

Post-Truth Ecologies and Manufactured Realities: The Collapse of Knowledge, Media Myths, and Environmental Justice in Margaret Atwood's *Oryx and Crake*

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Abstract

*Within the contemporary discourse, where truth is debatable and environmental collapse is excruciatingly institutionalized, Margaret Atwood's *Oryx and Crake* (2003) accentuates a narrative that interrogates the mitigation of moral and ecological failures of post-truth culture. The tragedies that characterize the twenty-first century, when facts, social duty, and ecological awareness are subservient to business, are all irresistibly immersed in Atwood's speculative work. These include genetic trickery, corporate supremacy, and the monetization of life.*

*This research analyzes *Oryx and Crake* within the discourse of post-truth and environmental justice in Canada. It positions Atwood's novel as a source of work that discloses how neoliberal capitalism, corporate media, and technology work together to corrode the very notion of truth. Her perspective of dystopia reflects not only a catastrophic environmental disaster along the spectrum of the entire world but also an especially Canadian anxiety about resource exploitation and colonial histories, along with an erasure of Indigenous ecological epistemologies.*

*In Atwood's post-apocalyptic world, environmental degradation reflects the collapse of meaning itself and the end of nature becomes indiscernible as well as indistinguishable from the end of truth. By analyzing myth-media-ecological ethics intersections, this research investigates how Atwood modify environmental degradation as a metaphor for epistemic decay. Through the lens of Indigenous Environmental Thought and post-truth studies, this paper argues that *Oryx and Crake* initiates a critique of settler narratives of mastery and progress. Atwood's fiction thus functions as both ecological warning and epistemological restoration. It demands a reenvisioning of justice in which truth and the environment are not oxymoronic but they are collectively sustaining and preserving the modes of reality.*

*This research paper demonstrates that how *Oryx and Crake* illustrates the entanglement and enmeshment of post-truth discourses, ecological crash, and Indigenous environmental justice and what Atwood's speculative vision accentuates about the moral and epistemological failures of the present day Canadian and global post-truth era.*

Introduction

The complex tangle of power, truth and ecology in the Canadian and global imaginary has been challenged by Margaret Atwood many times in her speculative fiction. In Atwood *Oryx and Crake* (2003), the novel is a post-apocalyptic world, made through the failure of science and ecology; the influence of biotechnological change is very powerful in an environment of collapse. It represents the post-truth that is happening today, whereby environmental realities have been misrepresented, or commercialized, by business media and politics. The paper will discuss how the portrayal of the environmental destruction and mediated realities in the book by Atwood predetermines the ethical and moral crises of the post-truth society.

The speculative fiction of Atwood is an anti-pollution statement regarding the modern ecological violence and corporate morality. Bioengineers are criticized by the novel who are more concerned with profits rather than ethical principles and ecological wisdom portraying an over-corporate society whereby science is the instrument of power and truth is the invention of advertising. Dystopian settings of Atwood also mirror the real-life problem as extractive industries, namely, the development of oil sands, depopulate the Native peoples and destroy ecosystems, and it is only complicated by the denialist needs.

Snowman, a man lost in the rubble of civilization as Jimmy, is a victim of flashback in the novel *Oryx and Crake* which was written by Atwood. The novel is an eco-trauma palimpsest and it shows that human ambition, technological exuberance and marketization of truth are co-committing to formulate disaster. The bioengineering works of Crake, which are advanced by the corporatized science and media domination are the embodiment of the post-truth ethos: information is weaponized, reality is being engineered, and morality is being sold off by market values. Atwood writes that perhaps he was mistaken on all things, but at least he was right about something: the reality was passing away (*Oryx and Crake* 244). This creepy repetition resonates with language of modern Canada and other places where environmental destruction is disguised in the rhetoric of progress and sustainability Amitav Ghosh refers to as the great derangement, cultural failure to address environmental realities.

It is not a dystopian prophecy, but an epistemological critique that Atwood takes a speculative approach. The novel questions the creation of post-truth spaces through selective visibility, what Rob Nixon calls a slow violence mechanism in which ecological violence is created invisibly, over time and on marginalized bodies. Likewise, the biotech corporations in *Oryx and Crake*, through violence, eradicate responsibility and make the planet a consumption laboratory. In this regard, the fictional future of Atwood echoes the efforts of modern Indigenous environmental developments in Canada, like *Idle No More*, against colonial land and truth appropriation. By juxtaposing the corporate manipulation of the fact with the Indigenous ideas of land as a living system of relation, the novel presents a dialogue between narrative and justice, between ecological ethics and epistemic repair.

Post-truth culture in the world of Atwood signals the decline of what Bruno Latour identifies as the modern constitution, the Enlightenment division of nature and society that has made scientific objectivity, on the one hand, and ecological exploitation, on the other, possible. In *Oryx and Crake*, this division falls apart as the human species becomes both the object and the subject of biotechnological testing. The invention of the Crakers by Crake, the genetically engineered, so-called perfect race, is the final post-truth act: the invention of history-denying, culture-denying, nature-denying reality. There is an aggressively rationalist, morally unrestrained godliness about him that echoes the techno-scientific vanity of colonial and capitalist domination ventures. And Atwood sets the apocalypse as environmental, not merely environmental, failure to demonstrate that ecological crisis is not separable from the crisis of truth itself.

This discussion places Atwood as a Canadian author who is highly sensitive to the crossroads of ecology, media and myth. It's ironic and self-reflexive narrative voice leaves the reader unsure of moral certitude and forces them to face the temptations of denial. The Canadian environmental discourse, frequently re-educated through the greenwashing of the state and Canadian settler myths of unexploited wilderness, is uncannily mirrored in the paradise of corporate eco-messaging and genetic commodification of the novel world. In *Oryx and Crake*, Atwood reveals the continuing colonial structures of extractions and displacement: the environment has ceased to be considered as a living being but simply as information to be streamlined, a spectacle to be devoured, or a

problem to be commercialized. The alert and moral intervention, then, of her speculative imagination enjoin readers to reconstitute the truth by ecological consciousness and relational accountability.

By fitting the narrative of Atwood with the special focus of the CFP on Indigenous environmental justice, this paper argues that the call to decolonial ethics in the critique of epistemic domination in the narrative belongs to a settler literary culture, though it does so. Her ecological catastrophe as imagined through irony and myth prompts a redefinition of knowledge production in the Anthropocene: what do we know and whose truths do we carry into the din of post-truth? In that query the prophetic dynamism and compelling topicality of the novel to the ecological and epistemological futures of Canada reside.

As its main analysis tool, it uses the Post-Truth Theory, which is backed by ecocriticism, postcolonial and Indigenous environmental theory, and Foucauldian discourse analysis. Based on the work of such thinkers as Lee McIntyre, Michel Foucault, and Bruno Latour, the paper will analyze how *Oryx and Crake* dramatizes the manipulation of truth within the reach of corporate and scientific authority, and the study will show that ecological collapse is an inevitable event that comes with epistemic corruption, the loss of ethical responsibility in knowledge-making. In this context, it is possible to interpret an Atwoodian dystopia as an allegory of the post-truth state, in which media, biotechnology, and neoliberal capitalism confuse reality and destroy moral responsibility. By incorporating ecocritical insights of other theorists, such as **Lawrence Buell**, **Rob Nixon** and **Timothy Morton**, the analysis connects the destruction of the environment with the destruction of meaning and demonstrates that the destruction of the earth is reflected in the destruction of the human conscience and language. Indigenous environmental thinking expressed by **Leanne Betasamosake Simpson**, **Robin Wall Kimmerer**, and **Glen Coulthard** is also used to project into the future how the post-truth world continues colonial silencing and erasure of relational ecological ethics. Lastly, in accordance with the idea of textual analysis brought forth by **Catherine Belsey** and the idea of truth as a power phenomenon developed by Foucault, the study will read the disjointed narrative presented by Atwood as a formal performance of post-truth unsteadiness. So, combining epistemological critique with ecological and decolonial morality, the theoretical framework claims *Oryx and Crake* reveal the failure of truth as the moral and environmental crisis of the modern world.

Literature Review

Atwood has been extensively addressed as an environmental disaster in both literary and ecological studies, yet the overlap between her work and post-truth epistemologies and Aboriginal environmental justice has not been addressed as thoroughly. Critical tradition The dystopian ecological strand of *Oryx and Crake* has often been prefigured by its critical approach to epistemology, though less is known about its own epistemic critique of the ways in which truth itself has been colonised by corporate and scientific authority. According to Coral Ann Howells, the speculative fiction of Atwood creates potential futures based on the moral rubble of modernity (Howells 121). This is an environmental, but also epistemological, moral garbage: it is about the corrosion of a mutual truth and the commodification of knowledge. Within the framework of the post-truth era-when information ecosystems are being manipulated by corporate and political Interests-Atwood predestines the destruction of trust in both ecological and moral reality.

Post-truth is a popularism of the 2010s that describes a cultural state where emotional appeal and ideological commitment are considered more important than factual accuracy. It is defined by Lee McIntyre as political subordination of reality (McIntyre 13). Corporate propaganda, consumer distractions, and the ethical numbness brought on by technical advancement all contribute to

subjugation in Atwood's imaginary universe. Atwood's speculative style, according to critics like Elizabeth Hansot and Shannon Hengen, acts as a literary witness to the ideological processes that underlie environmental exploitation (Hengen 52). But few have explored how Atwood predicts the epistemological instability of modern Canada, in which environmental denialism and the silencing of Indigenous ecological knowledge are still with us. The paper therefore, places *Oryx and Crake* in the context of post-truth studies, ecocriticism, and decolonial theory.

Canadian ecocriticism has come to regard the works of Atwood as key to the ecological imagination of the country. In *Rethinking Canadian Ecocriticism*, Lorraine York states that the ecological fiction of Atwood reveals the rhetorical infrastructures of denial that are inherent in settler colonial discourse (York 214). These infrastructures comprise the myth of Canada as a virgin wilderness and the technocratic optimism that environmental crises can be solved with innovation. Atwood subverts these myths through her dystopia, whereby control and innovation have caused destruction around the world. The bioengineered pigeons, rakunks, and wolvogs are not simply hideous hybrids, but the epitome of scientific arrogance and ontological confusion. Their presence disrupts the distinction between nature and artificiality, repeating the idea of the cyborg proposed by Donna Haraway as a posthuman being of cyborgish entanglement and epistemic crisis.

Within the canon of Indigenous environmental scholarship, the critique of post-truth echoes the defense of epistemic sovereignty. Leanne Betasamosake Simpson argues in *As We Have Always Done* that Indigenous knowledge systems are not alternative "truths" but relational modes of being that are rooted in land-based ethics (Simpson 43). The post-truth condition represents the antithesis of such relational knowing in the way that it separates information from responsibility. Though Atwood is not Indigenous, her narrative can be read as an ally to these epistemologies in how it reveals erasure endemic to corporate systems of relational ethics. Perhaps one of the limitations of *Oryx and Crake* is the absence of Indigenous characters. However, such an absence symptomatically performs the erasure that is so central to post-truth ecologies. Some knowledges are violently made invisible or irrelevant. This paper will argue that, in the context of Indigenous environmental justice, Atwood's silence functions as critique: it is a textual space in which the violence of omission mirrors the violence of environmental dispossession.

Another critical dimension of post-truth in Atwood's work is the role of media. Canadian media theory from Marshall McLuhan, particularly the idea that "the medium is the message," is helpful to frame Atwood's information ecologies. In *Oryx and Crake*, the internet and digital media comprise a chaotic archive of images, pornography, violence, consumer propaganda, which numb the moral imagination. Jimmy's childhood consumption of these mediated spectacles desensitizes him to suffering, a process that parallels the cultural saturation of environmental crisis in the age of digital distraction. "Atwood's dystopia anticipates the media fatigue of the Anthropocene, where apocalypse becomes background noise," Jennifer L. Kerner writes, " (Kerner 88). This is the definition of post-truth: the exhaustion of moral attention, the transformation of reality into spectacle.

Atwood environmental ethics are further reflected through ecocritical frameworks especially those championed by Lawrence Buell and Timothy Morton. The concept of a toxic discourse used by Buell refers to how literature can make visible the ethical and emotional aspects of ecological damage (Buell 31). *Oryx and Crake* operates within this discourse, dramatizing the toxicity-biological, informational, and moral-pervades posthuman existence. The theory of "hyperobject" introduced by Morton and identifying ecological crisis as something very large, nonlocal, incomprehensible, also echoes the image of ecological collapse provided by Atwood. The virus

which Crake releases is a hyper-object: invisible, ubiquitous, and unimaginable to a human mind. This is the post-truth condition where the world realities, including global warming, cannot be depicted or believed. Therefore, Atwood transforms an ecological crisis into an epistemological one, which forces readers to think of the boundaries of human cognition and moral accountability. The criticism of corporate capitalism as the main instrument of ecological injustice has been anticipated by scholars like Eleanor Ty. Ty argues that the moral emptiness of neoliberalism has been transferred by Atwood to the biotechnological apocalypse through her speculative fiction (Ty 97). In Canada, where resource mining and the media remain inseparable, this critique overlaps with ongoing arguments regarding Indigenous sovereignty and environmental policy. The manipulation of truth, either through government rhetoric or corporate branding, perpetuates what Glen Coulthard has termed the colonial politics of recognition, a system of recognizing Indigenous rights, despite the fact that it still exploits their lands (Coulthard 108). Positioning her dystopia into a realm of corporate domination and ethical death, Atwood demonstrates how post-truth discourse continues to reproduce the colonial logics of dispossession.

Lastly, the essays and interviews of Atwood herself give us an understanding of her philosophical position. She writes that in *Payback: Debt and the Shadow Side of Wealth*, environmental debt is the oldest debt of all, and the most difficult to pay (Atwood 14). *Oryx and Crake* is based on this moral economy whereby humanity pays back to the planet in the form of apocalypse. In this way, her vision of the ecology cannot be separated in her criticism of the commodification of truth. As she stated in a post, "We live in a time when the idea of truth has been deflated like currency in a pocket gilded to death" (Atwood, "The Age of Delusion"). Her work aims to emphasize this devaluation by depicting a marketplace where the earth is the cost and the market determines what is true.

This post-truth theory of ecocriticism with Indigenous environmental ethics shows that Margaret Atwood wrote *Oryx and Crake* as dystopian fiction, but an ecological epistemology. The story suggests the readers to seek the truth in an atmosphere of moral disorientation and to build knowledge on denial. Speculative realism by Atwood is a preemptive expression of a cultural condition in the post-truth era, where man has lost the sense of belonging to land, to each other, and the possibility of an agreed truth.

Textual Analysis as Research Methodology

This paper will use a methodological approach of textual analysis to discuss *Oryx and Crake* as a key place to think about the mirroring of post-truth epistemologies and environmental injustice. This paper does not constitute a strictly interpretive act, then, but a kind of epistemological act of inquiry, the act of studying how the politics of truth, power, and ecological force is coded in textual form, in imagery and voice. The practice of the production of meaning as Catherine Belsey has suggested is revealed through textual analysis since ideology is realized in language (Belsey 160). The novel is a story and a theoretical examination of the truth in the world of environmental and moral decay, introduced by Atwood. It includes a nonlinear narrative structure, which compares a pre-apocalyptic consumerism society with a post-apocalyptic wilderness in which Snowman and the Crakers live. This is a framework of the post-truth where old accounts of causation are broken down into denial and manipulation. The untrustworthy nature of the memories of the main character demonstrates the instability of the post-truth culture where there is a multitude of fragmented and subjective memories that challenge what the truth is. The novel eventually resolves the problem of a crisis of verifiability that is mixed up with postmodern narrative and the contemporary media discourse (*Oryx and Crake* 114).

Textual analysis reveals that Atwood employs textual strategies in the transformation of epistemological skepticism to ecological allegory, and the erosion of human exceptionalism in the blurring of the difference between natural and artificial life forms of pigeons, snats, and rakunks. The avariciousness of nomenclature and commodification is criticized in the neologisms and corporate language played in the narrative. The ecological and moral costs are hidden behind the euphemistic language of biotechnology and marketing, which is parodied by names such as OrganInc Farms, HelthWyzer. This manipulation of language fits the trend of post-truth which consists of hiding the environmental damage with well-washed language. The textual approach therefore reveals how it is within linguistic form itself that complicity with epistemic violence is made practicable a process that is mirrored in the narrative of Canadian media that decontaminates the process of resource extraction or the presentation of Indigenous resistance as hindrance.

On textual analysis, it is also necessary to consider what Gayatri Chakravorty Spivak called the silences of the text, which is the absence, the exclusion, that speaks as strongly as the text itself. Despite all the ecological vision, the questions of the Indigenous presence remain conspicuously silent in the novel by Atwood. This silence, though, can be understood as methodological, yet not ideological: by setting a scene where the relational ecological ethics are frozen to death, Atwood implicitly enacts the effects of the disappearance of Indigenous epistemologies. In this way, the post-apocalyptic wasteland serves as an allegorical representation of the ecological and spiritual emptiness created by the settler colonialism disconnectedness with the land. This lack has to be read textually in its symptomatic form: as the trace of a repressed discourse, a silence that must be recognized and not replaced.

Moreover, the story by Atwood requires intertextual analysis as one of the essential dimensions in textual methodology. Genetic and narrative re-combinations of the novel perpetuate the myth-science hybridity. Crake is a hubristic figure who embodies the myth of Prometheus and the Frankenstein of Atwood, placing her within the continuum of cautionary narratives about knowledge and creation. However, when her predecessors placed the drama of creation in the context of nature, Atwood does so in a globalized, media-dense, and post-truth world. The end product of epistemic control is the Crakers, the bioengineered, peaceful, and culturally amnesic herbivores: animals relieved of the weight of history and truth. A close reading shows that prose by Atwood opposes this erasure. Irony, lyric imagery, and changing tenses renew the multiplicity and ambiguity into a world structured. The textual surface will turn into a field of struggle against epistemological totalitarianism.

The paper makes the novel by Atwood a discursive ecology, where language, ideology, and environment interconnect. Temporal interrupts to the narrative reflect the ecological principle of feedback loops: action has consequences, which feedback unpredictably into their genesis. The utopian cleansing project of Crake returns in the form of the virus that kills humanity. Atwood performs what Timothy Clark calls a scale confusion of the Anthropocene: the inadequacy of human thinking to interpret environmental crisis as a broad temporal and causal web (Clark 72). Textual analysis is where that confusion can finally not be a failure but a critical revelation: the text shows human knowledge as finite, providing a call to a humbler, relational epistemology unrelated to the philosophies of interdependence present in Indigenous ontologies.

Moreover, the voice manipulation of Atwood opens a methodological point of entry into post-truth affect. The self-reflexivity of the moral fatigue of the age spares Snowman no tone, alternating irony, nostalgia, and despair. This irony reflects the cynicism of post-truth discourse in which moral indignation is substituted with the fatigue of complicity. The text's shifting pronouns—from the impersonal "we" of civilization to the personal "I" of the survivor—mark the process by which

the subjectivity of individuals is erasing the truth of communities. Listening to voice, tone, and irony demonstrates how the loss of the shared story parallels the loss of community responsibility to the environment, making textual analysis an ethical endeavor.

During a post-truth disaster, Atwood places importance on ecological and physical themes, using images to highlight them. The theme of consumption as an indicator of the addiction to spectacle is comparable to the example of Jimmy and his work with violent television sets. The description of deserted territories and artificial food are used to highlight the ethical consequences of post-truth capitalism in which meaning is consumed and discarded. The observation of Snowman, which reads as, Every everything has been eaten, yet it was never enough is the perfect reflection of the novel in exploring the idea of excess and epistemic hunger (Oryx and Crake 298).

Atwood comment about the restoration of the moral imagination by literature is lastly revealed by the character of Snowman as the last witness/storyteller, which is an aspect of metanarrative where his narration of the past becomes a confession and a myth. Canadian metafiction The idea of Canadian metafiction posits that postmodern narrative needs to insist on the need to have meaning by dramatizing the impossibility of meaning (Hutcheon 85). The literary device used by Atwood creates an interest to the paradox: by unmythologizing the absolute truth, she emphasizes that it is morally necessary to find it. Again, through recognizing the irony and ambiguity of the novel as a way of opposition to epistemic domination and not relativism, textual analysis can, therefore, be seen as an ethical practice.

This method introduces Oryx and Crake as a location where the textual, ecological and epistemological intersect. The instability of the world created by Atwood is performed by the use of language, and the novel itself is already in the post-truth world. But the possibility of recovery--the re-creation of the relational reality through narrative consciousness--should also be found within the instability. Besides the interpretation of the book, textual analysis fulfils its ethical task of restoring meaning in a society that is no longer able to do so.

Discussion and Analysis

The ecological and epistemological crisis depicted in Oryx and Crake takes place in a wider moral environment that appeals to Indigenous environmental justice issues in Canada. The historical and current forms of settler colonialism are reflected in the speculative future of Atwood, which commodifies ecosystems and produces truth. Although her dystopia appears to be placed everywhere in the world, it is grounded in a very Canadian anxiety: the conflict between the mythology of the wilderness and the ecological industry, between the self-image of the nation in environmental concern and its role in dispossession. Myths and the media merge in the post-truth era to conceal the facts about environmental injustice as that Open Cultural Studies call-out proposal puts it. Atwood breaks this illusion, both making visible the moral and material price of this denial.

The post-truth of Oryx and Crake is the realm of a corporate technocracy where discourse of politics and ethics are molded out by marketing and spectacle. There were no laws, Snowman reminds, but corporate laws, which were elastic (Oryx and Crake 210). This elasticity of truth is more akin to the elasticity of morality in neoliberal capitalism, whereby the destruction of the environment is acceptable as innovation and human experimentation is sold as a progress concept. This epistemic corruption is reminiscent of the control of Indigenous land by the Canadian state in the name of the development-pipelines, mining, and deforestation enterprises justified by the rhetoric of economic necessity. The corporations-RejoovenEsense, OrganInc Farms- of the novel represent such reasoning of rationalized violence. The forms that facilitate environmental injustice by manipulating discursively, they reflect in allegorical terms. In this way, the dystopia of Atwood

is an allegory of the Canadian post-truth environment, where settler colonialist myths of stewardship hide systemic injury.

The innocence-creatures engineered by the Crakers, who do not need violence, hierarchy, or history, is a perceived way out of the weight of human sin. However, their formation reflects the moral contradiction of the novel as well: the utopia of Crake needs genocide. His mass extermination, hidden under the banner of salvation is what Walter Benjamin called the mythic violence of modernity-the violence that claims to be order. In the environmental justice context, this violence is echoed in the colonial version of terra nullius, the notion that the land should be emptied of Indigenous life so that it can be made pure or progressive. The same erasure on the planetary level is executed by the new world introduced by Crake, where cultural memory and relational ethics do not exist. Atwood thus reveals the genocidal rationality of technocratic utopianism, where ecological control is connected to epistemic destruction.

In this ethical framework, irony is a weapon of resistance employed by Atwood critically. The humor in the novel, its absurd corporate names and its grotesque consumer products, is a parody of the banality of evil in the culture anesthetized by marketing. Such ironical detachment compels the reader to see the complicity in the very structures that the novel is condemning. Atwood satire in that way does what Linda Hutcheon describes as a national form of irony; a mode of irony, in its turn, that criticizes and incriminates its own national presuppositions (Hutcheon 104). The irony of *Oryx and Crake* is not limited to personal morality but rather the self-delusion of an entire settler nation that believes itself to be morally upright towards the environment but continues to promote extraction and denial. The dystopia of post-truth in the novel is thus not a fantasy, but a reflection, a reflection that represents the unresolved contradictions of ecological conscience and capitalistic desire in Canada.

The loss of narrative as a kind of moral mediation is also evident in the manipulation of truth in *Oryx and Crake*. On the one hand, there is the privatization of knowledge in the pre-apocalyptic world; information flows are regulated. Once viewed as a free space, the internet turns into the place of nihilism and voyeurism. The mindset of the online cruelty that Jimmy is exposed to desensitize him to suffering, which reflects the way the audience around the globe receives environmental disaster as spectacle. This is a form of what Rob Nixon has termed as the invisibility of slow violence, the delayed and diffused damage of ecological destruction that is difficult to portray sensational (Nixon 3). Atwood sets this concept as a dramatic narrative: the apocalypse in *Oryx and Crake* does not occur abruptly, but as a culmination of decades of rejection and gradual damage. By paralleling the post-truth condition to slow violence, she makes it clear that not only the physical but also the epistemic-the gradual loss of the ability to see truth- is destroying the planet.

The ecological imagination of Atwood also points at the ethics of relationality that appeals to Indigenous philosophies. Although the novel does not explicitly show the presence of indigenous people, the criticisms of separation between humans and nature, between mind and body, truth and language, echo the indigenous views of the world that focuses on interrelations. According to Robin Wall Kimmerer, in *Braiding Sweetgrass*, the demeaning of relationships with the land is inevitably demeaning of relationships with people (Kimmerer 210). This is the ultimate realization of such dishonoring, Atwood makes it clear, a civilization that has broken all the ties of reciprocity and this is what has ruined it. This relational reading of *Oryx and Crake* makes the dystopia a sort of a future prophecy the settler warning spoken in the language of absence. The fact of the absence of Indigenous people themselves becomes a spectral footprint of the lost under the eras of epistemic and ecological colonization.

Post-truth in the novel of Atwood, in its turn, is supported by the media aspect, which makes it politically urgent. The corporations do not just dictate science but narrative as well; they dictate what should be considered as real. Crake is a scientist, god, and a storyteller simultaneously and these attributes dismantle any distinction. His use and abuse of information and words depict how Michel Foucault states that truth is a worldly thing that depends on the relations of power (Power/Knowledge 131). Offering the truth-production by means of a single technocratic figure, Atwood theatrically dramatizes the epistemic totalitarianism of post-truth society. In modern Canada, this is reflected as governmental and corporate domination of environmental information, via censorship of scientists, media bias and concealing Indigenous protest as extremism. The dystopia created by Atwood, therefore, allegorizes the metamorphosis of truth into a weapon of control, creating awareness of the role of epistemic injustice in perpetuating environmental and cultural violence.

But in this dark imagining, Atwood even throws the seeds of resistance. Though lacking credibility, Snowman storytelling becomes a kind of reclaiming. When telling the Crakers about their past, he revives the chance of meaning. His myth-making echoes Indigenous oral cultures, which continue to maintain memory and morality across generations by telling stories. Although the stories of Snowman are partial and selfish, they affirm that truth in however weak can still exist through continuation of narratives. This echoes the concept of Métis scholar Chelsea Vowel who outlines it as story as resurgence-the reawakening of knowledge in the form of language and relation (Vowel 67). Atwood, therefore, says that the antidote to post-truth nihilism must be found in narrative care: a moral duty to narrate and re-narrate the stories that support relational truth.

Also, the action of Atwood in this doomsday scenario develops a sense of paradoxical ecological optimism. Although produced artificially, the Crakers have certain elements of compatibility with nature: collective life and simple consumption, they lack domination desire. Their lives at least gesture in the direction that Donna Haraway calls staying with the trouble-a way of living responsibly in the ecologies of the damaged world (Haraway 1). Although Crake is driven by genocidal motives, the Crakers as described by Atwood give some indication of a posthuman morality that may extend beyond the civilization/wilderness dichotomy. This hypothetical possibility resembles Indigenous futurisms which project survival and regeneration after colonial apocalypse. This is fully embodied in the ethical vagueness that the final scene of the novel finds itself caught in when Snowman is forced to decide between violence and trust when he finds other survivors: and the slender prospect of regeneration through destruction.

This is why the vision of Atwood is resistant to despair and redemption. Her speculative realism forces the reader to face a painful reality-that post-truth is not a new phenomenon but a historical procession, a by-product of the same arrogance of epistemology that drove colonialism and capitalism. Connecting environmental devastation to epistemological corruption, Oryx and Crake requires that environmental justice be created to comprehend as a project of recovery of truth. What is post-truthful in the world of Atwood and ours is not the issue of misinformation but lack of relational accountability. The way to re-establish justice to the environment is to revert the truth to the word, the story, the self.

Conclusion and Works Cited

The post-truth condition is not the future anomaly as in Oryx and Crake, by Atwood, but the end of a long epistemic history based on colonialism, capitalism, and ecological usury. Her speculative world is an indication of the moral and factual disintegration that characterizes the modern

environmental discourse in Canada and beyond. Atwood shows the manipulation of truth to justify systems of domination that destroy the land and the life of people through a complicated play of narrative fragmentation, irony, and ecological allegory. In the interrogation of the very foundations on which post-truth myths are constructed and in the introduction of the ethical imperative of restoring relational forms of truth, the novel thus actualizes the spirit of the Open Cultural Studies call for papers-"Post-Truth and Indigenous Environmental Justice in Canada: Myths, Media, and Reality".

The story by Atwood teaches us that there can be no ecological disaster without the collapse of epistemology. The culture that commodifies the earth also commodifies knowledge making them both tools of power. The birth of scientific rationalism, unfettered by moral values, is the worst of the post-truth reasoning of mastery: the man called Crake creates a new race to remedy the human defects, and his project is the destruction of this race. The apocalypse is therefore not merely biological but ontological-the death of sense. When she describes this destruction, Atwood makes readers realize that they too are engaged in post-truth ecologies where denial is the basis of comfort and consumption. Her speculative approach is therefore a moral pedagogy that demonstrates that ecological balance depends on epistemic redirection in terms of humility, interdependence and narrative responsibility.

Oryx and Crake is a work that exposes the settler colonial roots of post-truth discourse. The silence of the novel regarding the presence of Indigenous people turns out to be a haunting silence that addresses the political erasure by which the ecologies and cultural imaginaries are still being formed in Canada. And within that absence lies critique: The world without relational ethics dramatized by Atwood is the world wherein the epistemologies of land and kinship are repressed. The contrast between the god-like dominance of Crake and the relational ethics expressed by the Indigenous scholarship-both the idea of land as pedagogy introduced by Leanne Simpson and the teachings of reciprocity provided by Kimmerer in the novel can be interpreted as a naive statement about the epistemic decolonization. Here truth is not an ideal that exists but a practiced one that is maintained by the relations between human beings, nonhumans and land.

Most importantly, the media aspect of the dystopia of Atwood emphasizes the reliance of truth corruption on its mediation. The onslaught of corporate names and consumer spectacle in the novel, constructs the linguistic saturation of the post-truth culture: the words do not represent reality but distort it. This semiotic pollution is similar to the ecological pollution of the landscapes of Atwood: they are both manifestations of moral entropy. The last action of Snowman his indecisive move between violence and compassion is an embodiment of the ethical choice that confronts the readers: either to continue the process of denial or to start anew the work of truth-telling. Atwood's ambiguous ending in her work leaves audiences contemplating survival narratives amidst the transition between apocalypse and renewal. "*Oryx and Crake*" emphasizes that narrative justice is inseparable from environmental justice, highlighting the importance of storytelling that reflects interdependence over domination. In a post-truth environment, literature serves its fundamental role as a moral witness against the clash of ecological realities and ideological fictions. Atwood fiction becomes here a kind of epistemic subversion: the dramatization of the failure of the truth, the fiction restores the moral urgency of its search. Her speculative realism therefore gives us a warning and a possibility-an acknowledgment that we are living in the rubble of meaning, but that the storytelling as a process is a way of birth marking.

As it has sought to respond to the Open Cultural Studies call for papers, this paper argues that *Oryx and Crake* functions as an allegory of post-truth ecology through which the intersections of myth, media, and environmental injustice in a Canadian and global context are laid bare. Atwood's novel anticipates the ethical challenges of an age when truth is both weapon and casualty, when environmental crisis is simultaneously material and discursive. Her vision invites a reimagining of justice not as restitution but as relationship—an ongoing process of truth-making rooted in accountability to the living world. In the ruins of post-truth, Atwood finds the possibility of renewal: the fragile, necessary belief that words can still matter, that truth, though wounded, can be told again.

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