

MARGARET ATWOOD'S THE HANDMAID TALE: A FEMINISTIC PERSPECTIVE

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ABSTRACT: The Handmaid's Tale is where ladies' privileges have been repudiated, and in this way ladies are back in sexual orientation jobs taken to the outrageous, without any rights, no suppositions, and no beautifiers or magnificence results of any sort. A once free lady is transformed into an article, a 'vessel' whose sole design is to bear kids to save the populace. It is a tragic bad dream which oppresses and quells ladies to the point of sexual subjugation, language impacts and inculcates them in a psychologicallydamaging way, and denies them the fundamental opportunities which most ladies in Western development underestimate (Porfert 1). The point of this paper is to contending the portrayal of women's activist oppressed world and the issues identified with female dilemma, their accommodation to men in the books. It will draw a last image of ladies' battle for opportunity. It has been declared that lady's character is pushed aside and even eradicated in the male centric social structure of religious states.

KEYWORDS: Margret Atwood's The Handmaid Tale, Feminism, Dystopian, submissive

INTRODUCTION:

Margaret Atwood brought into the world in, Ottawa, Canada, in nineteen 39, is a functioning and known essayist who dedicated her life to composing endless books, which are all identified with the natural, common freedoms, and women's activist issues all through her profession. The epic demonstrates the constraint of individual opportunity and basic freedoms through which Gilead government turns out to be incredible. As Harold Bloom says "the novel... is an investigation of intensity and how it works and how it misshapes or shapes the individuals who are living inside the sort of system" (77). Atwood's bestknown work is her novel, *The Handmaid's Tale* which goes to in "Tragic fiction" incorporates works that portrays anecdotal social orders to show notice against the negative results of the reconstruction of human social orders. Her tale won the writer the Booker Prize in Britain, the Governor General's Award in Canada, the Arthur C. Clarke Science Fiction Prize, and the Los Angeles Times fiction prize in the United States. On account of *The Handmaid's Tale*, Atwood is portrayed as "the most separated author under fifty presently writing in English" (qtd. in Howells 1).

Indeed, even in our contemporary society people are not equivalent, and social, political and monetary separation dependent on sexual orientation exists, and there are a few nations where ladies get abused and segregated methodically by the system. Just now, on the 24th of June 2018, did Saudi Arabia authorize a law which repealed the denial of ladies driving. Consequently, women's activist developments are critical to at long last accomplish equity between the genders. Notwithstanding, in our current society exist two boundaries and the two of them present threat to this adjustment. From one perspective, there are individuals who actually don't pay attention to women's liberation and gen-der equity and even supersede these social changes. This prompts the need of looking at women's liberation and women's activist analysis in writing to bring issues to light that ladies are singular creatures and no replaceable items that should be overwhelmed by men. Then again, extremist women's liberation with revolutionary convictions to make a 'ladies' ideal world' can wind up being utilized by against women's activist associations or even systems for their own motivations. In this manner, it is imperative to inspect how current women's activist inclinations are condemned in writing by indicating what they may prompt.

FEMINISTIC PERSPECTIVE

The Handmaid's Tale, a tragic novel presents the feministic subject where the character of a lady has been devastated in a difficult circumstance, leaving any opportunity for its recovery. It is a more profound and more extensive vision of somber completion for ladies. As called by Lucy M. Freibert a "political-theory fiction" (280), the novel is set in the midst of war and defilement, and ruinous political force across the anecdotal republic of Gilead. It alludes some way or another to a depressing situation of an extremist condition of religious government reflecting liberating from virtues. Truth be told, Atwood's meaning of legislative issues obliges her standing topical concerns: her examination of the relations among people, which has consistently been taken by the creator as a type of intensity governmental issues, her commitment with the subject of Canadian public and individual character, and her more extensive philanthropic worries with human essential rights and their insurance (Howells 6-7). In this novel, the most entrancing parts are without a doubt the ones wherein Offred representation the city and its angles. One would then be able to see the all-encompassing difference between Gilead before persecution and the Gilead she is depicting. Likewise, there is something befuddling in the novel and it is the means by which ladies are arranged by colors interrelated to their social position. Maybe religion or the shade of the skin, which are today the human angles that rouse biases, were supplanted by the shade of garments. Margaret Atwood, with this detail, unquestionably needed to show the superfluity of our Prejudices.

FEMALE DIFFICULTIES:

Handmaid stories set in what used to be North America, that middle around a female character in an extremist society; a universe of abuse and steady reconnaissance, totally devoured by government control and control. The tale presents the world which wrong individuals agreed to control. Despite the fact that the story happens in just one province of America, it by the by can be associated with the remainder of the world. On the off chance that a circumstance like that really occurred, it would spread without any problem. The tragic classification thrived in the nineteenth century essentially as an absolute opposite to idealistic writing. The Handmaid's Tale is viewed as an exceptionally women's activist vision of oppressed world, a general public in which ladies' privileges have been totally renounced and ladies are compelled to add to their own abuse by adjusting to exacting sex jobs and limitations, and yet authorized sexuality. As indicated by Gregory Claeys, 'oppressed world' is regularly utilized ... to depict an anecdotal

depiction of a general public where malevolence, or negative social and political turns of events, have the advantage, or as a parody of idealistic yearnings which endeavors to make a mockery of their misrepresentations ... " (107). The epic investigates a reality where our general public has created a negative way, away from the ideal world, investigating issues that were important at the time they were composed. Atwood envisions an oppressed world where natural issues are at the center of the adjustments in the public eye, as environmental change and contamination has delivered an enormous piece of the populace fruitless. Lois Feuer writes in her study of *The Handmaid's Tale* that commentators of the novel "perpetually hailed it as a "women's activist 1984" and, in the same way as other convenient labels, this one disguises an incomplete truth".

Margaret Atwood's *The Handmaid's Tale* as a women's activist oppressed world which gives women's activist analysis through the portrayal of ladies' abuse and their showcase as 'Others' in the male centric culture Gilead. It will be indicated that Atwood all the while reprimands current women's activist propensities through parody to bring issues to light of how extreme idealistic women's activist dreams can wind up in oppressed worlds. Before it is conceivable to recognize which artistic works can be considered women's activist oppressed worlds, it is imperative to distinguish what 'women's activist' even methods and with which issues women's activists are concerned in any case. Above all else, 'women's activist' is a "political position" (Barry: 124) which can be put on a standard with the wish of ladies being equivalent to men and which battles the good old thought of ladies being subjected to men. Notwithstanding that, "[f]eminists disagree with material types of social, monetary and political separation" (Meyer: 190) and subsequently crusade for "ladies' freedom and independence" (Bouson: 135). In this connection, another attribute of women's activist writing is that "sex contrast is the establishment of an underlying disparity among ladies and men, by which ladies endure systemic social inequity" (Morris: 1). Moreover, "[t]he social development of ladies, the subject of ladies' personality and portrayal have become predominant issues of feminist hypothesis and fiction" (Meyer: 190).

In women's activist oppressed worlds each one of those points of woman's rights go into invert, henceforth there are frequently male centric social orders where ladies are subjected to men and mistreated by them and by the system. In addition, as women's activists are worried about the personality of ladies, this is thematized also in tragic anecdotal social orders. As a

rule, ladies get ripped off their identities and get externalized. The greater part of the scholarly works which can be viewed as women's activist contain women's activist analysis simultaneously. It manages, as it was referenced in the Introduction, "the issue of ladies' imbalance in the public arena" (Barry: 123) and the "component of male controlled society, that is, the 'outlook' in people which propagated sexual disparity" (124). However, in addition to the fact that it deals with ladies' disparity and man centric societies, yet additionally with ladies' showcase as 'Others' (135).

To assemble the strands of the contention, women's activist oppressed worlds and the firmly associated women's activist analysis manage "women's activist nerves about male mastery and sexual abuse that have consistently tormented ladies" (Bousen: 136) working out, and accordingly "key topics of women's activist tragic composing [include] sexuality, propagation, financial and social imbalance" (Cortiel: 157) just as "male centric despotism" (in the same place.).

CONCLUSION:

In *The Handmaid's Tale*, Margret Atwood portrays social orders where ladies are utilized as Instruments by the guys. Ladies are used just for rearing purposes and considered as simply machines of proliferation. In these distressing oppressed world spaces, ladies are compelled to live by submitting to the guys, who are consistently on the overwhelming side, and carry on in foreordained examples. The worth credited to the ladies depends on their capacity to see a youngster, a general public where ladies are viewed as unimportant, when they lose their fruitfulness and old ladies are spurned to encounter a moderate demise in Colonies. The Gilead system shows the negative parts of the general public "previously" to legitimize the difficult circumstance for ladies, particularly for Handmaids like Offred. They need to mean that ladies have lost their opportunity and their entitlement to choose over their own body by asserting that the conditions for ladies were more awful previously, with the sexual viciousness. The general public of the Gilead has established dependent on the general public which was marked as "in the past" hears a portion of the thoughts from it yet changes some to its own desires.

Unfortunately, taking ladies just as "bellies" to deliver more kids through the language of Bible and media materials put a substantial impact on accommodation of the ladies and it is

likewise simple for the men or if nothing else one post to pick up and safeguard their capacity. Offered additionally shows her women's activist side in this novel. She places her female characters into circumstances wherein all that makes them ladies is taken from them. She demonstrates that a lady turns out to be nothing when her privileges to have or to settle on her own choices vanish. In Fact, every last bit of her female characters, in this novel, are miserable. She writes down all that could make a lady edgy and applies it to "the Handmaid's Tale" ladies. How satisfied one should be with the development of ladies' part in the public eye since the advancement is for the good of the two people.

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