



**POST-APOCALYPTIC DYSTOPIAN VISIONS IN
ANGELA CARTER'S *HEROES AND VILLAINS*
AND MARGARET ATWOOD'S *ORYX AND
CRAKE***

**2022
MASTER THESIS
ENGLISH LANGUAGE AND LITERATURE**

Entesar Obaid FARHAN

**Supervisor
Dr. Zainab Abdullah HUSSEIN**

**POST-APOCALYPTIC DYSTOPIAN VISIONS IN ANGELA CARTER'S
HEROES AND VILLAINS AND MARGARET ATWOOD'S *ORYX AND CRAKE***

Entesar Obaid FARHAN

Dr. Zainab Abdullah HUSSEIN

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

Master Thesis

KARABUK

September 2022

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FORWARD	5
DEDICATION	6
ABSTRACT.....	7
ÖZ.....	8
ARCHIVE RECORD INFORMATION	9
ARŞİV KAYIT BİLGİLERİ.....	10
SUBJECT AND PROBLEM STATEMENT	11
RESEARCH OBJECTIVES	11
THE SCOPE OF THE RESEARCH	12
SIGNIFICANCE OF THE RESEARCH.....	12
RESEARCH METHODOLOGY	12
CHAPTER ONE	13
THEORETICAL FRAMEWORK.....	13
1.1. The Apocalyptic and the Post-Apocalyptic.....	13
1.2. Utopia, Dystopia and Anti-utopia.....	18
1.3. The Post-Apocalyptic Patriarchy.....	24
CHAPTER TWO	26
POST-APOCALYPTIC WORLD IN <i>HEROES AND VILLAINS</i>	26
2.1. Introduction	26
2.2. Post-Apocalyptic Visions in <i>Heroes and Villains</i>	27
2.2.1. Life of Community Before the Barbarian Raid.....	27
2.2. Visions of Dystopia and Anti-utopia in <i>Heroes and Villains</i>	35
2.3. Apocalyptic State of Women in <i>Heroes and Villains</i>	41

CHAPTER THREE	43
MARGARET ATWOOD’S ORYX AND CRAKE	43
3.1. Introduction	43
3.2. Post-apocalyptic Dystopia in <i>Oryx and Crake</i>	45
3.3. End of Civilization in the Post-apocalyptic World	48
3.4. Post-apocalyptic Patriarchal Vision in <i>Oryx and Crake</i>	52
CONCLUSION	57
REFERENCES	61
CURRICULUM VITAE	64

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Entesar Obaid FARHAN titled “POST-APOCALYPTIC DYSTOPIAN VISIONS IN ANGELA CARTER’S *HEROES AND VILLAINS* AND MARGARET ATWOOD’S *ORYX AND CRAKE*” is fully adequate in scope and in quality as a thesis of Master of Arts in English literature.

Assoc. Prof. Dr. Zainab Abdullah HUSSEIN

Thesis Advisor, Department of English/Tikrit University/ Iraq

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a master’s thesis. 04.10.2022

Examining Committee Members (Institutions)

Signature

Chairman : Assoc. Prof. Dr. Zainab Abdullah HUSSEIN (TKU)

Member : Assoc. Prof. Dr. Harith TURKI (KBU)

Member : Assist. Prof. Dr. Mustafa CANLI (KBU)

The degree of Master in English Language and Literature by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Assoc. Prof. Dr. Müslüm KUZU

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Entesar Obaid FARHAN

Signature:

FORWARD

I really would like to sincerely thank my supervisor, Dr. Zainab Abdullah Hussein, for her thoughtful consideration and unceasing support. I appreciate her assistance with my thesis during that time. I owe a debt of gratitude to all of the Karabuk University lecturers who helped me learn through the courses I have taken. My family deserves a special word of thanks and appreciation for their support and encouragement.

DEDICATION

To my family members, including my husband, brothers, sisters, relatives, and closest friends who supported and assisted me throughout my study.

ABSTRACT

This study discusses two post-apocalyptic dystopian novels; the first one is *Heroes and Villains* (1969) by Angela Carter, and the second one is *Oryx and Crake* (2003) by Margaret Atwood. Both were written according to the traditional dystopian conventions of the twentieth and twenty-first centuries. This study aims to describe visions of the end of the world in two selected texts. The protagonists of Carter and Atwood novels are not heroes but survivors in their social environments. This study examines themes related to the apocalyptic events that lead to the end of human civilization and culture and even their existence. It portrays the post-apocalyptic and dystopia that threatens human existence and the struggle of the last survivors to survive. The study also discusses the role of women in the apocalyptic world, which is usually restricted by the dominance of patriarchy. Chapter one of this study is a presentation of the main theoretical concepts that form the foundation of the analysis. It introduces the concept of apocalyptic and post-apocalyptic and shows the clear distinctions between them. Chapter two discusses the post-apocalyptic and dystopian visions in *Heroes and Villains*. Chapter three is devoted to discussing *Oryx and Crake*. Both novels that are discussed include dystopia, post-apocalypticism, and feminism coming together. All novels imagine alternative versions of history or depict visions of the future, and they all address the devastation, survival, and gender imbalances, although they do so from very different perspectives. The last part of the study is the conclusion that sums up the main observations found in the two apocalyptic dystopian texts.

Keywords: Apocalyptic; post-apocalyptic; Dystopia; *Heroes and Villains*; *Oryx and Crake*

ÖZ

Bu çalışmada iki kıyamet sonrası diskopian romanı ele alınıyor. Bunlardan ilki Angela Carter'ın Kahramanları ve Villains (1969), ikincisi ise Margaret Atwood'un Oryx ve Crake (2003). Her ikisi de, yirminci ve yirmi birinci yüzyılların geleneksel disstopian anlaşmalarına göre yazılmıştır. Tez, seçilen iki metinde dünyanın sonu vizyonlarını tanımlamayı amaçlıyor. Carter ve Atwood romanlarının kahramanları kahraman değil, sosyal ortamlarında hayatta kalanlar. Bu tez, insan medeniyeti ve kültürünün sona ermesine ve hatta varlığına yol açacak apokaliptik olaylarla ilgili temaları inceler. İnsan varlığını ve hayatta kalan son insanların mücadelesini tehdit eden kıyamet sonrası ve distopia'yı ortaya koyarlar. Çalışmada, kadınların genellikle patrikliğin hakimiyeti tarafından kısıtlanan kıyamet dünyasındaki rolü de ele alınıyor. Bu çalışmanın bölümü, analizin temelini oluşturan temel teorik kavramların sunumudur. Bu bölümde apokalyptik ve kıyamet sonrası gibi kavramlar tanıtılmakta ve aralarındaki net farkların gösterilmektedir. Tüm romanlar tarihin alternatif versiyonlarını hayal ediyor ya da geleceğe dair vizyonları resmediyorlar ve bunlar çok farklı bakış açılarından olsa da yıkım, hayatta kalma ve cinsiyet dengesizliklerini ele alıyorlar.

Anahtar Kelimeler: Kıyamet sonrası; Dystopia; Kahramanlar ve Kötüler; Oryx ve Crake

ARCHIVE RECORD INFORMATION

Title of the Thesis	Post-apocalyptic Dystopian Visions in Angela Carter's <i>Heroes and Villains</i> and Margaret Atwood's <i>Oryx and Crake</i>
Author of the Thesis	Entesar Obaid FARHAN
Supervisor of the Thesis	Assoc. Prof. Dr. Zainab Abdullah HUSSEIN
Status of the Thesis	Master's Degree
Date of the Thesis	04.10.2022
Field of the Thesis	English Literature
Place of the Thesis	KBU/LEE
Total Page Number	64
Keywords	Apocalyptic; post-apocalyptic; Dystopia; <i>Heroes and Villains</i> ; <i>Oryx and Crake</i>

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Angela Carter'ın Kahramanları ve Villaları ile Margaret Atwood's Oryx ve Crake'de kıyamet sonrası disstopian Visions
Tezin Yazarı	Entesar Obaid FARHAN
Tezin Danışmanı	Doç. Dr. Zainab Abdullah HUSSEIN
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	04.10.2022
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	64
Anahtar Kelimeler	Kıyamet sonrası; Dystopia; Kahramanlar ve Kötüler; Oryx ve Crake

SUBJECT AND PROBLEM STATEMENT

These are unprecedented times, when the deadly virus has attacked humanity with all its power, inflicting devastation wherever it goes. Reading may provide a path to meditation, serenity, and solace in the wake of a biological catastrophe when humankind's happiness has been sapped by mental suffering and stress. Not only can literature influence how we respond to end-of-the-world situations, but it also examines how past pandemics have shaped politics, repressed an environment of resistance, and exacerbated a wide range of social inequities. There are several forms of oppression and injustice that intersect throughout the world. It is essential that humans discover methods to bridge the cultural divide and sustain a society in the wake of the "COVID-19" epidemic, which has worsened the problems that contemporary civilizations already confront, such as fundamental philosophical and sociological questions related to social life.

This study argues that Carter's novel *Heroes and Villains* and Atwood's novel *Oryx and Crake* are post-apocalyptic texts written in dystopian settings and denote chaos and upheaval of the society in the time when the existence of humanity and civilization comes to an end.

RESEARCH OBJECTIVES

The main aim of this study is to describe elements of the post-apocalyptic through the lens of dystopian and patriarchal visions in *Heroes and Villains* and *Oryx and Crake*. The secondary objectives of this study are as follows:

1. To familiarize with the views of a post-apocalyptic and dystopian world.
2. To discuss the apocalyptic dystopian worlds in *Heroes and Villains* and *Oryx and Crake*.
3. To trace the transformation of characters throughout the novels and their ability to cope with the disasters.
4. To trace the protagonists' struggle to survive the apocalypse and their efforts to adapt to new life in the post-apocalyptic world.
5. To show the collapse of human civilization in both selected novels.

6. To differentiate between the treatment given to male and female characters in a postapocalyptic patriarchal world.

THE SCOPE OF THE RESEARCH

The proposed study is limited to the two novels, *Heroes and Villains* by Angela Carter and *Oryx and Crake* by Margaret Atwood, which are examined to investigate the concept of post-apocalyptic dystopian visions.

SIGNIFICANCE OF THE RESEARCH

All works of literature on catastrophic events, from the classics to contemporary fiction, have highlighted the glaring similarities between the current “COVID-19” pandemic and the prior instances of viruses that have happened throughout time. Now more than ever, the literature on pandemics and catastrophes provides the best knowledge on how quickly societies can adapt to avert suffering and how effectively they can predict and encourage new development in the face of adversity. When the scientific focus is combined with the social examination of diseases through the literary viewpoint, a more in-depth and individual understanding of the condition is achieved.

RESEARCH METHODOLOGY

This study provides an analysis of the major texts of the two selected novels, *Heroes and Villains* by Angela Carter and *Oryx and Crake* by Margaret Atwood. It will also rely on secondary materials, such as books and journal articles, as well as real internet publications. The apocalyptic and post-apocalyptic theories, which are actually classified as a subgenre of science fiction, serve as the foundation for this study. After that, there will be a thematic examination of the notions and how they will be represented in the world of the future.

CHAPTER ONE

THEORETICAL FRAMEWORK

1.1. The Apocalyptic and the Post-Apocalyptic

“Apocalyptic” and “post-apocalyptic” are concepts commonly used interchangeably to describe the modern themes of the end of the world. The attempt to put apocalyptic, post-apocalyptic and dystopian future novels into broad categories obscures their differences. When examining the post-apocalyptic genre, it is important to begin with a definition of the term. Much of the ambiguity in common using of the concept of “post-apocalyptic” stems from a deficiency of continuous consensus on its real meanings and references, exacerbated by divergent interpretations of its core word “apocalyptic”. In its most common sense, apocalyptic denotes “upheaval and destruction” (Lisboa, 2011, p. xviii), namely the events that bring the end of the world, such as destruction and chaos. In distinguishing them, Collins (1998, p. 2) writes that modern thinking “distinguishes between apocalypse as a literary genre, ‘apocalypticism’ as a social ideology and apocalyptic eschatology as a set of ideas and motifs that may also be found in other literary genres and social settings”.

“Apocalypse” is derived from the Greek word “apokalupsis” which according to Goll (2005) means “revelation, disclosure, an appearing, or coming, a manifestation. It carries specifically the sense of something hidden that has now been uncovered or revealed” (p.66). As a result, the apocalypse is associated with the end of the human race and the emergence of a new civilization. The conventional apocalyptic story emphasizes the emergence of a superior power that occurs after the end. However, it is generally agreed that Gottfried Christian Friedrich Lücke was the first person to use the word “apocalyptic”, which was first referred to as “Apokalyptik” in German (Collins, 2014, p. 1). This took place when Lücke was discussing the Apocalypse of John, which is often commonly referred to as the ‘Book of Revelation’. Following the occurrences of that period, the term “end of the world literature” has come to be used in a number of academic contexts to refer to works of fiction that provide a fictionalized account of how the human life will come to an end. Recently, the apocalypse has gained increasing popularity, which has led to an increase in the

number of theoretical works that study the concept's many different types of genres, purposes, and forms of apocalyptic scenarios. Moreover, Hanson distinguished "apocalypse as a literary genre, apocalypticism as a social ideology, and "apocalyptic eschatology" as a body of knowledge about the end of the world" (Collins, 2014, p. 2).

In societies of religious impression, the book of Revelation is considered the main source of apocalyptic themes of literature. This book mentions a vision of widespread devastation resulting at the end of the world that is seen by Saint John the Revelator, who then witnesses God unveils a new earthly paradise for his faithful believers (Widdicombe et al., 2017). In this sense, the apocalyptic original myth acts in both religious and secular societies as a force that enhances spiritual beliefs in the coming events and what follows them. Kirsch (2007) emphasizes the idea by arguing

... idea that the world will end (and soon) and the phantasmagoria of words, numbers, colors, images, and incidents in which the end-times are described in the book of Revelation—are deeply woven into the fabric of Western civilization, both in high culture and in pop culture, starting in distant biblical antiquity and continuing into our own age... The conquest of Jerusalem by medieval crusaders, the Bonfire of the Vanities in Florence during the Renaissance, the naming of the newly discovered Americas as the New World, and the thousand-year Reich promised by Adolf Hitler are all examples of the unlikely and unsettling ways that the book of Revelation has resonated through history (Kirsch, 2007, pp.2-3).

The apocalypticism of the book of revelation affected individuals and people who started historical events to recreate a new system, or it was employed to characterize nature and convey the certainty of such events.

As always portrayed in fiction, the world does not end with these catastrophic events. New beginnings or at the very least the path toward them must be begun after the end. There are often enough survivors in literature after a catastrophe has occurred to make mankind sustainable: adequate trees, animals, and people of both sexes and resources remaining. That old worldview may still be alive and well in the remaining population, resulting in a recurrence of the cycle's faults (Lisboa, 2011, p. 8). Besides,

James Berger (1999) distinguishes three phases in the apocalyptic. It begins with the eschaton which is “actual imagined end of the world” (p.5). The events visualize an end in terms of older recorded writings, either mentioned in the holy book, or in terms of how humanity perceives environmental concerns in the modern day. The end is apocalypse, which may be regarded as the eschaton, or as the end of human existence or philosophy as a result of a catastrophe. When we say, “apocalypse”, we refer to the Greek word for “revelation”, which means that the catastrophic event must reveal the reason why it was called “apocalypse”. There is no such thing as an end. Berger adds that in apocalyptic literature, there is almost always something left behind at the conclusion of the story. Post-apocalypse is considered to be more essential than apocalypse since the aftermath is what the writer really focused on (Berger, 1999, p. 6). Apocalyptic or post-apocalyptic literature is often written as a reaction to perceived social or political decay and the worries of the mainstream, and it frequently condemns the present social order in which it is set. The world has gone into such a state of collapse that there is no other option except to bring it to an end and clear the way for a new chance (Ibid, 7).

For defining the post-apocalyptic genre, both popular and conventional ideas on apocalypse are important. In all senses of the term, post-apocalypse is a condition that persists after the end of the world. The post-apocalyptic world emerges human life on earth comes to an end, and the lack of trust in a mythical tradition offers meaning for the end. As a result, survivors must rebuild together an orderly world, which is fraught with chronological, geographical, existential, and ontological concerns. Therefore, the post-apocalyptic genre is responsible for expressing this condition. In the 1970s and 1980s, the post-apocalyptic genre was first formed as a unique subgenre, and it continued to grow until the 1990s, when it went into decline and then reappeared. Mainly, it reflects cultural attitudes about ending and future hopes at each of these times (Stifflemire, 2017).

The term “post apocalypse” in Northrop Frye’s explanation does not refer to the opposite of the term “apocalypse”. It does not demonstrate its validity; rather, it refers to the post-biblical narrative which is a secular narrative that occurs just after apocalyptic narratives of the Bible. The apocalypse is the biblical end of the world that represents an extensive picture of the human predicament, then post apocalypse may be defined as an incomplete vision of the instability and temporality of everything that

might be considered as a humanity condition, or a state of being. Another interpretation would be that human lives are not destinations of rescue and elevation, but rather perspectives for operations of surviving, perceiving, and alteration (Frye, 1982, p. 128).

It is possible to interpret the post-apocalyptic world vision, which concentrates on human existence after a disaster as an investigation of the environmental and social disintegration and instability that characterizes the present situation nowadays. To examine and perform the catastrophic consequences for human and nonhuman existence outside the illusion of revelations, the post-apocalypse is a vital setting. Consequently, it becomes a place for expressing many criticisms of the current situation and imagining the future (Doyle, 2015).

When it comes to post-apocalyptic literature, Berger believes that past catastrophes are reoccurring elements that may be related to what humanity can achieve as well as apocalyptic scenarios. In this regard, Berger suggests

Apocalypse and trauma are congruent ideas, for both refer to shattering of existing structures of identity and language, and both effect their own erasures from memory and must be reconstructed by means of their traces, remains, survivors and ghosts: their symptoms. Post-apocalyptic representations are simultaneously symptoms of historical traumas and attempts to work through them (Berger, 1999, p. 19).

Post-apocalyptic literature is, in this sense, more than simply a literary subgenre; it is also a way of living, a way of thinking, and a means of overcoming obstacles in life.

In spite of the fact that the apocalypse continues to spread, it is also evolving. It has been common to refer to the end of human existence as post-apocalypse, which is a narrative of devastation that does not conclude with revelation. Nothing in the word “post-apocalypse” implied that something new or important in human history or culture is going to be initiated or begun. Post-catastrophic ambiguity causes the sense of time and history to become confused and fragmented in the mind of the person experiencing it (Doyle, 2015).

The connection between post-apocalyptic genre and science fiction is authentic when post-apocalyptic portrays a devastated and collapsed time in the future. Science fiction ideas of increased technology have been supplanted with images that are affected by human understanding of “urban decay and blight”. In this sense, science fiction, like post-apocalyptic also attempts to “defamiliarize and restructure our experience of our own present” (Jameson, 2005, p.286).

Stories set in a post-apocalyptic world often pivot on the characters’ interactions with their surroundings. Future or current events are chronicled in works of post-apocalyptic literature. After a horrific occurrence, perhaps immediately or years afterward, the tale takes place. The technological innovations in a post-apocalyptic narrative can be completely missing or something humanity has never seen before. Such fictional characters might not remember what life was like before it was destroyed. They might have even created myths about the world before the end of the world. Post-apocalyptic fiction typically tells survival, action, or adventure stories. The main characters either operate alone or in a group. The protagonists frequently possess extraordinary survival abilities and are adept at managing this new world (Stifflemire, 2017).

Teresa Heffernan argues that literature in postmodern times shifted away from conclusions that focus on the source of revelations of the Bible and proposes that its manifestations highlight relevant topics like “What does a world that has abandoned a sense of an ending look like? Is it about ruins and ghosts? Is it about the possibility and plurality? What does it mean to be stuck in the game? And what does it mean to try to ‘pass beyond man?’” (Heffernan, 2008, p. 22). Such issues are left unsolved in post-apocalyptic texts, and this distinguishes between post-apocalypse and apocalypse, as well as between utopia and dystopian settings.

There are no unique and statist utopian visions in the post-apocalyptic genre. Texts generally concentrate on small minorities, individual people, and regional actions because of the dispersing consequences of the tragedy. Planned utopias are always ruined by a combination of scarcity and destruction. Wars and threats are constantly present. However, usually, humans are circled by the unknown; they are haunted by the idea of whether they will survive or not. James Berger states “it is impossible to write absolute alterity. The other can only be inscribed in an already

existing discourse” (Berger, 1999, p. 13). Moreover, Fredric Jameson reveals “human beings cannot really imagine and represent the radical Other – whether this is utopia, alien life, the future, or, in the context of this paper, the apocalypse and its aftermath – but they can only look at themselves in a mirror” (Jameson, 2005, p. 111). *The Road* (2006) by Cormac McCarthy depicts the harsh battle of a father and his son, with no evidence that their conflict would ever be resolved. This reflects the fact that apocalyptic literature is concerned much with what is coming rather than the identified present. James Berger contends “The most dystopic visions of science fiction can do no more than replicate the actual historical catastrophes of the twentieth century” (Berger, 1991, p. xiii). This thinking of the coming apocalypse distracts far more awareness away from real-world concerns in the present and towards the imagined dangers of an unknown future. *The Drought* (1965) and *The Crystal World* (1996) by JG Ballard contain post-apocalyptic aspects like revelatory vision, roving adventures, chaotic societies as well as decay and the collapse of empire to be found in these writings' depictions of the consequences of the collapse of society. Changes to life forms, social, or personal life on this planet are the focus of these writings (Doyle, 2015).

1.2. Utopia, Dystopia and Anti-utopia

The term “Utopia” is defined in *Oxford English Dictionary* as “an imagined or hypothetical place, system, or state of existence in which everything is perfect, especially in respect of social structure, laws, and politics” (Strebler, 2021, p. 77). Further, Darko Suvin defines it as

the verbal construction of a particular quasi-human community in which sociopolitical institutions, norms, and individual relationships are organized according to a more perfect principle than those found in the author's community, this construction being based on estrangement resulting from an alternative historical hypothesis (2010, p. 30).

As a term, it was first used by Thomas More in 1516 in his work *Utopia* in Latin in which he describes an imaginary state on a fictive island. Originally, utopia comes from the Greek word “eu-topos” that denotes something “good” or “no place”. Since a utopian society aspires to be overly idealistic and hard to realize, it is unreachable and

impractical in the actual world. Not only did literature deal with the subject of utopia, but genuine utopian ideals and communities were founded as well, such as the 'Esperanto,' which held that a global language would bring about world peace. Aside from that, utopian religious groups, namely the 'Quakers', 'Mennonites', and 'Amish' existed at the time. Even the Puritans in New England began with a utopian vision in the shape of a City of God in action, which they adopted as their own. It was their intention to start again and do things correctly this time, but first, they constructed jails and scaffolding, which were already symptoms of a dystopian society (Mohr, 2005). It was suggested by Jameson that Utopias and Dystopias narratives have started at one time, whether with Wells' *The Time Machine* (1895) or before *Shelley's Frankenstein* (1818). Many years ago, all these types including Plato's *Republic*, Sir Thomas More's *Utopia*, Charlotte Perkins Gilman's *Herland*, and their literary equivalents have been around (Jameson, 2005).

During the age of colonization, utopian literature thrived, with some authors striving to put their ideas into practice in undeveloped territories. Colonization opened up exciting new possibilities for utopian throughout all domains, and many authors regarded expansion as a means to put utopian qualities to the test on a population group. Utopian fiction concentrates the narration on a thorough description of the community and its rules, cultural, and political systems, and other characteristics, rather than on a story that is driven by action. In utopian novels, there is often minimal, if any, conflict and the utopia depicts the level of human development and prosperity (Holliday, 2014).

In the twentieth century, the social, economic, and political upheavals led to the impossibility of living in a utopia. The ideals of the utopian society seem to be replaced by dystopian ones and this explains what Gregory Vieira argues "In this era of anti-ideology it appears that nothing is more offensive than the desire to make ideology concrete in an utopian vision" (1993,p. 117). The development of failed utopian nations such as the Nazi of Germany and the Soviet of Russia, as well as the incorporation of principles related to utopia into harsh regimes such as North Korea, might be ascribed to the decline in the publishing of utopian literature throughout the previous century. These failed efforts to create a paradise have left people fearful of change and reluctant to any changes (Holliday, 2014).

A new genre of dystopian writing emerged as a result of rapid and unexpected technical, scientific, and medical advancements. This century has been so crammed with wars and other terrible tragedies that paradise seems to be an unachievable dream. According to Lyman Sargent, utopianism is “critical for the advancement of the human condition”, but “when used incorrectly ... utopianism is dangerous” (2010, p. 9) which is precisely when dystopia becomes inevitable. Some people found it simple to create dystopias since failed civilizations seemed to be on the verge of collapsing. Because of the inherent absurdity of human nature, the concept of a utopian society is laughable. This ideal society is impossible to realize. Dystopia is the polar opposite of utopia, and it is characterized by oppression, suffering, and other negative characteristics. Every utopian civilization conceals a dismal fragment of society (Moylan, 2018).

According to Booker (1994, p.19), utopia and dystopia are not fundamentally opposed since they both seek to accomplish the same purpose, which is to critique the existing order of society. By grounding their critiques of society in alternate realities, either in the past or in the future, dystopian fictions provide fresh perspectives on problematic interpersonal and political behaviors that are often overlooked or seen as being normal and unavoidable in our own society.

It is presented in a dystopian future or situation through literature that is gloomy or dreadful, similar to a nightmarish or complete chaos. What happens on Earth, such as natural catastrophes or conflicts, is represented in dystopian literature, which historians refer to as the dystopia shift. The world, according to Suvin, has already devolved into a moral and material dystopia, since moral corruption has set in and wealth has been unequally dispersed across society (Suvin, 2010). The twentieth century, on the other hand, was mostly committed to dystopian views of the future, in which they contradict, distrust, and criticize the utopian society that had been envisioned. These works depict the bleakest of all potential future scenarios, with a strong propensity toward dictatorship in many cases. Both dystopian and utopian novels have the same objective of bringing about societal change. In an effort to trace the mythological origins of these two contrasting notions, Claeys comments “It invites us to consider the parallel religious prehistories of both concepts, which in the Christian tradition are dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other” (Claeys, 2013, p. 146). Here, the images of heaven and hell as

opposites provide a very fundamental viewpoint, that utopia and dystopia represent the whole paradise and the total hell, respectively.

The word dystopia, which means “a non-existing bad place”, was coined by Mill in 1868 in his political speech on the state of Ireland, when he contrasted the situation with utopia. Various names, such as “anti-utopia” and “utopian satire”, have been used to characterize this genre; nevertheless, the term “dystopia” is a broad word that is more appropriate for this genre (Mohr, 2005, p. 28).

Sargent defines dystopia as “a work in which a non-existent society is portrayed in great detail and typically placed in time and space such that the author intends for a contemporary reader to regard it as far worse than the society in which the reader lives” (Sargent, 1994, p. 9). In his definition, dystopia depicts a fictitious social system that is considered to be far worse from the standpoint of the reader, as well as being as horrifying, absurd, and ridiculous as the actual world.

In literature, dystopian novels represent the despair of the twentieth century as Moylan argues that the catastrophes that occurred in the 20th century are primarily responsible for the development of the dystopian narrative. Further, Moylan adds that a century of oppression, torture, state brutality, wars, the holocaust, diseases, lack of food, ecosystem collapse, and the progressive decline of humanity through the use of the trading of daily existence provided more than enough fertile ground for this fictitious underbelly of utopian vision. This darkest corner of dystopian vision is portrayed through fiction (Moylan, 2000, p. xi)

It was during the 20th century that the world saw two of the most devastating wars in human history, immense oppression by communist governments, totalitarianism, and socialism, and significant advancements in technology and science. In response to those influences, modern novelists began to write dystopias that anticipate the future of modern society. Fiction works started in the 19th century and continued, such as *Frankenstein* by Mary Shelley, Aldous Huxley's *Brave New World*, and Orwell's novel *1984* have reflected the anxiety of a mechanical society that relies exclusively on technology and ignores human components. Other common topics in fiction include the danger of economic systems, as well as the possibility of nuclear war. Having seen and suffered through World War I, World War II, Communism, and Nazism altered the worldview, and authors were once again motivated to create new

works of art. Themes such as authoritarian society and industrial technologies, in which people are restrained, have developed frightening visions of the future.

Dystopian fiction is a dramatic portrayal of the existing condition of affairs in a near hypothetical future intended to exert moral pressure on the audience member. Typically, the story revolves around a protagonist who finds himself or herself caught in a society that promotes excessive collectivism and forbids individuality while attempting to escape. *Brave New World* and *1984* are just a few of the dystopian novels that aim at behavioral control in one way or another. Other significant themes that appear in fiction include discrimination, sexism, and oppression. Other issues that appear in dystopian novels include urbanization, addiction, environmental destruction, and totalitarian governments. As with *Brave New World's* suggestion of mass-produced human cloning, they also allude to possible future advances like these. As seen in *1984* and Bradbury's *Fahrenheit 451*, the media is utilized as a deception tool to influence and manipulate the population into believing what the current leader demands. As in *1984*, the use of language as a weapon to influence people, such as the employment of Newspeak and the manipulation in *The Handmaid's Tale* in which only the successes of the dictatorship are published, and the Book of Genesis is altered to fit the government's purposes (Moylan, 2000).

According to *Collins English Dictionary*, anti-utopia can be defined as "a society characterized by human misery, dystopia". In other words "A world that is the opposite of a utopia, i.e., flawed and maximally unpleasant". Anti-utopia and dystopia are two terms that were already used in the 1950s as a result of the emergence and prosperity of literary works. This success is attributed to utopian works of an aesthetic and objective characteristics by Huxley, Orwell, Zamyatin, and others.

Since the mid-1970s, during the period of the utopian renaissance and the spread of science fiction, the critical scene has involved an effort to separate from each other and made them have their own political, historical, and ideological features.

Therefore, Lyman Tower Sargent's "Utopia- the problem of Definition divided itself to three parts" ("utopia or positive utopia", "Dystopia or negative utopia" and "Satirical utopia"). Anti-utopia is used widely as a substitute for dystopia.

Anti-utopia spread in the 20th century, especially in American literature. The most popular American works in anti-utopia are Kurt Vonnegut's "player piano", Jack

London's "The scarlet plague", "The Iron Heel", Stephen King's "The running man", Philip Dick's "Faith of our father" and unforgettable work for the author Ray Bradbury's "Fahrenheit 45".

The difference between utopia and anti-utopia is that, in utopian works, the author concentrates on the perfect social system. The author does not take into consideration the individual. In contrast, anti-utopia does not ignore man and the freedom. Anti-Utopian literary works are commonly written in a way that makes the man in conflict with his society.

Aldous Huxley's "Brave New world" and George Orwell "1984" are one of the earliest well-known anti-utopias that are based on futuristic anti-utopias. These two novels express feelings of distrust and resentment towards the tyrannical governments at that time. So, an anti-utopia is a hideous and frightening imaginary world, whereby some authors created it to shed light on various issues.

The 21st century witnessed a wide spread of anti-utopia literary works as "The Maze Runner's" by James Dasher, "Never Let me Go" by Kazuo Ishiguro, "The Hunger Games" by Suzanne Collins, "Uglies" by Scott Westerfeld, "Delirium" by Lauren Oliver, and "Divergent" by Veronica Roth. Such literary works thrived and spread widely because of wars, oppression, and revolutions around the world. Anti-utopia works appeared as a response to the bitter reality of the people and the domination of repressive governments.

The modern anti-utopian literary works have special characteristics of uniqueness and development. Most of the literary works have described not only the current situation in the world, but also the events that will happen in the future and their effect on humanity.

The futuristic events often take place in a post-apocalyptic period when all humanity has vanished and the people who are responsible for the new regime hold the old regime and the consequence of the destruction and the result of the collapse of humanity. As usual, someone appears and begins a rebellion against the tyrannical ruling regime. This hero always tries to liberate everybody in the state.

1.3. The Post-Apocalyptic Patriarchy

Female characters are frequently depicted as a return to conventional standards that are disguised as development in post-apocalyptic novels. As Keith Booker (1994) affirms, the most significant works in this genre questioned the conventional notions held around gender stereotypes. Despite numerous references to equality for women, literature of dystopias has often depicted societies in which “men are men and women are women” in rather traditional ways (Booker, 1994, p. 337).

Booker argues that it is impossible to notice an equality, and utopian societies tend to revert to patriarchal norms. In a world where everyone is simply trying to get by, it seems to reason that the apocalypse would increase competition. However, traditional gender norms rapidly reestablish their dominance, and power structures swiftly reappear.

To Burger, the apocalyptic fiction genre anticipates the extinction of humanity through the eradication of females to end their sexuality (Berger, 1999, p.11). In certain post-apocalyptic fiction, the males who compose them place high importance on the full eradication of women's autonomy. Females who have freedom and power are seen as unnecessary. In the same way that males are attracted to women sexually, they are also terrified of a society in which women have any kind of authority. Along with the apocalypse, gender conventions such as this one lead to a post-apocalyptic perspective of females as being different and less important in society.

Recently, Susan Watkins (2020) suggests that by bringing the female body to a comparison with the other non-human creature and machines, many literary works may transcend the apocalyptic genre and enter a new realm of post-apocalyptic literature in which the norms of embodied individual identity may be addressed. This is because such fictions require the post-human body to recognize its relationship with the non-human and the technology (p.94).

According to Watkins, post-apocalyptic male fiction shows a tendency to be more focused on males who are fighting for their lives, attempting to keep women safe, and reestablishing order in their world after it has been torn apart (2020, p.1). Modern women's post-apocalyptic literature offered suggestions on how to restore the world after the horrible disaster. Female protagonists in modern women's post-apocalyptic literature, according to Watkins, are driven by a desire to affect change and

create numerous alternative futures because they are yearning to escape their constricted places in patriarchy. In contrast, the predominance of post-apocalyptic literature written by men portrays a desire to reinstate conventional gender roles through reliving the past (Hinchliffe, 2021).

Feminist dystopian novelists like Katherine Burdekin, who wrote about Nazi Germany in *Swastika Night* (1937), initially appeared in the 1930s. A new wave of utopian and dystopian fiction emerged in the wake of the 'Women's Liberation Movement, including works by Doris Lessing and Angela Carter. The decade of 1970s brought additional dystopian literature to the public's attention. These included novels by Doris Lessing, such as *The Memoirs of a Survivor*, and Angela Carter, such as *The Passion of New Eve*. There are themes such as patriarchal culture, oppression, abuse, degradation of women, patriarchal brutality toward women, female sexuality, pregnancy, and rape that are explored throughout this collection of novels (Mohr, 2005).

It was not until the second generation of feminists emerged in the 1970s that female dystopian writers began to truly emerge in the late 1960s. The first editions of both Kate and Wilhelm's *Baby You Were Great* and Anna Kavan's *Ice* were both released in the year 1967. Pamela Kettle's *The Day of the Women*, and Anne McCaffrey's *The Ship Who Sang* were all published two years later, depicting futuristic settings in which women are treated harshly (Cavalcanti, 2003). In this sense, the dystopian literature written by women was specifically impacted by the situation at the time and helped spread knowledge of rival political, intellectual, and economic viewpoints. Female writers started focusing on dystopian literature as a result of the Second Wave feminist movement in the late 1960s and early 1970s because it was about the eradication of thinking that was at the time hostile to the idea of female identity.

CHAPTER TWO

POST-APOCALYPTIC WORLD IN *HEROES AND VILLAINS*

2.1. Introduction

Carter's fourth novel is *Heroes and villains* (1969), which depicts post-apocalyptic dystopian aspects. It is a post-apocalyptic world in which the majority of civilizations have been collapsed by some types of "blast" during a fight, that was published for the first time in 1969. Besides, the novel depicts the post-apocalyptic feature of the disaster of apocalyptic disasters. According to Watkins, "The post-apocalyptic feature is the clear attribution of blame for the apocalyptic disaster on human carelessness for the environment, the excesses of techno-science and capitalist exploitation of natural resources" (Watkins, 2020, p.20). Hence, the novel successfully depicts the post-apocalyptic characteristics.

Angela Carter was born in England in 1940. Her mother was Sophia Olive (1905-1969), who served as a cashier at Selfridge. Her Father was Hugh Alexander Stalker (1896-1988), who served his country as a journalist. Angela Carter spent her childhood and teenage with her grandparents (Jane Stones and Walter Farthing) in Yorkshire. "From 1945 until 1951, Angela attended Hearnville Road School, a sprawling yet somehow homely building on the junction of Ravenslea Road" (Edmund, 2017, p.22).

It is vitally important to gather the outside influences which matured her (Angela Carter's) intellectuality. According to Edmund, "Angela researched the novel carefully, anchoring the fantasy to solid facts: she worked out which animals could survive in the English countryside after escaping from a zoo, and read books about tribal societies, snakebites, midwifery and witchcraft" (Edmund, 2017, p.120). This was the first instance of her influence. Her second influence was the movement of May 1968. It was this movement when she opened her eyes and changed her vision of social life, especially the status of women in the domestic life. Angela Carter's love of spectacular genres, blithe disdain for reality, creative vivacity, and intellectual sharpness live on in the works of such authors far into the twenty-first century. Her

impact has been recognized by many of the brilliant authors who came after her, such as Jeanette Winterson and Nicola Barker, to name just a few.

Angela Carter became a prolific fiction writer. As a writer, she gained familiarity after death. “Angela Carter’s elevation to great-author status began the morning after she died. Her obituaries extolled her as a forerunner of the vibrant Rushdie generation, a unique interpreter of our common dreams, ‘*the Salvador Dali of English letters*’ (Edmund, 2017, p.416). Her works, “*Wise Children* and *The Bloody Chamber* are both among Vintage Classics’ top ten bestsellers of all time, and *Nights at the Circus* is also among the top twenty-five” (Edmund, 2017, p.416).

According to Linden Peach (1998), Carter authored nine novels famously, *Shadow Dance* (1966) *The Passion of New Eve* (1977), *Nights at the Circus* (1984), and *Wise Children* (1986).

At the age of 50, she was reported to be suffering from cancer. According to Edmund,

At the end of November 1991 – when she had stopped receiving treatment for the tumors that had advanced like ‘tiny Rottweilers’ across her lungs and onto her lymph nodes... Angela no longer had the strength of a healthy fifty-one-year-old. She was often short of breath and was becoming increasingly housebound as the cancer progressed.....on the morning of 16 January 1992, she died at the age of 51 (Edmund, 2017, p. xi).

2.2. Post-Apocalyptic Visions in *Heroes and Villains*

2.2.1. Life of Community Before the Barbarian Raid

In order to calculate the level of disturbance and violence in the community, it is better to understand the level of prosperity the community has. The protagonist of the novel, Marianne, lives in a white tower that is surrounded by other concrete and steel blocks. These blocks have survived the disaster. These blocks are used as barracks, schools, and museums. According to Carter,

The community grew corn, flax, vegetables and fruit. It tended cattle for meat and milk besides sheep for wool and chickens for

eggs. It was self-supporting at the simplest level and exported its agricultural surplus in return for drugs and other medical supplies, books, ammunition, spare parts for machinery, weapons and tools (Carter, 1969, p. 12, 13).

The community has been living on its own expenses, self-defense, and sovereignty. They are prosperous because they have hard rules and strictly follow them. No one in the community is allowed to go outside the fence which surrounds the boundary of the whole community. Shepherds can draw their sheep flocks by putting heavy arms on their shoulders. Soldiers are seen guarding or protecting the whole community. Sometimes, barbarians hijack their convoys and kill their soldiers. There are watch towers along with the fence which is manned with machine guns. There is a stout wall that is topped with barbed wires around the village. There is a large wooden gate for the entry. Whenever the barbarians attack the village, they have to enter through this door and have to face soldiers.

Carter narrates the affairs of the community on May Day Festival. She accounts that a picnic party is arranged, music is played, and soldiers perform at it. They also perform a march past and other warlike drills. “It was the time of the May Day Festival. On May Day there was a picnic, there was music and the Soldiers performed an impressive march past and drill” (Carter, 1969, p.14). All the women of the community cook special foods and iron their dresses. Marianne runs around the women, and teases them by stealing various food items. Her nurse scoops her in her arms and locks her in a large wooden room. She looks outside through the window and it seems a royal settlement beneath her in the community where everyone is enjoying. She sits on the wooden floor of the room, right in the middle, and looks all around herself. She gets angry about locking her in the room. Soon, she feels restless, eats biscuits, and observes the outside atmosphere. She finds that everyone is watching the parade of soldiers. Soldiers are wearing black uniforms. So, all the above events and circumstances of the community show the prosperity in the community before the apocalypse.

According to Linden Peach, “*Heroes and Villains* is a version of the post-apocalyptic novel which was popular in the Cold War 1950s” (Peach, 2020, p. 86). In this case, it becomes the characteristic of the post-apocalyptic literature that it

represents a disturbance in the society after the war. This novel is set after the cold war. According to Carter, there were many establishments (known as Universities) before the war, and people often spend their days reading literature and conducting experiments. These men possessed certain privileges; most of which were unstated. Nonetheless, during the war, some professors were permitted to enter into the deep shelter houses along with their families and became survivors who are left capable of resurrecting the vanished outside world in a more gentle form. They attempt to keep the world safe from destruction. There were no wild monsters in the forests and there are hardly any words to speak of. Everyone alive was entwined in the pattern, while some were more loosely connected than others. Marianne in ancient times of mankind confined and studied wild beasts, such as lions and tigers. Who knew they would survive so well to our climate until the fire arrived and rescued everyone. All of the foregoing demonstrates the nation's wealth prior to the war.

However, after the war, all the prosperous things convert into diversity. For example, the following incidents reveal the disturbance in the communities after the apocalypse. A man lost his mind at night and set fire to the residence where his lady and three kids were sleeping. They fell to suffocation and died. He laughed and sobbed as he dashed through the streets, into the Professor's tower, and plunged from the terrace. Suicide was not commonplace among workers and professors as they approached old age and cognitive decline but was unknown among disciplined soldiers. However, homicide was extremely unusual and usually occurred just prior to a Barbarian raid (Carter, 1969, p. 21). This incident predicts the level of uncertainty in the public.

On another occasion, an elderly gentleman broke into the museum and began a systematic destruction of the glass cases and their contents. He discovered a can of red paint and scrawled it on the museum's wall, according to Carter, "I AM AN OLD MAN AND I WANT THE DAY OF JUDGMENT NOW" (Carter, 1969, p. 22). He approached the petrol station clutching a candle in his fist, but a warning bell rang, and the Soldiers shot him before he could do any more damage. Additionally, the Soldiers dealt with the disfigured in an impenetrable manner. Although the Soldiers are designated to police and defend people, they are developing their own sovereign power, as her father explained. The above incidents are fine examples of the distress,

uncertainty, disturbance, chaos, the disintegration of values, and cruelty in the community after the horrible war. In this way, the first characteristic has been proved.

The exhibition of violence in the community is another important element of the characteristics of the post-apocalyptic literature. All the violence in the community is described with the example of the Barbarian raids. These raids highlight the level of violence, anarchy, and destruction in the community.

In the Barbarian's first raid, soldiers fought Barbarians on the village green, and Marianne saw a flash of scarlet and heard a boisterous whinny. Other Barbarians (also armed with knives but not as garishly painted) jumped over the wires and looted crates of flour, butter, and fabric with no one trying to stop them. The village green was smeared with blood, which Marianne found amusing, but when she raised her gaze from the battlefield, she observed another group of barbarians battling hand-to-hand in the streets nearby. Marianne was startled awake by gunshots and shouts. She listened intently. On the museum's flat roof, a Barbarian wearing a feathered helmet and sporting antlers from a stag appeared like a mad daybreak. Gunfire blinded him in the middle of the commotion below, shattering his eyes and making him fall to the ground. Marianne has seen two men dying before this one: her brother and him. They fought, their faces obscured by the fur on their chins, and the knife flashed in the sunlight. However, no one had a gun, so Marianne waited for someone to shoot the Barbarian youngster. Her gaze was drawn to his hands, which were covered in rings, as well as several strands of beads around his neck. His face was painted in stripes of black, red, and white, and an expression of utter dread washed over it. Using his hands, he made vague, scared gestures that she believed were meant to fend off evil. Marianne states "The rabble came to ravage, steal, despoil, rape and, if necessary, to kill" (Carter, 1969, p. 16). Only the lowing of terrified cattle and the screams of a few dying horses and men broke the eerie calm. In total, five soldiers were killed. Soldiers shot and buried a few Barbarians who were too badly injured to flee; they quickly dug a pit and buried them. As was often the case, the Barbarians had taken a female captive with them. The raiders had seized food, cloth, and even some calves and chicks, enough to make up for their losses. Every time they came, it was exactly the same.

After the museum incident, the Barbarians returned for a second visit. The surprise raid was expected. Instead of coming in on horseback, as was the case with

the tribe responsible for the death of Marianne's brother, these Barbarians arrived on foot at night, sneaking up on the Soldiers' watchtower and poisoning the livestock they did not seize before suffocating those on guard. There were four missing workers. After raping a woman, they slice her belly open and stuff cats inside, the nurse, now a very old woman, recounted. Marianne's father says to her "we are all arbitrary children of calamity, we have to take the leavings" (Carter, 1969, p. 24).

The third incident of violence is the killing scene of the professor of history, Marianne's father. According to the text of the novel, "In a fit of senile frenzy, the old nurse had killed her father with an axe and then poisoned herself with some stuff she used for cleaning brass" (Carter, 1969, p.29). After the murder of her father, Marianne was taken to live with the Colonel of the Soldiers, her mother's brother, at the Barracks. She kept her father's books for a while but could not bring herself to read these books, so she burnt all of the books. She carried his clock into a pond, where it was drowned.

The fourth incident of violence is the scene of the third raid from barbarians. The Barbarians attacked again just before the summer solstice, at dusk, as the community prepared for supper. Suddenly, her uncle rose from the table, going for his pistol belt. However, Marianne dashed through the open door and up to a deserted dormitory. Therefore, she saw them, whereby the painted Barbarians of ten years ago are now dressed out in legendary horror. However, the night veiled everything, and she could only make out the ones who robbed calmly and methodically as the battle raged on. However, this simply increased uncertainty and prevented the deployment of machine guns. The street horses reared like breakers. She witnessed a man in a dark suit dash from the Professors' tower and purposely put himself under the hooves of a horse. The turmoil gave way to a fur-clad person. Led by the moonlight, he rushed down the path beside the Barracks. She assumed that he was fleeing. A Soldier jumped on him from behind, they stumbled together. The Soldiers were trained in judo and karate, and he delivered a chopping blow to the Barbarian's neck, leaving him limp in the mud, before returning to the main theatre of a fight.

Marianne's Uncle said "We got five of the bastards, this time. Once he had washed off the blood, they resumed the meal begun three hours previously. 'Only two wounded on our side'" (Carter, 1969, p. 31). A few minutes later, the Barbarian slowly

rose and trembled. The beating certainly shook him. He stood weakly on his hands and knees, then sat for a while. Then he crawled. The shed at the end of the alley housed the armored lorry and a few draught horses. The Barbarian knelt on the ground, furs encircling him, then stood, hand on the wall, and broke into an unsure run. Hence, the above incidents are proven as examples of violence in the community.

The life of barbarians reveals the distress among them. The barbarian life is revealed to us through Marianne. One day, she despised herself on May Day. She ate some meals and escaped pretty early. She ventured farther into the ruins than ever before. She found a narrow passage that was previously a huge thoroughfare. She found a narrow passage that was formerly a big road where she could easily walk. She entered the city's fossilized core, a barren wasteland of black, rusty stone. Even the briars stopped to grow, and the swampland's creeping ponds were filled with a viscid gloom. No rabbits or birds burrowed or nestled here. It was then that the ruins began to blend into a shrubland of plants and small trees, still pocked with overgrown houses. She went into the woods. The trees surrounded her, blocking the view of the hills. There were wolves, bears, lions, phantoms, and beggars, but she saw nothing. It was beyond noon with the sun slanting on the tree trunks. It was 10 years ago, on May Day, when she had started leading an antlered stag who swished away into the foliage before she could see him properly. Moon-daisies, buttercups, and other wildflowers hid in the frothy grass. Bird chirping and breeze in the leaves seemed to amplify the silence; she could hear her own blood flowing.

She was alone until she saw a man in a black fur robe and some jewelry. She ducked into the bushes before he noticed her. He was squatting on the ground, digging up plants and putting them in a basket. Big, burly man with black hair frizzed out to his shoulders and a sparse, double-pointed beard colored purple on one side and scarlet on the other. Then, he worked quietly. A child and a donkey were both chained to neighboring trees. The child wore a chained collar around his neck. He was naked save for a torn pair of pants. He was slobbering and eating. He was 12 or 13. Snaky intertwined tattoos adorned his chest, arms, and face.

Suddenly, this child screamed and flailed, foaming from the lips. The man kicked the child repeatedly with his spade. The boy yelled and rubbed his ribs where the man had kicked. The man went back to his gardening, occasionally referring

to a book with colored images on the ground near him. After all, the Barbarians were supposed to be illiterate. The blows' scarlet markings gleamed against the child's greenish skin. Marianne vanished in silence. She had assumed she was alone and was surprised to meet a man carrying a book. She was soon on a road. In the distance, she saw a large, firm, green highway, now covered with grass and weeds, but still a road. She climbed back into the hedgerow and hid, hearing horses' hooves. The nomads rounded a bend in the road, and she watched them pass from her hiding place. These people had rough, unpainted carts heaped high with kitchen utensils and other household items she could not recognize.

A few toddlers, the disabled, and the elderly rode in the carts, but most ladies, especially pregnant women, walked alongside them. Many were pregnant. They led the horses or drove a few thin cattle ahead. There were much more horses than cattle or goats. The women donned stolen blankets, linen, leather, and fur as trousers or long heavy skirts. They wore embroidered blouses and sleeveless coats made of fur or leather; some donned Soldiers' jackets with beads, braiding, and feathers. They were all adorned in bizarre, tawdry jewelry, some recovered from ancient ruins, and some fashioned from animal bones and baked clay.

A little paint around the eyes or a tattoo of serpentine lines like the youngster in the wood adorned their hair and faces. Most were barefoot, but some wore stolen straw boots or sandals. These women were shabby and gaudy. She had never seen women like them, so vibrant and playful. She had assumed that the Barbarians would not marry or accept marriage. The colorful visitors to her village seemed to exist only at that moment as if they were violent explosions caused by the soil itself. Now, she saw the looters' wives and families, children too tired to wail, scabbed, unclean, and malnourished, marching in a wordless cortege.

It was a sad picture, the men followed them. They slouched and spat. Some of them had beads and odd stones, possibly charms and talismans. They did not wear war paint despite having more tattoos than the women. They wore leather thongs in their long hair. On this glorious May Day, most went naked, and their bones were shown through their tattooed skin. They all carried knives and most carried firearms. Dog skeletons, some with raging mange, strolled amid their masters. Their tongues drooped and their tails dangled. They had all come far. A tidy and majestic old lady sat bolt-

erect in the final cart. She gleamed like a shining star among that filthy atmosphere, wearing a prim, green Worker dress. She had her hair in a bun and wore stockings and shoes. She was clearly important in the tribe. Unable to see his face due to a soft wide-brimmed felt hat pulled down over his forehead, Marianne followed him. Many Barbarians wore them. This long procession had roughly sixty people in it. Nobody spoke, not even the youngsters, but they moved placidly. Marianne slept well and cleaned. She had never been happier to live in the peaceful order of the Professors than she was now. The scared strangers' genuine faces were sick, unhappy, and worn.

Two or three Soldiers might have easily shot them all as they walked, and she sensed that few Barbarians would have had the courage to fight themselves. All would fall as though grateful for a chance to rest. She excused their misdeeds because they were poor. The man on the donkey followed them, the child on his chain. They had baskets of plants on their donkey and the child's arms were full of greens.

Hence, all the above portrayal of the life of barbarians through an eye of observation from Marianne successfully reveals the post-apocalyptic life of the Barbarians. In the above elaboration of the barbarian life, the wicked situation of the boy who is chained along with the donkey, the sick barbarian of the procession, the miserable conditions of the pregnant women in the procession, and the poor state of the lifestyle of barbarians are some of the examples of the ruined society after the global destruction.

In this novel, there are two different communities. One community lives in the steel and wooden houses which are fenced and have their own means of living while the other community is called savage, barbarian, and cruel, and does not have any private means of living. After the apocalypse, both communities suffered a lot. In post-apocalyptic literature, the beginning of civilization after global destruction is mandatory. So, in this novel, life has begun again from its end. In its purest form, the post-apocalyptic subgenre distinguishes itself from conventional apocalyptic stories by depicting the end of the world as a positive sign of progression that ushers in a transformative positive future (Stifflemire, 2017, p.187).

The life of Marianne was ruined when Marianne saw the horrible raid of barbarian at the event of May Day Celebrations, and she got terrified. She lost her brother in the barbarian raid and after two years, her mother ate poisoned fruit to

relieve the pain of her son's death. In this way, she lost her brother and mother. As a result, Marianne, her father, and the elderly nurse were all left to fend for themselves. They had a great time together. Reading, writing, and history were among the subjects he taught his daughter. All these losses put Marianne in great pain because her society has disintegrated. All her disappointment has been explained by Carter in these words "She was perverse and she turned against her own people when she thought of the miserable encampment where verminous children and women with feathers in their hair would wait a long time for men who would never return" (Carter, 1969, p. 31).

Very soon, she shows courage to initiate the building of new life, a new civilization, and new future. In chapter four of the novel, the incidents follow in the manner to establish a new civilization on earth. The marriage of Jewel and Marianne is the outcome of the new beginning of civilization. The marriage ceremony was held and the couple was united. One of the barbarian women, Mrs. Green, tells Marianne that she is going to marry Jewel through the following words,

Last time you'll be sleeping with me,' said Mrs. Green, intermittently visible as she was. 'Tomorrow you'll have to sleep with Jewel, won't you? That's the way of the world.' At that, Marianne sprang up, her cold eyes sparking. Young men will always take advantage, dear,' said Mrs. Green. 'And we all have to take what we can get (Carter, 1969, p. 85)

In the above quote, Marianne appears to be a true figure of post-apocalypse. The post-apocalyptic literature requires that it must have a protagonist who can raise herself from destruction. The plot of the novel shows that Marianne has faced hardships successfully. She has accepted the challenges and vowed to build new life (civilization).

2.2. Visions of Dystopia and Anti-utopia in *Heroes and Villains*

Marianne's concept about the barbarians at the beginning of the novel is that barbarians are villains. In the community, when the children usually play "Soldiers and Barbarians", they make their finger guns and shoot in a manner to imitate the whole situation of war. It is the rule of the game to declare soldiers as winners. One of the

play's contestants, a son of a mathematics professor, informs everyone that military men are heroes and barbarians are villains. As a result, Marianne shares this belief.

Marianne's concept of the barbarians as villains has been aroused by the little stories that her nurse has told her. Marianne is terrified by her nurse as she says to her that she must look good; otherwise, the barbarians will eat her. The nurse tells her that it is the nature of barbarians to kill the little girls, to cover them in mud in the manner of animals, roast them over an open fire, tear them up with salt, and consume them.

She also believes that the Barbarians will eventually destroy the earth because they will be unable to figure out what to do with it once they inherit it. Their grandfathers managed to survive outside of the shelters in some way; they did it initially by chance and are continuing to do so only by sheer willpower. Marianne believes

If the Barbarians inherit the earth, they will finally destroy it, they won't know what to do with it. Their grandfathers survived outside the shelters, somehow; they survived at first by accident and continue to survive only by tenacity. They hunt, maraud and prey on us for the things they need and can't make themselves and never realize we are necessary to them. When they finally destroy us, if they finally destroy us, they'll destroy their own means of living so I do not think they will destroy us. I think an equilibrium will be maintained. But the Soldiers would like to destroy them, for Soldiers need to be victorious, and if the Barbarians are destroyed, who will we then be able to blame for the bad things?
(Carter, 1969, p. 24)

Marianne believes as the professors of her community do; "The professors think you have reverted to beast-hood" (Carter, 1969, p. 41). In this statement, Marianne tells Jewel (a barbarian) her concept about the barbarians that she thinks them beasts. Another concept of Marianne about the barbarians is that they are the most destructive people on the earth. Marianne tells Jewel "You are a perfect illustration of the breakdown of social interaction and the death of social systems" (Carter, 1969, p. 41). According to this statement, barbarians are the major cause of destruction, violence, disturbance, and frustration in the communities. They are responsible for all the miseries in the world.

Marianne's thoughts about the barbarians shattered into pieces when she saw a barbarian procession on May Day. On May Day, she climbed back into the hedgerow and hid, hearing horses' hooves. The nomads rounded a bend in the road, and she watched them pass from her hiding place. These people had rough, unpainted carts heaped high with kitchen utensils and other household items she could not recognize.

A few toddlers, the disabled, and the elderly rode in the carts, but most women, especially pregnant women, walked alongside them. Many were pregnant. They led the horses or drove a few thin cattle ahead. There were much more horses than cattle or goats. The women donned stolen blankets, linen, leather, and fur as trousers or long heavy skirts. They wore embroidered blouses and sleeveless coats made of fur or leather; some donned Soldiers' jackets with beads, braiding, and feathers. They were all adorned in bizarre, tawdry jewelry, some recovered from ancient ruins, and some fashioned from animal bones and baked clay. A little paint around the eyes or a tattoo of serpentine lines like the youngster in the wood adorned their hair and faces. Most were barefoot, but some wore stolen straw boots or sandals.

These women were shabby and gaudy. She had never seen women like them so vibrant and playful. She had assumed that the Barbarians would not marry or accept marriage. The colorful visitors to her village seemed to exist only at that moment, as if they were violent explosions caused by the soil itself. Now, she saw the looters' wives and families, and children are too tired to wail, scabbed, unclean, and malnourished, marching in a wordless cortège, a sad picture.

The men followed them. They slouched and spat. Some of them had beads and odd stones, possibly charms and talismans. They did not wear war-paint despite having more tattoos than the women. They wore leather thongs in their long hair. On this glorious May Day, most went naked, and their bones were shown through their tattooed skin. They all carried knives and most carried firearms. One man urinated in the grass by the bank shoulders. One man urinated in the grass by Marianne's hiding place. His shoulder had a gruesome cut that he had to swat away flies from. Their tongues drooped and their tails dangled. A tidy and majestic old lady sat bolt-erect in the final cart. She gleamed like a shining star in that filthy atmosphere, wearing a prim, green Worker dress. She had her hair in a bun and wore stockings and shoes. She was clearly important in the tribe. Unable to see his face due to a wide-brimmed felt hat

pulled down over his forehead, Marianne followed him. Many Barbarians wore them. This long procession had roughly sixty people in it. Nobody spoke, not even the youngsters, but they moved in near quiet.

Marianne Changes her mind about the Barbarians, takes pity on them, decides to help them, and goes to them with food. Carter says “She was perverse and she turned against her own people when she thought of the miserable encampment where verminous children and women with feathers in their hair would wait a long time for men who would never return” (Carter, 1969, p. 31)

So according to her own will, she escaped from her community and reaches the barbarian camp. Marianne says in the darkness to barbarians, “I have brought you some food” (Carter, 1969, p. 32). When the rest of the family was asleep, she sneaked out into the night with a loaf of bread and some cheese from the kitchen. Apparently, after a cursory search, they had secured the shed door securely, but she guessed the Barbarian was still inside it because her uncle would have made sure she knew if they had discovered him. She was aware of the location of the keys. In an odorous enclosure, a horse moved around. There was a rustling in the hay. It looked like a finger of moonlight rested on the lacquered side of a truck. She listened intently but could not detect any breathing. She uttered her words into the darkness. ‘I’ve brought you some dinner,’ says the waitress.

Another incident of the shift of mind occurs when Marianne thinks that barbarians are illiterate. However, when she interacts with Jewel (a barbarian), she finds out that barbarians may be educated. For example, the conversation between Marianne and Jewel reveals the level of philosophical wisdom of the barbarians. When Jewel asks her, “Have you any brothers?” She replies, “I used to have one but the Barbarians killed him.” Again, Jewel comments philosophically “An eye for an eye, a tooth for a tooth” (Carter, 1969, p. 43). Here, her thinking has proved to be wrong. Marianne begins to think good things about barbarians, but soon she realizes that she has put her life in more danger.

When Marianne escaped from the barbarian camp with Jewel (a barbarian), they came across a small river. It was already the middle of the morning, and solid gold kingcups bobbed on the surface of the clear blue water below them. On his knees, he drank from the cup, dipped his face in it, and washed away the rim of red, black,

and white paint. She knelt next to him, rinsed her eyes, wiped the mark from her forehead, and also drank from the cup beside her head. When she finally got a glimpse of his true face, she was taken aback.

It was wary, reserved, secretive, full of bones, black, and scarred by the weather. He had a clean-shaven beard. His ears were pierced, and he sported a weathered appearance. He had a clean-shaven beard. His ears were pierced, and he had dangling earrings made of beaten tin that dangled from his ears. He proceeded to untangle his intricately braided and ornamented hair. 'Why do you have your hair up in such an unusual way?' she inquired. 'It makes us seem more terrifying,' he added with a smile on his face. She was relieved that he did not file his teeth to a point, as was the practice among many Barbarians at that time. At this moment, her utopian thinking about the barbarians shattered and she had realized that she had been trapped in her own thinking. She went to the barbarian camp for their help with food but a barbarian (Jewel) had made her his own property, taking her away from her villagers. Jewel, who is a barbarian, says to Marianne, "I have made my mark on you. Now you're my hostage" (Carter, 1969, p. 33). In this way, she becomes a hostage from a helper. Thus, again Marianne realizes her dystopian future.

Another incident occurs when Marianne and Jewel exchange their words. Marianne wants an exile from the barbarian community now. Jewel again reminds her that she is his possession. He tells her that he is the cleverest and kindest barbarian. "I am the cleverest of all the savages" as he told her. 'But by no means the kindest.' 'Will you be kind to me?' Marianne inquires. Jewel replies, 'I very much doubt it.'" (Carter, 1969, p. 35). Here, again she foresees her dystopian future.

Another important aspect of the dystopian vision is the religion of the barbarians. In this regard, Carter says in the novel

Many of the Barbarians had adopted apocalyptic religious sects after the war, as had some of the Professors. Or perhaps he was called Jewel because he was so beautiful, adopted apocalyptic religious sects after the war, as had some of the Professors. Or perhaps he was called Jewel because he was so beautiful, though also very strange (Carter, 1969, pp. 42-43).

These lines explain that barbarians have adopted an apocalyptic religious sect. It is possible that the current lifestyle of the barbarians has been corrupted by the

apocalypse. Thus, they will not go for prosperity; rather, they will continue their journey on the way of destruction, violence, and cruelty.

In “*Heroes and Villains*”, the barbarian community is depicted as representing the constant threat to the other communities. It is like a nightmare for the philosophy community. The barbarians spread death, killing, and destruction in the world, and get their own food and other stuff by making raids. Therefore, they are killing, stealing, and raping women. Marianne was mistaken when she thought the barbarians are wretched and pathetic because they were neglected or they did not get attention from her people.

The barbarians are devoid of humanity and they pose a threat and fear of the future with them. In the novel, some clues show their brutality, savagery, and barbarism towards other communities and changed the way of the world’s life, as societies live in constant fear. Their presence in the world is an apocalypse and an endless nightmare. One of the clues that show the barbarians' brutality is when the nurse has told Marianne that she must look good; otherwise, the barbarians will eat her. Nurse tells Marianne that it is the nature of barbarians to kill the little girls to cover them in mud in the manner of animals, roast them over an open fire, tear them up with salt, and consume them. According to Marianne’s belief, the barbarians will eventually destroy the earth because they will be unable to figure out what to do with it once they inherit it: “the barbarians inherit the earth, they will finally destroy it, they won’t know what to do with it” (Carter, 1969, p. 24).

So, according to her guess, the barbarians are the most destructive people on earth. “You are a perfect illustration of the breakdown of social interaction and the death of social systems” (Carter, 1969, p.41).

In this novel, Carter illustrates how goodness or kindness does not exist in a barbarian society when Marianne and Jewel are talking “Will you be kind to me?” as Marianne inquires. Jewel replies, “I very much doubt it” (Carter, 1969, p.35). Through these words, Jewel shows that he will not hide his brutal reaction to Marianne if she does anything he does not like. Without any doubt, even among the barbarians themselves there is barbarism; savagery actions are not only towards other communities. Marianne thinks that she made the right decision to leave her people and chose to live with the barbarians thinking that she had chosen a proper place to live.

2.3. Apocalyptic State of Women in *Heroes and Villains*

In this novel, Carter has depicted the apocalyptic state of women beautifully. The notion “apocalyptic state of woman” means “the disastrous state of a woman” in which she becomes the victim of cruelty, barbarism, and brutality. The female protagonists in her novels, according to Edmund, “In Angela Carter’s fiction – as in fairy tales – the heroine often makes a dramatic gesture, forsaking everything, giving up her oppressive past for an uncertain future” (Edmund, 2017, p. 47).

Similar is the case with the protagonist of her novel *Heroes and Villains*, “Marianne” who lives in a post-apocalyptic world as the daughter of one of the “Professors,” scholarly survivors of an unknown worldwide tragedy, whose enclave is guarded by a soldier caste in a post-apocalyptic world. Marianne has lost both her brother and mother at the start of the story, leaving just her father. However, she has grown tired of the sedentary existence and flees the enclave to join Jewel, who is a wise and articulate leader of a barbarian tribe, but she is apprehensive about her chattel status in a civilization with inflexible patriarchal ideas about what defines proper gender roles. After Jewel sexually rapes Marianne, she becomes pregnant, but she then sexually assaults an intellectually handicapped male tribal member. Marianne intends to take over as tribal head after Jewel dies.

In addition, the woman (Marianne) in this novel also represents Carter’s apocalyptic state of mind. Another occasion of the growth of Carter’s intellectuality and the impact of outside influence on her personality, apart from her father’s influence upon her, was the strikes of May 1968. “She noted down the movement’s (May 1968) slogans – ‘I treat my desires as reality because I believe in the reality of my desires’; ‘Be realistic, ask the impossible’; ‘It is forbidden to forbid’ – and familiarized herself with some of its intellectual touchstones” (Edmund, 2017, p.120).

Similarly, Carter makes use of this ideology of womanhood in her novel and lends her ideological characteristics to Marianne. Like Carter, Marianne also believes in the reality of her desires and follows the footsteps of Carter to make her realistic desires her intellectual touchstones. For example, when Marianne realizes the reality of the barbarian women, children, and me, she turned against her own people. She has watched the barbarian procession in which the apocalyptic state of barbarian women

was revealed to her. Marianne thinks that these people need attention while they are neglected by her own people. When a barbarian mob attacks the community, Marianne again observes the disaster and feels sorry for the barbarian women and children because their men have been slaughtered in counter-attack. Carter remarks about Marianne,

She was perverse and she turned against her own people when she thought of the miserable encampment where verminous children and women with feathers in their hair would wait a long time for men who would never return. Washed and naked, gashed with wounds, five corpses waited for the anonymous pit; a sixth man, as good as dead, skulked in the garage. She felt an extraordinary curiosity about him. Some at least of this curiosity sprang from a simple desire to fraternize with the enemy because she felt so little attached to her alleged friends; some of it was a simple desire to see the stranger's face close at hand; and some was perhaps related to pity (Carter, 1969, p.31).

It is at this instance that Marianne becomes realistic and flees from her community and joins the barbarian community. She also faces brutality in the barbarian community when she is forced to be married. Here, like Angela Carter, Marianne thinks "it is forbidden to forbid the barbarian society". Hence, the apocalyptic state of women has been depicted according to the ideology of Angela Carter and through the representation of Marianne.

CHAPTER THREE

MARGARET ATWOOD'S ORYX AND CRAKE

“Not real can tell us about real”

_ Atwood

3.1. Introduction

Margaret Atwood is a Canadian author who is born in Ottawa in 1939. She receives her bachelor's degree in English from the University of Toronto in 1961 and after getting her M.A., she begins teaching in many institutions in Canada. She has subsequently written several works across many genres, including novels, poetry collections, short story collections, literary criticism, and children's books. Her numerous awards include the Booker Prize for Fiction in 2000, the Prince of Asturias Award in 2008, and the Governor General's Literary Award in 1966 and 1986, respectively (Macpherson, 2010). However, most of her work is deeply grounded in her own nation of Canada. Margaret Atwood has been writing and publishing works for close to four decades; her poems, novels, and literary studies are highly respected for the intricacy and depth with which they are written. Due to her increasing popularity, more than 40 of her works have been translated into more than 40 other languages (Staines, 2006).

Oryx and Crake (2003) clearly shows Atwood's response as an imaginative writer to current regulations of social, political, and cultural crisis. The novel's characters speculate about what might take place at “definitive moments”, which are times after which “things were never the same again”, as Atwood has described them (Howells, 2006, p. 161). *Oryx and Crake* (2003) might be seen as a continuation of *The Handmaid's Tale* (1985) in a variety of different ways, depending on which interpretation one uses. The pollution and ecological breakdown that harmed North America and that had happened in the book had increased into global warming and climate change through the later novel. The late 20th-century Western movement toward consumer capitalism produced an increased culture of conspicuous consumption. The biological weapons program, which seeks to consolidate authority, is doomed to fail as it applies to the human way of life (Howells, 2006).

Atwood's dystopian ideas took on an ominously apocalyptic character after the attacks of September 11 on the "World Trade Center", New York, which occurred while she was expecting in her writing a hypothetical disaster to happen on the east coast in 2001. "Many dystopias are self-consciously warnings. A warning implies that choice, and therefore hope, are still possible" (Atwood, 1994, p.4). Snowman, the protagonist of *Oryx and Crake*, tells a narrative called "Last Man" about a world that has been destroyed due to pollution and global warming. The reader is not given any more background for this story until the startling climax. Because both *Oryx and Crake* have passed away at the beginning of the story, the unconventional title foreshadows this event. The events of the novel take place in a post-apocalyptic world where mankind has almost completely disappeared and has been replaced by a strange and biological species. The Earth is on the verge of collapsing.

Atwood acknowledges that both *The Handmaid's Tale* (1985) and *Oryx and Crake* (2003) belong to distinct dystopian traditions when she mentions the works that serve as her primary literary models. She takes *Nineteen Eighty-Four*, George Orwell's political satire, as inspiration for *The Handmaid's Tale*, and *The Day of the Triffids*, John Wyndham's science fiction novel, as inspiration for *Oryx and Crake*. The novels *Gulliver's Travels* by Jonathan Swift, *The Island of Dr. Moreau* by H. G. Wells, and the most unsettling of the three, *Frankenstein* by Mary Shelley, can be also identified as influences of *Oryx and Crake*.

Atwood is a member of the dystopian movement, which aims to alarm readers into being conscious of harmful tendencies in our current environment (Ingersoll, 1992, p. 193). The prologues of Swift's satires have been incorporated by Atwood in both *The Handmaid's Tale* and *Oryx and Crake*. Similar to how Swift did in *Gulliver's Travels*, she has moved from politics and social satirist themes to a satire against humanity. The protagonist, Snowman, is like Swift's Gulliver, yet, in contrast to Gulliver, Snowman does not grow estranged from the human race. On the other hand, he shows himself to be a morally upright person and the novel's peculiar hero, approaching the prospect of reestablishing human relationships with a kind of scared excitement. He has experienced a lot in his life, thereby resulting in this (Howell, 2006).

3.2. Post-apocalyptic Dystopia in *Oryx and Crake*

Oryx and Crake is a novel about surviving the post-apocalyptic fate, whereby Snowman is the survivor who has faced the mystery of the apocalyptic by himself. His story is more comparable to those whose life takes place in the woods or on islands rather than those who take place in a jail, and this fact clarifies his interpretation of the dystopian genre.

The novel takes place in the future time and puts its focuses on the breakthroughs in genetic splicing and the consequences of such discoveries. In this narrative, the protagonist, Snowman, is a gene sickness survivor who also takes care of a new race of bioengineered post-humans called the “Crakers”. The illness ravages the whole globe and causes catastrophic levels of genetic alteration. Snowman returns to the bioengineering clinic where he formerly works in order to search for missing objects. There, he has memories of his life as Jimmy before the catastrophe. Jimmy was Snowman’s closest mate and a partner of Crake, the creator of the disease and the Crakers.

With reference to the present-day political, social, technical, and climatic reality, Margaret Atwood creates a relatively close future civilization. The novel’s future setting suggests that society is close to achieving this goal. *Oryx and Crake* readers are not the only ones who feel as if they have a time-ambiguous or dual connection to the dystopian “mise-en-scène” of the novel. The future dystopia that was outlined earlier already serves as a memory for the protagonist of the novel, who is given the name “Snowman” even though his birth name was “Jimmy”.

The world in which Jimmy matures into a young adult, comes to an end with an apocalyptic event that was caused by a pandemic and provoked by the scientist Crake, Jimmy’s friend. It is never made quite clear why Crake wants to bring about the destruction of the world; nonetheless, it is reasonable to infer that he wants to exact vengeance on the system for killing his morally upstanding father. It would appear, however, that the apocalypse is brought about as a by-product of the perpetuating factors “Project” that Crake undertakes on behalf of “RejoovEnesens,” which aims to covertly purify the whole world from human civilization and substitute it with a type of humanoids that are developed to be submissive, intelligent, and absolutely gorgeous.

The novel opens with a portrayal of the protagonist, Snowman, waking up in a desolate, future world that forms the political and social inequalities as well as the threats posed by biotechnology. Snowman is under the impression that he is the only person on the planet who survived a worldwide pandemic that has wiped off the rest of civilization. It becomes clear that Snowman is mainly engaged in a conspiracy that is used to spread a bio-artificial virus all over the world despite the fact that he is willfully ignorant of his role in the operation. The crazed scientist who creates the virus is Jimmy's best friend Crake, and he also makes a small group of genetic modifications of what he thinks trans-humans at the same time. These trans-humans are crude but compassionate, and they have given the responsibility to Snowman's care to inherit the world.

According to James Berger (1999), "in many science fiction post-apocalypses, what survives is some version of humanity in the midst of the inhuman. Humanity in its essence-such is their claim-is what apocalypse unveils" (p.10). Berger maintains that recalling past events is not a defensive attitude; instead, it is a cultural working system that pulls the past into the current moment of a post-apocalyptic situation. The remnants of humanity make Snowman feel tortured since he no longer believes that the world was naturally a better place before. Despite his loss and the futility of his previous life, he feels compelled to explore his past, in an effort to learn more about the humanity.

In *Oryx and Crake*, the complete obliteration of humankind is portrayed as an apocalyptic event rather than a sensible precautionary step. The novel presents the devastating nature of the apocalypse as well as the violence that is directed at those who are not chosen through the perspective of Snowman. When Jimmy (Snowman) first recognizes the symptoms of the plague, he refers to it as "the Red Death" (381); subsequently, he is the lone witness to the worldwide pandemic that has occurred (Silva, 2014).

Snowman is the protagonist who describes the world both before and after Crake's extermination. Instead of seeing the chosen living in the promised realm of tranquility and prosperity, he sees a worrying shadow. He is never quite fit in anywhere, and he certainly does not belong to the Crakers' culture. James Berger describes this kind of post-apocalyptic protagonist as "the ultimate survivor, for it has

actually died and continues to exist and then comes back to recount a history” (Berger, 1999, p. 50). Although Jimmy does not pass away in the progression of the events that take place in the novel, one interpretation of the story suggests that he does so symbolically when he takes the moniker Snowman, which is connected to both his role as the last man and his condition as an anomaly.

Snowman (Jimmy) is away from the past, and at the same time, he cannot move beyond it because he is trapped in time. He is set apart between a historical event and a post-human future. Snowman is a survivor of a lost planet, a post-apocalyptic evolutionary divergence who has survived beyond his own time and maybe even past the human period. Like the frightful story after which he renames himself, Snowman is a remnant of a world that no longer exists. His new name is an effort although it is a futile attempt to disassociate himself from the past to better deal with the present moment, as he confesses:

My name is Snowman, said Jimmy, who had thought this over... He needed to forget the past- the distant past, the immediate past, the past in any form. He needed to exist only in the present, without guilt, without expectation.... Perhaps a different name would do that for him” (Atwood, 2003, pp. 348-349).

Snowman is troubled by recollections from the past, or more precisely, he is a form of ghost from the past who stalks an incomprehensible present while being refused the peace of a future. Snowman’s fundamental sense of self and time are compromised, as he has awareness that his time is nearly over. This urgency influences Snowman's comprehension of time altogether. Snyder (2011) describes the way in which Snowman is affected by the past arguing that Snowman is tormented by recollections from the past, or to be more exact, he is a phantom himself, a ghost from the past who throws a shadow over an unreal present and is denied the solace of tomorrow (Snyder, 2011, p. 473). Although he is the only survivor of the apocalypse, this understanding does not provide him comfort but rather a feeling of despair,

He too is a castaway of sorts. He could make lists. It could give his life some structure. But even a castaway assumes a future reader, someone who'll come along later and find his bones and his ledger, and learn his fate. Snowman can make no such assumptions: he'll

have no future reader, because the Crakers can't read. Any reader he can possibly imagine is in the past (Atwood, 2003, p. 41).

This quote shows how alone Snowman is becoming. Though the Crakers are there to keep him in company, he finds it difficult to find solace in their companionship since their world is so different from his own. Furthermore, Snowman is uncertain about his purpose. In addition to looking after the Crakers, he struggles to find meaningful ways to spend his time. From a certain point of view, everything seems like a waste of time.

His approach to the apocalypse, in which speech and stories serve as saviors, is reflected verbally in the way he uses them. He strives to gather and preserve terms, but the very fact that their symbolic meanings no longer exist in the physical world serves as a continual awareness that the past is ultimately gone. The Crakers have no concept of the purpose of the structures and literature that remain from the previous order of things (Snyder, 2011).

3.3. End of Civilization in the Post-apocalyptic World

In Atwood's *Oryx and Crake*, the post-apocalyptic visions can be clearly seen by noticing the absence of culture or the collapse of civilization. The protagonist, Snowman, seems the only one who survives the destruction of the human race. The end of civilization on earth makes Snowman think of how to survive. Snowman makes his home on the outskirts of a new human race known as the Crakers, which is often referred to as a culture. Crake, Snowman's boyhood friend, is responsible for the Crakers' genetic engineering. Crake purportedly developed the Crakers perfectly, devoid of envy, genetic defects, physical desires or frustration, and other human faults. Flashbacks of Snowman's earlier lifetime are used to recount the events that occurred in the time leading up to the end of the world. In his earlier existence, Snowman was a little kid called Jimmy who lived in a secure enclave. His job was to defend the experts and their families.

The United States has been divided into two distinct groups as a result of the biotechnological industry's takeover in the absence of a central government: the common people, who represent the consumption majority, and the scientific

industrialists, who represent the favored few. Snowman attends “Martha Grahame Academy”, which is a managed secondary school of low quality for kids who are neither skilled nor knowledgeable in the sciences. Because the ruling class of this society places such a high priority on science, the creative fields, including the arts, are severely neglected. The youngsters who demonstrate promising talents in the realm of science are given every extravagance and convenience that the property has to offer as a reward for their hard work.

Crake is considered to be one of the most brilliant biologists, which leads to his being hired by the famous “Watson-Crick Institute”. It is at this institute that Crake develops his human models, which he refers to as Crakers. After graduation from college, Crake and Snowman both engage together in partnership with Oryx, who is tasked with the responsibility of teaching the Crakers. Oryx, Crake, and Snowman are the three characters that make up the biological triangle. Each character serves as the cultural and moral equivalent of the other two characters. When brought together, the three of them make up a whole character that embodies, logic, intelligence, and emotion, respectively; nevertheless, when considered alone, each of them is missing something vital. Crake lacks emotions, Oryx is disregarding the past suffering she has endured, and Snowman is unable to get his thoughts in order. Crake focused on what is to come, whereas Oryx is intent on the here and now and Snowman is mired in the past. Snowman is unable to go forward (Atwood, 2003).

This occurs as a result of the intensity of the post-apocalyptic occurrences that would eventually bring about the end of everything, as humans understand it. In most post-apocalyptic stories, there continue to be some kind of civilization. However, in *Oryx and Crake*, there is a lone survivor. Snowman is accompanied by memories of how terribly the world comes to an end, and this is how Atwood emphasizes the idea of post-apocalyptic circumstances through the portrayal of two different worlds; before the catastrophe and what follows it. The story is mostly told in flashbacks that mirror Snowman’s recollections of life in the United States before the apocalypse. Snowman’s past is progressively revealed during flashbacks, demonstrating that the catastrophic events are caused by global warming, but more significantly, scientific illusions ultimately lead to a pandemic: “All it takes,” said Crake, “is the elimination of one generation. One generation of anything. Beetles, trees, microbes, scientists,

speakers of French, whatever. Break the link in time between one generation and the next, and it's game over forever" (Atwood, 2004, pp.261-262).

Oryx and Crake is a work of post-apocalyptic fiction; therefore, it assumes a division in society that is a rupture in the structure of reality. As a result of the catastrophic events that eventually lead to the collapse of society, Snowman is the last keeper of knowledge about the world's religions and cultural traditions. Because culture has always depended on the continuity of information and experience being passed down through the generations, this continuity is an essential aspect of cultural preservation. Crake provides an explanation in the form of a sentence: "... maybe there weren't any solutions. Human society, corpses, and rubble. It never learned, it made the same cretinous mistakes over and over, trading short-term gain for long-term pain" (Atwood, 2003, p.285).

According to der Lippe's explanation, "The phrasing of Crake's argument not only highlights the deliberateness of his plan of mass extinction.... a deliberate action which is designed to trigger other events and actions in the future" (der Lippe, 2021, p. 243). The Crackers recall the dynamics of colonialism by the importance they place on the learning of their languages as well as the dominance of the culture of the colonizer. The Crackers are genetically engineered post-humans whose whole cosmogony is based on what they have been taught by Oryx and not centuries-old indigenous cultural traditions, yet it might be argued that their creation is already predicated on a colonist sense of ownership of the bodies of others and their enslavement to scientific curiosity (der Lippe, 2021). Crake believes that humanity is doomed because they are unable to see the big picture and always end up repeating the same errors. Indeed, even Snowman has to admit that. In doing so, he implicitly agrees with Crake's assertion that the human condition inevitably evolves through time.

In making the Crackers flawless creatures, Crake highlights humanity's flaws and its incapacity to change with its environment to ensure its own existence. The line that stands out from Crake's conversation with Jimmy is

You can't couple a minimum access to food with an expanding population indefinitely. Homo sapiens doesn't seem to be able to cut himself off at the supply end. He's one of the few species that doesn't limit reproduction in the face of dwindling resources(pp. 138-139).

According to Crake's vision, the Crakers will be the only creatures to get it through the apocalypse, making up the new perfect planet. His ultimate goal is to get rid of the world's evil and make it a better place, thus the extinction of mankind is only a collateral consequence of this plan. Crake describes the new world as a place with "no more prostitution, no sexual abuse of children, no haggling over the price, no pimps, no sex slaves. No more rape" (p.194). Because the Crakers are "caecotrophs", which means that they can digest unprocessed plants by eating their own excrement, his vision is not only to reduce issues related to sex but also those related to food.

[A]s there would never be anything for these people to inherit, there would be no family trees, no marriages, and no divorces. They were perfectly adjusted to their habitat, so they would never have to create houses or tools or weapons, or, for that matter, clothing. They would have no need to invent any harmful symbolisms, such as kingdoms, icons, gods, or money (p. 305).

For Crake, the keys to a better society are eradicating the possibility of symbolic thinking dealing properly with the environment, and resolving the issue of power, and he makes these characteristics genetically inherent to Crakers (Silva, 2014).

Crake is unable to prevent the Crakers from building their own culture, although he feels he has been successful in creating the Crakers according to his vision of how he wants them to be. As the plot develops, Jimmy, along with Oryx and Crake, is transformed into a person with godlike characteristics. Jimmy invents a story about how the world came into existence to explain what will occur to the Crakers after he transports them from the world ironically referred to as "Paradise," where they were developed, to the damaged world that lies beyond. He does this so that he can predict what will take place after he transports the Crakers. This is partial since he is a "Word Person" who, unlike Crake, believes in the relevance of art, although this belief is severely challenged by the disastrous events that transpire during the narrative (Watkins, 2020).

Atwood maintains a fragile continuation in the shape of Snowman, which leaves a sense of optimism for the continuation of culture, although omitting a

generation would destroy that culture and civilization. There is still a possibility that the Crakers will carry on their ancient customs and religious beliefs into the next generation if at least one person from the prior generation is preserved.

At the end of the novel, Snowman reflects on how Crake killed Oryx and then committed his own suicide as the disease spread and threatened the survival of mankind. Because of his immunity, Snowman becomes the only man standing and the sole caretaker of the new breed of stoic, pure Crakers. He is also the only caretaker of the newly evolved race of stoic, yet innocent Crakers.

3.4. Post-apocalyptic Patriarchal Vision in *Oryx and Crake*

Atwood gives up the dream of appropriate conditions and post-human society in her novel *Oryx and Crake*, focusing on describing a world in which women are no longer united politically or socially. The story envisions an advanced capitalist society where all economic and political limits have been eliminated from an insatiable consumption that is solely based on genetic advancements. This idea is assured by Fiona Tolan who further confirms

In Atwood's body-orientated consumer society, only the most debased forms of expression persist, and it is in the dialogue with pornography that *Oryx and Crake* most explicitly engages with ongoing discourses that inhabit the intersection between second-wave feminism, consumer society, and post-feminism (Tolan, 2007, p.283).

The Crakers, which they rather narcissistically called after Crake's name, are a hybrid species that combines the most appealing aspects of human and animal characteristics. They have a skin that is resistant to UV light and repulsive to insects, and they can mark their territories with their own body secretions to prevent other kinds of animals from moving. This allows them to protect themselves from being overrun by other species. They have exponentially increased growth (reaching adolescence within four years), and they only consume vegetation, which consists of pellets of partially digested plant matter that are eliminated from the body and swallowed multiple times to make them easier to digest. They can heal themselves of minor injuries by purring, and they reach adolescence within four years.

Throughout the novel, Jimmy's description can tell the truth about their beautiful nature, "he couldn't believe them, they were so beautiful. Black, yellow, white, brown, all available skin colors. Each individual was exquisite" (Atwood, 2003, p.302). The female Craker gets blue coloring on her body once every three years, which is an indication that she only becomes involved in a romantic engagement. In response to this signal, the male Crakers will change their color to blue and become straight. After making her selection, the female Craker will have romantic relationships with each of the four suitors in turn until she conceives a child. The process of mating will start all over again the next time a female Craker enters her heat cycle after that. Unexpectedly, each member of the Crakers clan passes away at the age of thirty (Watkins, 2020).

Susan Watkins (2020) explains the existence of patriarchal thought in post-apocalyptic and science fiction, adding "much feminist and postcolonial work in the SF and dystopian genre characterizes science and technology as explicitly patriarchal and imperialist" (Watkins, 2002, p. 43). Atwood's *Oryx and Crake*, which she writes after *The Handmaid's Tale*, also provides insights into women and society, but in a far different manner from *The Handmaid's Tale* does. *The Handmaid's Tale* is narrated from the point of view of a female protagonist who is predominantly oppressed by male characters. Males and abusing the helpless, especially females, recount the story of *Oryx and Crake* from the point of view of a male protagonist who lives in a society that is ruled by them. The title of *Oryx and Crake* incorporates both the protagonist's male closest friend Crake and the protagonist's female girlfriend, Oryx, demonstrating that Atwood puts as much attention on exploring women as she does to concentrate on the male viewpoint (Chen, 2021).

In addition, the information that has been revealed regarding Crake and Oryx's identities categorizes them according to their respective genders. In the novel, Crake's real name is given since he is a male character, whereas Oryx's real name is never mentioned in the book. It is possible that Margaret Atwood uses Oryx's inability to form an identity as a way to emphasize how powerless women are in the post-apocalyptic society. It is worth mentioning that the majority of the roles played by women in *Oryx and Crake* are those of objects of desire for men, witnessing exploitation and suffering from male oppression. Atwood explains this dominance through Snowman's memories:

Women, and what went on under their collars. Hotness and coldness, coming and going in the strange musky flowery variable-weather country inside their clothes – mysterious, important, uncontrollable. That was his father's take on things. But men's body temperatures were never dealt with; they were never even mentioned, not when he was little...Why weren't they? Why nothing about the hot collars of men? Those smooth, sharp-edged collars with their dark, sulphurous, bristling undersides (Atwood, 2003, p. 17).

This male philosophy is enacted only through the predominant social connections that exist inside the compounds. For example, the above quotation is when Snowman, the protagonist, recalls his upbringing, particularly the life lessons that were taught to him by his father who sees women's bodies as being strange and untamable. In addition, there is a lack of criticism directed at men's bodies, which forms a live display of the entitlement that males feel they have over the technological world. Men are shown as having complete control over their feelings and behaviors, as well as being practical and sensible, whereas women are portrayed as passionate and tender idiots who are incapable of thinking and producing a logical approach.

Jimmy's father is a genographer and his mother is a microbiologist, and both worked at "Organ Inc. farms". His mom is against the idea of genetic engineering because she thinks it goes against mankind and the environment. However, Jimmy's mother claims "the whole organization was wrong" (Atwood, 2003, p. 53). She always criticizes the organization, "Be that as it may," she said – a sign that she wasn't going to give in. 'Be that as it may, there's research and there's research. What you're doing – this pig brain thing. You're interfering with the building blocks of life. It's immoral. It's.... sacrilegious.'" (p.57)

Jimmy's mother emphasizes that the idea of genetic engineering was and remains very sensitive. Because of her husband's involvement in questionable investigations and experiments, she has grown frustrated with her marriage and life. When he stands up for his job, she says it is unethical and highly offensive that Jimmy's parents' relationship remains tense and this is clearly shown by his mother's comment. Jimmy's father never stops defending his ideas and always blames his wife

for harboring what he called a “neurotic guilt” (p. 57). He considers his wife as if she “had broken every rule in the book, she must’ve had a whole other life and he’d no idea. That sort of thing reflected badly on a man” (p.72). The comparatively fierce defense that the father presents is a reflection of the authority that such activities provide him. Jimmy's father considers his status in the complex as a kind of patriarchal satisfaction that his wife would never reach or comprehend. Consequently, the interdependent links within Jimmy's family demonstrate the culturally ingrained patriarchal control over science.

To examine the patriarchal role of Jimmy throughout the novel, in a dispute with Crake, Jimmy promotes sexual stereotypes of women as submissive and inferior by stating “Men don't desire women who are ten times bigger than them” (Atwood, 2003, p. 198). Jimmy finds the perfection of the genetically enhanced Craker women repulsive. As he is used to viewing women as flawed, fragile, and susceptible, he is not swayed by their beautiful looks and attractiveness.

In the world of *Oryx and Crake*, the feminine parts of human nature are noticeably absent. Oryx might be seen to reflect this deficiency. As a point of fact, Jimmy and Crake both lose their moms when they are young, and the society depicted in the novel is ruled by individuals who take advantage of people, animals, and the less fortunate in order to increase their own wealth. Oryx is the sole figure that communicates with the Crakers and instructs them how to live, and subsequently, she is depicted by Snowman as the defender of animals in his narration to the Crakers. Oryx serves as a counterpoint to this behavior since she nourishes and defends the weak, rather than exploiting them. The genetically engineered monsters known as the Crakers are developed by Crake. Because animals are the social group in this society that is most susceptible to being mistreated by companies, the job that Oryx plays as a guardian is very important (Chen, 2021).

Oryx, the primary female character in the story, is a well-known child pornographer. Due to financial difficulties, her mother is forced to sell both her and her brother when they were children. She is exploited on the basis of her class, gender, and sexuality. She is turned into a sexual property that is exchanged from one male to another, and each of these men exploits her sexually. Crake buys her so that he may use her sexuality and attractiveness for both his own purposes and those of his

business. Crake takes advantage of her charm, purity, and childlike nature in order to promote the sale of his poisonous drugs. Although their relationship is marked by love, not only Crake but also Jimmy makes sexual advantage of her.

The female group who represents post-apocalyptic patriarchy is the female Crakes. Snowman comes to describe them “like blank pages” and believes “he could write anything he wanted on them” (Atwood, 2003, p. 349). The female Crakers are defined by a post-apocalyptic atmosphere as not exhibiting any sort of consciousness that would maximize their understanding of their current circumstance. Instead, they engage in activities like singing, dancing, and the performance of rituals inside their towns. The female Crakers are unable to cultivate knowledge of their bodies because of the structure of their bodies, and they are unable to generate an agential bodily reaction to the world in which they live. Crake takes measures to guarantee that the Crakers are incapable of reading and expressing any kind of self-awareness. During their routine observation of the world around them, they often consult Snowman. Yet, Oryx represents the female power who never admits her weak situation. Crake is likewise of the opinion that males are more to blame than females for the downfall of the world. Therefore, only a woman has the ability to instruct new creatures. However, it cannot be just an ordinary woman; rather, it must be one who has endured the harshest torments and who has evolved from a slave into a kind of amazingly as a result of her torments. Snowman is in agreement that she is the highest suitable teacher for the Crakes (Martin, 2019).

CONCLUSION

Post-apocalyptic works of fiction take into consideration all of the many scenarios that might lead to the end of the world. These scenarios range from natural catastrophes and pandemics to the use of destructive weapons and even the conquering of outer space. Literature of the apocalyptic also led to the birth of a subgenre of writing known as post-apocalyptic fiction, which imagines how people would live after an apocalyptic event. Because of this, apocalyptic fiction often uses the lens of imagining the catastrophic end of human civilization to comment on current societal issues and political systems.

The goal of this study is to explore the apocalyptic end of the world by examining the features of dystopian visions that bring about the end in the selected novels of *Heroes and Villains* and *Oryx and Crake*. The post-apocalyptic and dystopian visions are related to the struggle of the protagonists who survived an apocalypse that leads to the collapse of humanity and civilization on the planet. Therefore, the theory of post-apocalyptic and the ideas of critics like James Berger which have been applied to this study helped explain the post-apocalyptic dilemma in the two selected novels.

In conclusion, it can be stated that in post-apocalyptic literature, it is apparent that after the end times, there would be a new start for human civilization. Therefore, life has resumed from the place where it was left in these two novels. In *Heroes and Villains*, the terms 'savage,' 'barbarian,' and 'cruel' are all used to describe the other community, which does not have any private means of living, in contrast to the community that lives in the steel and wooden dwellings that are gated and have their own means of living. On the other hand, the post-apocalyptic end of civilization that can be seen plainly in *Oryx and Crake* by Margaret Atwood may be noticed if the reader pays attention to the lack of culture or the collapse of civilization. It would seem that the main character, Snowman, is the only one who survives the annihilation of the human species. Snowman is forced to consider ways to live after the collapse of

civilization everywhere on the planet. Snowman has established his house on the fringes of a new human species that is often referred to as a culture.

The two novels of this study have visions of dystopia of the post-apocalyptic time. The narratives that Marianne's nurse has shared with her have contributed to the development of her preconceived notions about the barbarians' status as evil or villains. When Marianne hears her nurse tell her that the barbarians would eat her if she does not look well, she becomes quite frightened. She is also afraid that the Barbarians will one day be the ones to destroy the world since they will be unable to decide what to do with it after they have inherited it. The protagonist of *Oryx and Crake* is a witness to the eradication of humanity, which is shown as a dystopian occurrence in the book. Through Snowman's eyes, the narrative illustrates not only the devastation that results from the apocalypse but also the brutality that is visited upon those who are not selected. The disease impacts negatively throughout the whole planet and leads to widespread and catastrophic changes in genetic structure.

It would seem that Marianne is a genuine character from the post-apocalyptic world. A post-apocalyptic novel absolutely has to include a protagonist who is capable of rebuilding themselves after the world has ended. This is necessary for the genre. The events that transpire throughout the story demonstrate that Marianne can triumph against adversity. She is determined to start again and has pledged to face the problems in front of civilization. Like Marianne, Snowman finds that he is the only person on the earth to have survived a global epidemic that has wiped out the rest of humanity. He has come to this conclusion based on his own observations. On the other hand, it becomes abundantly evident that Snowman is primarily involved in a scheme that is employed to disseminate a bio-engineered virus over the whole planet.

Both Carter and Atwood highlight the issues of women in the post-apocalyptic world through the absence of their role and the supremacy of males' knowledge. The apocalyptic condition of woman in *Heroes and Villains* has been shown in the view of Angela Carter and the portrayal of Marianne, in which she becomes the victim of cruelty, savagery, and brutality. Both of these depictions have arisen from the work of Angela Carter. Marianne considers her realistic aspirations to be the intellectual catalysts of her life. Marianne shares Carter's conviction that her ambitions are grounded in reality. Yet, she finds herself deciding things against her own will. She

has grown weary of the inactive living and decides to quit the area to join Jewel, yet she is nervous about her place as a slave in a culture with rigid patriarchal notions about what constitutes appropriate gender roles. In *Oryx and Crake*, Atwood shows how women's role is minimized in society. It depicts a world where hostility and a preoccupation with worldly possessions are valued, but nurturing and compassion are lacking in the relationships of the male characters. The distinction is even further highlighted by Crake and Oryx's different roles. Oryx is portrayed as naive and is exploited as to promote Crake's murderous objective. Crake is a brilliant scientist who employs his past pain to harm others and exploits the protagonist to reach his vicious purpose. To stress how weak women are in the post-apocalyptic world, Margaret Atwood shows clearly Oryx's incapacity to construct an identity. This is clear through the fact that her name is never mentioned in the novel by other characters. The thought of genetic engineering did not sit well with Jimmy's mother, but she is completely out of control at this point. Jimmy's father will never stop defending his beliefs and will constantly point the finger of guilt at his wife for rejecting his ideas. The paternal gratification that Jimmy's father derives from his position is something that the wife could never achieve or fully grasp. As a consequence of this, the interdependent linkages that exist within Jimmy's family are evidence of the culturally embedded patriarchal dominance over science.

Both novels that are examined in this study have ideas and contents that are similar to one another; they combine elements of dystopia, apocalyptic fiction, and post-apocalyptic literature. The apocalyptic and post-apocalyptic books, despite their vast differences in theme, deal with the end of the world in some way, either through imagining a different past or a different future. Both novels that are analyzed in this study were published in the 20th and 21st centuries, eras in which the globe witnessed many new innovations. Both novels clearly reflect the effects of scientific and technological progression on the existence of humanity and civilization. Further, both novels show the unreasonable and unplanned increase of discoveries that are created to satisfy the consumption in the modern age. Based on this argument, the most significant contributor to the damage, violence, instability, and despair that exist inside the communities is barbarians. They are to blame for all of the calamities that have befallen the world. On the other hand, Crake is an insane scientist who produces the virus, and at the same time, he also manufactures a small group of genetic

modifications of what he believes as trans-humans. He is responsible for the obliteration of humanity and civilization.

However, there are some differences between these two novels. Angela Carter's "*Heroes and Villains*" can be considered an anti-utopian novel in the sense that it presents a barbarian community that is menacing other communities. Moreover, it shows a conflict between two communities; one of them includes philosophers, workers, and soldiers, which can be described as a civilized society, and another community includes barbarians which can be described as an uncivilized society.

Margaret Atwood's "*Crake and Oryx*" focuses on Jimmy and the Crakers. Jimmy was the only survivor from a blast that annihilated the whole world and the Crakers are beautiful creatures. Jimmy and Crakers lived together in peace.

N "*Heroes and Villains*" is considered an anti-utopian novel since the barbarians used their threat, violence, brutality, and barbarism. They made the world a bad place to live making people live in constant fear and endless nightmare.

On the other hand, "*Crake and Oryx*" is a post-apocalyptic novel that begins a new life after the annihilation of the world represented by Jimmy and the Crakers who live together without any kind of violence.

The barbarians show the flawed nature of humanity. They survive and get their living through out invasion, looting, raping, and killing as if death comes to any place they invade.

In contrast, in "*Crake and Oryx*", the Crakers are presented as flawless creatures and they only consume vegetation, which consists of pellets of partially digested plant matter that is eliminated from the body and swallowed multiple times to make them easier to digest. Crakers are environmentally friendly unlike the barbarians who spread death wherever and whenever they are.

In "*Heroes and Villians*", the two communities are in a constant struggle to survive whether by means of living or imposing hegemony and sovereignty over the world, whereas in "*Crake and Oryx*", there is no struggle of any kind and just the protagonist live a conflict with his past memories and the future is unknown for him.

REFERENCES

- Atwood, M. (2003). *Oryx and Crake*. New York: Anchor.
- Atwood, M. (1994). *The Robber Bride*. London: Virago.
- Atwood, M. (1994). "Writing Oryx and Crake": *Curious Pursuits: Occasional Writing*. London: Virago.
- Berger, J. (1991). *After the End: Representations of O Post-Apocalypse*. Minneapolis: University of Minnesota Press.
- Booker, M. K. (1994). *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Greenwood Press.
- Booker, M. K. (1994). *Dystopian Literature: A Theory and Research Guide*. Westport, CT, Greenwood Press.
- Carter, A. (1969). *Heroes and villains*. Penguin Books.
- Chen, E. (2021, July 7). *Women in Atwood's 'Oryx and Crake'*. The Jrexecutive.
- der Lippe, A. H. (2021). *Monstrous Textualities. Writing the Other in Gothic Narratives of Resistance*. University of Wales Press.
- Cavalcanti, I. (2003). "The Writing of Utopia and the Feminist Critical Dystopia: Suzy McKee's Charnas's Holdfast Series." *Dark Horizons: Science Fiction and the Dystopian Imagination*. Ed. Raffaella Baccolini and Tom Moylan. New York: Routledge.
- Claeys, G. (2013). News from somewhere: Enhanced sociability and the composite definition of utopia and dystopia, *History*. 98 (330).
- Doyle, B. (2015). The Post-apocalyptic Imagination. *SAGE Journal*. 131 (1), pp. 99–113. <https://doi.org/DOI: 10.1177/0725513615613460>
- Frye, N. (1982). *The Great Code: The Bible and Literature*. London: Routledge.
- Goll, J. W. (2005). "The Seer": *The Prophetic Power of Visions, Dreams, and Open Heavens*. Destiny Image Publishers Inc.
- Gordan, E. (2017). "*The Invention of Angela Carter; A Biography*", Oxford University Press.
- Heffernan, T. (2008). *Post-Apocalyptic Culture: Modernism, Postmodernism and the Twentieth Century Novel*. Toronto: University of Toronto Press.
- Hicks, H. J. (2016). *The Post-Apocalyptic Novel in the Twenty-First Century: Modernity beyond Salvage*. Springer.

- Hinchliffe, J. L., (2021) "Review: Contemporary Women's Post-Apocalyptic Fiction by Susan Watkins (2020)", *C21 Literature: Journal of 21st-Century Writings* 9(1).
- Howells, C., A. (2006) *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press.
- Holiday, A. D. (2014). *The Reality of Utopian and Dystopian Fiction: Thomas More's Utopia and Margaret Atwood's The Handmaid's Tale* (Thesis, The University of Mississippi, the United States).
- Ingersoll, E. G. (1992). *Margaret Atwood Conversation*. London: Virago.
- Jameson, F. (2005). *Archaeologies of the Future*. London: Verso.
- Kirsch, J. (2007). *A History of the End of the World: How the Most Controversial Book in the Bible Changed the Course of Western Civilization*. Harper One.
- Macpherson, H. S. (2010). *The Cambridge Introduction to Margaret Atwood*. Cambridge University Press.
- Moylan, T. (2000). *Scraps of the untainted sky: Science Fiction, Utopia, Dystopia*. New York: Routledge.
- Mohr, D. (2005). *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias*. London: MC Farland and Company.
- Martin, J. (2019). *Dystopia, Feminism and Phallogocentrism in Margaret Atwood's Oryx and Crake*. *Open Cultural Studies*. 3(1): pp.174-181.
- Silva, M. C. (2014). *Retelling Apocalypse in Margret Atwood's Oryx and Crake and the Year of the Flood*. In LINQ (Vol. 41).
- Peach, L. (1998), *MACMILLAN MODERN NOVELIST*, Macmillan Press Ltd.
- Snyder, K. V. (2011). "TIME TO GO": THE POST-APOCALYPTIC AND THE POST-TRAUMATIC IN MARGARET ATWOOD'S "ORYX AND CRAKE". *Studies in the Novel*, 43(4), 470–489. <http://www.jstor.org/stable/41319888>
- Staines, D. (2006). Margaret Atwood in her Canadian context. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press.
- Stifflemire, B., S. (2017). *Visions of After the End: a History and Theory of the Post-Apocalyptic genre in literature and film*. (Doctoral Dissertation, University of Alabama, the United States). Retrieved from <http://ir.ua.edu/handle/123456789/3579>.
- Strebler, S. (2021). *Between Dream Houses and "God's Own Junkyard": Architecture and the Built*. Zurich University: Zurich.
- Suin, D. (2010). *Defined by a Hollow: Essays on Utopia, Science Fiction and Political*. Peter Lang.

- Sargent, L.,T. (1994). The Three Faces of Utopianism Revisited. *Utopian Studies* 5 (1), Penn State University Press. <https://www.jstor.org/stable/20719246>.
- Tolan, F. (2007). *Margaret Atwood. Feminism and Fiction*. Amsterdam-New York, NY
- Vieira, G. (1993). No Place for Utopia: Postmodern Theory and the White Hotel. *Utopian Studies*. 4(2).
- Watkins, S. (2020). *Contemporary Women's Post-Apocalyptic Fiction*, Palgrave Studies in Contemporary Women's Writing.

CURRICULUM VITAE

Entesar Obaid Farhan obtained a bachelor's degree from UNIVERSITY OF BAGHDAD/ department of English, College of Languages in 2003. She moved to Karabuk / Turkey in 2020. She started her master's education in the department of English at Karabuk University.