



**DOMESTIC VIOLENCE IN ANGELA CARTER'S
*THE BLOODY CHAMBER AND OTHER
STORIES* AND MARGARET ATWOOD'S *THE
HANDMAID'S TALE: A FEMINIST STUDY***

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**MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Saja ABBAS MOHAMMED titled “DOMESTIC VIOLENCE IN ANGELA CARTER’S *THE BLOODY CHAMBER AND OTHER STORIES* AND MARGARET ATWOOD’S *THE HANDMAID’S TALE: A FEMINIST STUDY*” is fully adequate in scope and in quality as a thesis of Master of Arts in English literature.

Assist. Prof. Dr. Nazila HEIDARZADEGAN

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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. 20/01/2023

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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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.

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Signature:

FORWARD

First and foremost, I would really like to offer my most sincere gratitude to my supervisor; Assist. Prof. Dr. Nazila HEIDARZADEGAN for the tremendous guidance she provided that made it possible for me to finish this thesis and putting my work into action in a manner that was extremely helpful.

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ABSTRACT

The primary goal of this thesis is to discuss domestic violence as a result of patriarchal oppressive ideas and regimes. The study sheds light on forms of domestic violence in two novels, namely, *The Bloody Chamber and Other Stories* by Angela Carter and *The Handmaid's Tale* by Margaret Atwood. Chapter one of this study explains the theoretical background related to the research topic. The various forms of domestic violence that are depicted in this study focus mainly on feminist thought and its efforts to end oppression in all social, domestic, and political spheres. Chapter two explains forms of physical and mental domestic violence within the family in both *The Bloody Chamber* and *The Tiger's Bride*, both selected from Carter's collection *The Bloody Chamber and Other Stories*. Chapter three of this study demonstrates the various forms of violence against women in *The Handmaid's Tale's* patriarchal Republic of Gilead regime experience. These forms of oppression include brainwashing, physical torment, exploitation of their bodies, and restricting their ability to live freely. The study shows that men who adhere to patriarchal ideas employ violence, which can have different forms, including various sorts of frightful behaviour and subsequent violent acts, to maintain their dominance over spouses.

Key Words: Domestic Violence, Feminism, Patriarchy, The Bloody Chamber, The Tiger's Bride, The Handmaid's Tale.

ÖZ

Bu tezin temel amacı, ataerkil baskıcı düşünceler ve rejimler tarafından ev içi şiddeti tartışmaktır. Çalışma,Angela Carter'un Kanlı Oda'sı ve Diğer Hikayeler ve Margaret Atwood'un Damizlik Kizin Öyküsü'nun olmak üzere ev içi şiddetin biçimlerini inceledi. Bu çalışmanın birinci bölümünde, araştırma konusuyla ilgili teorik arka plan açıklanmaktadır. Bu çalışmada gösterilen çeşitli ev içi şiddet biçimleri, genel olarak feminist düşünceye ve tüm sosyal, yerli ve siyasi alanlarda baskılara son verme çabalarına odaklanır. İkinci bölümde, hem Kanlı Oda hem de kaplanın Gelini'de ailedeki fiziksel ve zihinsel ev içi şiddet biçimleri, Carter'ın Kanlı Oda ve Diğer Hikayeler koleksiyonundan seçilmiştir. Bu çalışmanın üçüncü bölümünde, Damizlik Kizin Öyküsü'nün Gilat Cumhuriyeti rejim deneyimindeki kadınlara yönelik çeşitli şiddet biçimleri gösterilmektedir. Bu baskı biçimleri arasında beyin yıkama, fiziksel işkence, vücutlarının sömürülmesi ve serbest yaşama becerilerinin kısıtlanması yer alıyor. Çalışmada, ataerkil fikirlerine bağlı olan erkeklerin şiddet uyguladıkları, çeşitli şekillerde korkunç davranışlar ve sonrasında eşler üzerindeki hakimiyetlerini korumak için şiddet eylemleri de dahil olmak üzere çeşitli şekillerde davranabilecekleri ortaya çıkıyor.

Anahtar Sözcükler: Ev İçi şiddet, Peminizm, Patriklik, Kanlı Oda, Kaplan gelin, Damizlik Kizin Öyküsü'nun.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Angela Carter'in Kanlı Oda ve Diğer Hikayeleri ve Margaret Atwood'un Damızlık Kızın Öyküsü Üzerinde bir Feminist Araştırma
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Anahtar Kelimeler	Ev İçi şiddet, Peminizm, Patriklik, Kanlı Oda, Kaplan gelin, Damızlık Kızın Öyküsü'nun

SUBJECT AND PROBLEM STATEMENT

One of the issues that persists today is domestic violence against women. The primary news in the mainstream media and on social media is frequently accidental violence against women, particularly the most dangerous violence practised in the home. This problem has also become a source of worry for every nation on the globe, affecting females of all ages, whether children or adults. They were subjected to violence in a number of ways, including verbal, physical, mental, and emotional.

RESEARCH OBJECTIVES

The objectives of this study are determined as follows:

1. To examine forms of domestic violence against women in a patriarchal society from a feminist standpoint
2. To gain an understanding of what forms of domestic violence female characters experience in Angela Carter's *The Bloody Chamber and Other Stories* and Margate Atwood's *The Handmaid's Tale*.
3. To explore how the female characters in Angela Carter's *The Bloody Chamber* and *The Tiger's Bride*, as well as Margaret Atwood's *The Handmaid's Tale*, deal with the acts of domestic violence that they are subjected to.

THE SCOPE OF THE RESEARCH

The discussion will be limited to Angela Carter's *The Bloody Chamber and other stories* and Margaret Atwood's *The Handmaid's Tale* since these are the two novels in which the issue has been most clearly articulated. To begin, the domestic violence experienced by the female protagonists is the exclusive focus of this analysis. The women's resistance is the second point.

PURPOSE AND SIGNIFICANCE OF THE RESEARCH

The discussion of domestic violence is crucial, as the incidence of domestic violence has been steadily rising over the last several years. Domestic violence has become a growing source of public concern. Most importantly, the issue is complex in many aspects because violence occurs on both sides toward each other, and as a result, the movement's advocates have announced that they will be launching a new campaign to raise awareness about the issue. By using feminist theory, this research might help bring attention to the pervasive discrimination against women through an understanding of works like *The Bloody Chamber* by Angela Carter and *The Handmaid's Tale* by Margaret Atwood.

RESEARCH METHODOLOGY

To discuss domestic violence in the two selected novels, the theory of feminism is used to analyse *The Bloody Chamber* and *Other Stories* by Angela Carter and *The Handmaid's Tale* by Margaret Atwood. This theory is used because the female characters in the two novels experience different forms of domestic violence under the patriarchal control of The Marquise in *The Bloody Chamber*, The Beast in *The Tiger's Bride*, and The Republic of Gilead in *The Handmaid's Tale*.

1. RELATED THEORY AND CONCEPTS

“Male partners hit women when they are sober, when they have work, when there is no reason for jealousy, for questioning authority, when there are no disagreements on childrearing, when they have finished all the household chores... so for no reason at all”

Paulina Gonzalez Sanchez

“She’d allowed violence to become a normal part of their life.”

Liane Moriarty, *Big Little Lies*

1.1. Review of Literature

Violence within families is a problem that has had an impact on society for many generations. Domestic abuse is the orderly use of mental, sexual, economic, and other types of violence to dominate, subjugate, and intimidate another person within an intimate relationship. Despite the fact that it is a distinct phenomenon, domestic violence is supported and encouraged by patriarchal values. In other words, domestic violence against women and children is ingrained in the fabric of society.

The matter of violence against women is rooted in issues like patriarchy, which are prevalent in many parts of modern society (Andrus, 2020). Domestic violence is defined as any aggressive behavior that makes males in the home, most frequently include the violent assault of a partner. The “Declaration on the Elimination of Violence Against Women”, and 189 countries supported it at the 1995 Beijing Conference on Women (Pickup et al., 2001). Any physically or sexually act against a woman (or girl) that uses at least a little amount of force, such as pushing, pulling hair, hitting, smacking, slapping, or holding the woman down with his weight so she is immobile and is unable to control the touch (Pickup et al., 2001, p.12).

It is undoubtedly the most widespread type of violence; it is a serious problem in the world that cuts across all distinctions of social status, racial group, culture, maturity level, nationality, and geographical location. In other words, it does not matter who you are or where you come from. Statistics on the occurrence of domestic

violence indicate that up to 50% of women worldwide have experienced abuse from their male partners or ex-lovers (Taylor, 2020).

1.2. Definition of Domestic Violence

The definition of violence makes physical harm a key component of violence by defining it according to objective factors. As a result, it separates itself from psychological abuse by emphasizing the importance of physical contact.

As a worldwide issue, the violation of women has been acknowledged as a problem that must be addressed since it poses a serious risk to the physical and mental health of women. In this sense, Violence against women is well-defined as any act of gender-based violence that harms or is likely to hurt women physically, sexually, or psychologically. This consist of making threats to carry out such actions, using force, or arbitrarily denying someone their freedom, whether it be in public or in private life (Das, 2011, p. 267).

Physiological, physical, financial, or emotional abuse against a wife, or other family female member. Members of various races, cultures, religions, and socioeconomic backgrounds may commit domestic violence. Abuse of a partner is the most common form of domestic violence, although it may refer to any aggressive behaviour that occurs inside the family.

In addition to the social and economic devistations that result in the victim losing their means of subsistence, family violence is characterised by physical and mental abuse, which may result in death or injury. When rights of women are violated, she may become miserable or distracted by the violence, and she may lose the ability to have dreams and make efforts for her own self-improvement. They are emotionally distant and have a sense of hopelessness about their situation. In current years, there has been an increasing amount of worry over family abuse in both developed and developing nations. The vast majority of those affected by this violence are women and children (Clark, 2015).

According to the definition of National Intimate Partner and Sexual Violence Survey (NIPSVS), intentional coercion, physical harm, sexual assault, and/or other abusive acts perpetrated against another intimate partner as part of a pattern of

systematic power and control are referred to as domestic violence. It includes threatening behaviour, sexual assault, physical assault, and psychological and/or emotional abuse (Andrus, 2020, p. 77).

This concept of domestic violence still includes some of the symbolic implications of violence because of the legal background that permitted wife beating. That is, there will always be instances of domestic violence involving female victims as long as society is still sexist. According to James Ptacek's (2010) analysis of familial violence against women, the incidence of such violence is shockingly high and has a wide range of negative impacts. Poor physical and reproductive health, suicidality, drug and alcohol misuse, depression, poverty, post-traumatic stress disorder, famine, and mortality in both women and their kids are all related to abuse, whether it be physical or sexual. When women are the victims of intimate partner abuse, it has an impact on their economic security, social interaction, and political participation. One of the world's most pervasive examples of gender inequality is violence against women and girls (p. 5).

According to feminist theory, gender inequality on a social level is the root cause of violence against women. In addition, there is a relationship between the number of women and men in a culture and the rate at which men conduct violent acts against women. Having to endure physical or emotional abuse at the hands of a member of one's own The patriarchal culture that is still present in our society sometimes provides a justification for the violence that is committed against women at home. Certain behaviors, such as abuse of drugs, strong male dominance, abuse of a child, violence outside the home, and regular verbal aggression, were shown to be related to domestic violence. Kenway and Fitzclarence describe it as one of the most significant social issues of our day. It is becoming increasingly clear that violence is a continuum that includes abuses in physical, sexual, verbal, and emotional dominance at the individual, group, and structural society levels (1997, p. 117).

In addition to domestic violence, which is the focus of this study, inequality can manifest itself in a variety of ways. Considering the position of women in the context of the economy, society, and politics, it is possible to categorise it as political violence, social violence, or domestic violence. According to McMillan (2007), violence against women is an important and global problematic situation; it may occur in numerous

ways such as physically, mentally, sexually, or economically abuse, and it can strike women at any point in their lives.

1.3. Types of Domestic Violence

The concept is very wide and incorporates a variety of types of violence that may occur in a variety of circumstances. The concept of ‘violence against women’ in the general sense comprises a number of hateful acts committed in many regions of the world. Domestic violence, femicide, rape, and sexual violence, sexual abuse of children and commercialization of girls, early and forced marriage, street harassment, and slavery are all examples of violence against women (Taylor, 2020).

The separation of physical types of violence from emotionally, psychologically, and verbally forms of violence is controversial for the following reason: it fails to take into account the variety of ways in which emotional, psychological, and verbal forms of violence pervade and are interrelated with physical forms of violence. The legal system creates a separation between the two. The use of physical force is a criminal offense, while the use of emotional, psychological, or verbal aggression is not. The term ‘criminal domestics’ is used to refer to instances of physical violence, whereas ‘noncriminal domestics’ and ‘verbals’ are the terms used to refer to instances of emotional, psychological, or verbal abuse. Additionally, the literature on domestic and family violence distinguishes between physical and emotional violence, concentrating on either the physical violence or the emotional/psychological abuse, but almost never on both combined.

‘Patriarchal terrorism,’ a new term used by Johnson (1995) to describe physical violence, entails acts of violence in which males exert dominance and control over their female companions via the use of force and intimidation. He compares acts of patriarchal terrorism with what he calls ‘common couple violence’ , which might take the form of disputes or fights in which both partners are equally to blame. Johnson makes a compelling case that ‘patriarchal terrorism’ is distinct from other forms of terrorism. Because it includes power, there is no shared responsibility for what happened. The concept of patriarchal terrorism refers to situations in which one partner dominates and oppresses the other (Andrus, 2020, p. 50).

1.3.1. Physical Violence

The intended use of physical violence with the intent to inflict damage, harm, injury, or murder is what is referred to as ‘physical violence’. The use of a weapon, punching, shoving, biting, restraint, kicking, and other forms of physical contact are all examples of this kind of force. (Pickup et al., 2001), quote what is declared in the United Nations Declaration on the Elimination of Violence Against Women, adopted by the General Assembly on December 13, 1993.

Assault, sexual abuse of female household children, marital rape, female genital mutilation, and other traditional harmful practises to women are all examples of physical, sexual, and psychological violence that occurs in families. Other forms of family violence include non-spousal violence and violence related to exploitation (Pickup et al, 2001. p.12)

According to research carried out in the United States, men are more likely to resort to various types of violence towards their wives or girlfriends than women are. By kicking and hitting their spouses, men would sometimes choke or smother their wives. When assaulting their wives, the men in question used a variety of physical violence on their partners. The aggression varied from a simple slap to punching, kicking, and choking; on occasion, the males would use belts, bottles, or weapons. The brutality went from a simple slap to getting punched, kicked, and choked. Assaults with punches to the face and/or body, as well as kicks, were by far the most common kind of attack. When they beat their spouses, most men utilise a range of different forms of physical force. In spite of the severity of the abuses, the majority of women in the USA and the UK report that they almost never consider using physical force in response to violent acts committed against them. It is quite difficult to launch a successful counterattack. Due to their superior strength, men are able to render their women helpless by immobilising their hands and/or feet or by forcing them on the ground or up against a wall (Dobash & Dobash, 1979, p. 108).

1.3.2. Emotional and Sexual Violence

When someone uses actions, threats of acts, or coercive techniques to inflict psychological or emotional harm on a victim, this kind of violence is called ‘psychological or emotional violence’. Threats may relate to acts of physical, psychological, sexual, or social violence, and they can be communicated through words, gestures, or weapons. The purpose of a threat is to transmit the desire to inflict death, disability, injury, or any other kind of bodily or mental suffering. The abuser

may limit the victim's activities, degrade the victim, and withhold information from the victim. the abuser may purposefully act in a way that makes the victim feel inferior or ashamed; they might also keep the victim away from their friends and family and deny them access to money or other necessary resources. These are just some examples of the types of behaviours that maybe considered psychological or emotional abuse.

The term 'sexual violence' may refer to a general understanding of male aggression or, more specifically, to attacks and incursions that have an explicit sexual component. An attempt or completion of a sexual act relating a person who must comprehend the situation or true nature of the act, is unable to reduce involvement, or is unable to interact, shows a person's inability to involve in the sexual act. This could be due to mental incapacity or the effects of alcohol or other drugs, or it could be due to intimidation or pressure. The use of repetitive verbal abuse, harassment, imprisonment, and the restriction of one's physical, financial, and personal resources are all examples of psychological and emotional violence. Being subjected to ongoing psychological abuse is just as harmful to one's health as being subjected to ongoing physical violence. It has been acknowledged that a major contributing element in the choice to commit suicide is the undermining of a person's sense of self-worth, result in mental and physical health are affected. Constant insults and tyrannies, which are instances of emotional abuse, may be more agonising for some women than the actual physical assaults themselves due to their potential to successfully damage women's sense of safety and self-confidence (Kaur & Garg, 2008).

When a woman is forced to engage in sexual activity against her will, this behaviour might constitute either rape or sexual assault. It is possible to employ everything from threats and intimidation to outright physical assault. Violent crimes like rape and domestic violence are particularly distressing for the victim, and the effects of these crimes may linger for a long time. Victims of sexual assault have suffered severe trauma, and the great majority of them feel high levels of stress, intense concern, and intense feelings of another notable example of sexual violence in which females of young ages have been assaulted due to forced choices: forced marriage. In recent years, there have been some marriages in Ireland where the state has speculated that the couple did not have authorization to wed. a handful of cases of children as young as twelve being coerced into marriage against their will in

immigrant communities. As a result of being forced into marriage in Ireland, a person has few legal options available to them. Another kind of abuse that is more covert is called a 'sham wedding' in which a vulnerable woman who is a citizen of the EU is offered money to participate in phoney marital arrangements with a male migrant. These fictitious marriages are usually arranged by an immigrant. 'Agents' and/or potential spouses have been known to exploit vulnerable women by deceiving them and then abusing them in a variety of ways, both sexually and in other contexts ('Violence against Women', 2013).

1.4. Patriarchy and Domestic Violence

The term 'patriarchy' means any social or political structure in which the masters of society or governments are the fathers or other senior males of a given group. The Latin term 'pater' which means 'father' and the Greek verb 'archein,' which means 'to rule over,' are the roots from which the English word 'patriarchy' is derived. Thus, a leading father is referred to as a patriarch. This father may have been the founding father of a family, a tribe, or even a state (Hopkins & Thomas, 2010, p. 68). The patriarchal system is blamed for women's subjection. In English law, men have the power to reform their wives' misbehaviour and may punish them by biting (Gelles, 1993).

In *The Creation of Patriarchy* (1986), Gerda Lerner describes patriarchy in both its limited sense and its wider definition. She explains that the term 'patriarchy' refers to a social order that was traditionally based on Greek and Roman law and established a home hierarchy where the patriarch of the household had complete legal and financial power over his inferior female and male family members. The institution of patriarchy originated in ancient antiquity and lasted until the nineteenth century, when women, and married women, in particular, were finally granted their civil rights. Lerner describes this definition given by feminists as narrow. She continues to explain it in broadest sense, patriarchy refers to the institutionalisation of male control over females and children in the home as well as the extension of that domination to women in society at large. It suggests that men dominate all significant institutions in society and that women lack access to this authority. It doesn't mean that women are completely devoid of rights, influence, and resources or completely helpless (p. 239).

According to Nancy Lombard and Lesley McMillan (2010), gender is an important factor to address in any study of violence against women since it reflects and influences gendered social systems. The concept of gender means the different roles, behaviors, and obligations that are given to men and women based on societal constructs. The term gender may also be distinct as the social norms and institutions that exist within a society. Because of the distinct roles that are expected of men and women in society, women and men have quite diverse life experiences. Additionally, Lombard and McMillan mention that within societal interactions and structures, violence is pervasive. Some acts of male aggression are nevertheless justified as 'understandable', 'defensible' and 'honourable', demonstrating the acceptance of some male aggression (p. 8). Although not all males are aggressive, historically, men have been the most common offenders of violence against women. The patriarchy is layered on top of the abusive behaviour that occurs in the family.

Men continue to be the most powerful sex across all domains. They have absolute hegemony, governing authorities, financial institutions, judicial systems, law enforcement agencies, and academic institutions. The vast majority of presidents and other international leaders are men (98 percent). In the last twenty years, the vast majority of all female leaders have just recently started serving in their current capacities (Taylor, 2020).

Males used violence to dominate their female companions. Men used strategies such as threats, separation, and psychological aggression to dominate their victims. According to their interviews with battered women, Dobash and Dobash (1979) maintained that battering was the result of a system mirrored in historical rules around male ownership and marriage, as well as contemporary societal gender stereotypes and institutions that ensured men's authority over women.

Even the psychological perspective on the normal or balanced partnership between men and women is fundamentally patriarchal. In other words, in order for a male to have a strong sense of masculinity, he has to be able to stand on his own two feet and make his own decisions. Psychologically, the balanced female is one who adopts feminine attributes such as reliance, submission to masculine authority, nurturing, service to others, and identifying productive capacities. As each person strives to create or regain what is seen as his or her appropriate sex role, departures

from these traditions of male dominance and female submission are viewed as abnormal and the cause of conflict or disagreement.

1.5. Feminism and Domestic Violence

The main principle of feminism is the proposition that, within the context of Western civilization, males have priority over women. Feminism is an ideology that advocates for the emancipation of women from patriarchal structures and the reconstruction of society in such a manner as to do away with patriarchy and replace it with a values that is completely wide-ranging of women's goals and aspirations (Edgar & Sedgwick, 2008).

Gerda Lerner (1986) gives different definitions to the term of feminism to show its current concerns, Some of the definitions that are currently in use given by Lerner, (1986, p. 236) include: (a) a doctrine that supports giving women social and political rights equal to those given to men; (b) an organised movement for the realisation of these rights; (c) the assertion of the claims of women as a group and the body of theory women have developed; and (d) the conviction that significant social change is required in order to give women more power. Most people who use the term do so in accordance with definitions (a) through (c), but feminists may not always agree on the need for fundamental societal change in the framework to which women want equal access.

In its early stages, feminism focused largely on achieving equality between men and women in terms of politics and economics. In the nineteenth century, political journals started to document the unfairness of sexual inequity, which helped the movement gain momentum. The 20th century witnessed the rise of civil rights organisations and movements advocating for economic equality that concentrated on the concerns of public support for mothers, education, and fair pay. Such problems receive attention from all feminists and support subsequent feminist philosophy, which stresses economic and social equality as a requirement for women's independence The development of feminism comes to cover different aspects of women's life , different areas of philosophy have focused on various forms of oppression as feminism has grown "Socialism feminism combines many of these insights into a theory of the systematic oppression and exploitation of women in a patriarchal society, where

women's procreative role is co-opted in the servicable economy. Radical feminism locates sexual oppression in the male manipulation of women's sexuality. Psychoanalytic feminism examines the construction of women's subjectivity in a sexist culture" (Edgar & Sedgwick, 2008, p. 124).

In the 1960s and 1970s, the feminist movement in the USA paid attention to domestic violence as a way to deal with issues like the voices and bodies of women who had been hurt by men. In the United States, feminists initiated a campaign with the goal of putting an end to violence against women, with one of their primary focuses being the establishment of a community sheltering organisation (Andrus, 2020).

Gerda Lerner makes a distinction between the idea of woman's emancipation and woman's rights. She describes the woman's rights movement's contribution as giving women the same chances and rights as men in our society's institutions, including achieving equality in the workplace.

On the other hand, emancipation for women means emancipation from sex-based oppression. Since the inception of the women's rights movement, emancipation of women has been a priority. In other words, it is not necessarily a movement. It may be a frame of mind as well as the foundation for a concerted effort. Achieving full equality for women is still a long way off in many parts of the world, but women have gained a number of important freedoms. It is possible to make clearer distinctions about the degree of awareness and the objectives of the women if we use two definitions rather than just one (Lerner, 1986, p. 236).

There are varieties of explanations for the causes of domestic violence. Psychologists explain the causes as mental and social theories that attribute the reasons to one's cultural background and family. Feminists believe that violence against women is caused by and keeps happening because of the patriarchal system. The discrepancy between men and women is at the core of feminist theory's study of domestic violence. Men and women have historically had unequal levels of cultural and structural authority, and feminist thinking on domestic violence is rooted in this historical background. It is often believed that the key factors in domestic violence are power and control. The structure and philosophy of patriarchy pervade all of society's

most important institutions, including the home, political, economic, and cultural (Hyden, 1994).

The patriarchy framework has conditioned both men and women to think and act in certain ways. For instance, males have been conditioned to be sertive, aggressive, and willing to maintain their position of power, while women are submissive and feel the necessity to sacrifice for the sake of the family. Feminists regarded domestic violence as the patriarchate result, or male dominance over women. Also associating the patriarchate authority, feminists preferred to doubt official involvement in domestic violence and to oppose provincial and national funding. Furthermore, most feminists considered the government to be sustaining, reinforcing, and justifying male violence against women (Schneider, 2000).

Some feminists are concerned that judicial and responses of criminal justice to domestic violence will defend men's rights while ignoring the needs of abused women. As a result, the police considered domestic violence something that wasn't truly a crime and shouldn't be handled accordingly. The criminal justice system, including the police, views beating as an issue of unstable family life. This is because battering is not considered a crime. The department tended to get instances of domestic violence less as a criminal act and more as an indicator of problematic family dynamics (Andrus, 2020).

There is a connection between a woman's feeling of empowerment and her lack of experience with physical or sexual abuse in the home. When women are powerful and conscious of their own rights, position, and importance in the family and society, they will be less exposed to domestic violence. The process of women's empowerment entails an act in which women develop and reconstruct what it is that they need to achieve in conditions in which they were previously denied the opportunity to do so. This instils confidence and resolve in them, which enables them to even assume leadership positions in the process of further reforming traditional society. There have been reports of instances of violence based on a victim's gender. The factors of self-esteem, ability to separate, involvement in family management, social status, employment, education, and dispute over domestic abuse are considered aspects of women's empowerment. A woman is able to survive domestic violence by drawing on

her own inner resilience and capacity for creative problem-solving in the face of little assistance from her family, community, and society (Lopez-Avila, 2016).

Despite the attempts to empower women, one cannot overlook the fact that women confront severe obstacles when they are in need of support. These difficulties include the embarrassment of seeking aid or divorcing, as well as traditional beliefs and social restrictions. Both the judicial system and the social welfare system seem to be constrained by the nation's pervasive patriarchal norms and beliefs, which have an influence on women (Childress, 2017). Domestic violence victims are often unable to escape the situation. They are trapped and have nowhere to go until they discover a safe refuge, gather their supplies, and make their escape.

In 1980, Dale Spender noted that every time there is a tremendous wave of feminism, there is also a rising movement of anti-feminist reaction. Within the context of contemporary feminism, the reaction has taken the form of images, posts on social media, blogs, podcasts, films, news stories, and forums, all of which fight against the values and goals of women's rights in all of their expressions. This includes the rejection of the inequality of gender roles, the denial of female oppression, and the total rejection of the existence of a patriarchy (Taylor, 2020).

According to Stark (2007), Domestic violence can only be greatly decreased if sexual discrimination is addressed concurrently since the treatment of women in personal life is intricately linked to their standing in larger society (p. 14). This indicates that there will be no end to or improvement in the state of violence against women unless societies realise and reform the way women are treated in wider social frameworks.

The 20th century witnessed the development of two reform movements, both of which were oriented, in whole or in part, toward questioning the traditional methods used in the Western patriarchal system in which men have the predominant role over women. One notable movement is "the battered women's movement," which focuses some of its efforts on confronting the non-Indigenous Western criminal justice system's attitude towards domestic violence and its lack of response to the issue. It concentrates some of its efforts on addressing the non-Indigenous Western criminal justice system's attitude toward domestic abuse and its lack of responsiveness to the issue, as it is a reform movement with many dimensions.

This silence has drawn criticism for being a significant cause of the issue. However, it does support the criminal justice system's capacity to accomplish these goals. The battered women's movement has never championed the idea that the criminal system can dependably keep all abused women safe. The second of these reform efforts, known as the Restorative Justice (RJ) movement, challenges the fundamental tenets of the current criminal justice system. It opposes the criminal justice system's retributive and punitive character and advocates for the development of healing connections between criminals, survivors, and society. Both movements use techniques that have the potential to be genuinely helpful in the fight against domestic violence (Fredrick & Lizdas, 2010, p. 39)

There are at least four key similarities between the; 'RJ movement' and the 'battered women's movement': these are the movements' goals: (1) helping victims of crime get back on their feet; (2) stopping specific offenders from committing crimes again; (3) elevating the community's involvement in fighting crime; and (4) changing the social context in which crime is committed. However, these concepts are applied by each movement in wildly varied ways and according to various conventions. These variations stem from each movement having developed from a distinct political stance and in reaction to various socioeconomic challenges, as will be shown later (Fredrick & Lizdas, 2010, p. 40)

Women are consistently subjected to several types of violence, including insults, abuse, and violations of their rights. Women are rendered incapable of taking action or fighting against these limits as a result of the widespread perception that they are fragile creatures. This is because there is a lack of awareness about gender equality, which is something that needs to be implemented in society in order to avoid such violence. In the same way, female characters in works of literature are portrayed as living beings that are influenced by their surroundings.

2. DOMESTIC VIOLENCE IN THE BLOODY CHAMBER AND OTHER STORIES

2.1. The Bloody Chamber: Historical and Cultural Background

In 1970, when the United States was in the midst of its second wave of feminism, Carter started to engage in the writing of fairy tales as an outlet for her creative efforts. The 1970s were the decade of the women's liberation movement, during which second-wave feminists battled for freedom of choice in addition to privileges and rights that were comparable to those obtained by males. 'The civil rights movement' was an important source of motivation for second-wave feminists. The majority of the participants in this strain of feminism were women from the middle class who threw themselves wholeheartedly into the spirit of defiance (Tong, 2009, p. 50). Crunelle-Vanrigh asserts that Carter "puts her dialectic of repetition and difference at the service of a revaluation of the marginal, that is, the feminine, sabotaging—as she would—patriarchal structures and pallogocentrism, indulging in the fantasy of an undecidable being" (1998, p. 130).

However, one of Carter's best works, *The Bloody Chamber*, was published in 1979. Carter creates a series of new stories that are passionately rebellious, and he does it by skillfully drawing out the underlying sexual and violent elements of the conventional tales of Bluebeard's Castle and Red Riding Hood. Angela Carter was a brilliant feminist author whose work questioned established notions of patriarchy. Carter was a member of the Feminist Writers' Group. This is made abundantly clear in her short tales, *The Bloody Chamber and Other Stories* (1979). This chapter is an explanation of domestic violence from a feminist perspective; both *The Bloody Chamber* and *The Tiger's Bride* are selected from Carter's collection for this chapter.

Her female heroines frequently assume assertive positions in which they defy oppression and struggle for both liberty and equality. This is a common theme throughout her work. *The Bloody Chamber and Other Stories* shows the impact of this second feminist philosophy by including strong female characters who defy gender stereotypes, accept their own sexual autonomy, and fight back against oppression (Simpson, 2006).

The memorial that combines stories and storytellers is a reference to Angela Carter's most well-known work: her feminist reimagining of classic fairy tales. *The Bloody Chamber and Other Stories* falls in the middle of the violent critiques of patriarchy in the 1960s and 1970s. The aggression and violence in The Bloody Chambers' stories are brought to the forefront, yet the story as a whole offers a joyful re-telling of the fairy tales that enthusiastically involves the readers in a feminist analysis (Makinen, 1992). Ann Lambo (2015) argues that Carter wrote during the second wave of feminism and intended her female protagonists to be realistic for all women. Like the classic fairy tales, her work invites people to engage with it and apply the lessons they have learned to their own lives.

The 1976 acceptance of a commission to translate Perrault's collection of stories into English served as motivation for a reinterpretation of the great traditional European stories. She began to see themes in many stories that relied overtly on sexuality when she translated them from their original languages. Carter's biggest focus was the influence of feminism and the state of affairs of women in Britain and Western society in general. Because of the contentious nature of the subject matter, she expressed her ideas through works and interviews, which were met with strong opposition.

The most obvious manifestation of the feminists' impact on Carter's works can be seen in the selection of subjects and issues related to violence and sexuality, which were two of the primary issues of concern. At the same time that Carter was rewriting these stories, she was battling against systemic sexism and domestic abuse, particularly in the context of interior scenes of her daily life (Ward Jouve, 2018).

2.2. The Bloody Chamber

In *The Bloody Chamber*, a postmodern fairy tale rewrite, skilfully merging the hidden material of Charles Perrault's Bluebeard, the forms of patriarchal domestic violence against women are visible. Carter expands on themes that are present in 'Bluebeard'. but she keeps a focus on Bluebeard's patriarchal, violent nature and his mistreatment of the helpless bride throughout her novel.

The Bloody Chamber tells the tale of a man who gives his wife the keys to his home. After that, the woman comes upon a chamber that is filled with the dead remains of Bluebeard's past wives. Bluebeard comes back and makes a threat to the wife, saying that he would cut off her head, but her brothers defend her and end up killing Bluebeard. Bacchilega (1997) argues that Carter's postmodern adaptations are like 'acts of fairy-tale archaeology' that make room for new characters' perspectives in the narrative. Carter writes stories that revive ancient traditions, trace fiercely opposed histories, and fill the complicated and dynamic workings of desire and story because he is an avid "listener/reader of both folk and literary tales" and because he pulls from various versions, oral and written (Bacchilega, 1997, p. 59).

In the French folktale *La Barbe Bleue*, written by Charles Perrault, a girl marries a strange and rich man with an odd blue beard and goes to his isolated palace. This story relates to the medievalism that is inherent in gloomy and fairy tales. After they are wed, the tale takes on the framework of the biblical account of the Garden of Eden, which can be found in the Bible. Bluebeard offers his wife the keys to the castle, which is a magnificent paradise of worldly riches. However, he asks that she not explore a certain room, which represents the fruit from the biblical tree in this fairy tale.

The accurate conceptualization of violence between husbands and wives, according to Dobash and Dobash (1979), is that it is an expansion of the dominance and control of husbands over their wives (p. 15). The horrifying reality that male dominance frameworks, such as marriage relationships, permit abuses of the authority granted to men over women as depicted by Perrault. These mistreatments appear as physical and sexual violence against women and have their origins in God's dictatorial rule over an impoverished Eve in Genesis.

Domestic violence is shown through the oppression of women as the heroine reveals the hidden room. It was in this same room that disobedient brides of the Marquises were subjected to torture and other forms of punishment. This represents the unequal treatment of women and the oppression that is practised by men. Kari E. Lokke describes as the pinnacle of the negative animus archetype, the king of a realm of death who tortures a woman and cuts her off from life... he murders life for her," the Marquis is described (Lokke, 1988, p. 11).

The first pages of the narrative focus on the girl's excitement about her new luxurious life; "I'm sure I want to marry him" (Carter, 1979, p. 7). The Marquis is older than the girl, yet his skin is straight and mask-like. His visage is pallid and motionless, just like a 'funereal,' as described by the bride.

The bride, who was just seventeen years old, was pushed into the adult domain of physical struggles by her violent and controlling Marquis husband. "I was seventeen and knew nothing of the world" (Carter, 1979, p. 4). By highlighting the ways in which rituals like weddings that are based on masculine satisfaction and ambition allocate room for domestic violence against women, Carter raises concerns about and provides criticism of patriarchal society. Carter advocates for equal relationships that are free from patriarchal conceptions such as the exercise of power through the use of domestic violence. According to Bacchilegap (1997, p. 119), "The Bloody Chamber places the female protagonist's victimisation in context, muddies the picture of the initiation ritual, and emphasises the alluring socioeconomic aspects of sexism".

The novel shows that sexual activity is often inextricably linked to domestic violence. "His wedding gift, clasped round my throat. "A choker of rubies, two inches wide, like an extraordinarily precious slit throat" (Carter, 1979, p. 6). When she marries the Marquis, he obtains her virginity and his wedding gift, symbolising the power dynamic between them. The Marquis is in a position of complete dominance over the bride. The gift demonstrates the Marquis' tendency for violence and pleasure, and it also foreshadows what will eventually happen to the heroine. Here, Carter shows that the bride also brings herself into this situation due to her lack of knowledge and misjudgments. The bride only realises that situation when she decides to follow her sexual and financial desires:

I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh, or even of a housewife in the market, inspecting cuts on the slab. I'd never seen, or else had never acknowledged, that regard of his before... When I saw him look at me with lust, I dropped my eyes but, in glancing away from him, I caught sight of myself in the mirror (Carter, 1979, p. 6).

This relationship includes conflict between partners due to inherent inequality. In other words, the focus of her rewritten title moves away from the horrific man and toward the room of violence in which he keeps his bride. The bride discovers the dangerous situation she has involved herself in while she is in bed with the marquis.

The bride learns that the marquis's violence will ultimately lead to the violent end she must face. The Pride further describes the situation:

He stripped me, gourmand that he was, as if he were stripping the leaves off an artichoke... And when nothing but my scarlet, palpitating core remained, I saw, in the mirror, the living image of an etching by Rops... He in his London tailoring; she, bare as a lamb chop. Most pornographic of all confrontations. And so my purchaser unwrapped his bargain. And, as at the opera, when I had first seen my flesh in his eyes, I was aghast to feel myself stirring (Carter, 1979, p.11).

Carter places a strong emphasis on the virginity of the female protagonist. The fact that she was still a virgin was the point that convinced the Marquis to wed her and fulfil his patriarchal ideals of what a wife should be. This is clear from the narrator's words when she says, "And, in the red firelight, I blushed again, unnoticed, to think he might have chosen me because, in my innocence, he sensed a rare talent for corruption" (Carter, 1979, p.17). Sexual violence against the bride becomes more explicit through the Marquis's violent behavior, which ended with her losing her virginity:

No. I was not afraid of him; but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes. I hardly recognized myself from his descriptions of me and yet, and yet – might there not be a grain of beastly truth in them? (Carter, 1979, p.17).

Just after she suffers sexual violence, the bride begins to suffer emotional violence. Shortly after her arrival at his castle, the Marquis told the bride that he had received a phone call that demanded he travel to New York for several weeks. The heroine is upset since this is her wedding day, but the Marquis insists that he should leave for some financial reasons. The bride has a hurtful emotion like an insignificant, stupid girl, and she understands that because of his many weddings, he no longer treats weddings as significant events. The Marquis then brings a ring that contains a number of substantial metal locks. He hands them over to his wife with the explanation that he is putting her in charge of the home while he is abroad.

The Marquis trusts her enough to hand over the keys to his home as well as the safe in which he keeps his treasures and investment securities. He takes his time with the last key, forcing the protagonist to finally inquire about it. The Marquis claims that it is the only key that she is not allowed to have, and that he prefers to keep it hidden and private so that he may visit it and sometimes act as if he is still single. "But you must promise me, if you love me, to leave it well alone" (Carter, 1979, p. 18). After that, the Marquis informs the bride that he has asked a professional musician to

become a permanent member of the staff in the castle, and thereafter he departs for New York.

The bride finds the forbidden key and decides to sneak into her husband's hidden chamber, even though she has a moment of panic. While the young girl was looking through her husband's belongings, she came across several sexual and violent books, and she quickly realised who she was living with. She is then put through a brutal consummation of the marriage, which Carter closely relates to “a dozen husbands impaling a dozen brides”, in order to demonstrate how helpless she is in the hands of her violent partner (Carter, 1979, p. 15).

The bride enters a corridor with paintings portraying a horrible rape, and then she descends under the west tower. Without light, she grabs some sparks and candles before proceeding. She finds a door and uses the prohibited key to open it:

There is a striking resemblance between the act of love and the ministrations of a torturer,' opined my husband's favourite poet; I had learned something of the nature of that similarity on my marriage bed. And now my taper showed me the outlines of a rack. There was also a great wheel, like the ones I had seen in woodcuts of the martyrdoms of the saints, in my old nurse's little store of holy books. And--just one glimpse of it before my little flame caved in and I was left in absolute darkness—a metal figure, hinged at the side, which I knew to be spiked on the inside and to have the name: the Iron Maiden (Carter, 2012, p. 26).

A phrase from the Marquis' favourite poet comes to her mind, in which the poet compares the love affair to a torturer, and the bride begins to perceive the forms of torture implements in the chamber. The protagonist moves closer to a massive coffin decorated with elaborate carvings that is situated in the middle of the torture room. Once inside, she finds the first wife of the Marquis, an opera singer, had been mummified. The protagonist then notices the chopped skull of the woman who had been his second wife hanging from the ceiling. The heroine unlocks the Iron Maiden because she can not help but be curious about the Romanian countess.

The terrified bride opens the door, only to find the dead lady inside, still bleeding from the stab wounds. She guesses how long ago the countess passed away and whether she continued to be abused throughout the time that the Marquis was marrying the new bride herself. The protagonist then came to the conclusion that her fate would be the same as that of the other ladies. She takes the key from the lock and runs away from the torture room. Her mental suffering increases as she realises the Marquis has total power over her fate, as shown by the chamber she finds where his

previous wives have been murdered. The bride came to the realisation that she was "one of them" and would be murdered by her husband (Carter, 1979, p. 30).

The bride attempts to console herself by telling herself that her husband is going to be away for a long time, which means that she will undoubtedly have some time to get away from him. The protagonist observes the Marquis' arrival. She makes an effort to remove the blood, yet it is permanently etched into the form of a heart, which can't be removed by any means. The violent husband notices it, and the bride is overcome with emotion and cannot stop crying. After a brief period in which he seems almost mournful, the Marquis then commands his wife to kneel down. "Then he sharply ordered: kneel!" (Carter, 1979, p. 37).

Then he says he's going to go ahead and cut off her head. My virgin of the arpeggios, prepare yourself for martyrdom," he commands the heroine as she puts on her white gown and diamond necklace before informing her that he is leaving to sharpen the sword his ancestor wielded" (Carter, 1979, p. 38).

Dobash and Dobash suggest in 1998 that men can dominate their spouses more easily when they use violence, both directly and indirectly through future acts of violence and other threatening behaviours. A woman's life starts to change in many ways, on the other hand (p. 163). In the story, the bride discovers that his ritual involves death instead of sex and that she is doomed to go through it. Because of her sacrifice, she will spend all of eternity in his tomb. However, the young bride, encouraged by a blind piano player and strengthened by the example of her brave mother, resolves to break free from the sexual, emotional, and physical violence practised by the patriarchal Marquis. The conclusion of not letting a woman/wife win, putting her in her place, or making her feel inferior was evidence of a man's male identity rather than the interaction itself (Dobash & Dobash, 1998, p. 167). The domestic violence that occurs when the bride reveals the chamber provides a strong contrast to the novel's established male norms. This room, where the 'disobedient wives' of the Marquises were tortured and punished, shows how women are treated unfairly and are put down in society. In this story, the Marquis exemplifies patriarchal authority, particularly in his treatment of the bride. As a result of Carter's story, patriarchal authority is collapsing in the event of the Marquis' death. The arrival of the mother to save her daughter emphasises this shift:

my mother had disposed of a man-eating tiger that ravaged the villages in the hills north of Hanoi. Now, without a moment's hesitation, she raised my father's gun, took aim and put a single, irrefragable bullet through my husband's head (Carter, 1979, p. 40).

As a result of this change, the heroine is no longer a victim of the domestic violence of the patriarchy. Unfortunately, the Marquis's prior wives did not make it through their marriages with him because the male violence was just too much for them to bear.

Much like society does to all females, these female characters take responsibility for their own experiences, demonstrating that their gender is not a cause of embarrassment but rather the most vital and defining aspect of who they are (Lambo, 2015, p. 10). Eventually, the bride reclaims her assertion as a female when her husband rips her clothing off just before her mother rushes into the palace to rescue her. After her mother kills the Marquis, the heroine turns the castle into a school for the blind (Carter, 1979, p. 42). Merja Makinen explains that Carter's earlier works show women who are bound by the male perspective and physically abused by patriarchal society. Carter's later works, on the other hand, show women who accept their sexuality and start fighting back, women who are both disturbed and empowered by the brutality of patriarchal society (Makinen, 1992).

Through the bride's last battle against her husband, Carter demonstrates the importance of her conviction in the appreciation of female power as well as the sexuality of women. The bride's uprising against domestic violence begins when she doesn't listen to her husband and sneaks into his forbidden room, where she sees his dead wives that have been preserved in alcohol (Lambo, 2015).

While Charles Perrault is tasked with the creation of female characters that are reliant on men, Angela Carter is responsible for the creation of female characters who are independent. The Marquis is an acclaimed opera singer who has achieved great success in her professional life and is able to support herself financially. A well-known symbolist painter was a fervent model for his work. The Romanian countess was known for her impeccable style. The young woman who has just been married is a pianist. Angela Carter exemplifies the value of education for women by demonstrating how it may empower them to become powerful and independent individuals (Priyanka, 2019).

2.3. The Tiger's Bride

Carter's *The Tiger's Bride* retells the norms of a patriarchal society by drawing inspiration from de Beaumont's *Beauty and the Beast*. Carter's form challenges the traditional ideas about women and gender roles and sexuality that were also apparent in the original recounting. Patriarchy causes gender imbalance in marriage and the family and that common examples of patriarchal activities include wife assault and spousal abuse.

The female protagonist is fully aware of the domestic violence that takes the form of forced marriage. This kind of mental violence reduces her to a financial asset because of her body image; she contemplates the limitations placed on her by patriarchal society.

The heroine does not have a name, though she is the narrator of the story, "Since I could toddle, always the pretty one, with my glossy, nut-brown curls, my rosy cheeks. And born on Christmas Day—her 'Christmas rose, my English nurse called me" (Carter, 1979, p. 59). Her nurse calls her 'my beauty' and 'Christmas rose', since her birthday coincided with Christmas Day. As the narrative shows, the girl has suffered from emotional violence since childhood. She lost her mother at an early age. The mother died because of her father's violent behavior, as she says, "My mother did not blossom long; she bartered for her dowry to such a feckless sprig of the Russian nobility that she soon died of his gaming, his whoring, and his agonising repentances" (Carter, 1979, p.59). Her mother passed away while she was still young, having been beaten down by her husband's gaming and drunkenness throughout their marriage. The Beauty's narration shows the fact that domestic violence This fact causes her emotional suffering, as she feels like she is destined to experience the same suffering.

The Beauty's awful suffering began when she and her father moved from Russia to the south, seeking pleasure and warmth. In order to remain in the city, visitors are required to play cards with a masked man known only as 'The Beast'. Beauty is enraged and terrified as her father loses the bet on the beast. Because the father has nothing left but the girl herself, he decides to gamble with her. He is defeated, at which point he remains mutely staring at the cards while The Beast's valet

makes preparations to take the girl. “My father lost me to The Beast at cards” (Carter, 1979, p. 58).

Emotional violence of patriarchy is shown in a terrible way because the father exploits his daughter as a piece in a game he plays for his own amusement. In this situation, the protagonist is treated as a commodity that can be exchanged for other goods. The girl did not possess any power to refuse. She was unable to prevent herself from obeying her father. When a lady is referred to as ‘treasure,’ she is flattered. She becomes self-conscious and flushes when cherished in such a manner by a man, yet it is clear that these terms are intended to be used in a different context when referring to a woman. Carter has demonstrated how a woman may be treated in precisely the same manner as an inanimate, priceless diamond (Makinen, 1992).

In the story, there is a beauty who, although fully aware of the actual worth of her sexuality, chooses to completely reject her father and the patriarchal society that he represents in order to join the worldly desires of the tiger. The story emphasises the significance of a marriage that is formed not through romance and emotion between two people but rather through simple gambling between two men (Brook, 2004).

The traditional importance put on virginity only adds to the physical violence the protagonist's body suffers with the Beast:

My master's sole desire is to see the pretty young lady unclothed nude without her dress and that only for the one time after which she will be returned to her father undamaged with bankers' orders for the sum which he lost to my master at cards and also a number of fine presents such as furs, jewels and horses (Carter, 1979, p.67).

The gambling of her father caused her a great deal of mental violence as she had just recently reached the stage of maturity, and it frightened her to contemplate being naked and sleeping next to a monster in the same bed. These occurrences capture the childlike quality that characterises beauty. The protagonist's body is subjected to additional physical domestically violated as a consequence of the value placed on virginity.

The metaphor for the loss of her virginity is represented by the rose that has been stained with blood. This emphasis on virginity is used in *The Tiger's Bride*, but it is done so in a way that allows for insight into problems associated with the male gender. Carter talks about patriarchal oppression and how it debases the female body through the lens of this emphasis on virginity.

The room in this story, like *The Bloody Chamber*, is a realm of domestic violence, where the Beast consumes his victim and pulls the protagonist's skin.

He dragged himself closer and closer to me, until I felt the harsh velvet of his head against my hand, then a tongue, abrasive as sandpaper. He will lick the skin off me! And each stroke of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My earrings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur (Carter, 1979, p.78)

The goal of the Beast's plan was to strip her naked in order to drive the tigers away from Beauty. The sexual encounters and lustful desires acted as a driving force in her transformation into the tiger. The beauty temporarily reverts to her primitive dread of being eaten by the tiger. Yet, she bravely offers herself to the beast. The girl extends a helping hand, and the purring beast walks up to take it. His powerful purr causes the house to crumble and the windows to shatter. While the Beast starts licking the heroine's hands, she worries that his harsh tongue may take the flesh off of her hands, and she is right to be afraid. As each layer of the heroine's skin peels away, the last one reveals a coat of fur. At the same time, the heroine's earrings transform into water, and she herself transforms into a tiger.

To emphasise the patriarchal and violent nature of the tiger, it is crucial that it be made clear that he is certainly not a prince who has been transformed into a beast but rather an actual beast. Even though he dresses in expensive clothing and uses expensive fragrances, he is still primarily a tiger, despite the fact that he puts on a man's face. On the other hand, when Beauty realises that she is capable of mature things and breaks free from the constraints of patriarchy, she gladly unites with the Beast. Beauty says, "For the very first time in my life, I felt that I had complete freedom" (Carter, 1979, p. 64). Despite the fact that she is able to regain her freedom by being naked, she decides to remain with the beast.

The narrative of Carter exemplifies the concept of a female character achieving independence through the use of her sexuality in order to escape domestic violence. By refusing to be abused by society's patriarchal ideologies that restrict their personalities, Carter's female protagonists endure domestic violence, both through their stories and the common cultural experience, overcoming mental torture, physical brutality, and humiliation. In her reworked version, Carter makes more use of first-person narrative.

As she criticises the romantic folk culture and its image of fairy tale marriage, she emphasises the harmful impacts of patriarchy on domestic life and female submission.



3. THE HANDMAID'S TALE

3.1. Atwood and *The Handmaid's Tale*

For about half a century, Margaret Atwood has produced different types of literary works, most prominently fiction, poetry, and critical works. She has had a tremendous impact on Canadian writing as well as on contemporary literature in general. Her books are extensively read, researched, and liked, as well as being translated into more than twenty languages. Her humorous wit and openness to trying new things characterise her approach.

In Atwood's viewpoint, the female is the main focus since that is the perspective she is most familiar with. However, she does not presume that this is the only perspective, just as she does not imply that all males have the same insights. Atwood sets her female characters in situations where they stand in opposition to patriarchal or oppressive societies that have stereotypes based on gender. She exposes the struggle that her heroines go through to establish their independence. Although Atwood has argued for equal legal protection for women, this does not mean that women and men have the same traits. The degree to which Atwood may be regarded as a feminist author despite her unwillingness to formally identify with the movement is one of the central problems for any analysis of her work. Since most of the analysis of her work is in fact unambiguously concerned with women's issues, reviewers must contend with the reality that numerous of her protagonists are imprisoned inside patriarchal systems that demand a feminist reading (Macpherson, 2010). Laura Mulvey said that, in patriarchal culture, woman serves as a metaphor for the male other, constrained by a symbolic hierarchy that allows man to impose his dreams and obsessions on the silent image of woman who is yet locked to her position as a receiver of meaning rather than a creator of meaning (1988, p. 58).

Second-wave feminists, who were influenced by modernity, made 'gender' and 'patriarchy' the main ways to look at domestic violence (Bradley, 2013, p. 16). Most of Atwood's critics adopt a feminist perspective to analyse her writing. This can reflect the fact that she started her literary career during a period of increased feminist awareness. Women's issues were considered primary, not secondary, in the second

wave of feminism, which had effects on women who wrote and others who read literary books.

Domestic violence is the most terrible and overt manifestation of patriarchal dominance because it is both a tool by which males dominate and oppress women and a direct result of that dominance. They believed that patriarchal dominance and violence against spouses were supported by economic and social forces. Modern female writers were praised for beginning to overtly address women's struggles. Although Atwood has repeatedly expressed reluctance to be viewed as a feminist, her writing is typically analysed from the perspective of women having more influence in society and politics (Macpherson, 2010).

3.2. *The Handmaid's Tale* as a story of Violated Women

The Handmaid's Tale, Margaret Atwood's most well-known and critically acclaimed novel, was first published in 1985. It is set in the upcoming years and tells the story of the Republic of Gilead, formerly the United States. As a result of societal discontent and a precipitous drop in fertility rates, the new leadership has returned to and even exceeded the restrictive policies of the early Puritans. A fundamentalist totalitarian regime called the Republic of Gilead is situated in what was formerly the United States. A handmaid in the Republic of Gilead is Offred. She was given the name Offred, which means 'of Fred', in recognition of the fact that she would be working in the Commander Fred Waterford's residence. She serves no purpose other than to produce a child. If Offred does not comply with the government's demand that she do sexual labour in order to help repopulate the nation, she will be executed by hanging. Offred must endure the terrible atmosphere of torment and punishment in the current day while at the same time remembering her life before the revolution. Her destiny is also in the hands of two men, and each one of them might decide her fate.

The Handmaid's Tale shows the ability that governments have to manipulate the minds of their populations. The theme of constant danger is prominent in both *Nineteen Eighty-Four* and *The Handmaid's Tale*. The totalitarian regime makes its people believe that they are perpetually in struggle with one of these forces. War information has become widespread in the media. Indeed, the same holds true in *The*

Handmaid's Tale. Angels are what the citizens of Gilead call their military troops since they are battling for the noble purpose of Gilead (Robinson-Greene, 2019).

In *The Handmaid's Tale* (1985), Margaret Atwood imagines a dystopian society in which the United States has become Gilead, a society in which women have almost no rights. Pamela Cooper (1995), points out, "*The Handmaid's Tale* depicts a futuristic society in which a brutal patriarchal regime deprives women of power and subjectivity, enslaving them through a sophisticated, ubiquitous apparatus of surveillance" (Cooper, 1995, p. 49).

The protagonist, Offred, is the focus of the story. When the United States government lost and was replaced by Gilead, a patriarchal society that abuses women, it turned her life upside down. The story of a woman's oppression by a fundamentalist regime is told in *The Handmaid's Tale*. This woman's body is being used for the benefit of the ruling class in the Republic of Gilead, where she has been reduced to nothing more than a reproductive object. Stillman & Johnson (1994, p. 75) says Gilead's domestic violence "grows out of a gun barrel, uses repressive laws and politics, and is consolidated by the isolation of each woman, the fragmentation of her social environment, and the reconstruction of each woman's reality into Gilead's mould.

According to Walby's statement on domestic violence, 'gender-based violence against women' refers to acts of aggression against a woman solely on the basis of her gender. Decades of domestic violence research have led to the same conclusion: men they know, most often in close relationships, abuse women (Walby, 2011, p. 41). Mc Williams, on the other hand, comments on the issue, stating that "fertility can be the cause of much real or potential violence, and traditional" forms of violence, such as these assaults on childless women, may be exacerbated during conflict situations" (Mc Willimas, 1998, p. 119).

The above statements can be noticed clearly in the novel. Because a significant portion of the female population has become infertile as a consequence of radiation and other circumstances, the ruling class of Gilead civilization has decided to compel the employment of the women who are still capable of having children as handmaids in an attempt to overpopulate the country. As the society of Gilead views women who are unable to produce children as 'unwomen', those women who are still fertile are

offered the choice of becoming handmaids or suffering a much worse fate, which might be death or being forced to live among the 'unwomen', Offred says:

We lived, as usual, by ignoring ... Nothing changes instantaneously... There were stories in the newspapers, of course, corpses in ditches or the woods ..., but they were about other women, and the men who did such things were other men (Atwood, 1985, p. 32).

Religion is an effective way of controlling individuals' minds in the state of Gilead. Religion aids in "diverting people's point of view into believing in and adhering to a religious credo that, in truth, essentially confirms the political dogma of the ruling power group (Banner, 1973, p. 27). Margaret Atwood presents a different perspective on the plight of women in the Christian Gilead society. Women are subjugated in the totalitarian Republic of Gilead by a system that groups them according to their social, biological, and cultural standings. It is based on the biblical tale of Rachel, Jacob, and Bilhah, in which Rachel sacrifices her handmaid for a child and offers Jacob Bilhah as payment. These women are trapped in a single position of personality, one that is determined by their bodies' biological potential; they can not change or improve upon themselves, and they can not escape the roles that their bodies are obligated to perform.

The new social order is based on a narrative from the Bible about Jacob's wife, Rachel, who begs him to be involved in a sexual relationship with her handmaid so she may have children (Atwood, 1985, p. 8). The state uses this religious fable as justification for assigning fertile women, known as handmaids, to deceive males in positions of authority. By changing the religious background to fit its own goals and beliefs, the system makes it seem like the Handmaids' sexual slavery is a blessing.

The Handmaids are brainwashed into thinking that having children is their divine mission and means of redemption (Atwood, 1985, p. 170). The state ensures the obedience of its females through religious doctrines and the passage of legislation that reinforce this view. The state uses parts of the Bible that fit with its policies to set up and justify new rules that take away women's rights and treat them like objects. This is the most destructive thing the state does.

The aunts also instill in the handmaids, "Blessed be the poor in spirit, for theirs is the kingdom of heaven." Blessed are the merciful. Blessed are the meek. "Blessed

are the silent” (Atwood, 1985, p. 74). Offred disproves these ideas and knows they are false, but there is no means to verify her suspicions. Since the government does not permit any woman to think about and verify the passages that do not match Gilead’s ideas, it forbids women to own and study religious books. The biblical concept of a woman as a vessel for male emotion is still often used in conservative depictions of female sexuality and gender roles. It is not only the males of Gilead who see these characteristics as uniquely feminine; gradually, the women of Gilead come to see them as their own as well.

The result is that women are much more harsh towards one another than men are. The ladies self-regulate their conduct, implying that if one lady is not free, no lady is. Monica McWilliams refers to this kind of violence as ‘gender violence’. This term describes women who are actively involved in the administration of punishment to women; it is possible to classify as gender violence the amount to which women cooperate with males to violate other women, such as during times of war, or damage other women while working as men’s accomplices (Mc Williams, 1998, p.113).

The Handmaid’s Tale is a work of fiction, yet it deals with serious themes of contemporary society, such as women’s oppression and domestic violence. It depicts the mental, emotional, and physical violence that victims of abusive relationships experience.

Women in Gilead have an increased risk of experiencing violence and other forms of discrimination. Forms of gender-based violence include rapes, physical threats, and exploitation. The brutality against women, especially sexual violence, is pervasive throughout *The Handmaid’s Tale*. The leaders of the new order believed that the predominance of rape and prostitution in the world before Gilead justified their determination to create the new order. According to Gayret, the system bulldozes into the feminine self-conception as the female body is fragmented into sexual functions and humiliated (2019, p. 111).

The society portrayed in *The Handmaid’s Tale* is patriarchal, with some women being chosen as ‘handmaids’ for families when the female partner is sterile. The handmaids have no choice except to procreate for their families. In the patriarchal society of Gilead, males occupy all positions of power and serve as strict family heads. The women in their household have a legal right to be punished physically and

sexually. Offred, the main character, hates this new way of life and does everything she can to leave Gilead.

Offred, the central protagonist, narrates the story in the first person. In this day and age, when pollution and radioactivity are significant problems, she is one of the few women who may potentially have the ability to produce a child. As a consequence, she becomes a “handmaid” since she is forced into giving birth to a baby for one of the commanders of the dominant class. The Biblical tale of Rachel and her servant Bilhah is the origin of this name.

Offred recounts her experience of sexual violence as she narrates the story, starting with her position as Mr. Fred’s Handmaid. Her experiences are interwoven with recollections of her life before and during the start of the American Revolutionary War. Her aborted effort to leave for Canada with her husband and daughter, her religious brainwashing into a life as a handmaid by the Aunts, and her companion Moira’s escape from Gilead are some of the experiences she recalls.

She moves to live with the commander and his wife, a former media celebrity called Serena Joy, who strongly advocates for women’s traditional roles of housewife and subservient. Offred was only one of the women who went through the pain of enduring sexual violence. She is subjected to indecent treatment, and she is required to provide the commander with sexual intercourse, despite the fact that she has no desire to do so. On top of that, she has also been sexually abused when she goes to the doctor for his regular checkups.

The creation and formation of gender in *The Handmaid’s Tale* leads to an oppressive system in which women are targeted for sexual violence such as exploitation and rape. According to Atwood scholar Sharon R. Wilson (1993), Offred lives in a terrible imitation of the Grimms’ fairy tale, in which she has already been eaten by the wolf. Here the commander, to whom she has been allocated by the state to carry him and his wife and a child, is referred to as the wolf.

As a result of Offred’s position as a handmaid, she is subjected to the systematised sexual violence carried out by the Commander, Mr. Fred during the ceremonies that take place once a month. Because their culture does not allow women to have paid employment, her community does not consider her competent for anything else. Just before the start of the ceremony, the commander must read a

Biblical verse. The ceremony usually takes place in the presence of his wife, Serena. For Offred to be able to go through with this violent act, she must be put into a mental state similar to that of sleep. This is a sign of rape because having sexual contact with someone who is unconscious is always a violation of their bodily integrity. It has nothing to do with sexual desire, at least for me (Atwood, 1985, p. 94). When explaining what is happening in the room, Offred remarks, "It has nothing to do with passion, love, or romance". Offred's lack of control over her own body has caused her to feel estranged from her own identity. Moreover, Offred looks for a means to deal with the terrible situation that occurs during the ceremony when she is compelled to engage in sexual contact with the leader in the existence of his wife. She decides to emotionally remove herself from the situation. Serena Joy, his wife, weeps openly throughout the recitation, as she does at funerals, demonstrating that she, too, is suffering despite Offred's more severe condition. The oppressive rules of their patriarchal society don't seem to have no effect on any of the women in Gilead.

Offred is astonished when the Commander asks to meet with him away from the 'Ceremony', which is the name given to the compulsory physical ritual that handmaids are required to participate in during the existence of the Commander's wife in order to bear a child for them. The two start a relationship that is against the law by engaging in activities such as playing scrabble together and allowing Offred to ask him for requests, which may include obtaining information or objects. At last, he provides her clothes and then drives her to a house operated by the government undercover that is known as 'Jezebel's'.

Offred is also teased by the doctor, and he also offers her assistance in becoming pregnant as fast as possible. When Offred was instructed by the doctor that having sexual relations with her would be the quickest way to conceive a child for Commander and his wife, it was not only Offred who faced sexual harassment; one of the other women suffered as well.

Gilead presents itself as a utopia free of sexual violence, but Jezebel's, a nightclub attended by the military leaders, shows that this is far from the case. The Ceremony, the novel's core institution, mandates that handmaids have compulsory relations with their commanders and is therefore a clear example of sexual violence.

Aunt Lydia said she was lobbying for the front. “Yours is a position of honour,” she said (Atwood, 1985, p. 13).

The aunts assert that women are afforded more protection in Gilead, that they are shown respect, and that they are shielded from the risk of being subjected to violence. The official punishment for rape is very harsh; in one scene, the Handmaids can be seen ripping a man whom they believe to be a rapist but who is really a member of the resistance group.

In addition to the sexual violence that Gilead is built around, they are subjected to mental and physical violence. Offred’s acceptance of the position that the patriarchal society of Gilead has set for her is one instance in the book in which this fact is demonstrated. Offred says, “We are for breeding reasons. To put it simply, we are just wombs with two legs” (Atwood, p. 29). As a result, Offred has come to see the world through the eyes of her oppressors.

At the beginning of the story, the narrator mentions that the handmaids’ names have been changed. In its place, they are given a name that is made by adding the prefix ‘Of’, which indicates possession, accompanied by the name of their commander (Surmund, 2018). Due to this, their names indicate that they are not independent women or human beings, but rather, they are the property of another person; they are things and objects. Women are restricted in what they can wear throughout the novel. Their names are neatly placed in the rankings. Offerd says:

My name is not Offred; I have another name, which nobody uses now because it’s forbidden. I tell myself it doesn’t matter, your name is like your telephone number, useful only to others; but what I tell myself is wrong, it does matter. I keep the knowledge of this name like something hidden, some treasure I’ll dig up, one day. I think of this name as buried (Atwood, 1985, p. 84)

Offred’s physical and existential existence is determined entirely by her ability to have children, since she is barred from engaging in sexual activity for pleasure, being alone, wearing clothes, or forming her own beliefs. The women are mistreated on a continuous basis.

The Gilead authority is responsible for directing all of the activities that take place in this society. If a woman is caught having an affair with another man, she is taken away and may be subjected to execution. The literature on violence against women during war or other times of conflict frequently discusses the appropriation of

women's bodies for sexual fulfilment or as a sign of 'victorious conquest' (Mc Willimas, 1998, p.114).

In 'the Red Center,' where women were trained how to perform their duties as handmaids, they were subjected to relentless torment. They were guarded by aunts who watched over them. The aunts were harsh, and, according to the narrative, "they had electric cattle prods slung on thongs from their leather belts" (Atwood, 1985, p. 4). The aunt's perception was that the only thing missing were the components necessary to make the handmaid's baby. The women were only required to use their bodies, not their minds or feelings.

Fear is what drives the handmaids, and more specifically, the fear of not becoming pregnant. If they are unable to have children, they will be labelled 'unwoman' and transported to a colony that has been polluted and tainted by nuclear waste, "the toxic dump and the radiation spills. They figure you've got three years maximum, at most, before your nose falls and your skin pulls away like rubber gloves (Atwood, 1985, p. 191).

If the handmaids break the rules, their heads will be crushed in the wall, which is used to expose the remains of those who have been executed. This causes the handmaids to shudder at the thought of breaking the rules,

The three bodies hang there, even with the white sacks over their heads, looking curiously stretched like chickens strung up by the necks in a meatshop window; like birds with their wings clipped, like flightless birds, wrecked angels (Atwood, 1985, p. 211)

Atwood describes the death and scenes at the Wall through the act of hanging women into death. On a psychological level, violence against a woman includes a wide range of actions that are harmful to her well-being. In Gilead society, authority plays a central role. It is a totalitarian state where people are repressed and have no freedom of choice. The handmaidens' every thought, action, and interaction, including how they feel, is watched and controlled by the new government. Female characters in *The Handmaid's Tale* reveal even more terrible behaviour than their female counterparts in terms of physical violence. A sudden death is seen as a blessing in *The Handmaid's Tale*. They live in constant terror of being put off or being relocated to high-radiation areas where disease is almost certain.

If women in Margaret Atwood's *The Handmaid's Tale* speak out against the governing organisation or group, they run the danger of being physically and psychologically beaten up by the community around them. In the book *The Handmaid's Tale*, the main character is a woman who is oppressed by a totalitarian system that tries to suppress her free will and rob her of her humanity. She is the personification of the novel's title.

The commander has given the handmaids the responsibility of bearing his child. Every woman is required to pay attention to the commander. No woman has the capacity for free thought. Violence is occasionally used to silence dialogue, to reassert male power, and to deny women a say in day-to-day matters of life.

Moira was disciplined because she did not conform to the gender norms expected of women in Gilead; she was not obedient but rather aggressive and often broke the rules. Offred remembers a day when her friend Moira got in trouble at the Red Center and was punished for it. Offred tries to pray, but the sight of Moira's damaged feet, which 'looked like lungs' (Atwood, 1985, p. 91), haunts her. This serves as a warning of what may happen to Offred if she refuses to participate in the ceremony.

According to Gayret (2019), "the Republic of Gilead constitutes a type of mental violence in which the aunts dictate the faiths of a new ideology and implement control over the female masses in order to punish its female subjects by hurting their minds and lacking self-fortification" (p.106). The Handmaids are valued and put to work for the sake of their functional reproductive organs and not for who and what they are as people. The patriarchal society, claims Simon De Beauvoir, sees the female as "a womb. She's female; she's an ovary the term female is disparaging not because it emphasises a woman's animality but because it imprisons her in her sex" is sufficient to characterise her (1949, p. 41). Offred's realisation that women are only 'wo-legged wombs' is reinforced by the fact that society values the body function of the female (Atwood, 1985, p. 109). One further example of this kind of law can be found in the novel, and it states that women are required to wear clothing that covers all of their bodies.

In the patriarchal society of Gilead, mental violence is seen since its participants' primary goal is reproduction; other kinds of violence are outlawed by the

state, and participants do not have the freedom to choose between them. The handmaids' attire controls their eyesight in addition to concealing their bodies and faces from view. The woman is not taken into account by the system since she is unimportant.

Everything except the wings around my face is red: the color of blood, which defines us. The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red; it's not my color (Atwood, 1985, p. 14).

The red dress is more than just a beautiful piece of clothing; it is a symbol of oppression linked to the uterus, childbearing, and blood. The females have their identities erased by a system of uniforms that indicate their social purpose. Women learn to hide who they really are as social rules and uniforms force them to give up their unique personalities.

Offred narrates the fact that these restrictions make life difficult for the handmaids. Because red was not her color, she always felt like an outcast trying to wear it. Along with being restricted in their ability to form friendships and wear whatever they like, women, and in particular handmaids, are also forbidden from singing publicly, particularly songs about freedom.

Education is only relevant for the handmaids. As a result, a handmaid's main obligation is to train her body for the birth of a child for an aristocratic family. Offred, as a handmaid, needs friends to make her life more interesting; however, this is only a fantasy for Offred because she is under Gilead's control. Women in Gilead are not allowed the freedom to make friends with other people.

When women were abducted, they were later separated from the rest of their family and forced to work as handmaids. They were sorted into Marthas and Handmaids according to their fertility, with the fertile women becoming Handmaids and the childless women becoming Marthas. They were forced to live their lives according to the Republic of Gilead's laws and regulations. Those who give in will continue to experience difficulty, even after death. Under the laws of the Republic of Gilead, women face a number of challenges, including the possibility of being subjected to sexual assault; suffering from brainwashing and other forms of social control, being prevented from accessing education; and having little to no personal liberty.

All deserving women in Gilead must strive for mental emptiness, according to Richard F. Storrow what we prayed for was emptiness, so that we would be worthy to be filled: with grace, with love, with self-denial, with semen, and with babies, he said (Storrow, 2005, p. 194). Women are kept in their traditional roles by limiting their choices to gain knowledge, take a job, and care for others as full human beings. Additionally, their ability to establish and fight for their rights is hindered by the violence that is committed within their own families, societies, or by the government. It is a significant factor in why women aren't as strong as they could be and why they can't completely influence the socially, politically, and, economically lives of their own nations:

We are for breeding purposes: we aren't concubines, geisha girls, courtesans. On the contrary: everything possible has been done to remove us from that category. There is supposed to be nothing entertaining about us, no room is to be permitted for the flowering of secret lusts (Atwood, 1985, p. 136).

Her relationship with her commander is illegal, but as it develops, she becomes able to speak for herself and other women in her position. Offred's mother's emancipated and outspoken stance, her rebel college companion Moira, as well as her brief motherhood, all contribute to a shifting definition of gender in the current day. Women in Gilead are expected to follow traditional gender roles in a way that is so extreme that it's almost funny.

The spectacles women used to make of themselves. Oiling themselves like roast meat on a spit, and bare backs and shoulders, on the street, in public, and legs, not even stockings on them, no wonder those things used to happen. Things, the words she used when whatever it stood for was too distasteful, filthy, or horrible to pass her lips. A successful life for her was one that avoided things, excluded things. Such things do not happen to nice women (Atwood, 1985, p. 55).

Offred's physical and existential existence is determined entirely by her ability to have children, since she is barred from engaging in sexual activity for pleasure, being alone, wearing clothes, or forming her own beliefs.

Offred has an unanticipated meeting with her friend Moira there, and during their conversation, she discovers that those who are proven guilty of breaking the law are punished by being exiled to the Colony to clean toxic chemicals or by being forced to work at Jezebel's, which is a house of prostitution. They are the women society has alienated the most, and as a result, they are the most vulnerable and subject to oppression. Offred's everyday existence is difficult since there is little opportunity for

escape, not even in her mind. A lot of what she is thinking about comes from her past, when she was 'free to choose' (Atwood, 1985, p. 24).

Although women in Gilead are barred from speaking and writing, Offred is able to escape domestic violence through the use of words. Offred learns the power of speaking and reclaims who she is as a result of experiences like playing scrabble and the hidden messages exchanged amongst the handmaids. Her memories of her previous life become more vivid when she is confined to the sitting room, or indeed anywhere in Gilead. Offred expresses her determination to keep her true self, but not as Offred but as her with a true name that distinguishes her from other people. Everything she has ever thought, believed, remembered, or experienced has been recorded and this has become both a hidden danger to Gilead's civilization and a potential obsolescence in the future.

Unfortunately, not long after that, Ofglen is rumoured to have committed suicide, and soon after that, Serena discovers proof of a romantic involvement between Offred and Mr. Fred, which leads Offred to consider ending her own life. Nick learns from Offred that she feels she may be pregnant. Offred begins to realise that she must defy the difficult situation and find her freedom, especially after her pregnancy. She cannot imagine the idea of giving her child to Serena Joy and Mr. Fred.

As the narration progressed, Offred also found out about the Mayday resistance through her shopping companion, a maid named Ofglen. The Mayday Resistance is a secret group that is seeking to destroy the Republic of Gilead. Serena starts to assume that the Commander is sterile, but the patriarchal law of Gilead protects men; only women are blamed for being sterile. Serena arranges for Offred to establish a secret sexual connection with Nick, who is their personal driver and companion. Offred and Nick start seeing each other for their own desires, and Offred learns that she likes these intimate times despite recollections of her husband. She also confesses details about her history to Nick during these meetings. At the close of her story, Offred is eager to join the ranks of the Resistance group. Through pure will, she regains her strength and frees herself from her confinement. Under the totalitarian regime of her patriarchal commander, Offred fights tooth and nail to escape the domestic violence that torments her mentally and physically. However, Offred follows the words: "Do not let the

bastards grind you down” (Atwood, 1985, p. 187), which the unnamed and unknown counterpart says, as a message of support from one woman to another.

Soon after that, men in the costumes of the covert police force known as the Eyes of God, sometimes colloquially referred to as ‘the Eyes’, arrive at the house to take her away. Nick encourages her to put her faith in him and follow the other men as they lead her to a vehicle that has been waiting for her. It is not quite obvious whether the men belong to the Mayday resistance group, whose goal is to destroy the government of Gilead. Offred is still confused as to whether or not Nick is a part of Mayday or an eye faking a member of Mayday, and she is also unsure as to whether or not leaving would result in her being able to escape or be captured. Finally, she gets into the car, not knowing what will happen to her.

The violent government requires mass executions as a moralising tool to teach citizens a lesson about the consequences of disobedience, to intimidate women into giving up their freedoms, and to classify them into predetermined positions in a patriarchal society. Offred, like the other handmaids, accepts their oppressive silence and subjugation as a result of their horrific experiences. Gilead conveys the message that its women are not allowed to question the system without facing the death penalty. As a result, the woman cowers in the face of patriarchy, withdraws within herself, and becomes deafeningly silent. In her writing, Atwood explores what it means to be human in a society without freedom of choice, particularly for women. It presents a future society in which gender stereotypes are rigidly upheld and women's lives are dictated by their fertility.

CONCLUSION

This thesis concentrates on patriarchy and the oppression it causes, as well as the violence that women face and the struggle that they put up. It discusses the issue of women's own experiences with a variety of forms of violence, the problems, and anguish that come along with being in a domestic abuse, and the actions that women do after they have made the choice to escape violent relationships.

Women are assaulted in a variety of ways, including verbally, physically, and they are also exposed to mental violence. A woman's capacity to aspire and work for her own growth might diminish when her rights are violated and she may become depressed or distracted by the violence she experiences.

To conclude, the act of domestic violence may be characterized as any hostile action that takes place inside the family the most common example of which is the physical attack of a spouse or partner. It could be seen how males, as that of the higher or dominant gender in societal structure, exploited their position to oppress women, which subsequently resulted in actual violence against them. This can be considered as a direct cause of the physical or mental violence against women.

The harsh and domineering Marquis forced his seventeen-year-old wife into the realm of adult physical conflicts. In her critique of patriarchal culture, Angela Carter emphasizes how customs like marriage, which are based on the aspirations and fulfillment of males, provide a forum for domestic violence against women. Carter encourages relationships based on mutual respect and free from patriarchal ideas, such as the abuse of authority through physical or verbal abuse.

The protagonists in Carter's stories are placed in difficult circumstances, and Carter motivated the narrative to create females who draw on their inherent feminine strength in order to overcome oppression. In addition, she encourages them to exploit the enhanced sense of self-worth that comes with being women, and to proclaim their independence in all aspects of their lives. In Angela Carter's books, she always strives to give her characters their independence. Carter illustrates the significance of her belief in the appreciation of female strength as well as the sexuality of women through the last struggle that the bride fights against her husband. When the bride refuses to obey her husband and enters his forbidden chamber, this acts as the catalyst for the

beginning of her rebellion against domestic violence. The terrible display of emotional violence associated with patriarchy is highlighted by the fact that the father uses his daughter like a pawn in a game he plays for his own delight. In this scenario, the protagonist is dealt with in the same manner as a commodity, which means that they may be traded for other things. The fact that her father gambling caused her a tremendous deal of mental violence at a time when she had only just reached the level of adulthood, and the idea of being naked while lying beside a monster terrified her.

Atwood places her female protagonists in challenging circumstances, often putting them against patriarchal or authoritarian cultures with gender-based stereotypes. Margaret Atwood presents a different perspective on the plight of women in the Christian Gilead society. Women are subject to the totalitarian rule in the Republic of Gilead, where they are classified according to their biological and cultural roles. Gilead gains control through the use of violence, instills a worldview that is founded on false religious ideology and patriarchy, and then continues on its path through the exploitation of stress elements in order to maintain the ideology it established. In Margaret Atwood's *The Handmaid's Tale*, women are helpless with bodily and mental harm if they speak out against the ruling group or organization.

Both novels demonstrate that sexual behavior is often and firmly tied to violent behavior inside the home. It is easier for males to assert power over their wives when they use violence, which may take many forms, including different types of frightening conduct and following violence acts. For their side, women's life starts to change in a number of different ways. The risk of being harmed physically is quite high. Simply being a female is considered a serious offense, but any crime committed may result in death. Just about everything may lead to the public execution of a woman. They put themselves in danger if they disobey the people in authority. The fact that society places such a high importance on the reproductive capabilities of females contributes to Offred's understanding that women are nothing more than "two-legged wombs"

Women's opportunities to continue their education and find permanent job, and care for their societies, as equal human beings are restricted, so they remain in their traditional positions. As a consequence of their horrifying experiences, Offred, along with the other handmaids, accepts the oppressive silence and subordination to which they are subjected. Violence inside the family is compounded by the presence of

patriarchy. Men remain the dominant gender throughout all spheres of society and across all spheres of society, including government, finance, law enforcement, and the educational system, males have complete dominance.



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