most animals cannot speak, zoomorphism seizes upon language as a point of potential difference between humans and animals and worries that point in various ways, imputing human speech to certain individual animals and either muteness or, on the other hand, the ability to understand animals to certain individual humans" (Moore 46). A vital space between "anthropomorphism and zoomorphism is marked out by a mythological cluster about talking animals and humans who commit the fatal error of mistaking sexual humans for animals" (83). Henceforth, the natural "zoomorphism of women is the other side of the coin of this luminal anthropomorphism of the epics, in which some animals speak human languages and some humans—males, contrasting with females—are privileged to understand the language of animals. In the full spate of sexuality, women lose their human language and become like animals" (74).

#### 4. The Concept of Gothic

The concept of gothic includes the horror qualities in literary works. This is because "Gothic Fiction consists of accessible essays written by leading Gothic scholars who specialize in a range of periods, national literatures, and narrative forms. The fourteen essays comprised in the volume offer a loosely chronological survey of Gothic fiction from the 1760s to the present" and "Together they introduce the reader to key themes and conventions of the Gothic, describe various social and aesthetic contexts that shaped the genre, and represent the major critical approaches in Gothic studies" (Neill 206).

Moreover, the concept of "Gothic dramatizes cultural struggles and ambivalences. It articulates our most profound fears and desires and narrativizes intractable social problems. Yet the Gothic is an aesthetic that transcends any one narrative form or moment in history. It negotiates between "high" and "low" culture, has been identified as both revolutionary and counter-revolutionary, and accommodates multiple interpretations" in which "the Gothic has survived and thrived because of its endless adaptability, as the range of essays in this collection suggests" (Neill 207).

The concept of gothic has discourse qualities to discuss the characteristics of anxiety and fear: "gothic discourse of anxiety and even terror shadows national assertions of 'peace, order, and good government'. He emphasises cultural, political, and psychological dimensions of 'northern gothic' in a study which treats colonial and postcolonial gothic, urban gothic, Native gothic, diasporic gothic, and the gothic films of David Cronenberg and Lynne Stopkewich" (Howells 342). There are some interesting pairings "across historical periods which demonstrate gothic refigurings of the classic tropes of European gothic: sublime or menacing landscapes and haunted houses, buried secrets, fragmented identities and dark doubles, estranged outsiders, trauma and monstrosity - all ways of representing the uncanny" (342).

Furthermore, the "traditional gothic spaces are transformed into psychological labyrinths in the underground existences of the city's marginalised,

alienated population, whose desperate lives constitute a subversive critique of consumerist culture and its commodification of human bodies. There are similar figurings of grotesquely mutated or monstrous bodies in gothic elements" (Howells 343). The gothic elements of "the text and the tendency of the text to use some of those gothic symbols to create an unsettling feeling is explicitly linking together many of the themes from the preface, introduction, and previous chapters-the revision of the gothic, the haunting nature of the text" (343).

Gothic novels, from the outset, "were designed to draw readers in emotionally and evoke a response of either terror or horror. provides a useful explanation of the significance of terror and horror to the Gothic in literature. She argues that terror expands the soul and awakens the senses, while horror is so powerful that it causes the destruction of the latter and the shrinking of the former" (Howells 343). The distinction between the two "is that terror reflects evil in the environment rather than in humankind itself and that horror posits evil as inherent in people. terror and horror as separate emotions, they are increasingly brought together in Gothic texts, noting that, while horror may disgust the reader and suggest the futility of fighting evil, terror creates sympathy for otherwise monstrous characters, in whom readers see themselves" (343). By evoking "such responses and precipitating an examination of human nature and the place of evil in the human mind. intended to educate people and potentially avoid the rise or continuation of such evil in the world within a contained framework. To convey the darkness and evil that are central to the subgenre" Gothic novels "typically incorporate depictions of dream landscapes and figures of the subconscious imagination. beings - mad monks, vampires, and demons - and settings - forbidden cliffs and glowering buildings, stormy seas and the dizzying abyss - that function as powerful symbolic representations of a character's mental and emotional turmoil" (343).

Gothic novels "are not only distinguished by particular settings and characters but also have been treated historically as suspect because of their effects on readers, especially female readers. Gothic

texts are designed to draw audiences in making the reader identify with what he or she read[s]" (Andrews 6). This moral purpose "enables readers to exercise safely and so educate their emotions, but such a journey has also been perceived as potentially addictive because Gothic novels provide an alternative to the banality of daily life (7). The fear of many "critics during the eighteenth and nineteenth centuries was that excessive mental stimulation would impede appropriate moral development. Although viewed as escapist literature, Gothic texts were seen as increasingly dangerous precisely because they allowed for "the unlicensed indulgence of an amoral imagination that was a socially subversive force" (7). In psychoanalytic terms, Gothic "novels epitomized the return of the repressed, in which subconscious psychic energy bursts out from the restraints of the conscious ego" (8). This kind of mental "freedom could undermine family values and cultivate destructive and anti-social desires" (8). Reading "Gothic novels came to be seen as a step toward moral corruption, precisely because reading them might lead to an inability to differentiate between 'art and life'" (8) and precipitate action based on desire rather than logic.

Gothic characters, or villains, typically "remain wicked and evoke terror, they serve as symbols of moral relativism because they also elicit sympathy, forcing those who engage with the novels to wrestle with their own ambivalent perspectives on the nature of evil" (Andrews 9). The villain thus "becomes an object of both pity and fear. Some authors of Gothic texts have taken this ambiguity even further by combining hero and villain into a single character who illustrates the complex moral and psychological relationship between good and evil" (9). The concept of gothic provides a "rich starting point for rethinking what such a juxtaposition of concepts might mean beyond the fusion of a Native trickster and a Gothic hero/villain in a text" (15).

##### 5. Anthropomorphism in *Oryx and Carke*

In Atwood's *Oryx and Crake*, the pigeons stand for the anthropomorphic peculiarities because they are animals resembling human beings: "In the OrganInc brochures and promotional

materials, glossy and discreetly worded, stress was laid on the efficacy and comparative health benefits of the pigoon procedure. Also, to set the queasy at ease, it was claimed 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" (15).

The pigoons interact like human beings: "Pigoon pie again," they would say. "Pigoon pancakes, pigoon popcorn. Come on, Jimmy, eat up!" This would upset Jimmy; he was 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" (15). Yet, their bodies are larger than ordinary human beings: "The pigoons were much bigger and fatter than ordinary pigs, to leave room for all of the extra organs. They were kept in special buildings, heavily secured: the kidnapping of a pigoon and its finely honed genetic material by a rival outfit would have been a disaster. When Jimmy went in to visit the pigoons he had to put on a biosuit that was too big for him, and wear a face mask, and wash his hands first with disinfectant soap" (16).

The pigoons have humanistic characteristics: "Pigoon, balloon, pigoon, balloon," he would chant to pacify them, hanging over the edge of the pen. Right after the pens had been washed out they didn't smell too bad. He [Crake] was 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, or he didn't think he had" (16). Oryx is also an embodiment of anthropomorphism: "When Snowman has finished he licks his fingers and wipes them on his sheet, and places the bones back in their leaf wrappings, ready to be returned to the sea. He's told them Oryx wants that – she needs the bones of her children so she can make other children out of them" and "They've accepted this without question, like everything he says about Oryx. In reality it's one of his smarter ploys: no sense leaving the scraps around on land, to attract rakunks and wolvoogs and pigoons and other scavengers" (29).

These creature have grotesque, or abnormal features: "But in the time it takes him to cover the distance, slip-stepping as if in some grotesque dance with the pigoons still staring, dark clouds have come boiling up from the south, blotting out the sun. This isn't the usual afternoon storm: it's too early, and the sky has an ominous greenish-yellow tinge. It's a twister, a big one. The pigoons have vanished now, gone to seek shelter" (140). Crake describes how he pigoons look like artists: "Of course!" he (Crake) shouts. They'll be able to lever it open, pry with their trotters or snouts. They were always escape artists, the pigoons: if they'd had fingers they'd have ruled the world. He runs through the next doorway into the reception area, slams the door behind him. That lock's kaput as well, oh naturally" (157). Additionally, the pigoons invoke frightening feelings in other characters: "The door is moving in time to the pushing and thumping from the other side; it won't be long before the pigoons break through. He [Crake] takes the flashlight out of his plastic bag, turns it on, goes back to the inner room where the two guys in the biosuits are lying on the floor. He shines all around. There are three closed doors; he must have seen them last night, but last night he wasn't trying to get out" (158).

In *Oryx and Crake*, The pigoons and oryx are anthropomorphic creatures that make the characters scared: "He tries smashing the kitchen window – he could lower himself down onto the Compound rampart with the bedsheet he's torn into strips and twisted – but no luck: the glass is attack-proof. The narrow window overlooking the gateway is out of the question, as even if he could get through it there'd be a sheer drop into a herd of slaving pigoons. There's a small window in the bathroom, high up, but it too is on the pigoon side" (164).

Alongside the pigoons, oryx is the exemplification of anthropomorphic creatures: "Not enough animal protein. A woman's voice says caressingly in his ear, *Nice buns!* It isn't Oryx, it's some other woman. Oryx is no longer very talkative" (8). Besides, "None of those little girls had ever seemed real to Jimmy – they'd always struck him as digital clones – but for some reason Oryx was three-

dimensional from the start. She was small-boned and exquisite, and naked like the rest of them, with nothing on her but a garland of flowers and a pink hair ribbon, frequent props on the sex-kiddie sites" (58). Oryx does some activities like human beings: "Oryx paused in her activities. She smiled a hard little smile that made her appear much older, and wiped the whipped cream from her mouth. Then she looked 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* (53).

Oryx is a hybrid of oryx and predator animal "This one has no fear of him, though it fills him with carnivorous desires: he longs to whack it with a rock, tear it apart with his bare hands, then cram it into his mouth, fur and all. But rabbits belong to the Children of Oryx and are sacred to Oryx herself, and it would be a bad idea to offend the women" (55). "It's his [Crake] own fault. He must have been stupefied with drink when he was laying down the laws. He should have made rabbits edible, by himself at any rate, but he can't change that now. He can almost hear Oryx, laughing at him with indulgent, faintly malicious delight" (55). Snowman also interacts with oryx and other characters as an anthropomorphic creature: "When Snowman has finished he licks his fingers and wipes them on his sheet, and places the bones back in their leaf wrappings, ready to be returned to the sea" and "He's told them Oryx wants that – she needs the bones of her children so she can make other children out of them. They've accepted this without question, like everything he says about Oryx. In reality it's one of his smarter ploys: no sense leaving the scraps around on land, to attract rakunks and wolvogs and pigeons and other scavengers" (59).

The pigeons, oryx, and Snowman are the hybrid people making chaotic atmosphere in the novel: "The people in the chaos were full of chaos themselves, and the chaos made them do bad things. They were killing other people all the time. And they were eating up all the Children of Oryx, against the wishes of Oryx and Crake. Every day they were eating them up" when "they were killing them and killing them, and eating them and eating them.

They ate them even when they weren't hungry" (60).

Oryx, being the incarnation of anthropomorphic features in the novel, try to be delicate and tender as ordinary human beings: "Oryx was so delicate. Filigree, he would think, picturing her bones inside her small body. She had a triangular face – big eyes, a small jaw – a Hymenoptera face, a mantid face, the face of a Siamese cat. Skin of the palest yellow, smooth and translucent, like old, expensive porcelain" and "looking at her, you knew that a woman of such beauty, slightness, and one-time poverty must have led a difficult life, but that this life would not have consisted in scrubbing floors" (55).

Oryx also live in community like human beings. The community is surrounded by environmental scenes, like trees: "It was a village though, said Oryx. A village with trees all around and fields nearby, or possibly rice paddies. The huts had thatch of some kind on the roofs – palm fronds? – although the best huts had roofs of tin. A village in Indonesia, or else Myanmar? Not those, said Oryx, though she [Oryx] couldn't be sure. It wasn't India though. Vietnam? Jimmy guessed. Cambodia? Oryx looked down at her hands, examining her nails. It didn't matter" (66).

#### 6. The Gothic Peculiarities in *Oryx and Crake*

The gothic elements in *Oryx and Crake* involve horror scenes; like the dark forest: "The air is cool and fresh, the scent of crushed leaves luxurious after the dank, decaying smell of the gatehouse. He inhales with pleasure, then sets off in the direction of the mall. Three blocks along he stops: seven pigeons have materialized from nowhere. They're staring at him, ears forward. Are they the same as yesterday's? As he watches, they begin to amble in his direction" (157). War is another frightening gothic feature in the novel: "War, which is to say misplaced sexual energy, which we consider to be a larger factor than the economic, racial, and religious causes often cited. Contagious diseases, especially sexually transmitted ones. Overpopulation, leading – as we've seen in spades – to environmental degradation and poor nutrition" (173). The absence of animals and human beings creates a sense of horror in the novel: "At the outer doorway he

[Crake] pauses to reconnoitre. No animals about, apart from a trio of crows perched on the rampart. They exchange a few caws, of which he is probably the subject. The sky is the pearly grey-pink of early morning, hardly a cloud in it" and "the landscape has been rearranged since yesterday: more pieces of detached metal sheeting than before, more uprooted trees. Leaves and torn fronds litter the muddy ground" (156).

Crake and Oryx live in horror for three days in the course of Atwood's *Oryx and Crake*: "He [Oryx] smoked up Crake's stash of skunkweed in no time flat; he managed to miss about three days of horror that way. He rationed the booze at first, but soon he was getting through quite a pile of it. He needed to be fried just to face the news, he needed to be feeling not much" (343). They visit empty and deserted places which arouse horror in surrounding atmosphere: "Next comes a tract kept free of buildings. No Man's Land, Crake used to call it. No trees here: they'd mowed down anything you could hide behind, divided the territory into squares with lines of heat-and-motion sensors" (134).

To get rid of these places, they go to residential places to be less frightened: "So he [Crake] takes the second left, into one of the residential sections. Already the weeds are thick along the curbs. The street is circular; in the island in the middle, a clutch of shrubs, unpruned and scraggly, flares with red and purple flowers" and "some exotic splice: in a few years they'll be overwhelmed. Or else they'll spread, make inroads, choke out the native plants. Who can tell which? The whole world is now one vast uncontrolled experiment – the way it always was, Crake would have said – and the doctrine of unintended consequences is in full spate" (136).

Furthermore, they are haunted by shadows and ghost-like creatures that make them tense: "At the edge of sleep a procession would appear behind his eyes, moving out of the shadows to the left, crossing his field of vision. Young slender girls with small hands, ribbons in their hair, bearing garlands of many-coloured flowers. The field would be green, but it wasn't a pastoral scene: these were girls in danger, in need of rescue" and "there was

something – a threatening presence – behind the trees" (155).

The scenes of death people, like skulls, take up Oryx and Crake and make them agitated: "The scraping continues: there's something in the corner of the room. He [Crake] can't make it out at first: it looks like a skull. Then he sees it's a land crab, a rounded white-yellow shell as big as a shrunken head, with one giant pincer. It's enlarging a hole in the rubble. "What the shit are you doing in here?" he asks it" (156).

Oryx and Crake go to deserted places where nobody could be found: "And so they walked together through No Man's Land, stopping here and there to graze or picking leaves and flowers as they went, the women and children hand in hand, several of them singing, in their crystal voices, their voices like fronds unrolling" (212). They take other deserted roads which stand for gothic fictional mode: "Then they wound through the streets of the pleeblands, like a skewed parade or a fringe religious procession. During the afternoon storms they took shelter; easy to do, as doors and windows had ceased to have meaning. Then, in the freshened air, they continued their stroll" (212).

## 7. Conclusion

This article has emphasized the anthropomorphic peculiarities in Atwood's *Oryx and Crake* (2003). In my analysis I have focused on the duality between anthropomorphism and gothic characteristics portrayed in the novel. The anthropomorphism qualities have been discussed in terms of the humanistic features which are gained by some animals, such as Oryx, Crake, and pigeons. The gothic features, on the other hand, have been examined in the light of horror qualities in the novel. Both anthropomorphism and gothic are the linking point of the interaction between human and non-human creatures.

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