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**THE REPRESENTATION OF WOMEN IN
CINEMATIC SPACE:
THE CASE OF “THE HANDMAID’S TALE”**

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ABSTRACT

THE REPRESENTATION OF WOMEN IN CINEMATIC SPACE: THE CASE OF “THE HANDMAID’S TALE”

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This study investigates the elaborate interaction of sociological domination and gender inequalities as depicted in the representation of women in cinematic fiction. It sets out to analyze the nuanced inferences embedded within spaces, discern the general norms governing the portrayal of women, and underscore the persistence of societal stereotypical patterns. To achieve these objectives, the research conducts a meticulous analysis of prioritized domestic space and then public spaces within the first season of the series "The Handmaid's Tale" utilizing the tool of spatial analysis. The design of this series serves as a compelling scene for examining the dynamics of power that originate from the relationship between the human body and the spaces it inhabits, thereby illustrating the profound influence of societal norms on an individual's perceptual framework. The methodological foundation of this study hinges on a comprehensive exploration of spatial and cinematic practices, including physical features, activities, and meaning attributes within the context of gender and space. The investigation extends its view to various elements such as set design, spatial arrangements, character interactions, theoretical framework, and the representational meanings embedded in these fictional spaces and cinematic frames. The aim of the study is to reflect on the social construction of gender in space through a woman's name, self, and body and the hierarchical boundaries and representations that emerge in this process. Furthermore, the research carries the potential to inform future spatial designs by encouraging an approach grounded in principles of gender equality. It illuminates the visual representations of gender perceptions, thereby raising awareness about women's rights and gender equality in society. Ultimately, this study seeks to provide constructive insights into the portrayal of women in cinematic spaces and the

expansion of gender perspectives, contributing to a more equitable and inclusive societal narrative.

keywords: gender, space, spatial representation, cinematic space, women, The Handmaid's Tale.



ÖZ

KADININ SİNEMATİK MEKANDA TEMSİLİ: “DAMIZLIK KIZIN ÖYKÜSÜ” ÖRNEĞİ

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Bu çalışma, sinematik mekandaki kadının temsilinde tasvir edilen olgularının sosyolojik tahakküm ve toplumsal cinsiyet eşitsizliklerinin karmaşık etkileşimine odaklanmaktadır. Mekanlara gömülü incelikli çıkarımları analiz etmeyi, kadınların tasvirini belirleyen genel normları ayırt etmeyi ve toplumda kök salmış basmakalıp düşüncelerin varlığının altını çizer. Araştırma, "Damızlık Kızın Öyküsü" dizisinin ilk sezonunda yer alan özellikle domestik ve kamusal alanları sinematik mekânsal analiz aracı olarak odak noktası haline getirmektedir. Bu dizi mekanlarının tasarımı, insan bedeni ile içinde yaşadığı mekânlar arasındaki ilişkiden kaynaklanan iktidar dinamiklerini incelemek ve böylece toplumsal normların bireyin algısal çerçevesi üzerindeki derin etkisini göstermek için kapsayıcı bir sahne görevi görür. Bu çalışmanın metodolojik temeli, cinsiyet ve mekân bağlamında fiziksel özellikler, aktiviteler ve anlam nitelikleri dahil olmak üzere mekânsal ve sinematik pratikler üzerinden araştırılmasına dayanmaktadır. Araştırma, mekân ve cinsiyet konusuna ait olan bakış açısını set tasarımı, mekânsal unsurlar, karakter etkileşimleri, teorik çerçevedeki mekânsal ve sinematik anlatımın temsiliyetlerini inceleyerek genişletir. Çalışmanın amacı toplumsal cinsiyetin mekandaki toplumsal inşasını kadının adı, benliği ve bedeni üzerinden ve bu süreçte ortaya çıkan hiyerarşik sınırlar ve temsilleri ortaya çıkarmaktır. Ayrıca, sinematik mekânlardaki kadın temsilleri ve toplumsal cinsiyet algısının yeniden inşası üzerine önemli bilgiler sunması ve gelecekteki mekân tasarımlarında eşitlikçi bir yaklaşımın benimsenmesine katkıda bulunması umulmaktadır. Nihayetinde, kadın hakları ve toplumsal cinsiyet eşitliği konusunda toplumda farkındalık yaratabilir. Sonuç olarak, bu çalışma, kadınların sinema mekânlarında nasıl tasvir edildiğine ve toplumsal cinsiyet perspektiflerinin nasıl

geniřletilebileceđine dair yapıcı bilgiler sunmayı ve daha eřitlikçi ve kapsayıcı bir toplumsal anlatıya katkıda bulunmayı amaçlamaktadır.

Anahtar Kelimeler: cinsiyet, mekân, mekânsal temsil, sinematik mekân, kadın, Damızlık Kızın Öyküsü.



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Zeynep Seymen
İzmir, 2023

TEXT OF OATH

I declare and honestly confirm that my study, titled “THE REPRESENTATION OF WOMEN IN CINEMATIC SPACE: THE CASE OF ‘THE HANDMAID’S TALE’” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Zeynep Seymen

November 15, 2023



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CHAPTER 1

INTRODUCTION

The restrictive view of women and physical and sociological domination establish the basis of widespread sexist attitudes in society. The representation of women in the media is a field that reinforces these restrictive perspectives and creations of women in stereotypical frames. Cinematic space conveys women as a narrative through visual depictions and portrays women in identifiable roles and illustrations. This potential interaction influences the perception of gender in society and the place of women in space.

Gender is a term that relates to how socially and culturally imposed gender norms impact people's identities, roles, and behaviors. While gender constructs the socio-psychological thoughts of self-orientation, it indicates that this fictional interiority is 'action' in meaning (Butler, 1988, p. 528). This perspective shows that gender is not only a conceptual construct but also a practice that is constantly being reconstructed.

The relationship between gender studies and architectural discipline defines an extensive field of study that includes different perspectives. According to Massey, space, place, and gender approaches are interrelated concepts (Massey, 1994). The reflection of gender roles in the fictional space on the design was studied with a theoretical background on space and gender.

Gender may have a biological reality, but space allows it to become a socially constructed reality (Grosz, 1995). Space and gender both involve many different dimensions in both our individual and collective identities. Space carries many symbolic meanings related to gender identity. In this context, space is seen to shape social relations, power relations and social hierarchy as well as gender. Space is characterized by spatial arrangements that support or question society's gender expectations. Space and gender are associated with each other, and gender is important for the production and experience of space (Heynen, 2011). In addition, gender identity also plays a decisive role in the production and use of space and provides important

clues about how space reproduces gender roles (McDowell, 1993, p. 1). The social phenomena of gender and space belong to the same cultural structure, and their direct or indirect relations with each other cannot be ignored. In this context, the relationship between the discipline of architecture, whose primary field of occupation is space, and gender, defines a wide field of study that includes different perspectives.

The main phenomenon affecting the status of women in conventional or modern societies is the persistent survival of the oldest traditions. Therefore, traditional family forms have changed in various ways, women continue to believe that marriage and motherhood are the most honorable pursuits for them, even as they pursue higher education and enter the workforce. For this reason, it is obvious that the source of many misperceptions and expectations about women's roles in society is the media and the advertising industry. The study discusses how women are represented in the media, especially in the areas of parenting and housework, how these representations shape social expectations and how they are reflected in women's daily lives, and how the images projected to women through the media are not in line with reality and make women more closely adhere to their social roles rather than confronting the problems they face in real life (Douglas & Michaels, 2005). In this case, the representations of women presented in printed and audiovisual mass media have an important share.

Social and cultural factors play a significant role in shaping the concepts of the 'female role' and 'male role', giving rise to distinct social expectations for each gender. Media representations often portray women in ways that reinforce negative stereotypes, perpetuating feelings of physical and spiritual inadequacy. The critique of women's portrayal in visual media is connected to the dissemination of images that objectify women, presenting their bodies as an idealized standard produced by standard categories. Therefore, these depictions may lead to the reduction of women's bodies to mere sexual objects in the eyes of the audience.

While the idea of representation in architecture is concerned with the re-representability of an image, cinema constructs a narrative that is a representation of reality. Cinematic spaces are often inspired by real-life in genres other than science fiction. Through the representation of real life, films reproduce perceptions and patterns in society (Pallasmaa, 2001). Spatial practices are used in research on how fictional spaces are produced as cognitive and real representations. Lefebvre (1991) draws attention to the dialectical relationship when talking about the perceived,

designed, and experienced layers of space. At this point, cinematic spaces can refer to specific gender codes and enable viewers to reproduce or question these codes through characters' interactions with space.

In the field of cinema, the dynamics of gender and space on bodies and objects are visually conveyed. When the relationship between gender and space is investigated in art and film representation practices, it is discovered that the power of art representation is integrated with the subjects and the material movement on them and that this power increases (Baydar, 2012). Cinematic spaces can reflect convinced patterns and expectations of gender as well as question and transform them.

"Cine-feminists," concerned with understanding the structure of representation, criticize the narrow focus on 'images of women' (White, 1998). Instead, they emphasize the importance of contemplating the broader impact of these new media forms, particularly the "Cine-scapes" they construct, and how they can bring benefits to individuals and society (Koeck, 2013). This approach aims to assess gender representation in cinema in a more comprehensive and impactful way.

While representations of women in cinematic spaces reflect real-life culture and beliefs, they play an important role in reproducing these perceptions and finding their position in power relations. In addition, the representation of women in cinematic spaces, which are fictional spaces, affects the culture of life (Connell, 2005). The representation in which women's bodies are objectified or stereotyped is conveyed through physical and experienced space.

This thesis is research conducted with gender studies approaches to explore the representation of women in fictional space through cinema. The study critically analyzes gender and space discourses, shedding light on the research questions that center around the representation of women in cinematic space, spatial boundaries in domestic and public spaces, and the socio-spatial positioning of women within the dystopian setting portrayed in the series. The research aims to provide valuable insights into the complex interplay of gender and space, contributing to a deeper understanding of women's roles and experiences within the context of the narrative.

In this context, the series *The Handmaid's Tale* (2017), an adaptation of Margaret Atwood's book, which is analyzed cinematically as a case study, is a feminist dystopia that reflects concerns about the predicted future. It is a case that provides data under

the scope of gender and women's studies. 'The Handmaid's Tale' series is notable for its feminist messages, strong female characters, and commentary on gender issues. The table containing general information about the series "The Handmaid's Tale" serves as a concise overview of the ongoing TV series, which explores a dystopian narrative, and provides a summary of the individuals contributing to this scenario (see Table 1.1).

Table 1. 1. About the 'The Handmaid's Tale' Series

THE HANDMAID'S TALE	
Genre	Tragedy, Dystopia
Creator	Bruce Miller
Based on	The Handmaid's Tale (1985) by Margaret Atwood
Main Starring	Elisabeth Moss (June Osborne/Offred), Yvonne Strahovski (Serena Joy Waterford), Joseph Fiennes (Commander Fred Waterford), Max Minghella (Waterford's driver Nick Blaine), Alexis Bledel (Emily/Ofglen), Madeline Brewer (Janine/Ofwarren), Ann Dowd (Aunt Lydia), Amanda Brugel (Martha Rita), Samira Wiley (Moirra/Ruby)
Network	Hulu
Release	April 26, 2017 - Present
Seasons	5
Episodes	56
Running time	41–65 minutes
Production locations	Toronto, Ontario Hamilton, Ontario Cambridge, Ontario
Cinematography	Colin Watkinson, Zoë White, Stuart Biddlecombe, Nicola Daley, Stuart Campbell
Director	Reed Morano (Season 1)
Set designer	Julie Berghoff
Composer	Adam Taylor
Costumes	Ane Crabtree

The series depicts a predicted future in which fertile women are seen as “breeding” animals and are under pressure as the fertility rate decreases in a male-dominated conservative regime. Social conflict leads to the emergence of a new totalitarian regime rising in a region that used to be part of the United States. A woman forced into sexual slavery struggles to survive in a totalitarian society. Women's resistance in the series becomes a means of friendship and desire in the fictional world, in contrast to the gaze imposed and enforced by the patriarchal state as control and surveillance (Der-Ohannessian, 2021). Women's resistance creates awareness as a step towards expressing their experiences and independence.

In the novels, Atwood emphasizes the need to think about the future as well as remember the past (Tolan, 2007). Atwood also mentions that these experiences in 'The Handmaid's Tale', which she thinks may be speculatively true, existed in the past and that there is no rule that it will always get better (Atwood, 2004). The tales as a warning that the struggle for women's rights must continue and reflects the potential dangers of today's society and her concerns about women's rights.

Margaret Atwood, the author who visited the imaginary world behind the scenes of *The Handmaid's Tale*, continued to interact with the script of the series and played a small role in the TV adaptation. The series' producer says that it is based on Atwood's powerful storytelling to her ability to envision and create this imaginary world.

The first season of the TV series covers events up to the end of the novel. After season one, the story goes beyond the original novel, allowing for further exploration of the characters and the dystopian society of Gilead. The struggle for freedom of women under oppression begins with the second season and is reflected in the following posters (see Figure 1.1). The female characters, led by Offred (June Osborne), challenge the oppressive regime, and strive for autonomy and justice, making the theme of resistance and liberation prominent in the visual representations of the series. The visual images used in the posters send a strong message of women's determination and resilience in the face of extreme difficulties.

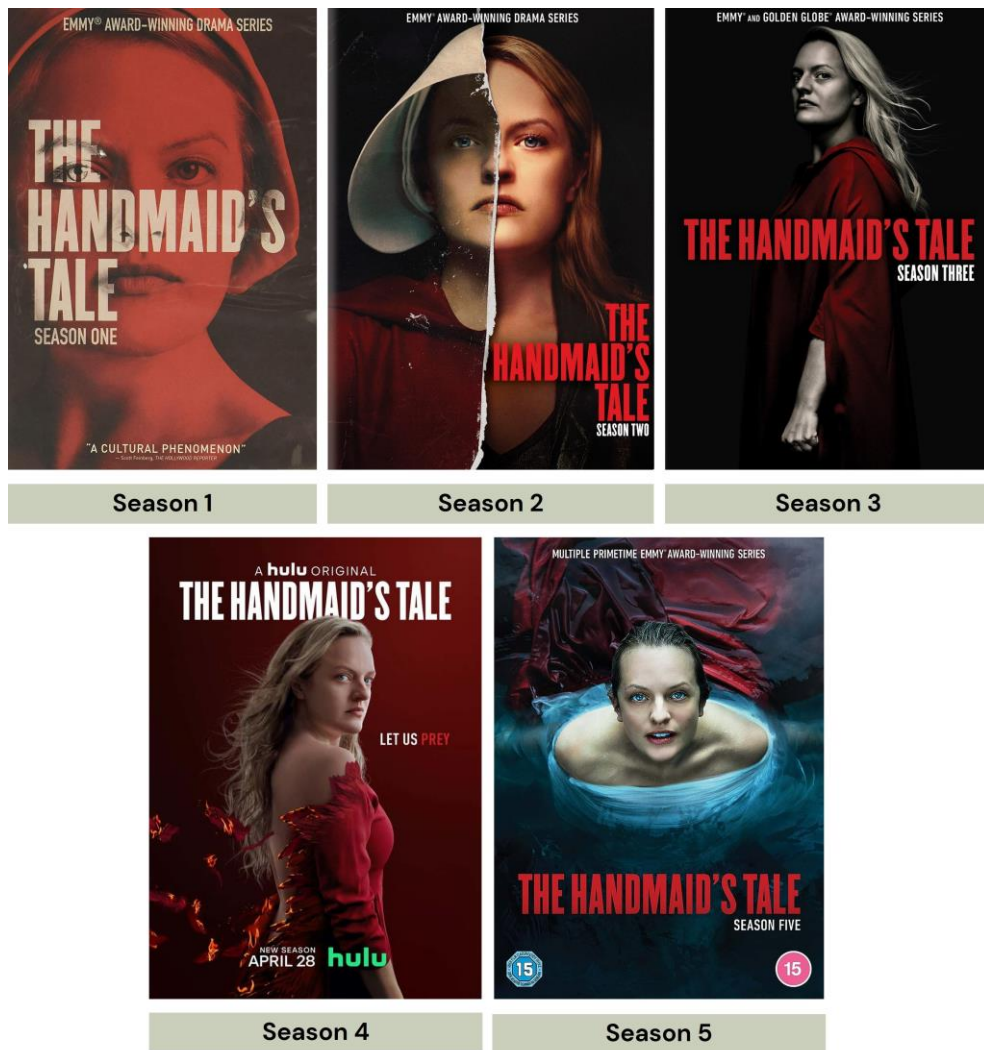


Figure 1. 1. TV series poster of seasons 1 to 5. Source: Hulu

The reasons for this case preference are as follows:

- "The Handmaid's Tale" deals with various aspects of gender and identity and describes the oppressive nature of the society it depicts. One of the prominent themes is the deprivation of the individual identity of women who are denied even the basic right of having a name.
- The series makes effective use of cinematic space to convey its message. The use of spatial representations and the framing of scenes play an important role in shaping the meanings and themes depicted in the story. Visual elements contribute to the depiction of women's position in the dystopian society and the social boundaries imposed on them in private and public spaces.

- The integration between the book and the series also allows for the exploration of gender, literary and cinematic space. The relationship between gender and literary space is seamlessly integrated into the series' setting design as it is based on the author's book and allows the story to develop harmoniously between the two fields. This harmonization further emphasizes the exploration of gender-related issues within the fiction context.
- The findings of this case initiate an investigation into the representation of women in the cinematic field. It aims to examine how women are visually positioned in the fictionalized dystopian setting of "The Handmaid's Tale" and to explore the socio-spatial dynamics and power structures that contribute to their depiction and experience in the tale.

The construction of space, which is interpreted in the expression of architecture, is expressed in cinema through the framing of human existence. This study, which takes gender, space, and cinema discipline together, is aimed to access the meaning that the individual characteristics of the subject and the dynamics of women's experience with physical features and activity give to the cinematic space. The position of women as the subject of gender roles in social life, cinema, and architecture contexts, based on the approach constructed on the close relationship of gender roles and hierarchy patterns with space, cinematic space designs, and women's representations are discussed with the method of cinematic space analysis. Consequently, considering interdisciplinary reflections, the representations of women in the cinematic space of "The Handmaid's Tale" series are analyzed.

1.1. Aim of the Study

The design and occupation of space is an issue that reinforces breaking gender inequalities. Gender and space, and in particular the representation of women in the space, constitute an important area that needs to be investigated in more depth in the context of social power relations and gender inequalities. The symbolic meanings of spatial elements reflect the embodied and abstract values of society's social patterns, and these patterns are reflected in the study of gender and space. The relationship between body and space is essential in terms of collective codes of social norms and gender roles.

The representations of the space/place of women in society are present in the real world as well as in the spaces of fiction. The representation of women in the media is seen formally as the problem of gender inequalities and comes to the argument in the fictional spaces of cinema and television series. The series "The Handmaid's Tale", by referring to the power relations between the body and the social structure, reveals a relationship of domination in which social norms and power dynamics shape the body of the individual. Therefore, the representations in the series of space construction an important role in how individuals' bodies are perceived and used depending on factors such as gender, class, and race.

This study objectives to contribute to many disciplines such as gender studies, cinematography, and interior architecture by examining the representations of women in the fictional interiors of digital media series. By defining gender and space and the discipline of cinema simultaneously this field study, it is aimed to reach the meaning that the dynamic of the gender gives to the space through the architectural space, spatial representation, and cinematographic techniques of the issue (see Figure 1.2). In this study, the spatial and social cultures related to the space will be evaluated from a gender perspective by examining the cinema space from an architectural point of view. It will examine the meanings attributed to cinematic space and observe various norms of female representations and normative stereotypes of society.

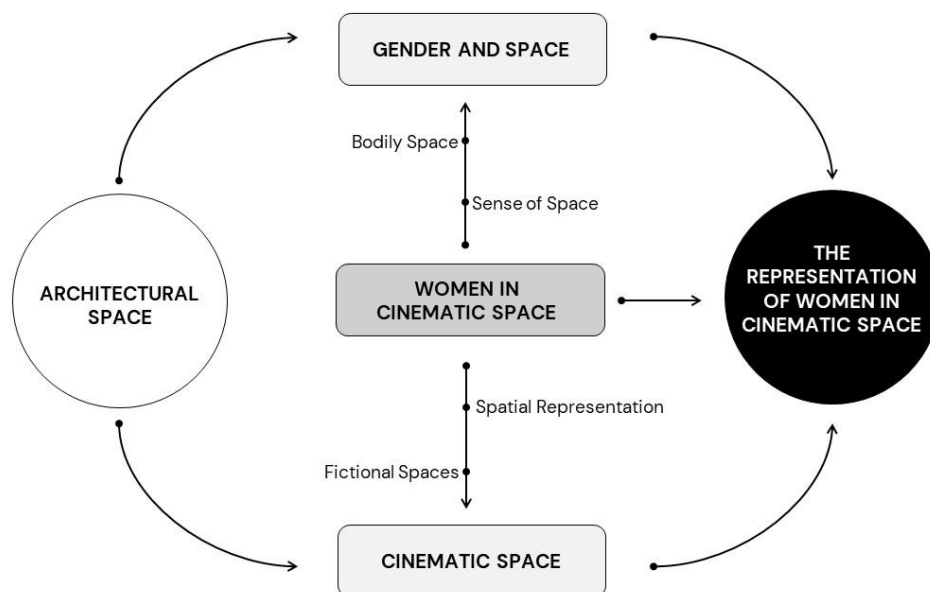


Figure 1. 2. Summary of the thesis proposal (Drawn by author)

The main research questions of this thesis are as follows:

- Focusing on gender roles reflected in space, what are the representations of women in cinematic spaces?
- What visual and architectural elements are used in cinematic spaces to convey and challenge gender-related norms?
- How do spatial representations and gender constructs intersect in cinematic narratives, and what are the implications for the reinforcement or transformation of gender roles in society?
- How are women's identities, bodies, and experiences reflected and shaped through spatial representations in the TV series "The Handmaid's Tale"?
- Why does the woman's place, convention, and representation in space persist as a source of ongoing issues, as a dystopian narrative written in the past but depicting the future is adapted into a TV series in the present day?

In this study, the potentials of cinema and architecture, which are the subjects of gender roles, to be sources for each other in terms of method, approach, design, and representation will be investigated, and after these potentials, "The Handmaid's Tale" series will be observed. Women as the subject of gender roles are discussed in the contexts of cinema and architecture on their potential to be a source of each other as method (cinematic spatial analysis), approach (gender and space), design (cinematic space), and representation (women).

The aim of this study is as follows:

- To study the reflections of the social construction of gender in space through a woman's name, self, and body and the hierarchical boundaries and representations that emerge in this process.
- To understand and raise awareness of how gendered bodies are shaped in space and how ongoing inequalities lead to spatial differentiation by analyzing physical qualities and social codes in space through environmental experiences.
- To investigate how printed, visual, and audio mass media affect the representation of women in socio-cultural contexts.

- To explore representations that overlap with the disciplines of cinema and architecture, using cinematic spaces as a visual narrative tool by examining existing and future scenarios.
- According to the results, to explain how representations constructed in cinematic space reproduce and shape gender roles.
- To aim to adopt an equitable perspective against gender discrimination against women in future space designs based on the observations that gender roles lead to spatial boundaries.

In the findings to be obtained, while observing the inequalities of women's representation limiting gender roles in the focus of space, the necessity of reading women's studies in space will be recognized in the fact that it can be reflected in the potential future. The inputs and outputs of this study provide a different interdisciplinary perspective in the fields of cinema and architecture and overlap with the dynamics of the content of gender and space issues. The thesis will contribute to raising awareness about women's rights and gender inequality in society.

1.2. Methodology and Theoretical Framework

The research is a qualitative field study, and it was conducted by considering the general principles of this method in evaluating data analysis in line with the paper's conceptual framework. The method of the thesis consists of two main methodological frameworks. First, a literature review of gender and cinematic space will be done. Second, it is visually supported by case studies to find answers to the research questions of the thesis. In the case analysis, a comprehensive method was developed specifically for the thesis by making use of cinematic techniques, a semiotic approach, and sense of place theories.

In the literature review of this thesis, a compilation was conducted on topics related to space and gender, women's spatial usage, and gender studies. The following keywords and keyword groups were utilized during this literature review: space, women, gender and space, bodily space, sense of place, cinematic space, literary, dystopia, gender and cinematic space, "The Handmaid's Tale." To acquire more specialized information, more detailed searches were performed on these keywords using various sources such

as the Higher Education Council (YÖK), Google Scholar, ProQuest, mass media, journals, books, internet sources, TV series reviews, and newspaper articles.

This study involves the analysis of a fictional representation where women's bodies are objectified for reproductive purposes within space. "The Handmaid's Tale" TV series was selected as the primary source, and spatial analyses conducted through this series were recorded, and screen captures were taken. Additionally, the Turkish and English versions of the novel were used as the primary sources in the thesis, and they were read twice in two different languages to ensure a comprehensive understanding.

The case study is a research method that involves a close, in-depth, and detailed examination of a particular case (Groat & Wang, 2013), and its versatile quality adds to its solid capacity as a research design. The case study research method has the benefit of investigating a setting or phenomenon based on a real-life. Strengths of case study design focusing on single or multiple cases studied in real-life contexts, capacity to explain causal links, the ability to verify different findings by including more than one data source and meeting the standard of generalization to theory rather than the sample to population represents an important strength of the case study (Groat & Wang, 2013). The characteristics of the case study method have led to its extensive usage in the sociocultural field of study, particularly in gender and space and women's studies research.

Women as the subject of gender roles are discussed in the contexts of cinema and architecture on their potential to be a source for each other in terms of method, approach, design, and representation. Massey (1994) in her book "Space, Place and Gender" argues that the article "A Global Sense of Place" should be considered in the context of globalization and localization. In addition, the statement points out that space has a constantly changing and complex structure, and that the perception of space is not only composed of physical features. The imagination created in the film, like the architectural space, is a fictional reflection of the designer/director and directly supports human existence (Pallasmaa, 2012b). The fiction created in cinematic spaces aims to create a defined space beyond physical design, as in architectural space.

Spatial perception research is a crucial tool for understanding people's memories, experiences, and emotions arising from their personal and cultural backgrounds, as well as their sense of place, identity formation, use of settlements, and the impact of

space on people (Falahat, 2006). Spatial perception refers to the way in which a space is perceived and felt by people. This concept is related to people's sense of belonging to a place by combining sensory, emotional, and cultural elements and creating a sense of connection and identity with the place.

The research has led to the determination of the methodology for analyzing the series within a theoretical framework. As the primary source, the "Sense of Place" theory was drawn from Falahat's (2006) article, "Sense of place and the factors shaping it" which encompasses four main sections. Based on this, the structure of the study was developed by reviewing the literature and conducting the analysis of the series.

Falahat's model outlines the variables that influence how the place is perceived and how it is created (see Figure 1.3). According to this model, physical features influence people's emotions and behavior by influencing activities, creating convincing meanings, and reinforcing the sense of place (Falahat, 2006). It develops meaning and activity through physical features and creates a perception of place by satisfying people's biological, psychological, and social needs.

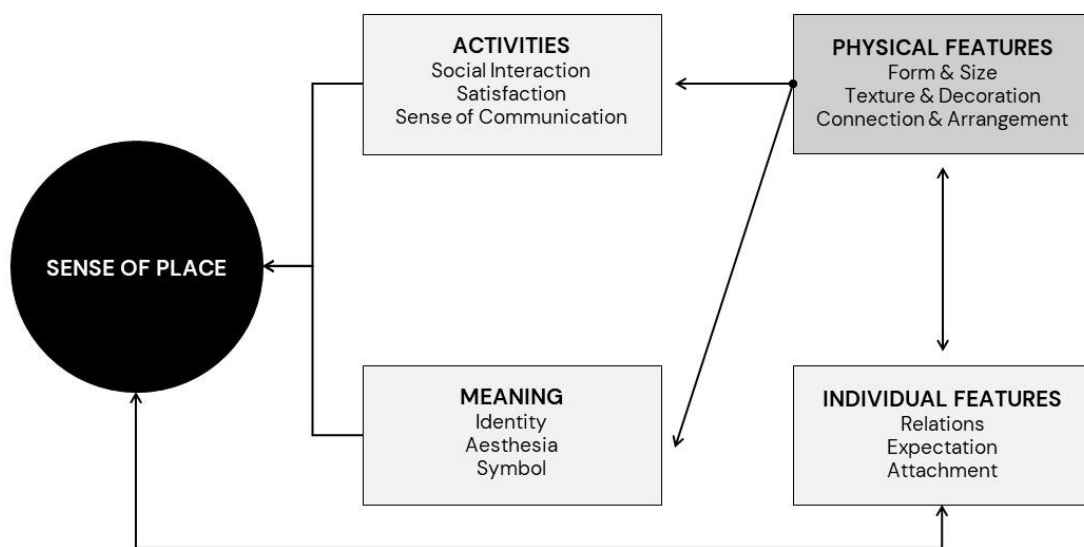


Figure 1. 3. The context of the 'sense of place' model and major factors described through Falahat in 2006 (Redrawn by author)

The interaction between space and the representation of women will be analyzed through the method of interior space analysis in the presence of the female body and over the lens of cinematographic design of the series in the approach of gender and space. The method of cinematic space analysis, which encompasses spatial practices and cinematic techniques between physical features, activities, and meanings

developed by drawing on the theory of the sense of place (see Figure 1.4). In this context, these evaluations take place according to the representation of architectural space in cinema, the connection established with physical space, the sensations established by the connection, and the conceptual spaces drawn by conceptual maps. The phenomenon of cinematic space is a visual and fictional representation of the interdisciplinary space discussion.

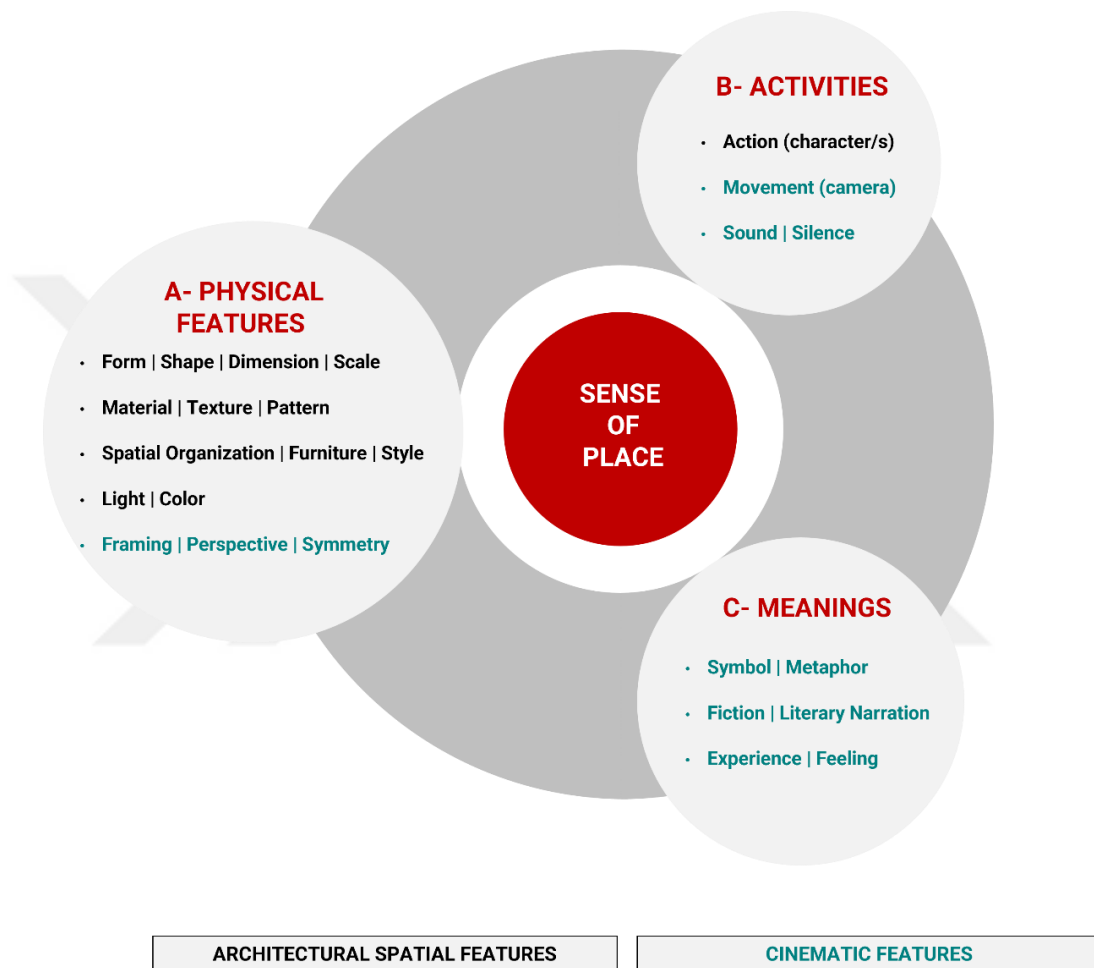


Figure 1. 4. The framework of the methodology of the study. (Drawn by author)

The framework of sense of place through the analysis will be examined under the three headings of physical features, activity and meaning with in the design of the architectural spatial and cinematic features expressed through colors.

The analysis involves considering what the physical features of space and scenery are and what they represent, how they will convey meaning in the context of how they are used, how the atmosphere will be created, and how they will contribute to the narrative

in the cinematic space. The analysis focuses on examining various aspects related to physical features, which include the following (see Table 1.2).

Table 1. 2. The Framework of the Physical Features

A-PHYSICAL FEATURES	
Form	This aspect considers the fundamental design of the space, examining its overall structure and layout.
Shape	Examining the outer contours and the shapes of objects within the space is aspect of architectural analysis.
Dimension	The physical dimensions of the space, such as length, width, and height, are considered to understand the spatial characteristics.
Scale	This aspect evaluates the size of the space and its relationship to other elements within it, giving insights into the perception of spaciousness or confinement.
Material	Material analysis assesses the construction and design materials, influencing the spatial experience.
Texture	The texture of surfaces and tactile qualities impact the perception of space. Texture analysis explores the tangible features of materials and surfaces.
Pattern	Patterns refer to repetitive designs or attachments within the space. Identifying patterns can shed light on the design items and visual elements.
Spatial Organization	This involves assessing how the space is structured and organized, including the placement of objects, partitions, and the flow within the space.
Furniture	The furniture and furnishings used within the space are examined to understand how they contribute to the overall design and functionality.
Style	The design or decorative style used in the space is analyzed, which may encompass various design elements, aesthetics, and artistic choices.
Light	The use of light in spaces involves understanding how lighting is used, its effects and how it contributes to the overall atmosphere, according to the presence of natural daylight or artificial lighting.
Color	Color analysis explores the use of colors and the color palette within the space, as colors can have a significant impact on the emotional and visual experience.
Framing	Framing concerns the arrangement of visual perspectives within the space. It examines how views are framed and how they guide the viewer's attention.
Perspective	Examining the application of perspective within cinematic space aids in comprehending the generation of depth and three-dimensionality.
Symmetry	Symmetry in cinematic space contributes to an understanding of visual harmony, design principles, and how the orderly arrangement of scene details enhances the sequential flow of the narrative.

Activities in cinematic analysis encompass the deliberate deployment of a space's physical attributes to convey actions, character behaviors, camera movements, shifts in perspective, sound effects, or silence (see Table 1.3). These intricate elements serve to enhance the space's connotation, shape the audience's perception of the

surroundings, and contribute significantly to the establishment of its overall ambiance.

Table 1. 3. The Framework of the Activities

B-ACTIVITIES	
Action (character/s)	Examining the actions and behavioral patterns of characters within the given spatial context.
Movement (camera)	Assessing camera movements and alterations in perspective that transpire within the cinematic space.
Sound	Evaluating the impact of sound effects.
Silence	Evaluating the strategic use of silence on the atmosphere of the space.

Meanings within cinematic analysis encompass several critical elements that contribute to the interpretation of space. These parameters underscore the multifaceted nature of space within the cinematic context, where symbols, metaphors, fiction, literary narration, experiences, and emotions all play integral roles in shaping its meaning and significance (see Table 1.4).

Table 1. 4. The Framework of the Meanings

C-MEANINGS	
Symbol	The role of symbols and visualizations employed within the space the given spatial context.
Metaphor	The metaphorical connotations associated with the space.
Fiction	The inclusion of fictional or tale elements within the space.
Literary Narration	The space's function in literary and narrative storytelling.
Experience	The role of space as something experienced by its characters.
Feeling	The emotional responses elicited by the space in characters.

In summary, the definitions of the sense of place highlight the intricate interplay between the physical features of space, activities connections, and the meanings of perceptions as the foundational elements of place perception. Within the realm of cinema, space functions as the canvas for fictional and literary scenarios, where the narrative from the script materializes in space. While cinematic space is preconceived and designed to align with the fictionalized story, real-life experiences organically shape space. This underscores the significance of spatial perception theory in

interpreting the intended fictional space. "The Handmaid's Tale" series serves as a compelling resource, provoking contemplation on how space actively molds gender, social, and political contexts. Moreover, the perception of space can be profoundly influenced by socio-political changes, a central thematic element in "The Handmaid's Tale."

1.3. Scope and Limitation

In this thesis, a series of was analyzed using spatial features and cinematographic techniques through a literature review of gender and cinematic space. The Handmaid's Tale has a novel (1985), a film (1990), an opera (2000), a graphic novel (2019), a ballet (2013) and a television series (2017-...). The present publication of the series, which can provide more spatial data while examining the context of body, identity, gender and space, was processed as a case study in light of other inputs. In addition to the current series, which has been broadcast since 2017, the subject of the book ends in the first season of the five seasons shown. Therefore, the places of the first season provide more insights, and this study focuses on these spaces.

The reasons for selecting the first season for analysis in this study are as follows:

- Margaret Atwood's work, "The Handmaid's Tale," serves as the literary foundation of this series and encompasses the thematic content of the first season of the show. Therefore, examining the first season provided a more accurate evaluation of the relationship between the book and the series.
- The first season notably includes a more detailed portrayal of fictional spaces. These spatial details contributed to a better understanding of the subject matter.
- The majority of the events in the first season take place within the domestic space (Waterford House) and public spaces (Red Center, Market, Hospital) that are the primary focus of this study. These spaces encompass significant points of contact related to gender inequality, bodily control, and societal statuses.

Once the theme of the thesis was established, the series was broadcast for 3 seasons and then extended to 5 seasons. While the thesis was being written, it was announced as the final season of the 6th season, which has not been produced yet. For the analysis, 10 episodes of the first season were watched primarily, and 13 episodes of other seasons following the continuation of the script were watched to improve the analysis.

During the analysis process, the first season was first watched without reading the book, then watched again after reading the book, and then observed again for screenshots and visuals. In this way, the relationship between the series and the book and the spatial representations were analyzed in more detail.

This study analyses a series told from the perspective of a woman named Offred/June. Offred's tale tells of the painful lives of women persecuted by the regime, while also highlighting the strong resilience of women. Issues such as gender inequality, the control of women's bodies, and the interference of repressive governments in human rights are addressed. The series, which has won fifteen Emmy Awards and two Golden Globes, was written by a female writer, and directed by a female director. A female designer was also involved in the set design, and the show's crew, such as the cameramen, were mostly women. Even with the purchase of the first season, the series was an indicator of the continuation of the script, and the first dates of the fiction were reflected in the space. Each frame was meticulously thought out and a world was constructed that depicted the dominance of a totalitarian regime that controlled social status over gender roles and reproduction.

The scenario, characterized as a feminist dystopia, includes possible future concerns and provides important data in the context of gender and women's studies. There are also narratives about the LGBT+ movement in the series chosen as a case study. However, this study focuses specifically on the female perspective, and although the gender spectrum is broad, it is of particular importance to the thesis.

Within the scope of this study, by analyzing the domestic and public spaces and scenes of 10 episodes of the first season of a feminist dystopia told from a women's perspective through the series 'The Handmaid's Tale', the spatial reflections of gender inequality, attributed bodily control and domination, and the social statuses given to women were investigated.

1.4. Structure of the Study

The structure of the study is conducted with the examination of a theoretical framework and gender studies approaches to the representation of women in the cinematic space, analyzing definitive case studies and gender discourses through fictional discussions in the light of interdisciplinary views. The study consists of four

main chapters: introduction, reading 'gender' issues over 'space', discussions and findings, and conclusion.

In the introduction, which is the first chapter of the thesis, the definition of the study, the aim of the study, methodology and theoretical framework, the scope and limitation of the study, and the structure of the thesis are taking place. The general outlines of the study were determined by reviewing the theoretical framework of the answers to the main and sub-questions of the study. Since gender and cinema disciplines are extended spatially, these issues are explained in a specialized way in other chapters.

In the second chapter, a comprehensive review of the literature on gender and space is conducted, focusing on the relationship between the body and space in both architectural and fictional contexts. The embodiment of gendered space, gender identity, traditional norms, social expressions, and women's representation in domestic, public, literary, and cinematic spaces are examined. This chapter also explores the role of women in cinematic spaces, encompassing spatial representations of gender in cinema and feminist film theories. Studies on the representation of women in cinematic space and the reflection of women's representations in dystopian cinema are discussed. Additionally, the spaces in the series 'The Handmaid's Tale' were examined through theories coming from the literature review. In this section, the case study analysis of the cinematic spaces, both domestic and public, is conducted.

In the third chapter, domestic spaces, previously analyzed through a review of the literature -reading 'gender' issues over 'space'-, were subject to a detailed examination involving their distinct parameters and designs. This examination involved a comparative analysis, aligning the discussions and findings.

Finally, in the fourth chapter, the conclusion part is presented, considering the research's general analysis and findings. The chapter serves as a valuable resource for future studies in the field.

CHAPTER 2

READING ‘GENDER’ ISSUES OVER ‘SPACE’ NOTION

Gender and biological sex are separate concepts. Judith Butler (1988) argues that gender goes beyond biological sex and is socially and culturally constituted in a performative way. Gender roles are the behaviors that society determines and expects to behave in accordance with gender norms and include the biological structure and psychological characteristics of the individual. Gender draws attention to the socially constructed aspects of the differences between men and women (Marshall & Young, 2006). This expression emphasizes the idea that differences between the sexes are socially and culturally constructed beyond biological differences.

Gender is briefly defined as the psycho-social characteristics that categorize an individual as feminine or masculine (Rice, 2006). In addition to this categorization, the concept of gender also encompasses a range of issues such as gender identity, gender roles, gender relations and gender-based discrimination.

These definitions may limit the expressions of individuals with diverse gender identities. Therefore, it is thought that gender identity should also be questioned by individuals who refuse to conform to gender norms (Butler, 1988). In recent years, awareness of the spectrum and diversity of gender has increased, and debates and theories have emerged that challenge the limiting nature of gender stereotypes. Queer theory encompasses people who do not conform to heteronormative limitations and who show deviation on sexual orientation and gender identities (Valocchi, 2005).

Gender roles are linked to the symbolic, economic, and cultural context that is effective in the social sphere (Bourdieu, 2001). Therefore, it plays an important role in determining the social status of individuals and causes the existence of different social boundaries attributed to gender. According to Ann Oakley (2016), gender refers to the unequal division in social life in parallel with the biological difference between masculinity and femininity.

Foucault (1978), who states that gender roles are governed by society and that gender is constantly changing, underlines a power relationship between roles. In addition, Hooks (2000) states that gender roles serve the enslavement of women in patriarchal society and that women's emancipation is possible by changing these generalizations. This situation stems from social arrangements in which women's subordinate position is seen as superior by males (Beauvoir, 1986).

Carol Hanisch's (1969) article "The personal is political." is a feminist manifesto arguing that women's personal lives are important not only on an individual level but also on a social and political level. The point here is that the sense of inadequacy experienced by women is a small part of a holistic ideology and that women's personal experiences are linked to social and political problems.

Massey (1994), emphasize that space has a significant impact on social structures, relations, and power dynamics. This interaction arises from the role of place on social structures such as gender roles and identities. Although it may have a biological foundation, gender can also be socially produced in space (Grosz, 1995).

Massey (1994) defines space in terms of gender: “ (...) space is a social construct as the spatial arrangement of our environment reflects the nature of gender, race and status differences in society.” Massey discusses the relationship between society and space and that geography and sociology are inseparable from each other.

In the historical process, it is a question of whether space, which is sometimes associated with its user and its designer in different ways, has a gender or has "female or masculine codes" (Massey, 1994). In this context, it can be said that the relationship of space with the phenomenon of gender is shaped by gender roles rather than physical body features.

The boundaries of the female body have historically been established to disempower women socially and politically and to maintain male domination. Simone de Beauvoir and Judith Butler criticize this view. Beauvoir (1986, p. 13) argued that gender is not a biological but a social structure by saying "One is not born a woman, one becomes a woman". Butler (2014, p. 5), on the other hand, argues that when gendered bodies are approached with the presupposition that they are passive recipients of culture and that they will assimilate this imposition, the understanding of "culture is destiny" prevails

instead of "biology is destiny". The argument that cultures is destiny suggests the roles attributed to biological sexes by the society in which we live in terms of gender.

The argument that cultures is destiny draws attention as a new window on gender and makes one think about the roles that society attributes to biological sexes (Beauvoir, 1986). Connell, on the adaptation of the concept of role in the context of "gender roles" to gender, the main idea of these adaptations is that the meaning of being a man, or a woman is the enactment of a general role determined by one's gender, namely the gender role (Connell, 2005). Connell approaches the concepts of 'role of woman' and 'role of man', which are shaped by sociocultural elements, by saying, "It allows us to get rid of biological assumptions about gender difference by emphasizing that the behaviors of men and women are different from each other because they respond to different social expectations" (Connell, 2005, p. 85-86).

The beginnings of the space, place, and gender approach are seen in Massey's work in the context of spatial organization and social relations (Massey, 1994). Bondi & Davidson (2005) explain this approach: Massey believes that "Geography matters to the construction of gender.". It is explained that the space under the influence of gender and culture has different orientations. Draws attention to the limits of men and women in Gillian Rose's paradoxical depiction of space (Bondi & Davidson, 2005). Rose mentions that space is a characterizing and creative force (Rose, 1993, p. 140-141).

Butler (1988) states the following on the cultural expression of gender identity:

“Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed. The distinction between expression and performatives is quite crucial, for if gender attributes and acts, the various ways in which a body shows or produces its cultural signification, are performative, then there is no preexisting identity by which an act or attribute might be measured; there would be no true or false, real or distorted acts of gender, and the postulation of true gender identity would be revealed as a regulatory fiction.”

Besides, apart from biological determination, gender is defined as the construction of femininity and masculinity in the social sense, in which society determines individuals through institutions such as culture, religion, state, education, and family (Butler, 2007, p. 50). Positioning men and women according to gender roles has a history equivalent to human history. Social, economic, and political movements throughout history have

transformed gender relations (Rendell, 2000). Spatial tactics and the sociological dominance of women influence users of space and social life (Massey, 1994).

In analyzing the relationship between gender and space, it is essential to shift the focus from fixed subjects to exploring lived experiences. This perspective emphasizes the individual as a subject in space, understanding gender and space in relational terms. Socio-cultural contexts are intertwined with local and global interactions, and the 'lived experience' approach underscores the significance of people's own views and personal experiences. Subjectivity serves as the source of action, where opinions and emotions drive behaviors, both in the imagination and in the real world. Experiences are indispensable for comprehending the world around us.

In architectural discourse, the importance of body language and experiences has gained prominence. In the realm of feminist theory, considering women's class and age experiences is crucial when examining their roles in urban spaces. Furthermore, investigating the similarities and differences in the experiences, interactions, and uses of space between men and women is essential, as gender is often mistakenly associated solely with women's issues. Gender encompasses male and female identities, and it should be acknowledged that it extends beyond women's problems. Men and women should be viewed as active agents in the shaping of their experiences and environments.

Margaret Atwood's, "The Handmaid's Tale" and Bruce Miller's "The Handmaid's Tale," not only depicts a dystopian future but also serves as a critique of current realities. In other words, both in its structure and content, draws attention to the practices existing in a male-dominated society and under an oppressive regime, offering a warning against them. In this regard, "The Handmaid's Tale" challenges conventional narratives within fiction and criticizes stereotypical character definitions. Thus, the series, through its architectural and cinematic exploration, interrogates the notions of gender and space.

2.1. Bodily Space

An architecture in which the human body is not reflected in space is unthinkable (Pallasmaa, 2014). Therefore, it relates to the body, architecture, and sociological aspects. In terms of gender and space, lived experiences should be discovered instead of fixed subjects (Malmström, 2012). Sensory experiences are integrated with the image of the world through the body and with the perception of the body (Pallasmaa,

2012b). The body is an active factor in parallel with other socialization agents and can be understood as 'the expression of words in the body' and body memory (Malmström, 2012). Experiences in space take place in memories with body and sensation. Body memory is about 'how we remember in and through the body' and body memories can be re-enacted through new self-administered experiences (Malmström, 2012). The world becomes meaningful by being sensed and experienced with all bodily existence (Pallasmaa, 2012a).

In gender research on how women live in their daily lives and how female identity is interpreted by recognizing themselves and their bodies, it is necessary to discover how the theories of gender, agency and concretization can be applied according to the space (Malmström, 2012). Women's experience of place is shaped by the political, religious, economic, and social processes that affect their lives.

The atmosphere, smell, sounds, texture, color, and other features of a place play an important role in people's perception of that place. The profound connection people feel towards a specific space is shaped by their experiences and cultural significance associated with that space, going beyond its mere physical attributes. This connection forms the foundation of people's emotional, aesthetic, and spiritual needs for that space (Tuan, 1977).

The relationship between senses, the body, and agency is a complex and profound aspect of human experience, particularly for women. The female body undergoes natural bodily changes throughout life, which can have a significant impact on one's sense of self and agency. Sensory memories, which are tied to the senses of seeing, hearing, touch, smell, and taste, can sometimes evoke painful emotions and experiences, bringing back memories that may have been buried or suppressed.

In the realm of agency discussions, the body plays a crucial role as it becomes a means of understanding an individual's actions and practices, particularly in the case of women. The notion of embodied agency is intrinsically tied to intentions and desires, which drive individuals to act in accordance with the social norms and expectations prevalent in their respective communities. This perspective aligns with poststructuralist and feminist liberal conceptions of subjectivity formation, emphasizing the complex interplay between societal norms, individual intentions, and bodily practices in shaping agency.

The concept of “the expression of words in the body” and body memory highlights how our bodies hold and recall experiences. Body memory is the way in which we remember not just in our minds but also through physical sensations and reactions. It is a lived experience that is an integral part of who we are, rather than something separate that we possess.

The concept of "embodied experiences of space" highlights the intricate relationship between human spatial encounters and the physical body. It emphasizes that individuals perceive, sense, and interpret their surroundings through bodily processes. As people exist in each space, they engage with it through bodily interactions, which shape their spatial experiences and memories. Elaine Scarry (1985), in her book "The Body in Pain: The Making and Unmaking of the World," illustrates how physical pain transcends language and directly impacts the human body. Meanwhile, Yi-Fu Tuan (1977), in "Space and Place: The Perspective of Experience," discusses the "Sense of Place," underscoring the deep connection individuals feel towards a specific location, influenced by lived experiences, memories, and cultural meanings.

The idea that individuals' "own" bodies is a culturally, historically, and geographically specific notion. This understanding challenges the universality of the body as a possession and suggests that the individual's location within the body is intricately linked to being in a particular place. Nast and Pile (1998) propose that our conceptions of the body, the body in place, and being in place are distinct and unique rather than universal. The study of embodied agency adds depth to our understanding of how individuals navigate their surroundings, negotiate social norms, and exercise their agency through bodily expressions. Through an exploration of the physical self about social constructs, scholars gain valuable insights into how agency is both constructed and manifested within diverse cultural and historical contexts.

Embodied agency refers to the process of engaging with the environment through one's physical body. It involves the capacity of individuals to make choices and take actions in both individual and collective contexts. The term "embodied" implies a direct connection between the physical form and agency, highlighting the significance of the body in the discourse of agency.

The embodied self perceives space through various senses, including sight, hearing, touch, smell, and taste. These sensory memories can evoke emotional responses and

influence the retention of spatial experiences in memory. The body becomes an active factor in the process of self-discovery and understanding one's agency in the world. People discover their identities not merely through language but through bodily interactions that shape their spatial experiences.

Scarry (1985) declares that embodied pain indicates that physical suffering goes beyond verbal expression, reverting to a pre-linguistic state. Pain is an experience uniquely felt within the body, distinct from linguistic representation. Memory, intertwined with spatial perception, plays a crucial role in shaping one's sense of place. The "Sense of Place" is an internal compass formed through memory and spatial perception, infusing meaning into space, and transforming it into a place with cultural significance (Tuan, 1977). Body memories can be both empowering and challenging. Through new experiences and self-application, individuals can re-enact and engage with their body memories. This process allows for healing, growth, and a deeper understanding of oneself. It enables individuals to reclaim agency over their bodies and experiences, transforming memories into sources of strength and resilience.

The interplay between senses, the body, and agency is a significant aspect of women's experiences. Sensory memories and bodily sensations play a vital role in the process of self-discovery and understanding. Acknowledging and engaging with body memories can be a powerful tool for personal growth and empowerment, allowing individuals to harness their agency and shape their own narratives. The body, as an active agent, contributes to the formation of identity, memory, and experiences, making it a dynamic force in shaping one's life journey.

For women, the process of self-discovery often involves engaging with their senses and experiencing the world through their bodies. These sensory experiences can be transformative, leading to a deeper understanding of oneself and one's place in the world. Simple and ordinary things can trigger powerful memories and emotions, making it evident that the body is not a passive vessel but an active factor in shaping one's identity and agency.

Embodied experiences of space demonstrate that the relationship between the body and place is complex and unique. The body serves as an active agent in spatial encounters, influencing agency and self-perception. Understanding the interplay between the body and place provides valuable insights into the ways individuals

navigate their environments, establish connections with spaces, and construct their identities through lived experiences and memories.

The occurrences in "The Handmaid's Tale" take place in a fictional place called the "Republic of Gilead." The Gilead society is based on a rigid structure where gender roles are strictly defined and limited. Women's roles are strictly controlled by the men around them and limited to social roles; they are only active in certain areas that are considered traditional "women's work": cooking, cleaning, teaching, and giving birth. Women's roles are heavily restricted and defined by their reproductive capabilities, subordinating them to men's authority and desires. This oppressive system aims to suppress women's agency and autonomy, perpetuating a dystopian society based on fear, control, and repression. Women are classified into different classes, including Wives, Aunts, Handmaids, and Marthas.

In Gilead, Wives are the women with the highest status, but their role is limited to managing the household. The wives of High Commanders are given some privileges not available to other women, such as gardening and knitting. Additionally, if the Handmaid assigned to their household gives birth, the Wives are legally recognized as the baby's mother. The main character Serena Joy is the wife of Commander Waterford.

Aunts in Gilead represent a class of powerful women who are equipped with strict discipline. They oversee the marriages of Handmaids after they have been trained at the Red Center and manage the birth process. The most important leader of this class is Lydia, the establishing Aunt.

Handmaids are the individuals among women who possess fertility and are conspicuous by wearing red clothes as a symbol of their reproductive capability. A pregnant Handmaid holds a higher status. The women do not even have names, and nicknames such as "Of-fred" (belonging to Fred) are used by adding a possessive suffix to the names of the commanders in their household. The main character Offred/June Osborne is a Handmaid assigned to the household of Commander Fred Waterford and his wife, Serena Joy. June becomes a symbol of resistance and hope as she navigates the oppressive society of Gilead while desperately trying to reunite with her daughter and escape to freedom. In addition, Moira, one of the other trained Handmaids, is June's best friend and a woman who managed to escape from Gilead. Of-glen/Emily

is a member of the secret resistance movement called Mayday¹ and forms a strong bond with Offred. Of-warren/Janine is a Handmaid who, although initially rebellious, eventually submits to the oppressive order of Gilead.

Martha is a general term for women who serve as household servants in Gilead society. Marthas are responsible for household chores, cooking, cleaning, and other related tasks. Rita is a servant of Martha in the Waterford House and provides Offred with support and friendship despite the strict rules she must follow as a servant in Gilead.

The costumes in the series also symbolize women's status and roles. Wives wear blue, Handmaids wear red, Aunts wear brown, and Marthas wear green (see Figure 2.1).



Figure 2. 1. The figure depicts three distinct characters from the TV series "The Handmaid's Tale" and their separate costumes, each representing their roles in the oppressive society of Gilead: Serena Joy as a wife in blue, Aunt Lydia in brown, and a handmaid in red. (Photo by Courtesy of Hulu)

These symbolic costumes indicate discrimination among women. Handmaids wear a full-length red cloak and a white bonnet on their heads (see Figure 2.2). The costume designer Ann Crabtree identified Pantone 202 CP, the iconic red used for the Handmaid outfits, as the "lifeblood" color (Mellor, 2019). These winged bonnets serve

¹ Mayday is a secret resistance movement in the series and book "The Handmaid's Tale". The movement is portrayed as a group of people opposed to the Gilead regime who organize and resist, demanding change, and freedom in society. Mayday is an organization that aims to defend the rights of women and other oppressed people and opposes the totalitarian rule of Gilead. In the story, Mayday plays an important role as a source of hope and resistance for Offred and the other characters.

as a sign of the mindset, concealing their hair, covering their faces, and preventing them from looking in any direction other than straight ahead. They symbolically refer to patriarchal and submissive notions, signifying the expected behavior of a woman in public spaces (Der-Ohannesian, 2021). In addition, Handmaids are detected by a number marked on the ear. The marking on the Handmaids' ears is an oppressive and degrading way of controlling and categorizing women. The costumes serve as symbolic tools of discipline within the Gilead society, reducing women's bodies to uniformity, dehumanizing them, and objectifying them.



Figure 2. 2. The Handmaid Costume drawings and designs by Crabtree for The Handmaid's Tale. Source: Mellor, 2019

Women's bodies are subject to strict rules that limit their appearance on screen far beyond the dictates of dress. Both the terms 'uniform' and 'livery' lead to the idea of integrating a person's physical being into a social and hierarchical system (Calefato, 2010). Costume, and uniforms have played an effective role in displaying how clothing can act as a regulatory mechanism for the body, creating a closed system of links between a person's outward appearance and social status. Therefore, uniforms serve as conspicuous symbols for those associated with all enterprises, such as the military, educational institutions, prisons, and healthcare facilities (Calefato, 2010).

The Handmaid's Tale attempts to bring the audience into the world of Gilead through the music used in the series. Selected songs from the previous time of Gilead make a big impact on the overall series, and the credit for this goes to music supervisor Maggie Phillips (Miller, 2017). Music is used as a tool for understanding the emotional and mental worlds of the characters. Songs listened to, especially from Offred's perspective, provide clues about her past and encourage the viewer to connect with the character even more. The woman's voice has an important place in the show's music. Phillips prefers to focus almost exclusively on female artists in the series' music selection, trying to emphasize the power of the women characters and their quest for freedom, which is the main theme of the series (Miller, 2017). In this way, the rich emotional worlds and stories of the women characters are better reflected. The songs of women artists are used as a powerful means of expression, and this preference helps to convey the main theme of the series and to make the strong voices of the female characters heard.

In "The Handmaid's Tale," the design of spaces serves to reveal how women's emotional experiences and realizations are controlled and disciplined, as well as how they engage in negotiations with oppressive forces to resist submission. The series also offers a broader perspective by presenting individuals with diverse experiences and bodies (Øverland, 2021). Despite the body being subjected to discipline as an object, space can be analyzed as a means of bodily resistance. Using space, the body can challenge societal norms, express itself, and resist oppression. The body acts as the primary mediator between social space and an individual's perception of the world (Bourdieu et al., 1977).

2.2. Fictional Space

Space is not a simple void that we passively observe. Instead, it engages our senses, allowing us to experience and perceive it in multifaceted ways (Pallasmaa, 2001). To comprehend the processes of experiencing and perceiving space, we must first explore the notion of experience itself. Although our living environment bombards us with an array of stimuli related to perception, we tend to prioritize components associated with visual perception (Tüzün, 2008). However, experiential processes extend beyond the realm of visibility, rendering space much more than a visual phenomenon to be observed.

In essence, space is an experiential phenomenon that leaves imprints in our memory and emotions through the senses. It comes to life through auditory, physical, olfactory, and visual dimensions, gaining meaning through its temporal aspect (Pallasmaa, 2014). This multifaceted nature of space transforms it into a "living space" that intertwines with human experience (Lefebvre, 1991). The design of cinematic environments puts a strong emphasis on emotions, narratives, and spiritual experiences, which significantly influences the development of modern design concepts (Lan, 2020). Science fiction, on the other hand, involves the creation of future scenarios based on real or imaginary scientific and technological innovations, leading to an increase in human experiences and innovations. Consequently, science fiction films are influenced by an innovative and contemporary perspective (Rosa, 2000).

Architecture plays a crucial role in shaping the images of body and presence, not limited to physical aspects but also incorporating memory, imagination, dreams, past experiences, and future aspirations (Pallasmaa, 2012b). These images are deeply influenced by the social and cultural context, and architectural venues serve as eternal expressions of cultural representations (Pallasmaa, 2012a).

One of the basic elements that make up a fiction is the character. Characters, like all other elements of fiction, are 'doing'. The fictional world gains a meaning and function with its character structure. Therefore, the author determines the characters in her/his fiction, plans how to use them and portrays them in a fictional world. It is possible to see traditional norms in literary texts with female characters. In the context of the relationship between spaces and characters, both interior and exterior settings are discussed in terms of how the character's inner world is presented to the audience. The focus is on the way the character interacts with the environment and how this relationship shapes the narrative, leading to the impact that the audience can perceive from this connection. Analyzing someone's home can offer valuable insights into their personal preferences and lifestyle choices. However, it is vital to approach such interpretations with caution and consider a broader range of factors when attempting to understand an individual holistically (Bachelard et al., 2014).

Literature and cinema have the power to captivate us because they enable us to enter and engage with imagined or remembered cities. Imagination and the use of memory in our living spaces play a crucial role in understanding and making sense of our

environment. Memory allows us to revisit distant cities of the past, while novels transport us to cities conjured by the magic of the author's words (Zoran, 1984).

In conclusion, space transcends mere observation; it engages our senses, emotions, and memory, making it a living and experiential phenomenon. Our experiences of space are not limited to visual perception but encompass a multi-dimensional understanding. Imagination and memory play significant roles in shaping our experiences of both real and fictional spaces, enabling us to create meaningful connections with our environment.

2.2.1. Literary Spaces

Literary Space, as defined by Manfred Jahn, is the literary fiction that consists of spatial environments and objects created in the reader's imagination based on missing textual keys (Jahn, 2003). Authors often use architectural elements as literary allegories and employ architectural features for character descriptions, symbolism, and contextualization. While literature has long been regarded as a temporal art, its spatial aspect should not be directed. Spatiality allows literature to determine its sociability, and it provides a verbal representation of spaces, even enabling the narration of non-existent entities, transporting the reader to different worlds.

The discipline of Architecture and Interior Architecture, from a research perspective, has an interdisciplinary nature. The reason for this interdisciplinarity is the inadequacy of boundaries between fields or the necessity to refer to some other disciplines to structure knowledge (Fuller, 2014). The interdisciplinary nature of Architecture Interior means it references other fields such as natural sciences, social sciences, and philosophy. This is essential to achieve a stronger and more stable reference system for the discipline.

According to Julia Kristeva's theoretical analysis, language plays a significant role in all human sciences, allowing access to different realities through language (Kristeva, 1980). The textual aspect of architecture and interior design has the potential to leverage this power of language. Literary space encompasses the spatial environment and inventory of objects created in the reader's imagination based on disappeared word-based indications (Jahn, 2003). It is essential to abandon the notion that architectural research is merely a technocratic tool and accept that it can also engage with disciplines like literature and art.

The idea that literary texts play a significant role in architecture and interior research is based on the notion that they can provide valuable insights into how spaces are perceived and experienced by people. Literary texts can offer important insights into topics such as how spaces are experienced, the role of time, and the influence of memory and imagination (Thomson, 1996). Therefore, literary texts can be used as a reference in architectural interior research and help gain new perspectives.

The interdisciplinary significance of interior design can be explained by its ability to leverage the power of language and its potential to interact with different disciplines. Literary texts contain valuable information about the perception and experience of spaces, making them a valuable resource for architectural research. Therefore, "Architectural Literary Analysis" can be recognized as a research method that strengthens the interaction between architecture and literary fiction, offering an interdisciplinary approach. Through this research method, the knowledge and understanding of architecture discipline can be disseminated to a broader audience, fostering a more comprehensive perspective.

The act of reading is described as 'cinema in the mind' by Iser (1980). According to this analogy, we construct the story as mental images, scene by scene, just like camera shots (Zoran, 1984). While watching a film, we perceive the strategic locations of the story as individual images, but we may not remember their spatial relations with each other. On the other hand, novels are more conducive to constructing plan-like models of spaces due to readers' ability to follow the story at their own pace and the language's appeal to the mind.

In novels written with the future in mind, reflect the period and cultural norms as a point of view in imagining the space of expression and representation. There is a relationship between utopia and dystopia combination in utopia novels, spatial representation, and perception forms, literary productions and cultural traditions, and imaginary space and social power politics in spatial practices (Strolz, 2009).

Mental maps help unite individual images in short-term memory with a common background in long-term memory, allowing these images to come together as a world and a story (Zoran, 1984). These maps are formed based on the comprehensive textual space and cannot be fully formed until the end of the text. Therefore, readers must somehow visualize the spaces of the story in their minds from the moment they start

reading, even with some omissions throughout the text (Zoran, 1984). It is necessary to live or imagine these images and experiences to understand the space represented in novel narratives. Social differences are also reflected in this narrative and fictional narratives can be interpreted through illusion. The spaces in the novels are related to the sense of place and it is more difficult to describe real spaces than imagined in the future, and this is due to the class difference of the society (Strolz, 2009).

The practices and sanctions of totalitarian regimes have given rise to the fear of a dystopian future, leading to the emergence of the concept of dystopia in literary history. Literary works that focus on the concept of dystopia portray nightmarish scenarios that could potentially occur in the near future, pessimistic narratives, totalitarian state elements, the manipulation of technology as a means of control, and the abuse of power. The persistence of oppressive forms of governance and their frequent depiction in literature have established dystopian literature as a distinct literary genre. "The Handmaid's Tale" is one such novel written in this genre, as the political tensions that arose after World War II, the emergence of the Cold War climate, and concerns and fears related to the human body and identity provided a historical backdrop for the creation of this novel. In "The Handmaid's Tale," Atwood's witness to the most insidious and violent manifestations of power in Western history converges in our post-history, post-human age, and is based on richer layers of literary, historical, and biblical interpretations (Larson, 1989).

As a result, it is important to consider literary texts in architectural space because these texts provide valuable insights into spatial perception, experience, and impact. Additionally, the act of reading and the spatial representations in literary texts are areas where social differences are also reflected, emphasizing the influence of societal norms and cultural values. The spatial representations in literary texts can be better understood and related to readers' imagination and mental maps, thus offering a more meaningful understanding, and bringing a different perspective to architectural practice. Furthermore, the narrative in cinema can also be influenced by these spatial representations. Lastly, the interaction between literary space and cinematic narratives allows for a deeper understanding and evaluation of spatial representations and storytelling. These studies can contribute to enriching and diversifying the disciplines of architecture and interior design, bringing different perspectives together and contributing to the development of the field.

2.2.2. Cinematic Spaces

Architecture is a discipline governed by geometric, spatial, structural, and technical rules, but it necessitates collaboration with other disciplines to apply these rules effectively (Tawa, 2020). Highlighting the boundaries between architecture and cinema, it also presents opportunities for the transformation of space creation and cinematographic practices. Architecture plays a crucial role in the design of durable spaces for human settlements and is constantly evolving as elements like design, materials, and space usage undergo changes over time. While architecture has its own set of rules and characteristics, it can be understood and developed through collaborations with other fields, showcasing its capacity for radical originality and interaction with diverse disciplines.

Architecture shapes the human experience of living through the organization and design of spaces, helping individuals understand the world they inhabit through those spaces. These concepts are connected to Martin Heidegger's notion of human "thrownness" into the world and the transformation of existential experiences from being "out there" and alienated to being "in here" and rooted in a sense of citizenship (Pallasmaa, 2012a). "Spatiality" statements the relationship between space and framing, emphasizing the importance of how spaces are organized and viewed (Tawa, 2020).

The concept of space-image in cinema allows for a more profound understanding of our experienced space. Instead of portraying static three-dimensional spaces, cinema's expressive power enables the exploration of space in motion, presenting it as an "aesthetic idea" that challenges our conventional perceptions (Gaudin, 2018). Cinematic spaces can either utilize existing real spaces or be designed as imaginary ones. When existing spaces are used, the film questions the lifestyles associated with those spaces through a cinema-specific lens (Rosa, 2000).

The concept of "setting" is related to the organization of space for a specific purpose or function, and how space is used and arranged is crucial (Tawa, 2020). Cinema and architecture fundamentally consist of "moving images" (Koeck, 2013). Giedion (1995) drew attention to the problem of visual representation, emphasizing the versatile character (motion) embedded in the design of specific modern architectural examples and thus the cinematic element (as cited in Koeck, 2013, p. 176).

The intersection of "cinema and architecture" involves a visual and fictional representation of interdisciplinary discourse on space. The fiction created within cinematic spaces aims to go beyond the physical design and create well-defined spaces, much like in the realm of architecture. The connection between space and film is inevitable, and while architectural space criteria have changed over time, the impact of human presence on space and the role of human emotions in space design have remained constant (Lan, 2020). Exploring the convergence of various creative forms and spatial design has the potential to open new avenues for the future.

It is well-known that architectural skills, thoughts, and forms seep into cinematic productions (Koeck, 2013). However, the impact of cinematic principles on architectural and urban design debates is less clear. The presence of cinematic qualities in architecture and cities today and, if present, what these qualities are, is an intriguing subject that is often examined in research related to film and architectural history. The elaborate backdrops and simulated architectural frames in film would be challenging to complete without a special studio environment. However, these spatial manipulations indicate that directors focus on recreating spatial contradictions in the modern built environment (Jacobson, 2015).

Cinema designs cities, buildings, and rooms where people's experiences and interactions take place visually. But more importantly, cinema creates spaces in the minds of viewers, constructing a mental architecture that reflects their inner world, consisting of mental images and memories (Pallasmaa, 2012a). Thus, cinema not only shapes physical spaces but also mental spaces, forming a kind of inner architecture within the minds of the audience. The ability and potential of spaces to influence and change are addressed, prompting contemplation on the transformation and alteration of space (Tawa, 2020).

The construction of space remains a fundamental element in architecture, and design arises in times of necessity or crisis regardless of disciplinary transformations. Architecture must engage with multiple dimensions, such as space, time, materials, structure, construction, and environment, to design durable spaces for human settlements. In this process, the importance of space, time, and materials is emphasized (Bruno, 2018). The field of architecture not only reflects and materializes life's ideas and images but also interacts with emotional norms and social life, thus influencing modes of production within architectural discourse (Pallasmaa, 2012b).

The power of cinema lies in its visual representations, effectively utilizing the expressive potential of architecture to convey meaning (Beşışık, 2013). The emergence of cinema as a quintessentially urban practice has indelibly connected the city and the moving image within the modern urban imaginary (Koeck & Roberts, 2010). The rapid urbanization that shaped large parts of the industrialized world at the turn of the twentieth century was profoundly influenced by the fascination and spectacle experienced by early cinema audiences (Koeck & Roberts, 2010).

Jacobson's (2015) study examines early cinema studios' artificial spaces and the film worlds produced within these spaces from three main perspectives. First, it addresses the context of the architectural and technological developments that inspired the design and material forms of the studios. Second, it analyzes the impact of studio structures on film form. Finally, it theoretically evaluates how studios and films reflect and reproduce the modern built environment and new technologies. This study provides a critical perspective on how cinema studios and films reflected the urban developments and technological advancements of the time.

The concept of "materiality" explores the relationships between light, sound, and architecture, emphasizing the significance of cinema's use of materials (Tawa, 2020). Cinema also visually expresses these existential experiences and human relations with the environment through spaces. Therefore, the expression of cinema is closely tied to the essence of human existence, consisting of space, place, circumstance, scale, lighting, and other architectural elements (Pallasmaa, 2001).

As expressed by Pallasmaa (2012a), the ways of experiencing spaces and cinema are almost equivalent in a mental space without fixed boundaries. Even in the realm of architectural art, the architect's mental images are transferred to the viewer's mental world through the design process, with the physical structure serving merely as a medium, an object of images. While architectural images become one with the material, cinematic images remain as transient illusions projected onto the screen. However, this difference is not of decisive importance from an experiential perspective.

The "sense of place" is actively shaped by a diverse range of visual representations, including films filmed on real locations as well as those that artificially create their settings. The advancement of film production has made it possible to completely revive the emotion of a place and map the spatial and temporal flow. Within the

evolution of perspective practice, the experiential aspect of a lived space has been documented through explanatory film practices (Bruno, 2018).

Merleau-Ponty, the perceiving subject, considers itself as an inseparable, continuous "living attachment" that constantly opens itself to the world from birth and affirms this attachment in each successive present moment, forming a single temporality. According to him, the internal and external are inseparable. The world is within the subject, and the subject is entirely outside itself (Merleau-Ponty, 1962, p. 407). When this idea is applied to the film experience, the film body, the director, and the audience transcend their mere material existence as visible objects. They go beyond their physical presence.

Architecture and cinema have a long history of interaction and communication, particularly in the realm of creating and representing space. The imaginative world depicted in films mirrors the creative vision of designers and directors, much like the way architectural spaces directly influence our existence (Pallasmaa, 2001).

Spatial design, a central focus of architectural planning, should be approached not just in terms of physical dimensions but also in consideration of senses, experiences, and personal contexts. The geographical and socio-cultural context should not be overlooked in this process. Cinema also engages in the creation of defined spaces, just as architecture aims to achieve (Adiloğlu, 2005).

Architecture, an integral part of human life throughout history, constantly evolves within socio-cultural, historical, psychological, and economic contexts, interacting with various disciplines, including cinema. Cinema, as a visual representation field, can serve as a means of expressing ideas about space through interdisciplinary collaboration, enriching the knowledge domain of interior architecture with diverse perspectives (Dagar, 2002). The partnership of architectural space with the interpretive and fictional nature of cinematic space allows for the transmission of ideological messages to the audience.

Throughout history, cities have played a significant role in human life and have been perceived in several ways on a mental level. Cities have been regarded as an illusion, a myth, a desire, and even a nightmare by different individuals. The relationship between the mind and bodily sensations is brought forth as an essential question. The similarities and interactions between architecture and cinema are associated with

concepts like "embodied thought" and "bodily memory and thought" (Koeck, 2013). In this context, it becomes evident that more consideration should be given to the cinematic dimensions of architectural and urban spaces.

Cinema provides a platform for social life to unfold, both in real and fictional ways. Exploring the potential relationship between cinema and the discourse of space is expected to broaden the understanding of interior architecture, offering novel approaches to spatial construction (Beşışık, 2013). Moreover, cinema serves as a space of representation where gender stereotypes and depictions of social struggles are symbolically developed as part of artistic expression (Dagar, 2002).

According to Pallasmaa (2001), the ways of experiencing architecture and cinema share common features, emerging in the boundless realm of mental space. While architectural images become immortalized in physical matter, cinematic images remain as fleeting illusions on the screen. Both art forms shape life's framework, human interactions, and the horizons of meaning in the world. Much of our perception of ourselves and the environment occurs at a cognitive level, prompting us to question the relationship between our mental space and the bodily sensations experienced in physical space. Ali Madanipour (2003, p. 8) emphasizes the dependence of the mind's non-physical, inner private space on the physical, external space of the world. He states that the body serves as the boundary and connector between these two realms. Therefore, understanding the interplay of our perceptions within our mental space and interactions with external spaces becomes a crucial topic for exploration in disciplines like architecture and cinema.

Additionally, architecture and cinema, as distinct art forms, have the potential to connect and interact with each other. This interaction emphasizes the significance of experiential reality and human emotions in shaping artistic expressions. This ongoing dialogue between the visual, spatial, and emotional realms of human existence highlights the interaction between artistic expressions and urban experiences. The interplay of architecture and cinema through the spaces and scenes they create will continue to be explored, revealing their deep effects on shaping individual and societal perceptions. Both forms delve into the human experience, shaping interactions between characters and their environments, and reflecting societal perceptions and gender dynamics. Thus, architecture and cinema shape how humans perceive and comprehend the world, enriching their experiences. This harmony leaves a profound

impact on the modern urban experience, and both architecture and cinema will continue to explore future possibilities in the realms of space creation and cinematography.

Dystopia emerged as a radical critique in response to claims made by socialist states or consumer societies about achieving utopia. The concepts of dystopia and utopia constitute an important field that requires in-depth reflection and analysis from social and political perspectives. Dystopian narratives depict societies worse off than the existing ones, often invoking shock or fear, but they also provide an opportunity to imagine the future in innovative ways beyond the confines of the plot. Dystopia serves as a counter-image to compromised and distorted utopias, simultaneously sparking new speculations about ideal societies (Klaic, 1993).

Levitas (1979) proposes that just as utopias have anti-utopian elements, many dystopias hide a secret utopian notion in their background. The experiences of historical atrocities, such as Auschwitz, Hiroshima, and the horrors of the Gulag, as well as political upheavals, wars, famines, and mass terrors, have led many to reject utopia as an absurd and impractical concept (Kateb, 1966). The once-optimistic images of future harmonious communities have been reinterpreted as models of authoritarian and hierarchical societies, which are perceived as stagnant, monotonous, and oppressive (Klaic, 1993). The moral critique of utopia culminates in Popper's (1989) belief that an actualized utopia would lead to a totalitarian state, as every utopian dream inherently contains elements of totalitarianism. Therefore, the concept of dystopia, when considered alongside utopia, becomes an important field requiring in-depth thought and examination from social and political perspectives.

In this context, *The Routledge Companion to Cinema & Gender*, edited by Hole, Jelača, Kaplan, and Petro (2016), offers reflections and analyses on the proliferation of dystopian cinema. It encourages readers to reflect on the future of gender studies in cinema studies, while drawing attention to how changing historical realities, such as climate change, are affecting cinema studies. It emphasizes the importance of feminist research on how gender is examined in a new genre of dystopian cinema and how important issues such as climate catastrophe are used as a framework. In addressing how dystopian cinema is associated with social traumas and fears, Kaplan emphasizes how films have an impact on audiences and the importance of analyzing emotions to

understand these effects (Kaplan, 2015). In this context, it is stated that films offer dystopian experiences and reveal viewers' fears and anxieties about the future.

In addition to the relationship between the concepts of dystopia and utopia and a compact analysis of dystopian films, it also draws attention to the role of women directors in dystopian cinema. Compared to the contribution of women to dystopian works in literature, the representation of women directors in this genre has been slower, but the possibility of a more active role in the future is emphasized. While emphasizing the effects of dystopian films on the audience and the importance of analyzing emotions, it is seen that the feminist perspective also plays an important role in dystopian cinema and connects with the changing realities of the future. Dystopia plays a significant role in contemporary literature, cinema, and other artistic expressions as it serves as a critical reflection of past painful experiences and societal norms. These artistic creations convey important messages about shaping societies, providing warnings and inquiries into humanity's potential future.

2.2.2.1. Women in Cinematic Spaces

The representation of women in cinematic spaces is a significant issue within society and gender studies. Visual narratives often contain clues about the perception of gender, reflecting social hierarchies and testing hegemonic power on images (Kan Ülkü, 2018). However, these representations of women, particularly in media, are often negative stereotypes that portray women as physically and mentally incomplete (Rendell, 2000). Judith Butler's critique of this view emphasizes that approaching gendered bodies as passive receptors of culture contradicts the logic of creation and perpetuates the concept of gender as a destiny determined by culture rather than biology (Butler, 2007, p. 53).

Hanisch (1969) highlights that the feminist movement's demands for social and political change are rooted in individual experiences, illustrating the importance of personal lives in shaping women's perspectives. Gender roles play a significant role in defining the expectations and social behaviors associated with being male or female, adapting to general roles determined by one's gender (Connell, 2016). At this point, it is widely accepted that cinema has been influenced by this disembodied theoretical "gaze" trapped in a similar mirror and optical model. Understanding the reason behind writing the experience from our analytical screen necessitates acknowledging the role of emotions in analysis - that is, the capacity for mobilization. If we neglect emotions

and suppress them, we will inadvertently reproduce the perspective of looking from above and nowhere.

The book titled "Motherhood and Representation: The Mother in Popular Culture and Melodrama," Kaplan (2013) delves into the unconscious level of motherhood representation. The approach taken in this study does not align with that of a positivist historian, seeking to uncover daily self-concepts, personal interactions, or women's historical struggles for rights. Instead, Kaplan focuses on exploring the underlying mythic signifiers of culture, which become evident in popular texts that serve as "evidence" of prevalent myths in society at a given time. The premise put forth by Kaplan (2013) is that women, like all individuals, are bound by the linguistic and semiotic constraints of their historical moment, shaped by the available discourses of the time. The study recognizes that the feminist consciousness of the mid-nineteenth century was distinct from that of the 1970s, with each era manifesting its own form of feminism. In the mid-nineteenth century, Kaplan refers to feminism as "domestic" feminism. However, she observes that a paradigm shift has occurred in the concept of motherhood, analogous to the shift marked by the second-stage industrial revolution and the transition to the electronic age, which postmodernism represents.

The portrayal of women in media representations often leads to the objectification of women and the use of their bodies as culturally produced idealized standards, reducing them to sexual objects. This phenomenon persists in traditional and modern societies, impacting women's perception of their roles, even in Western modern societies where family forms have evolved (Douglas & Michael, 2005). Additionally, Kaplan (2013) discusses the emergence of new postmodern mother constructs, both positive and negative, because of these societal shifts. The study aims to explore these novel representations of motherhood as depicted in popular culture and feminist materials. The ultimate objective of Kaplan's research is to contribute to the analysis of the ideological frameworks, representations, and discourses that shape the new reproductive technologies and the social and political institutions positioning the postmodern mother. The representation of gender roles in cinematic spaces has a profound effect on shaping societal perceptions of women's bodies, sexuality, and identities (Connell, 2005). It is crucial to critically examine these representations to challenge negative stereotypes and contribute to a more inclusive and equitable portrayal of women in cinema and media.

Feminism was one of the social movements and cultural-critical discourses that most influenced the rise of American film studies in the 1970s; as a young and politicized field, film studies provided fertile ground for feminist theory to take root in academia (White, 1998). Feminist film theorists have conducted research with the aim of understanding real audiences and their reactions to films. Rather than focusing on the implied spectator depicted in films, these theorists conduct empirical studies of actual audiences, examining exhibition practices, reception forms, and the social makeup of the audiences in historical or contemporary contexts (Chaudhuri, 2006). In its theoretical disputes on representation, audience, and role of gender, feminist film studies have been both specialist and broad in its cultural reach and influence (Kaplan, 2013).

“Women and Cinema”, the narrative is regarded as a reflective medium that mirrors the transformations within society. However, this mirror is acknowledged to be inherently limited and potentially distorted (Mohanna, 1972, p. 7). The argues that the concept of "women's cinema," which has been discussed and contested within feminist film culture for the past four decades, is often overlooked or underestimated when considering world cinema (White, 2015). This approach diminishes the significance of women directors' achievements and the rich histories and cultures that support their work. In feminist cinema, what is important is not just the visibility of women in spaces where they have been rendered invisible and the need for equalization with men in different aspects, but rather the destabilization of sexist reproduction. This is crucial for challenging the hegemony of masculinity and moving towards a transformation. Feminist cinema plays an active role in the refusal of objectification of women and their transition from being objects to subjects.

By redefining the concept of women's cinema as an imaginative public space and integrating it with the broader context of world cinema, the medium of film becomes a platform for referencing, narrating, and experiencing social and audiovisual aspects (White, 2015). The idea of projection, in this context, refers to envisioning the future based on available knowledge, even if it may involve some cross-cultural insensitivities. However, women's access to influential forms of social vision, such as cinema and feminism, has already begun to reshape the future.

In the study of spatial representation, a sensory approach must be complemented with cultural representations to comprehensively analyze both meaning and experience

(Malmström, 2012). Examining experiences through narratives and visual mediums like novels and books, which provide cultural representations, helps capture the reflections of specific historical periods. In the exploration of the relationship between sexuality and space in art and film representations, it becomes evident that the power of art representation is interwoven with the material mobility of subjects and objects, thus reinforcing its influence (Baydar, 2012). With the evolution of perspective practice, the use of spatial activities becomes more pronounced. Juhani Pallasmaa (2012b). describes the relationship between the mind and body as the integration of visual perceptions into the continuity of bodily experiences. Body sensation also contributes to media aesthetics, indicating that our media experiences are shaped by bodily interactions and perceptions (Ward, 2016).

Berger (2005) emphasizes that gender roles also influence how individuals perceive and behave in space. Men tend to observe women, shaping not only the relationships between genders but also influencing women's self-perception. Women become objects of observation, particularly visual objects, and this dynamic contributes to transforming how women perceive themselves. It is essential to recognize that individuals may intentionally or unconsciously create curated versions of themselves within their homes, leading to potential discrepancies between the external representation and their internal reality (Bachelard et al., 2014). Understanding the translation of the self into abstract spaces requires social sensitivity and awareness of the limitations of such interpretations.

2.3. Architectural Space

The relationship between space and gender has often been represented through the paradigm of 'separated spheres' (Butler, 1988). The societal presumptions have led to the establishment of a hierarchical system that segregates the prevailing public male production domain from the female reproductive domestic sphere (Rendell, 2000). This differentiation in spatial organization is a consequence of the differences between the sexes. The process of gender formation and the shaping of the physical environment occur through mutual interaction (Beauvoir, 1986).

Architectural space, particularly in the context of interior design, is experienced on a human scale and offers a wide array of possibilities for manipulation through color, material, light, space, texture, surface, and form. The transition from individual objects

to rooms, buildings, and cities is perceived through sensory space, enriching the experience of the inhabitants (Farrelly & Mitchell, 2011).

The relationship between gender and space is intertwined, and their mutual influence is evident in the process of gender formation. Gender roles shape the environment, while cultural elements and the environment also contribute to the construction of gender identities (Kayasü, 2002, p. 101). Consequently, objects and spaces are often associated with either feminine or masculine codes based on their forms, usage practices or their positioning in social perception. This association leads to the problematic notion of the "gender of the place" and the gender-based segregation of private and public spheres (Weisman, 2000, p. 2). The alignment of gender and space frequently follows accepted behavioral patterns (Rendell et al., 2000)

Interior spaces hide human experiences and play a significant role in guiding how individuals interact with functions, activities, and spaces. Understanding the potential of interior spaces is crucial for comprehending their significance. Similarly, the concept of the "urban room" is employed to describe places in the urban context where activity and interaction take place, analogous to interior spaces (Farrelly & Mitchell, 2011). The connection between interior and urban spaces is explored as a common point in this context.

Lefebvre has challenged the abstract perspective of urban space, arguing that it is often perceived as a space created solely by planners and architects, devoid of human influence (Lefebvre, 1991). This perspective highlights the limitation of relying solely on a Cartesian view of cities and emphasizes the importance of incorporating the concept of social space. Other critical thinkers, such as Harvey (1990) and Norberg-Schulz (2000), have echoed and further elaborated on the significance of considering social space in the study of cities.

Briefly, the concept of embodied experiences of space enriches our understanding of the relationship between individuals and their spatial encounters. Gender plays a significant role in shaping spatial differentiation, and the interplay between gender formation and the physical environment is evident through mutual interaction. Architectural spaces, both interior and urban, have a profound impact on human experiences and behavior, guiding the ways we interact with the built environment. Recognizing the complexity of the relationship between space and gender is crucial

for promoting inclusive and equitable design practices and creating environments that cater to the diverse needs and experiences of all individuals.

The "Red Centre" is an oppressive training place where Handmaids are trained by Aunts to shape them according to the ideological beliefs of the Gilead regime and prepare them for their reproductive duties. After their training, the Handmaids are assigned to bear babies for the commanders' households. The initially bizarre ritual called the "ceremony," where Handmaids are sexually united with the commanders in the presence of their wives, becomes a normalized reality. The Handmaid, who becomes pregnant and completes her duty, is sent to serve for the continuation of the lineage of another high-ranking family. The only duty of these women, who are deprived of reading, writing, working, and having fun, is to give birth. In the society controlled by the Gilead regime, the Handmaids are portrayed as a persecuted group with limited control over their own freedom, rights, and bodies. Atwood summarizes the story of women who have no thought, no self, and no freedom in her novel as follows: "We are wombs with two legs, that's all..." (1985, p.183).

The research focuses on the domestic and public spaces in the first season of "The Handmaid's Tale" as a tool of cinematic spatial analysis. The study's focus on cinematic spatial analysis provides valuable insights into the representation of women in various spaces and the ways in which these spaces appearance and influence their experiences and agency. By examining set design, spatial elements, and symbolic meanings, the research sheds light on the intricate relationship between space, gender, and power dynamics within the series.

Overall, "The Handmaid's Tale" presents a compelling narrative that intertwines women's agency and struggles within the context of an oppressive society. The content appears to be organized under different subheadings related to domestic and public spaces in the context of the series. The subheadings under each main section help categorize and specify the spaces that are analyzed within the study. The subheadings provide a clear structure to explore various locations in the series and how they relate to gender and space. The examination of spaces as a tool for understanding women's experiences adds depth to the analysis and impacts to a visible understanding of gender representation in the series.

2.3.1. Women in Domestic Spaces

In domestic spaces, gender plays a significant role in shaping socially constructed roles, differentiating between the attributes considered suitable for men and women. Women are often attributed with emotional qualities, seen as necessary for nurturing and managing the household, while men are associated with active and aggressive attributes, deemed more fitting for the public world of work. This gendered distinction separates the dominant public male production realm from the female reproductive domestic sphere (Rendell, 2000, p. 103). The process of gender formation and the shaping of physical environments occur through mutual interaction, as gender goes beyond biological differences and encompasses socially constructed roles (Beauvoir, 1986).

For the inhabitants of a house, it carries multifaceted meanings, encompassing the notions of shelter, hearth (offering physical warmth and comfort), heart (representing love and affectionate relationships), privacy (empowering individuals to exclude others), residence (a place to seek home), and roots (associated with an individual's source of identity) (Clapham, 2018).

However, the failure to recognize domestic duties as socially valued work has resulted in the social, political, and economic marginalization of women, inhibiting their ability to question the spatial structures of the home (Hayden, 1992). Achieving housing welfare is tied to factors such as social status, personal control in the home environment, and homes that express one's identity and values, making housing a crucial element in the city (Clapham, 2018). Domestic spaces hold immense potential for understanding the social and spatial dynamics, yet there is still much to explore in this area (Domosh, 1998).

The concept of "home" is complex, encompassing both physical and symbolic dimensions (Olwig, 1999) and holds different meanings for various individuals, making it a deeply personal and subjective experience (Cresswell, 2014). The home is not just a physical structure but is intimately tied to identities and their formation (Linhard & Parsons, 2019). It is a site of lived experiences, memories, dreams, and aspirations, shaping a sense of belonging and security for individuals (Bachelard, 2014; Heidegger, 1971). This association between home and identity is particularly significant for those who have lived under colonial rule, influencing their perception

of space and transforming through experiences of decolonization and radicalization (Hooks, 2014). The home is a physical structure, it points to social phenomena rather than an object, and is the main point of social networks of human significance (Wook Seo, 2012).

The house, as a physical envelope, addresses the mechanistic challenge of providing shelter, but its significance goes beyond mere construction. It encompasses a complex universe of cultural references, daily rituals, practical needs, unspoken desires, and evolving aspirations that converge in architectural space (Caviar, 2014). Understanding the differences between "space" and "place" is crucial; while space is a geographic entity with distinct properties, places are spaces imbued with meaning through human experiences (Linhard & Parsons, 2019). The concept of "place" ties closely to identities, reflecting individuals' connections to specific social systems and belief structures (Hall, 2013).

Throughout history, homes have evolved in response to different dynamics, embodying a rich and dense living experience. The home environment significantly influences the emotional and psychological well-being of its users (Clapham, 2018). Homes are shaped by various cultural systems, and while they differ in appearance and characteristics, the underlying nature of the concept remains universal (Hall, 2013). The home, thus, stands as both a tangible and intangible entity, serving as a reflection of individual and collective identities (Bachelard, 1964).

The home is not merely a physical space; it represents an activity center, a source of identity, a repository for memories and emotions, and a place for personal and social development (Moore, 2010). It encompasses practical practices, lived experiences, social relationships, memories, and emotions (Blunt, 2005). Yet, defining a single and systematic way to understand the home that appeals to everyone is challenging (Mallett, 2004; Somerville, 1989; Saunders & Williams, 1988). The term "home" carries varying meanings for different individuals, representing both a geographical and emotional space that holds political implications connected to the allocation of material and symbolic resources in multicultural societies (Mohanty, 2003).

The home plays a significant role in expressing individual identity and cultural belonging (Altman & Gauvain, 1981). It is not just a physical space, but a place intertwined with experiences and personal attachment (Olwig, 1999). As people dwell

within a home, it shapes their sense of self and connects them to a community and belief system (Hall, 2013). Thus, the home stands as a spatial, psycho-spatial, and emotional entity, representing a "repository" of memories and emotions (Easthope, 2004).

Symbolism within the home environment is a concept highlighted by Bachelard, who suggests that homes hold profound symbolic significance, serving as repositories of dreams, desires, and memories (Bachelard et al., 2014). Homes for these individuals become symbolic spaces where they preserve and express their identity, traditions, and sense of belonging. Domestic spaces are heavily influenced by gendered distinctions, shaping socially constructed roles for men and women. The home carries multifaceted meanings for its inhabitants, representing a shelter, a source of affectionate relationships, a place of belonging, and a reflection.

Domestic spaces in Gilead symbolize society's strict gender roles and the control of women. In these spaces, women are confined to domestic chores and duties, and their freedom is severely restricted. The houses in Gilead are designed to reflect the stories and emotional states of the characters. The arrangement of the houses and the placement of furniture emphasize the power dynamics and relationships between the characters. The design of the houses aims to increase surveillance and control. The characters live in a constant sense of being watched and the houses represent the control of the regime. The design and arrangements in the houses are an important tool to emphasize the dystopian atmosphere in the novel and to convey the characters' emotional states and relationships to the audience. The domestic spaces in Gilead reflect the characters' inner struggles and emotional traumas while showing the harsh and oppressive order of society and the restricted status of women.

The evolution of domestic was not limited to just physical space and dwelling; it also served as a symbol of social status and moral stance. Branca (2013) states that in the middle-class lifestyle, the pursuit of social respect became an obsession. Both Tosh (2008) and Branca (2013) concur on the idea that an idle spouse, a contingent of servants, and an elegantly furnished home were more of a status symbol than a man's occupation or profession. This concept of domestic space brought about dramatic and direct changes in a woman's way of life. The home has transcended its function of providing a sanctuary for the family and become a stage reflecting one's status in

society (Dickerson, 2016). Decoration became a means to achieve this purpose, expanding its meaning beyond mere aesthetic appeal.

According to the article "Victorian Domestic Interiors as Subliminal Space" presented by Karusseit (2007), symbols were chosen to represent the prevalent beliefs and attitudes regarding the roles of women during the Victorian era. Handcrafted furniture during this era serves as evidence of the relationship between women's roles in Victorian households and the aesthetics of the home. Particularly, the idea of being a 'mother' during this period idealized the central role of the family's well-being. The decoration and furniture choices made by mothers represented the family's social status (Casto, 1988).

Information about Victorian-era interior furniture plays a role in the analysis of domestic spaces in connection with women's roles found in various sources in Victorian literature. Therefore, understanding the relationship between women's roles and interior design is crucial. This understanding is necessary to logically examine why certain objects were chosen for the fictional spaces in "The Handmaid's Tale" series, in order to comprehend the origins of these attitudes.

"The carpet bends and goes down the front staircase, and I go with it, one hand on the banister, once a tree, turned in another century, rubbed to a warm gloss. Late Victorian, the house is, a family house, built for a large rich family. There's a grandfather clock in the hallway, which doles out time, and then the door to the motherly front sitting room, with its flesh tones and hints. A sitting room in which I never sit but stand or kneel only. At the end of the hallway, above the front door, is a fanlight of colored glass: flowers, red and blue." (Atwood, 1985, p. 9).

According to Karusseit (2007), the following elements and characteristics are synonymous with Victorian interior design:

- Wallpaper: Victorian interiors were characterized using detailed, patterned wallpapers, which added character and richness to rooms.
- Chandeliers: Large crystal chandeliers or elegantly designed lighting fixtures served both as illumination and decorative elements in rooms.

- **Ornamentation:** Victorian interior design was renowned for its intricate and elegant ornamentation. Furniture, walls, and ceilings were adorned with delicate carvings and patterns.
- **Tapestries:** Wall and upholstery tapestries added to the overall decoration, contributing warmth and richness to rooms.
- **Upholstery:** Victorian-era furniture and sofas were typically adorned with ornate upholstery, often featuring intricate patterns and rich colors.
- **Damask:** Damask was a significant part of Victorian decoration, found in various items such as furniture upholstery, curtains, and cushions.
- **Wainscoting:** Wall paneling or wainscoting was used to decorate and protect walls. Often made of wood, these panels added depth to rooms.
- **Rich Colors:** Victorian interiors featured vibrant and rich color palettes. Deep jewel tones such as burgundy, emerald, green, navy blue, and dark brown were preferred.
- **Parquet Flooring:** Patterned parquet flooring added visual interest to rooms, further enhancing the overall decor.
- **Dramatic Window Treatments:** Victorian window treatments included heavy curtains, lace, and thick drapes. These window coverings added elegance and privacy to rooms.
- **Stained Glass Windows:** Stained glass windows introduced color and patterns to interiors. Particularly common in churches and large houses, these special windows filtered light and provided a unique ambiance to rooms.

Victorian interior design reflects an era where these elements and characteristics come together to add richness, aesthetics, and elegance to rooms. Wallpapers, furniture, lighting, and colors constitute the essence of Victorian interiors. The design of Victorian interiors extended beyond mere decoration and became symbols of the owner's intellectual capacity, social status, and moral values (Green, 1983). The Victorian era was a period marked by considerable social and political uncertainty. People during this period sought to feel secure through objects (Karusseit, 2007). Simultaneously, they had a need to express their self-confidence through decorative

objects. Moreover, there was a strong resistance to any form of change during this period (Lasdun, 1981).

Waterford House represents the domestic space in which Fred Waterford and Serena Joy live under the Gilead regime, where gender roles are strictly enforced, particularly concerning the control and restriction of women to domestic spaces. The floor plan is considered important to allow for the design to tell the story of the main inhabitants of the house (the Commander, his wife Serena Joy, the Handmaids Offred, and the Marthas), and Waterford House is planned to have three floors, with the top floor of the house as a room for the Handmaids (see Figure 2.3). Serena's decision that Offred should be given the coldest and farthest room in the house is important according to the spatial layout considered as the theoretical background of the characters in the series (Robinson, 2019).

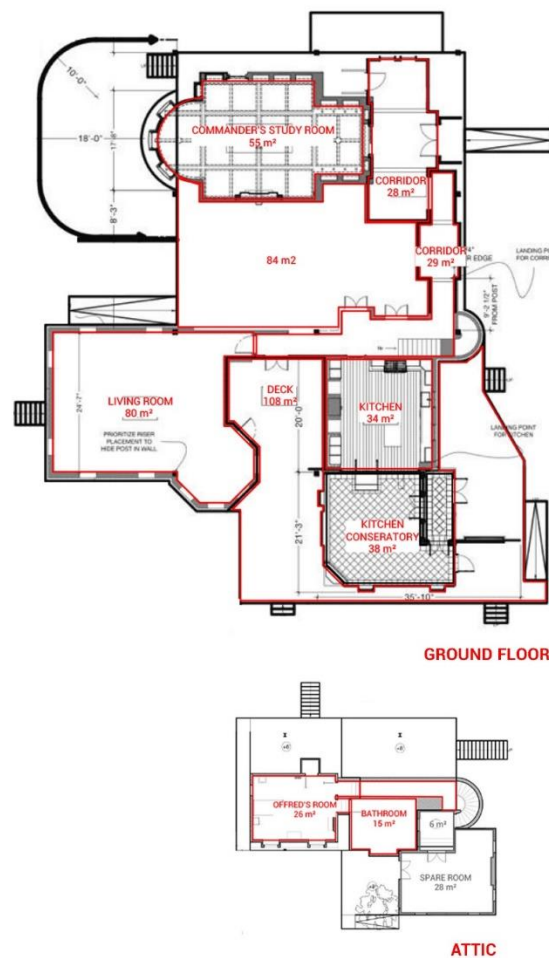


Figure 2. 3. The floor plans of the Waterford House by product designer Julie Berghoff (edited by the author)

The home is expressed as the individual's sole control area and as providing a sense of physical security (Després, 1991). In the design of the Waterford house, a controlled home world was intended to be created as a symbol of a safe border (see Figure 2.4). The rooms designed according to the hierarchy of the inhabitants are furnished with objects and furniture that reflect the stories of the characters. The contrast between the splendid bedroom belonging to the commander and his wife and Offred's room, which conveys the erosion of identity and lacks a sense of intimacy, clearly shows this. Apart from Offred's room, the Waterford house is a rich treasure trove of overflowing bookcases, embroidered objects, houseplants, and paintings, while this extremely simple room is intended to feel more like a prison cell than a bedroom (Dray, 2018).



Figure 2. 4. Waterford House, which is surrounded by thick black bars and guarded by soldiers at its gate in the 2nd episode, is an imposing structure hidden behind the bushes in the 5th episode (Screenshot by the author)

To increase the feeling of being under surveillance, the design of the Waterford house emphasized creating an atmosphere that would trigger the viewer's sense of curiosity by considering the mobility in the space. Thus, it aims to make the viewers feel the tension that someone might be hiding behind a cabinet door or in a niche. In addition, as another manifestation of this tension, the houses in Gilead are characterized by dense embroidery, a dark environment, and somber colors. An analysis of Waterford's house reveals an extravagant decoration, yet it exudes a melancholic and oppressive atmosphere. In the use of light in the room scenes, the sunlight emanating from the window attracts the viewer's attention. The light coming from the window reflects freedom, while the darkness in the captive environment reflects the totalitarian attitude and the newly established oppressive order.

The staircase in the house is used as a symbol that points to the relationships, power dynamics, and emotional states of the characters. According to Natalia (2019), the center of the Waterford house is the staircase. The staircase is the first element seen when entering the house and when the characters leave the room after many scenes (see Figure 2.5). Julie Berghoff, as a set designer, uses the dramatic tension of a spiral staircase not allowing you to see who is coming towards you or who is following behind you as a metaphor (Robinson, 2019). This creates a sense of mystery and suspicion between the characters, isolating and spatially separating them from each other as a reflection of surveillance and control within the house.



Figure 2. 5. Touch and camera angles of Offred in the 1st episode and Serena in the 6th episode descending stairs (Screenshot by the author)

Offred's use of the staircase in her scenes is shown for the contrast of ascent and descent, and it is noticeable that Offred stops many times to caress the railing. In the metaphor of the ladder, the actual dynamics of the Waterford family are centered on fluctuating between good and evil, cruelty and compassion, as injustice is accustomed to (Natalia, 2019). The staircase, in this metaphor of a ladder, serves as a visual representation of the moral complexities and moral ambiguity that exist within the household.

For instance, in a scene where Offred is compelled to inform Serena that she is not pregnant, Serena angrily drags Offred through the house, up the stairs, forcefully grabs her arm, and throws her to the floor (see Figure 2.6). The entire sequence is captured in a single shot, following the action from a nursery on the first floor to Offred's room upstairs. This scene is intended to portray Offred's sense of powerlessness as she climbs the stairs and falls to the ground.



Figure 2. 6. Offred is thrown by Serena onto the floor of her room in the 3rd episode. (Screenshot by the author)

In addition, it is important to mention that Waterford House, lacks a basement. Traditionally, basements are symbolic of concealed, obscure, or forbidden aspects. This absence of a basement in the Waterford family's residence may signify their inclination to avoid confronting the truths hidden in their subconscious minds (Natalia, 2019). These analyses of cinematic spaces portray the contextual backgrounds of the characters residing in the domestic space. The subsequent examination of the spaces within Waterford House will be conducted through specific subheadings, shedding light on the contextual backgrounds of the characters inhabiting this domestic realm.

2.3.1.1. Offred's Room

“A chair, A table, a lamp. Above, on the white ceiling, a relief ornament in the shape of a wreath, and in the centre of it a blank space, plastered over, like the place in a face where the eye has been taken out. There must have been a chandelier, once. They’ve removed anything you could tie a rope to. A window, two white curtains. Under the window, a window seat with a little cushion. When the window is partly open – it only opens partly – the air can come in and make the curtains move. I can sit in the chair, or on the window seat, hands folded, and watch this. Sunlight comes in through the window too, and falls on the floor, which is made of wood, in narrow strips, highly polished. I can smell the polish.” (Atwood, 1985, p. 29).

Offred's room has only functional objects in the general frame and Offred does not have a private space where she can express her own identity or express herself (see Figure 2.7). This simplicity of the room symbolizes the character's limited individuality in society. Moreover, the simplicity and restriction in the room emphasize the general living conditions in the dystopian society and the challenging situation the character is in.



Figure 2. 7. The general frame of Offred's room furniture: chair, bed, and lamp.
(Screenshot by the author)

The first scene of the series in Gilead begins in the room where Offred sits in her red dress with a close-up camera shot. Offred's eyes fall into emptiness, and she begins to share her thoughts and memories with the audience with her inner voice. Through a

monologue, she gives information about how the totalitarian regime called Gilead emerged and how the status of women changed. This scene is important in reflecting the limitation of Offred's room, the oppressive nature of the Gilead regime, and the desperation of the character's inner world (see Figure 2.8). The last scene of the first part takes place in this space with the same shooting angle. Offred, who explains in the first scene that everything is forbidden for women - even telling her name from her previous life - and who sits stagnantly, says "My name is June." in the last scene as she is getting ready to get up, explaining the first impression of the future scenario of the series. This transition from silence to assertion encapsulates the evolving dynamics within the story.



Figure 2. 8. The first scene takes place in Offred's room, where intricate details are portrayed. (Screenshot by the author)

In Gilead, the sky is defined as the closest place to conscience and soul. The expression "Under His Eye.", which is frequently used in the series, is one of the religious themes of the dystopian society and represents the individuals and society that the regime keeps under constant surveillance and control. It also symbolizes the religious dogmas and oppression of the regime. The fact that Offred's room is in the attic and close to the sky is understood as an indication that it is controlled. The room's loft location and interior design, as well as socially symbolize the regime's constant surveillance and control, reflecting existing religious themes and oppression in the dystopian society. The room's simplicity underscores the broader challenges in the society she inhabits.

The physical features of the interior design of the room, where concrete actions come to life in a visual symphony and at the same time provide an interesting background for the representation, can be considered as an analysis (see Table 2.1).

Table 2.1. Physical Features of Offred's Room

A- PHYSICAL FEATURES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Form	Geometric attic	Close to the sky: Regime's surveillance and control
	Shape	The elevation difference caused by the 2-step staircase from the corridor to the room and from the bathroom to the room.	To slow down the movement: control, safety
	Dimension		
	Scale		
		Low ceiling	Identity erosion
	Material	Wooden floor	Smell of polish, darkness
	Texture	Rough walls	Sensory need
	Pattern	Floral patterned armchair, lace bedspread	Feminine, Old and used items
	Spatial Organization	A chair, a table, a lamp Wardrobe	Single occupancy, Low status
	Furniture Style	Fireplace, toilet with pull chain, bathtub	Victorian style
	Light	Sunlight rays Non-existent ceiling lighting	To feel dust particles flying in the air, Character's inner world
	Color	White and cream colors	Medical asset to cure for infertility
CINEMATIC FEATURES	Framing Perspective Symmetry	Symmetrical window with deep sill	Restricted living conditions, Monotonous life

Based on the floor plan depicted, it appears that Offred has a bathroom attached to her room, which implies that she is confined to living within the confines of the household (see Figure 2.9). This arrangement suggests that she may be isolated and restricted,

leading to a sense of being imprisoned within the household. The inclusion of a bathroom in her living space might indicate that she is expected to carry out most of her daily activities within the boundaries of her assigned quarters, further reinforcing her restricted living conditions.

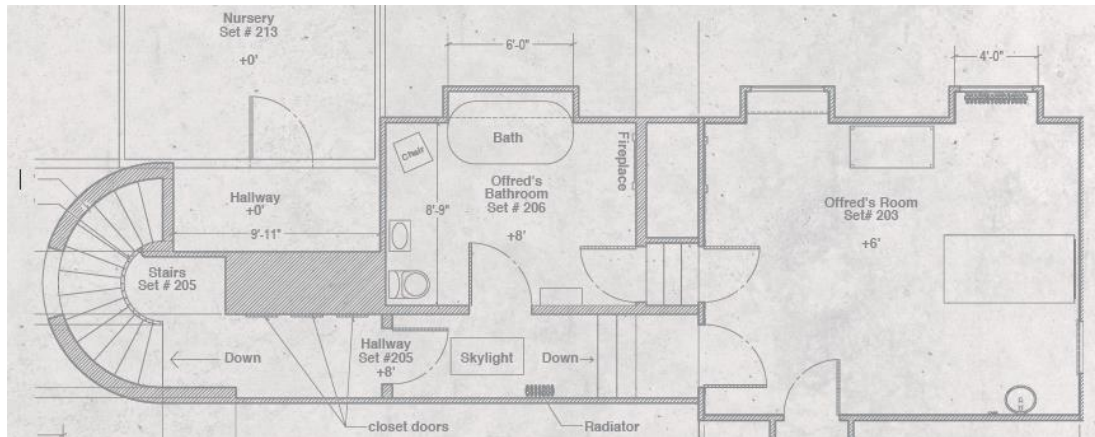


Figure 2. 9. Offred's Room Plan (Robinson, 2019)

One of the most important things in Offred's room is the decisions the space makes about how she spends her time. Because the room is designed accordingly, no mental movement is allowed, other than looking out of the large iconic windows or exploring the smaller details of the room. When the set designer read the book, she thought that Offred only looked at the air and probably liked to watch dust particles floating around, so she wanted to emphasize that she cared about the ratio of lighting, light shafts, and dust hanging in the air, and that life was monotonous for these women in Gilead (Robinson, 2019). Cinematically, this effect is intended to be given to the dark environment with intense light beams filtering through the window (see Figure 2.10).



Figure 2. 10. Offred's Room of Sunlight Rays in the 3rd episode (Screenshot by the author)

Offred's room is a design that has no distinctive features; it does not reflect art, color, or personality. In all this absence, apart from the bed, only a desk stands out as furniture

in Offred's room. This desk is designed to remind Offred, who was a book editor with the name June in her past life, of her past and what she lost (Dray, 2018). This situation re-emphasizes the gap between the oppressive social rules of Gilead, where women are no longer allowed to read or write, and Offred's transition and/or self-identity. Virginia Woolf's (1929) "A Room of One's Own" analyses the social and historical barriers to women writers' writing journeys and literary achievements and uses the symbolic meaning of the room to emphasize how important it is for women to have an environment that supports their creativity. In the symbolic "room of one's own", women can freely express their thoughts, put their thoughts on paper and realize their artistic production. Offred's room as June is her only private place. Sometimes it is a prison cell, but sometimes it is the corner where she can hide from everything. She has a room of her own, even though it is not even her name. Analysis the activities in Offred's room, which are represented through architectural spatial features and cinematic features, reflects the character's lack of freedom, emotional limitations, sensory needs, and sense of belonging in a dystopian world (see Table 2.2).

Table 2.2. Activities of Offred's Room

B-ACTIVITIES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
ARCHITECTURAL SPATIAL FEATURES	Action (character/s)	Sitting and waiting for instructions	lack of freedom
		Looking out of the window, watching dust particles	Emotional limitation
		Furrowed eyebrows	tense expression
		Touch wall	Sensory need
		Wearing a red uniform	Belonging to a group Defined a group
CINEMATIC FEATURES	Movement (camera)	Close-up camera shooting movement	Separating the real world in space and time, Dialogue tracking
	Sound Silence	Breath sound	Sense of helplessness and powerlessness

Offred's room was the ideal setting for waiting for instructions, sitting in her armchair or on the deep windowsill (Dray, 2018). Because, as it is known, her entire existence

was determined by the demands of the Commander and his wife. In the book, Offred says the following about her room: "I am waiting in my room, which is now a waiting room. When I go to bed, it is a bedroom" (Atwood, 1985, p. 53). As Offred sits in her armchair in the room, she often describes how the wind and the sun hit different parts of the room and the furniture as a monologue in the series. She also states that she can even perceive the smell of polish coming from the floor of the room. When Offred describes sitting motionless in the room allocated to her, she not only observes but also focuses on her other sensory perceptions, giving the viewer the feeling of being trapped with her (Øverland, 2021). This emotional experience allows the viewer to feel Offred's limitations and helplessness more intensely. Analyzing meanings associated with Offred's room, representing forgottenness, limitation of freedom, and sensory needs in a dystopian setting (see Table 2.3).

Table 2.3. Meanings of Offred's Room

C- MEANINGS		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
CINEMATIC FEATURES	Symbol Metaphor	The dirty trace of the mirror	Forgottenness, Nothingness
		Illumination trace of closure of the hole	Reminder of suicides
		Eye	Control, Captivity
		Caged mouse	Incarcerated medical entity
		Music box	A girl trapped in a box
		Latin script	Endurance, To resist
	Fiction Literary Narration	Oppressive regime	Limitation of freedom
		Dark atmosphere	Separating the real world in space and time
	Experience Feeling	Smell of polish	Sensory need, Emotional limitation

In Offred's room, where she spends most of her day, it is important to have something to touch. This is why the paint used on the plaster to create a tactile element on the

walls is rough (Robinson, 2019). The designers intended the tactile elements, such as the bedspread and textured wall, to reflect Offred's inner emotional needs and offer the viewer a deeper understanding of her emotional experience. This design choice supplements Offred's experience within the room as she struggles to cope with her emotional and physical limitations.

“I sit in the chair and think about the word *chair*. It can also mean the leader of a meeting. It can also mean a mode of execution. It is the first syllable in *charity*. It is the French word for flesh. None of these facts has any connection with the others.” (Atwood, 1985, p. 150).

The furniture group, including her bed and desk, and the room textiles are shown as old and used to indicate Offred's low status in the space and to make her feel forgotten. In addition to the furniture that seems to have been brought from the attic, the bedspread decorated with lace details continues this metaphor with its appearance from the 1970s (Robinson, 2019). What is missing in the room is as disturbing as what is included. Only the dirty trace of the mirror is left on the wall to show that the mirror was removed because mirrors encourage vanity (see Figure 2.11). The trace of a removed mirror is a reminder of the suppression of the Handmaids' self-confidence about their appearance. The fact that it is a potential weapon for the Handmaids to commit suicide using the broken piece of the mirror is also a reason for this. To prevent such incidents, the ceiling light fitting in this room has been removed and the hole plastered over as a frightening reminder of the last Handmaid's suicide.

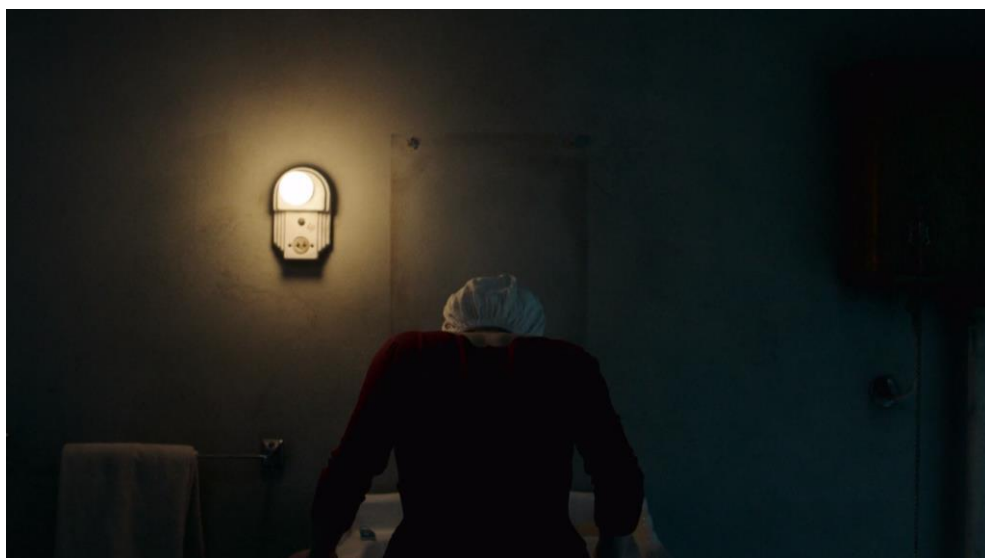


Figure 2. 11. Offred's Disgust with Her Body in Front of the Mirror with a dirty trace in the 6th episode (Screenshot by the author)

The white and cream color tones in Offred's room create a feeling more appropriate to a medical facility than a bedroom. These colors remind us of that Offred is a 'medical asset' provided to the Commander as a 'cure' for infertility (Dray, 2018). Set designer Berghoff explains that she wanted Offred's room to give the impression of a mouse kept in a cage (Robinson, 2019). On the contrary, there is no lock on the doors of Offred's room. The fact that there is no lock on the doors of Offred's room can be interpreted as not being imprisoned. However, considering that Offred is so afraid of what her captors might do to her if she tries to escape, and that she is so afraid of her captors, a lock may seem completely unnecessary. On the other hand, the Handmaids are not asked to lock the doors to their rooms, create their own privacy and feel special.

Serena presents Offred with a music box from her childhood home, and when the box is opened, the ballerina inside dances (see Figure 2.12). There is a strong symbolic meaning in the idea of giving such a gift to Offred. According to Offred's voiceover, "A perfect gift, a girl trapped in a box. She only dances when someone opens the lid, when someone sets her up" - reflecting Offred's experiences as a Handmaids (Miller, 2017). The various real-life references in this fictional world - even in something as small as a music box - give deeper meaning to Offred's torment.



Figure 2. 12. While thinking in her room in the scenes of memories reminding Offred, the music box with the doll in the 8th episode (Screenshot by the author)

However, the Latin phrase "Nolite te bastardes carborundorum", which Offred thinks was written by the formerly commissioned stud, is written inside the wardrobe containing their red uniforms (see Figure 2.13). This phrase, which means "Don't let

anyone oppress you" as a phrase that can connect Offred with humanity and illuminate the darkness of June's soul in the most difficult moments, represents the character Offred's hope and resistance, and symbolizes the general theme of the series, the stance against oppression and cruelty.



Figure 2. 13. Latin Inscription on Offred's Dresser: "Don't let anyone oppress you" with the added message "You are not alone" in the 10th episode (Screenshot by the author)

2.3.1.2. The Commander's Study Room

In order to understand Fred Waterford's personality and, more importantly, the mindset of the Commander of Gilead, it is important for viewers to look at the design of the study room. In this room, it is believed that having everything that no one else can have, being arrogant and showing it to everyone reflects the commander's personality, and the design of the space was made to give the impression of power and luxury rather than daily use (Robinson, 2019). The large library, leather armchair, embroidered wooden furniture, table lamp, dark curtains, fireplace, opposite armchair for word play, world map and compass are striking elements specific to the space. It allows textiles

to have an introverted mechanization as well as being made to appear heavier and richer in terms of color and material. The analysis provides a comprehensive overview of the physical features found within the Commander's study room, elucidating their profound representational implications in the context of the depicted setting (see Table 2.4).

Table 2.4. Physical Features of Commander's Study Room

A- PHYSICAL FEATURES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
ARCHITECTURAL SPATIAL FEATURES	Form	Entrance floor plan	To have authority and control
	Shape	Hight ceiling	Dominate
	Dimension		
	Scale		
	Material	Wood, leather	Luxury and Wealth
	Texture		
	Pattern		
	Spatial Organization	Prohibited objects: books, art, sexually explicit art, alcohol.	Emphasis on hierarchical inequality
	Furniture	Large library, Leather armchair, inlaid wooden furniture, table, lamp	Confidentiality and privacy
	Style		
CINEMATIC FEATURES	Light	Partial lighting	Restrictive gaze
	Color	Darkness tones	The reflection of men wearing black on the space
	Framing	Camera showing the commander in the upper frame	Masculine power, curiosity to show privileged power
	Perspective	Place in the upper shot frame, stay out of perspective	Reputation, High status
	Symmetry		

The high ceiling of the study room on the ground floor used by Commander Fred Waterford, who manages Gilead, and the fact that his library has a very large area are especially designed to create an environment that reflects his authority and privileges with an upper frame. An important detail that set designer Berghoff draws attention to in this room is that everything forbidden to women - books, art, sexually explicit art, alcohol - is found in the room of the commander, who is a masculine individual (Stamp, 2017). This detail represents Gilead's oppressive regime that limits women's access to knowledge, art and freedom (see Figure 2.14).



Figure 2. 14. Offred belittled in the commander's study, avoiding eye contact with the forbidden books in the 2nd episode (Screenshot by the author)

The Commander's study room stands as a testament to the power dynamics and hierarchical inequality prevalent in Gilead. Its architectural features, such as the imposing form and dimensions, reflect an environment carefully designed to instill authority and control. The high ceiling serves to dominate the space, symbolizing the Commander's privileged position in the regime. The opulence of this room is evident through the use of luxury materials like wood and leather, as well as the presence of a large library and leather armchair, signifying confidentiality and privacy. Prohibited objects, including books, art, sexually explicit content, and alcohol, emphasize the strict hierarchy of Gilead. Partial lighting, along with dark and somber color tones, restrict the gaze and mirror the austere attire of the male figures frequenting the space. The cinematic features employed, such as framing the Commander in the upper frame and positioning him outside the perspective, underscore the image of masculine power and privilege. These design elements collectively contribute to the room's

representation as a focal point for reinforcing the regime's dominance, secrecy, and inequality. The activities in the Commander's Study Room, such as engaging in forbidden actions, using word games for covert communication, and expressing nervousness through scowling, all symbolize the strict limitations and risky decisions within the room, underlined by camera movements reflecting hierarchical inequality and the presence of fire sounds signifying potential change or destruction (see Table 2.5).

Table 2.5. Activities of Commander's Study Room

B-ACTIVITIES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Action (character/s)	Doing everything forbidden to women	Strict limitations
		Word game (with Offred)	Covert communication tool
		Scowling and nervous	Making dangerous and risky decisions
CINEMATIC FEATURES	Movement (camera)	Camera movement following the dialogue	Hierarchical inequality
	Sound Silence	Fire sound	Change or destruction

In addition, in the scenes filmed around the desk, the commander is in the upper frame and the Handmaid is in the lower frame to make him look small (see Figure 2.15). While this camera angle emphasises the hierarchical inequality, the exclusion of the objects in the background in perspective increases the mystery of this room as a cinematic space. While the number of books surprises Offred, a former book editor, the design of the room as an "office" devoid of technology shows the idea that technology can threaten the conservative mentality (Stamp, 2017).



Figure 2. 15. The camera reflection of the hierarchical inequality of Offred and the Commander is in the 2nd episode (Screenshot by the author)

The leather sofa, embroidered wooden furniture and desk lamp are seen as a symbol of luxury and wealth (see Figure 2.16). The dark curtains represent secrecy and privacy by arousing curiosity about the dangerous situations and risky decisions made in this room, while the fire of the fireplace reflects the feeling of hell in the conservative mentality of the punishment for sinfulness.



Figure 2. 16. The Commander's room's furnishings and design details in the 6th episode (Screenshot by the author)

The meanings associated with the Commander's Study Room, such as the world map symbolizing strategic planning and the desire to expand, the word game representing voluntariness and freedom, and the lack of technology indicating a threat, all reflect the room's representation of a conservative, oppressive regime and the fears brought by this authoritarian rule. Summarizes the symbolic and metaphorical meanings associated with the Commander's Study Room, emphasizing how they represent the

conservative regime, strategic planning, and the underlying fears within the story (see Table 2.6).

Table 2.6. Meanings of Commander' s Study Room

C- MEANINGS		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
CINEMATIC FEATURES	Symbol	World map	Strategic planning and Desire to expand
	Metaphor	Word game	Voluntariness and freedom
	Fiction	Oppressive regime	Conservative mentality
	Literary Narration	Lack of technology	Threat indicator
	Experience Feeling	Arrogance	Fears brought by the regime

In Gilead, as in any totalitarian state, destructive behavior is a defining characteristic of both oppressed people and members of the ruling elite (Gökçen, 2014). In the story, the most pernicious threat to disrupt the hierarchies that define the relationship between Offred and the commander is when the commander invites Offred to his room to play Scrabble. While the opposing armchairs encourage communication, the camera movement following the dialogue here separates the word game played by the Commander and Offred from the real world in space and time and transitions to a forbidden relationship in the fictional world (see Figure 2.17).



Figure 2. 17. Frame differences while Offred and the commander play word games in the 4th episode (Screenshot by the author)

Therefore, the game represents voluntariness and freedom. Because, like Gilead, the game is outside the real world and hierarchies are suspended here (Gökçen, 2014). Although the camera shows the two characters equally by shooting at a flatter angle during the word game, it is a strategic move for Offred, who is good with words, to let the commander win. In the background of the fictitious forbidden relationship, the reason why Offred is in the commander's study is to make plans for the salvation of herself, her daughter and the other Handmaids.

There is a map of the world on the ceiling, as Fred Waterford is also a general planning an attack on parts of America not yet under Gilead's control. This map symbolises Waterford's strategic thinking and desire for expansion. According to the set design, the representation of maps and a compass are used here to emphasise the idea of Waterford setting its goals and conquering new territories (Stamp, 2017). The workspace is an extension of Fred's personality and is intended to demonstrate his power and influence over other people.

2.3.1.3. Serena Joy's Living Room

As the communal living space of the Waterford household, living room is seen as Serena Joy's imperial domain. In Gilead, although wives are the women with the highest status, their power is limited to authority within the house. The Serena Joy's living room where Serena spends most of her time, reflects her character as she personalizes it as a space where she can do her hobbies. As Calder (1977) demonstrates, the interior of Waterford House has evolved from a previously simple style into increasingly complex, enclosed, and melancholic spaces, typical of the Victorian era. During this period, elements such as thick carpets, curtains, and sturdy furniture in Victorian homes were not only considered symbols of comfort and virtue but also contributed to the crowded atmosphere frequently found in middle-class Victorian interiors. These objects were perceived as more than functional items; they were also seen as tools for personal expression and spiritual development.

In Serena Joy's living room, the physical features are emblematic of her imperial domain (see Table 2.7). The architectural spatial features, such as the grand arrangement and placement of furniture with a view from the windows, contribute to an aura of wealth and luxury. The materials used, including the marble-clad fireplace, candlesticks, patterned carpets, and chandeliers adorned with large stones, further emphasize opulence. The spatial organization, with a hexagonal desk, painting

materials, sewing box, knitting tools, and various objects on the walls, reflects social status, the limited and defined roles of women, and the authority's control. The positioning of a chair on the left hints at power dynamics within the room. Despite plenty of windows, the living room has a dark and oppressive atmosphere, with the predominant color being blue, conveying a sense of coolness, control, and authoritarianism. The cinematic features, like framing and perspective, highlight the imbalance of power and create tension within the room.

Table 2.7. Physical Features of Serena Joy's Living Room

A- PHYSICAL FEATURES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Form	Arrangement and placement of furniture, Windows' view	Imperial domain
	Shape		
	Dimension		
	Scale		
	Material	Marble-clad fireplace, candlesticks, patterned carpets, and chandeliers with large stones	Wealth and luxury
	Texture		
	Pattern		
	Spatial Organization	Hexagonal desk, painting materials, the sewing box and the knitting tools	Social status, Privacy, Hobby area, Limited and defined roles of women, Control of authority
CINEMATIC FEATURES	Furniture	Objects on the walls	
	Style	Chair positioned on the left	Power dynamics
	Light	Dark despite lots of windows	Distressing and oppressive atmosphere
	Color	Blue	Coolness, control and authoritarianism
	Framing	Distance between objects in the frame	Emphasize to imbalance of power
CINEMATIC FEATURES	Perspective		
	Symmetry	Create focal points	Tension in the room

The living room is as well utilized for the ritual before the ceremony. The ceremony is an event that belongs to this dystopian world where the power structure of Gilead is based on the legitimized rape of the Handmaids. Before the ceremony, the Handmaids knelling to waits for the Commander's wife in the communal living area, accompanied by Martha and the Commander's driver. After everyone has taken their position, the Commander enters the room and takes the prayer in the box on the fireplace and reads it. This emphasizes that the Handmaids have to obey the system and act in a restricted manner.

The arrangement and placement of furniture in this scene is used to emphasize the social status of the characters and the hierarchical structure of society (see Figure 2.18). The positioning of Serena's chair on the left side, where she sits and is likened to a queen, judge and jury, is a symbolic indicator of the hierarchy between the Handmaids and Wives in Gilead (Robinson, 2019). Offred's kneeling is a symbol of submissiveness and domination. The fact that both Serena and Offred stand up when the commander enters the room, as an expression of the dominance of the patriarchal regime, reveals a situation that transcends the hierarchy between women, which is the subordination of women under a masculine authority. The spatial layout and the positioning of the key characters towards each other increase the impact of the scenes that represent the story of power dynamics.



Figure 2. 18. The ritual before the ‘ceremony’ with the arrangement of furniture and placement of character in the 1st episode (Screenshot by the author)

The scenes in this space convey a visual message to the audience by emphasizing power dynamics on the screen. In one scene, Offred kneels in front of the hall and waits for other characters to arrive before starting the ceremonial ritual (Miller, 2017). However, Commander Fred unexpectedly enters the room, even though he has not yet been authorized to enter. This causes Offred to become stressed, and there is a noticeable tension in the room during their conversation. The imbalance of power is emphasized by the shooting angles in this scene, focusing only on Offred to show that she is trapped and her sense of helplessness and powerlessness through her facial expression and position (Øverland, 2021).

The activities in Serena Joy's living room serve to symbolize various themes and emotions. Offred's ritualistic prayer and her hobbies, including knitting and watercolor painting, represent seriousness, tension, her interest in art, and societal divisions. When Serena Joy accommodates a guest, it highlights privilege and social class division. The cinematic elements, such as close-up camera motions, emphasize the inner conflicts and empathic deprivation within this repressive environment. The silence and the rustling of trees add to the sense of living in isolation, contributing to the complex narrative of the living room (see Table 2.8).

Table 2.8. Activities of Serena Joy's Living Room

B-ACTIVITIES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Action (character/s)	Ritual/ prayer, Offred kneeling	Seriousness and tension
		Hobbies: Knitting and watercolor painting	To be interested in works of art for women's
		To accommodate guest	Privilege, Social class division
CINEMATIC FEATURES	Movement (camera)	Close-up motion following the action	Boundary of the inner world, Inner conflict Empathic deprivation
	Sound Silence	Silence, the rustle of trees	Living in isolation

Serena's desk in the hexagonal section and the items on it are symbols reflecting her personal interests and hobbies (see Figure 2.19). The painting materials, the sewing box and the knitting tools on it indicate how she spends her time in this house. In this regime where Handmaids are not supposed to exercise their minds, Commander's wives are given the right to do only these things. While the act of painting has the potential to be a means of expressing Serena's inner world and seeking emotional fulfilment, it is limited by the fact that only floral motifs are allowed. This situation is seen as an indicator of the roles and restrictions imposed on her by society, as well as the suppression of her inner world and potential. Serena's act of knitting symbolizes the limited and defined roles of women in Gilead society. Knitting is seen as a symbol of tradition and housework, but it is also an expression of captivity and oppression. This act reflects a patriarchal system that inhibits women's role and potential in society. Serena Joy's living space is constructed in depth, both in its physical details and the meanings they contain.



Figure 2. 19. Serena's desk in the hexagonal section, symbolizing personal interests and hobbies in the 5th episode (Screenshot by the author)

Lasdun (1981) points out that the interaction between practical and symbolic or emotional need is always interesting and states that often one of them works against the other. In Gilead interiors, women gather to embroider and paint, and less practical objects get lost among these functional items. Director Miller mentions that the walls of the space feel like museum walls because set designer Julie Berghoff made almost all the painting copies on the walls life-size (Robinson, 2019). The privileged status of

the wives of the commanders is reflected in the possibility of being able to deal with works of art through the paintings. Outlines the symbolic meanings associated with Serena Joy's living room, highlighting how they represent compliance with social rules, the domestic imperial space, and the power dynamics and submission to the patriarchal system (see Table 2.9). In this way, the physical attributes and the emotional and symbolic layers intermingle, creating a multifaceted narrative within Serena Joy's living room.

Table 2.9. Meanings of Serena Joy's Living Room

C- MEANINGS		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
CINEMATIC FEATURES	Symbol	Queen, judge, and jury	Compliant with social rules, cold-blooded and docile
	Metaphor	Flower motifs	Domestic imperial space, authoritarian and disciplined.
	Fiction Literary Narration	Museum walls	Distance
	Experience Feeling	Power, Obedience and Domination	Power dynamics, submission to the patriarchal system

The colors on the walls and the objects in the room represent the control of authority in society and the restraint of the characters. The furniture that is not placed in corners reflects a sense of seriousness and tension, while the personal items on the desk represent his hobbies and the limits of his inner world. The inlaid furniture style, marble-clad fireplace, candlesticks, patterned carpets and chandeliers with large stones represent wealth and luxury and reflect the social class distinction in entertaining guests (see Figure 2.20). Tosh (2008) argues that despite the overtly feminine characteristics of domestic rituals, labeling the home as 'a woman's space' obscures the real relationship between the home and gender. The ideal of domesticity primarily focused on women, children, and their needs. However, Tosh (2008) notes that this culture was largely shaped by the needs of men. Subsequently, the 'woman' would be tasked with maintaining the household and continue to adorn it with handmade and

purchased objects, thereby investing more in decoration than just aesthetic appeal to strengthen their family's external respectability and appearances. In this practice, aesthetics gained spiritual and moral significance and thus became prominent.



Figure 2. 20. Serena Joy's rush to host guests and the luxury of the living room in the 6th episode (Screenshot by the author)

The general atmosphere of the space is distressing and oppressive. The view from the window is full of green trees and is a symbolic representation of privacy. The rustling sound of the trees is also disturbing when it would normally be expected to be relaxing. Although there are many windows, the room is still dark. The use of dim light increases the uneasiness. The bird cage refers to an isolated life, captivity and empathic deprivation. These details make the viewer feel the atmosphere of the space and the inner states of the characters more deeply.

Serena Joy is portrayed as someone who supports the Gilead regime and follows the religious and sexist rules of the system. The association of the character Serena with blue is based on symbolic meanings in the series. The color blue is used to emphasize that Serena Joy is a cold-blooded, controlled and authoritative character. Furthermore, the fact that blue symbolizes simplicity and seriousness show Serena's discipline and compliance with strict social norms. The color intensity in the space is seen as the cold and neutral shade of blue. Blue also represents melancholic inner distress. The tension in Offred's first meeting with Serena and the commander, as seen, is also revealed here

(see Figure 2.21). It reflects these emotional difficulties and inner conflicts in the character of Serena.



Figure 2. 21. Reflection of the frame tension in Offred's first meeting with serena joy and the commander in the 1st episode (screenshot by the author)

2.3.1.4. Serena Joy's Bedroom

In one of the rooms of the Waterford house, the bedroom seems to be a place associated with the domestic power of the character Serena. Therefore, the bedroom space is called in this thesis with the name of the female homeowner character. While the bedroom should be designed to suit the lives of two people, it can be said that this space belongs to and is under the power and control of the Serena Joy character. Just as Miller mentioned that men see home aesthetics and decoration as intrusive and feminizing, it is seen that the bedroom is one of the spaces assigned to the female gender, with a similar approach in this living setup. It is clear that domestic spaces such as the bedroom are primarily vehicles for female love (Miller, 2001).

While the bedroom, one of the rooms of the Waterford house, seems to be a space associated with the domestic power of the character Serena, it has become a symbol of sexuality in accordance with the rules of Gilead's reproductive system. The bedroom is the place where personal freedoms are restricted and the effect of the oppressive

regime is felt most intensely, and its physical characteristics manifest as a place for this representation. (see Table 2.10).

Table 2.10. Physical Features of Serena Joy's Bedroom

A- PHYSICAL FEATURES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Form	Central layout and arrangement	Control
	Shape	Blue embroidered ceiling	Emotional trauma
	Dimension		
	Scale		
	Material	Flooring and carpets	Order and faith
	Texture		
	Pattern		
	Spatial Organization	Flamboyant decoration	Victorian style: subliminal messages
	Furniture	Embroidered pillows, Outrageous chandelier	Wealth and luxury
	Style		
CINEMATIC FEATURES	Light	Darkness	Loss of control
	Color	Blue	Nature and freedom
	Framing Perspective Symmetry	Bottom shot framing	Desire for liberation

Serena Joy's bedroom is approximately 55 square meters and is located on the upper floor of the commander's room on the ground floor. It has large windows arranged in a hexagonal shape in plan, but the scenes are still dramatic and dark. A similar style and flamboyant decoration can be seen in this house, which is an example of the Victorian style.

When it is mentioned that the house and home decoration can be the objectification of the marriage relationship, it can be said that this magnificent and ostentatious lifestyle in this marriage relationship also symbolizes a marriage in accordance with the rules of Gilead (Gullestad, 1992). In this area, a woman sees the bedroom as her 'home' because she sees it as symbolizing the act of marriage, but due to the differentiation of the rules of marriage and family in the Republic of Gilead, the bedroom is a place that symbolizes the existence of marriage and even symbolizes reproduction and the baby in the context of this fiction. has become (Miller, 2017). For Serena Joy, it is seen that she has decorated her home in accordance with her own aesthetic understanding as a symbol of her marriage and motherhood feelings, therefore it is possible to observe the themes of baby and motherhood in her bedroom space.

The series depicts characters from different social classes living together without any sign of empathy. However, the domestic organization in Gilead includes expectations and rules that guide the characters. In the spatial organization of the room, a large four-poster bed in the old style is at the center of the space. However, for the characters to be compatible with the script, many pillows that rich people do not use in their beds are used as a metaphor for Serena Joy to act like Offred (Robinson, 2019). In another scene, when Offred enters this space to talk to Serena, her eyes are drawn to the embroidered pillows. Embroidery is a symbol of a certain order and belief system. The quote "Faith is just a word, a fancy word, embroidered on a pillow.", also mentioned in the book, reflects the control of belief and ideology over identity (Atwood, 1985, p. 361). These practices reflect sensuality, enjoyed through tactile and visual appeal, and emphasize the extension of fabrics in home decoration (Logan, 2008). The spatial elements, such as the large four-poster bed and embroidered pillows represent power dynamics, control, and the rigid ideology within the confined domestic spaces of "The Handmaid's Tale." (see Figure 2.22). In terms of control of space and power over space, there is no tension of control between spaces in the Handmaid's Tale fictional life, because the spaces are strictly separated from each other, especially as spaces dominated by men and women, and sometimes even according to the female hierarchy in the Waterford house, and each character has their own. He has power over his rooms.



Figure 2. 22. Representation of spatial elements Serena Joy's bedroom: large four-poster bed and embroidered pillows in the 6th episode (Screenshot by the author)

The details associated with the blue color of Serena's bedroom also play a vital role. Color is taken as an emotional indicator, and these responses suggest that the use of color to describe the objective digit is also a good indicator of emotional significance (Csikszentmihalyi & Halton, 1981). The ceiling is similarly blue and decorated with nature-inspired details such as birds, flowers and clouds (see Figure 2.23).



Figure 2. 23 Nature-inspired bedrooms' ceiling decor in the 2nd episode (Screenshot by the author)

Women are often associated with nature, natural processes, and bodily/physical existence, while men are attributed to the cultural sphere, mental/activity-orientated work and determinants of social roles. This is why the bedroom attributed to Serena has associations with nature. During the Victorian era, it was believed that the natural beauty of nature held aesthetic value. Therefore, it was believed that ornamental details derived from nature would naturally create a beautiful design (Karusseit, 2007).

However, sometimes ornamentation could overshadow the object being embellished. Additionally, besides naturalistic motifs, symbolic figures were also popular and frequently used in a striking manner (Gloag, 1962). While Offred looks up at the ceiling during the ceremony, she conveys her personal experiences, emphasizing the emotional and artistic connotations of blue. With Offred's gaze, the camera angle is switched towards the ceiling and the camera switches between her thoughts and memories. Accompanied by her inner voice, she mentally leaves the space and returns to the past while looking at the details in the room, such as the outrageous chandelier. This narration includes Offred's memories of the time when she was a free woman and her family. On stage, she mentions songs and music groups that use the word blue. She feels the influence of music, art and experiences associated with blue and describes them. Her recollection that the color of the car they owned in her past life was blue is a memory that reflects the character's inner world and her longing for the past. The blue color and natural details in this scene represent Offred's emotional experiences hidden in the background and her desire for liberation. In this way, it becomes possible to understand Offred's inner journey and the contradictions she experiences, to question the system and to follow the traces of resistance. The existence of Gilead's oppressive regime, on the other hand, shows that it establishes a physical and sociological domination over the characters through the bedroom as the imposed belief system and the center of control (see Table 2.11).

Table 2.11. Activities of Serena Joy's Bedroom

B-ACTIVITIES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Action (character/s)	Ceremony	Partners in Serena Joy, Fred Waterford and Offred
		Knitting	Making baby clothes and preparing for motherhood
CINEMATIC FEATURES	Movement (camera)	Movement the camera from where the action continues	Shooting movement following the gaze
	Sound Silence	Silence	Emotional trauma

The design of Serena Joy's bedroom has the main characteristic to screen the actions that is the characters' sexual interactions in other words a place where the ceremony takes place. Therefore, the set designers aim to explain how the ceremony works through the design of the bedroom and to reveal the meaning of this process on the furniture. The novel, which radically shakes the traditional notion of the "Bedroom" and marital privacy, describes the strangely organized sexual interaction between the Commander and the Handmaids and Serena and the Handmaids' dress at the time of the "Ceremony" in this space.

"Serena started crying. I can hear her, she's behind me. It's not the first time. She always does this on the night of the ritual. She tries not to make noise. She tries to keep her dignity in front of us. The floor and the carpets muffle his voice, yet we can hear him clearly. The tension caused by her loss of control and her attempt to suppress it is terrible" (Atwood, 1985, p. 127).

Offred describes Serena's melancholic behavior before the fertility ceremonies, despite Serena's active involvement in shaping Gilead's policies. These rituals are meant to ensure the continuity of the society, yet Serena is emotionally affected each time. The bedroom is a space where personal freedoms are restricted, and the effect of the oppressive regime is felt most intensely (see Table 2.12) that it has become a symbol of sexuality in accordance with the rules of Gilead's fertility system.

Table 2.12. Meanings of Serena Joy' s Bedroom

C- MEANINGS		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
CINEMATIC FEATURES	Symbol	Details on the ceiling: bird, cloud, and flower on blue	Nature and freedom
	Metaphor	Mirror	Gaze
	Fiction Literary Narration	Melancholia	Remembrance and longing
	Experience Feeling	Loss of control	Inner escape

The mirror, strategically placed across from the bed, symbolizes the omnipresent surveillance and imitation that governs the private lives of individuals in Gilead society. A mirror opposite the bed reminds us that everything that happens in bed is under the surveillance and imitation of Gilead society (see Figure 2.24). Therefore, this mirror located across the bed is an important metaphor and object that reflects the representation of women in Gilead society. In Victorian interiors, above the two white marble fireplaces, large ornate framed mirrors are typically found.



Figure 2. 24. The spatial arrangement bedroom especially mirror elements in the 2nd episode (Screenshot by the author)

Logan (2001) states that mirrors enlarge and duplicate interiors, contributing to the development of material richness and comfort. This enlargement and duplication are evident in the fireplace mantel ornaments, where bronze figures and classical vases are symmetrically placed to visually affirm the family's respectability. This emphasis on visual validation through symmetrically arranged fireplace mantel ornaments reflects the Victorian era's preoccupation with material opulence and societal standing.

While Handmaids resist a heavy dilemma in their captive lives, the wives, including Serena, also face the pressures imposed by the system. In Gilead, women, regardless of their social status, live and suffer under the oppressive physical and sociological control, bound by strict rules. For this reason, in this room, which is a place for one of the harshest indicators of the control mechanism of social status and relations between men and women, the main action is ceremony and the duality and distortion of many values and relationships are revealed.

2.3.1.5. The Kitchen

In the series, Marthas are women who belong to the servant class of the house. Marthas are women in Gilead society who are unable to reproduce or who do not have children. The kitchen is the working area of the Marthas, and they usually have duties such as meeting the food needs of other women, preparing, and distributing the food of the house. Analysis presents the physical features of the kitchen in Gilead, highlighting the various architectural and cinematic features that contribute to the symbolic representation of the space (see Table 2.13).

Table 2.13. Physical Features of Kitchen

A- PHYSICAL FEATURES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTED
ARCHITECTURAL SPATIAL FEATURES	Form	Symmetrical arrangement in the space	Order
	Shape		
	Dimension		
	Scale		
	Material	Glass	Transparency
	Texture		
	Pattern		
	Spatial Organization	Island worktop	Central organization
	Furniture	Cooking tools	Natural items
	Style	Ivy	
CINEMATIC FEATURES	Light	Sunlight rays	Low light and shades of gray tones
	Color	Dark soil tones and dark green color	Natural
	Framing	Close perspective	Spatial details
	Perspective		
	Symmetry		

The kitchen interior in the series adheres to a simple and functional design, emphasizing cleanliness and order with white cabinets, countertops, a wooden floor in brown tones, and light blue walls. Natural light streams through two sizable windows, illuminating the space. However, the kitchen design strictly adheres to Gilead's conservation-oriented philosophy, devoid of any text or cookbooks, avoiding the elements that typically make a home feel warm and vital. The symmetrical arrangement of the kitchen space reinforces the sense of order, while the use of glass enhances transparency, creating an open atmosphere. The central organization of the island worktop, accompanied by cooking tools and ivy, introduces natural elements within this controlled environment. Sunlight rays and varying shades of gray and dark soil tones infuse a connection to the natural world, all under the scrutiny of close framing, which delves into the intricacies of the kitchen's design.

Kitchens are often plain, cold, and monotonous in design, which may reflect the working conditions of the Marthas and the routine of their lives. Cinematically, the use of low light and shades of grey in kitchen scenes creates an overall somber and oppressive atmosphere. Relationships and communication between the Marthas, activities such as silent cooperation or small talk in the kitchen scenes, show that the Marthas are in solidarity and support each other in difficult living conditions (see Figure 2.25).



Figure 2. 25. Communication among the Marthas in the kitchen scenes in the 1st episode (Screenshot by the author)

Furthermore, the kitchen serves as a space for the maid to prepare, cook, and deliver food, reflecting the cooperative aspect through dialogue tracking. Small talk also fulfills sensory needs. Cinematically, slow camera shots emphasize a hierarchical attitude, while small interactions convey hidden messages. Analysis of the activities in the kitchen and their respective representations (see Table 2.14).

Table 2.14. Activities of Kitchen

B-ACTIVITIES		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
ARCHITECTURAL SPATIAL FEATURES	Action (character/s)	Preparing, cooking, and delivering food	Maid
		Co-operation	Dialogue tracking
		Small talk	Sensory need
CINEMATIC FEATURES	Movement (camera)	Slow camera shot following the action	Hierarchical attitude
	Sound Silence	Small interaction	Hidden messages

The kitchen is a space that shows how emotions are suppressed and expressed through cinematic scenes. In Waterford's house, unlike other spaces, the kitchen is separated by glass. These glasses are a reminder of the risk of overhearing a thought expressed aloud and make you feel that someone is listening to you. Emotions are therefore suppressed and expressed through food, such as scones, which camouflage hidden messages, and this activity is slowed down in the camera shot, and movement is tracked (see Figure 2.26). In this dystopia, emotions belong only to women working in the kitchen (Natalia, 2019). The kitchen is a space where women have to hide their emotional expressions and hide what they feel.



Figure 2. 26. Suppressed emotions and hidden messages in food: depicted through slow-motion camera shot in the 1st episode (Screenshot by the author)

The kitchen symbolizes the oppressive regime, reflected through kitchen product icons and dark soil tones, emphasizing a sense of nothingness. In a fictional context, an isolated rat represents emotional limitations, while strict rules reflect the difficult

living conditions. The feeling of order and cleanliness within the kitchen underscores emotional expression limitations, creating a monotone atmosphere. Representations the meanings associated with the kitchen, indicating their representation in the series (see Table 2.15).

Table 2.15. Meanings of Kitchen

C- MEANINGS		REPRESENTATION	
		REPRESENTATIVE	REPRESENTATED
CINEMATIC FEATURES	Symbol	Kitchen products icons	the oppressive regime
	Metaphor	Dark soil tones	Nothingness
	Fiction	Isolated rat	Emotional limitation
	Literary Narration	Strict rules	Difficult living conditions
	Experience	Order and Cleanliness	Emotional expression limitations
	Feeling	Monotone	

Nature-inspired details such as dark earth tones, dark green, and sunlight represent naturalness (see Figure 2.27). However, these natural elements emphasize the hypocrisy of Gilead, which is an oppressive and artificial system, together with the ostentatious and nature-inspired elements on its surface. The Waterford home is seen as an order that "naturally" limits women in areas such as housework, care, and sensuality. This order places women in a subordinate position and reinforces gender inequality. Green is the soft earthy color as Marthas are there to keep and nurture families. Likewise, it is not a grayish color since they need to remain quite inconspicuous.

The intricate design of the Waterford home in "The Handmaid's Tale" is a reflection of the multifaceted nature of Gilead society. Thus, the Waterford home's design not only serves as a backdrop for the series but also as a visual narrative that conveys the intricacies of the characters' lives and the oppressive nature of the society they inhabit.



Figure 2. 27. The naturalness depicted by soil tones, dark green, and sunlight in the 8th episode (Screenshot by the author)

There must be a separate area in the kitchen for the Marthas and Handmaids (see Figure 2.28). Since the Waterford's do not want to eat with them, the veranda is transformed into a sitting/dining area for the Marthas and the Handmaids (Robinson, 2019). Also, to emphasize Serena's attitude towards the rest of the staff in the house, an unfinished look is created on the veranda, and natural elements, especially plants such as vines, are used as part of the design. This design makes the porch feel isolated - like a mouse - reflecting Serena's attitude towards the household staff and the hierarchy within the house (Robinson, 2019).



Figure 2. 28. Veranda dining with Martha's service and Serena's oversight: Offred's breakfast in the 3rd episode (Screenshot by the author)

2.3.2. Women in Public Spaces

Public space has been a subject of interest in architecture and politics, with implications for gender boundaries. Gender identity is socially constructed and heavily influenced by patriarchal values, leading to diverse gender roles and expectations across cultures (Bagheri, 2014). Gender plays a significant role in shaping how individuals experience and behave in public spaces, highlighting the importance of understanding the politics of space and gender identities in urban settings. In this context, women's presence and actions in public spaces are instrumental in (re)defining the concept of "public space" itself.

Researchers have often associated men with public spaces and women with domestic and private spaces, reinforcing the gendered nature of public spaces and the limitations women face in these areas. Harassment and violence against women in public places further accentuate these gendered associations. To truly examine urban spaces from a gender perspective, it is crucial to explore women's lived experiences and actions, considering the broader social, cultural, and political contexts that shape their interactions with the built environment (Kuznetski, 2021).

The city and its public spaces hold significant roles in collective memory. As an integral part of the city, public spaces establish a link between the past, present, and future, influencing collective memory and urban memory (Boyer, 1998). Collective memory, a phenomenon that transcends individual recollection, shapes societies and cities by integrating individuals' experiences in time and space. The relationship between collective memory and space involves processes of synthesizing spatial information, including memories and experiences, which lead to the formation of urban memory.

Public spaces act as fundamental sites where daily practices and the built environment intersect, contributing to the formation of collective memory. In the context of public space, memory evolves from an individual perspective to become a collective phenomenon shared by society. This shared memory fosters a sense of togetherness among individuals who share common memories and identities associated with spaces. Symbolic spaces within the city play a crucial role in representing and unifying its social fabric, bringing citizens together and contributing to the city's identity.

It is important to note that the category of "woman" is not universal, as age, income, religion, and other factors play a role in shaping women's experiences in public spaces. Women often prioritize safety while using public transport or walking, and their presence in the public sphere is often accepted only when they have a specific purpose. In dynamic spaces, particularly in outdoor environments where female characters can freely move around, the subjective camera work can evoke a constant sense in the audience that these female characters might face punishment. This is because even in contemporary narrative cinema, the fact that female characters exist outside the established order often leads to their punishment, revealing the gaps within the established order to the audience.

To conclude, public spaces hold multifaceted roles, influencing gender relations and collective memory. Understanding the dynamics of public spaces from a gender perspective requires acknowledging women's diverse experiences and considering broader societal contexts. The city and its public spaces have a significant impact on memory, shaping the experiences and interactions of its inhabitants. And our bodies, learning the habit of careful deportment in public places, speak to us steadily and clearly, saying, you are not free (Griffin, 2015, p.77)

Gilead's public spaces encompass activities and organizations that take place outside the community, in public space. These spaces are used as propaganda, control, and surveillance tools of the Gilead regime. They are often designed to discipline society and reinforce the regime's ideology. In this structure, which is divided into open spaces and public interiors, the general scenes seen on the "wall" and along the road from the outdoor spaces, the red center where the Handmaids were trained, the shopping center where they socialized and the hospital as the health place where they were controlled from the public interiors were analyzed.

"The Handmaid's Tale" takes place in a fictional place referred to as the "Republic of Gilead," created by the author. Berghoff produced on set design and aimed to create a local environment in Toronto, where the series was filmed, by exploring streets free from crowds, and advertisements (Robinson, 2019). In outdoor scenes, small figures of people in front of large buildings were framed to convey the existence of significant architectural structures. Set design and cinematography played a crucial role in capturing the atmosphere of the novel and bringing its dystopian vision to the screen.

In public spaces, signs with graphic and symbolic meanings are used. The series explains that "Gilead's laws restrict women's access to any written language." Margaret Atwood fictionalized that reading and writing were empowering for women, so they were forbidden even to look at words again. The punishment for this prohibition was losing an eye. Street and road signs, store windows, and other details have changed (see Figure 2.29). These intricate details provide opportunities to make the Gilead world feel more realistic and strengthen the atmosphere.



Figure 2. 29. Representation of imprisonment: dolls trapped inside store windows reflecting the characters in the 1st episode (Screenshot by the author)

In Gilead's public spaces, Handmaids are required to walk in pairs (see Figure 2.30). Offred waits for her shopping partner, Ofglen, on a street corner, adhering to these rules. When Ofglen arrives, the two women walk towards the city, reciting government-approved greetings from the *Bible* such as "Blessed be the fruit" and "May the Lord open" (Ehrenreich, 2004). Additionally, their head covering limits communication with others.

In the scenes where Handmaids walk in pairs, the most noticeable detail is the bodies hanging on the walls. These bodies are shown to instill fear and respect, reminding the Handmaids not to resist. Offred notices barriers, projectors, and armed men on either side of the road, emphasizing the feelings of confinement and control that the women experience. These elements symbolize the cruelty and show of power of the Gilead regime. The encounters with such threats and intimidating details during the Handmaids' journey demonstrate how the regime keeps women under constant surveillance and control through fear.



Figure 2. 30. Handmaids walking in pairs in controlled environments in the 1st and 9th episodes (Screenshot by the author)

As Offred and Ofglen, who are walking mates, return from the ways, Ofglen remarks that “it is a beautiful May Day”, and Offred merely responds as a formality. However, she later recalls that "Mayday" is a secret signal of danger used by a resistance group. Due to her past with Luke, Ofglen had told Offred that "mayday" meant "help me." When Offred and Ofglen part ways, Offred senses that Ofglen wanted to say more but hesitated and leaves (Ehrenreich, 2004). Offred expresses how she feels like a replaceable and anonymous being, with her identity completely erased in Gilead. She is seen merely as a "two-legged womb," a being with only a reproductive function (Bloom, 2014). However, even a single word of resistance is enough to give her hope and establish communication between them. The power of women is significant, and it cannot be underestimated despite the suppression. In scenes where Handmaids walk together as a group, this power becomes evident. Feeling safer together, they march in unison with their red uniforms, forming a unified force (see Figure 2.31).

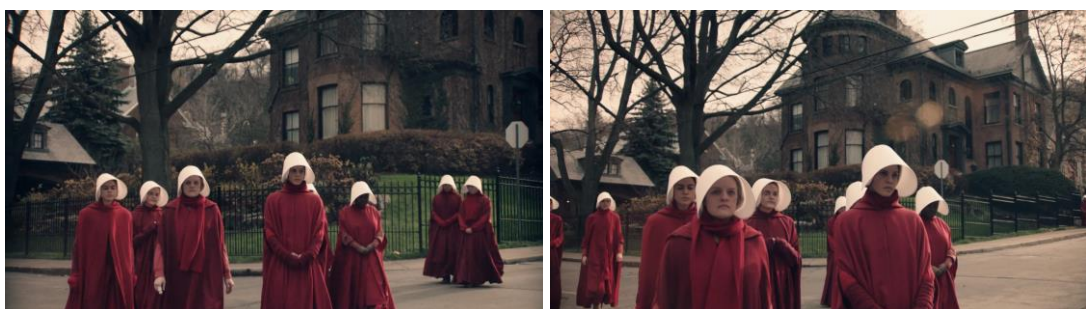


Figure 2. 31. The Empowering Display of Women's Unity and Strength during Handmaids' Group Walk in the 4th episode (Screenshot by the author)

Offred and Ofglen are seen at a dreadful execution area called "The Wall". The heads of three bodies hanging on the wall are covered with head sacks, and they bear figurative symbols of a doctor, a gay man, and a priest (see Figure 2.32). These symbols indicate that men with such attributes are executed in an accepted manner by

the Gilead regime. According to Gilead's harsh and intolerant rules, individuals with these characteristics are targeted and executed.



Figure 2. 32. Symbolic Executions at "The Wall": Confront Dreadful Scenes in the 1st episode (Screenshot by the author)

By the river wall, bodies are first seen hanging but are later removed, and handmaids use buckets to clean the blood stains from the wall (see Figure 2.33). They pretend to be painting while cleaning the blood, but the presence of dead bodies shatters their illusion. The contrast between blood and snow, as well as death and cleanliness, stands out in this scene. The slow-motion shot captures the cleaning of blood with water on the stairs. As the handmaids depart from the wall, they move in circles, and the camera's motion becomes apparent. They walk in a single file like a string, with Aunt Lydia at the front, controlling them. Offred, the main protagonist of the series, remains in the scene, watching the water trickle down the wall with her bucket. She thinks she should do something, but she knows that the bloodstains cannot be cleaned away, leaving trauma. Set design and cinematography have effectively conveyed the chilling reality of Gilead to the audience in this scene.



Figure 2. 33. Cleaning the wall: Handmaids confronting death and trauma in 6th episode (Screenshot by the author)

In another scene, Moira and June magnificently manage to escape from the Red Center for the first time and step outside of Gilead's center (see Figure 2.34). Chaos prevails in Gilead's urban space, with soldiers wandering around in a war-like atmosphere. Dry grass clings to the buildings and hanging corpses catch attention. These scenes reflect the harsh and brutal nature of Gilead's order. Particularly remarkable is a scene where a fire is lit, and books are burned. The Gilead regime has banned and burned books to suppress knowledge and free thought. This act reflects the idea that knowledge and culture must be destroyed to keep society detached from reality and manipulated. Additionally, belongings from their old homes are thrown away, and many items belonging to women, including books, are burned in the middle of the street. This

illustrates that women's old identities and lives are being destroyed by the Gilead regime, and their value within society is restricted. It also symbolizes the attempt to erase traces of the past.



Figure 2. 34. Escaping Gilead's order: chaos and destruction through outdoor space in the 4th episode (Screenshot by the author)

In the scene, as a celebration of Janine completing her duty by giving birth, handmaids participate in the transfer of the newborn to the Commander's wife with a baby carriage (see Figure 2.35). They come together to celebrate the birth and display the success of childbirth. In this scene, the pressure on fertility, which is the main theme of Gilead, and the brutal reality of women being viewed only as reproductive instruments are emphasized. The handmaids form a lineup, single file, and move obediently. The headgear they wear functions as symbols suppressing their identities. As a part of the systematic order that defines women solely by their reproductive function, this disciplined formation reflects the authoritarian structure and order of Gilead.



Figure 2. 35. Celebrating fertility: Handmaids and the reproductive order in the 9th episode (Screenshot by the author)

In another scene, the Commanders' wife walks together in pairs while being cautious and alert against any events. Serena accompanies the baby carriage with Janine's child for the Commander's wife (see Figure 2.36). The precision in the Commanders' wife walk and behavior emphasizes Gilead's strict and restrictive societal order. Although the Commanders hold high positions in society, it is only applicable within their homes. Women's freedoms are restricted in this society. In general, the scenes described above demonstrate how set design and cinematography effectively contribute to the portrayal of Gilead's oppressive reality and the suppression of women's freedom within the public space.



Figure 2. 36. The Commanders' wives and the restrictive societal order in Gilead in the 9th episode (Screenshot by the author)

In the Gilead's public interiors, there is a lack of personal space and privacy for individuals, and constant surveillance is evident. The Gilead government employs a range of visual symbols, such as the Gilead symbol, to reinforce its ideology and maintain the power structure. The interiors are deliberately designed to restrict women's autonomy and emphasize their roles as subordinate beings, highlighting the regime's focus on controlling women's bodies and reproductive abilities. The use of specific colors, lighting, and layouts helps create a haunting and disturbing atmosphere that reflects the dystopian nature of Gilead.

2.3.2.1. Red Center

The "Red Center," also known as the Rachel and Leah Center, is managed by Aunts and stands for a strong class of disciplined women in Gilead. The most prominent leader of this class is Aunt Lydia. Their sole purpose is to procreate, and their training at the Red Center revolves around teaching them Gilead's belief system and providing guidance on how to behave when they are sent to the Commanders' homes. The tales of the Handmaids originate with the gathering and transfer of all fertile women, especially those deemed "immoral," to the Red Center at the inception of Gilead. Gilead could have kept its fertile women under control by keeping them in Red Center, clinically impregnating them, and manufacturing them like a factory. But instead, Gilead folds the role of the Handmaids into the traditional and patriarchal family

structure, isolating the Handmaids from their peers and placing them simultaneously under the authority of the state and the primary authority of the household (Landis, 2018, p. 110).

Additionally, the Aunts instruct the Handmaids in the rituals of the Ceremony, which is the process through which they are impregnated. When not assigned to a Commander, Handmaids reside at the Red Center. The Handmaids trained at the Red Center are later assigned to the Commanders' homes to bear the baby. Following their training, the Aunts continue to oversee Handmaids, ensuring compliance with the rules during their marriages and childbirth.

The Red Centre, a former sports hall, is a building with large spaces. Atwood (1985, p. 134) describes this space with this phrase: "The Red Centre, we called it because there was so much red." Instead, it has white brick walls, and although it is called the "Red Centre", red is not preferred spatially. However, the clothes worn by the Handmaids are designed in red color, because it is aimed to be easily noticed and caught if they try to escape.

During their training, the Handmaids are seated on the student desks in an organized and orderly manner (see Figure 2.37) The training area is in the basement and the light from the windows creates a cinematically impressive atmosphere. Aunts are positioned around them to keep a watchful eye, while soldiers are on standby to intervene in case of any unfavorable situation. In the Red Centre, issues such as why Gilead was created and how this class order was reached are explained on the screen installed on the crucible.

“...we learned that at the Centre. The air got too full, once, of chemicals, rays, radiation, the water swarmed with toxic molecules, all of that takes years to clean up, and meanwhile they creep into your body, camp out in your fatty cells. Who knows, your very flesh may be polluted, dirty as an oily beach, sure death to shore birds and unborn babies. Maybe a vulture would die of eating you. Maybe you light up in the dark, like an old-fashioned watch. Death-watch. That’s a kind of beetle, it buries carrion.” (Atwood, 1985, p. 153).



Figure 2. 37. The training ground at the Red Center in 1st episode. (Screenshot by the author)

At the beginning of the novel, Offred observes traditional and powerful symbols of femininity in a hostile world for women. The opening scene takes place in the Red Center, where women are sleeping in bunk beds with soft flannelette sheets and neatly folded clothes at the ends of their beds (see Figure 2.38). The Aunts watch over them as the women whisper quietly to each other in the dimly lit room. Despite the presence of cattle prods carried by the Aunts inside, and Guards, dogs, and barbed wire outside, the atmosphere inside the Red Center evokes a sense of comfort and nostalgia akin to sleepovers and girlhood (Landis, 2018, p. 110).

“We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt skirted as I knew from pictures, later in miniskirts, then pants, then in one earring, spiky, green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.” (Atwood, 1985, p. 25).



Figure 2. 38. The Handmaids' dorm at the Red Centre (Screenshot by the author)

The memoirs of the Red Centre show that women in this society were divided by the government (Der-Ohannessian, 2021). The confession sessions to tell the crimes of the Handmaids are used to blame the women. During these confessions, it is seen that in her former life, Janine says that she was raped and had an abortion. An aunt and other women openly accuse Janine and subject her to a circular process of blame and punishment. In the Red Centre, the accusation scene is depicted in a circular and symmetrical shot. This type of accusation scene is done in the same way throughout the series. The accused person is placed in the center and surrounded by accusatory words directed at her. Throughout the series, a circular layout is also visible in the practical scenes for teaching the ceremony. The camera angle is from above. The aunts stand around the Handmaids and keep them under observation. In both of these scenes, a circular arrangement is seen (see Figure 2.39).



Figure 2. 39. Circular Accusation Scene: The Oppression of Handmaids in the Red Centre in the 2nd episode (Screenshot by the author)

In the series, one of June's memories takes viewers back to the scene when the Handmaids arrive at the Red Centre. When Handmaids are first brought to the Red Centre, the women are told to stand in a single line (see Figure 2.40). In the corridor of the Centre, after the introductory scene, they are told that they were seen as sinners before Gilead and that they will be redeemed by their mission. Before teaching the young women how to use their bodies, Aunt Lydia instilled in them a posture of reverence and forced them to dress in a certain way. Totalitarian rules restrict the way women look by limiting their bodies: Their heads must bow as a sign of reverence; their gaze must look down. Their posture is fixed, and the characters' bodily obedience is reflected on screen in shots that emphasize the "structured" aspect of the female body (Benoit, 2020).



Figure 2. 40. The dehumanizing arrival at the Red Centre: Handmaids in single line in the 10th episode (Screenshot by the author)

Any breach of conduct within Gilead's borders results in punishment, and the Red Center serves as the site for disciplining the Handmaids. For instance, Janine was punished for her defiance by having her eyes gouged out. Because it is thought that her eyes are no longer needed to give birth. Moira and June also tried to escape from the Red Centre, but June was caught and punished. The violence against June was inflicted on a hospital stretcher in such a way that she did not lose her ability to give birth as a medical being. In both punishment scenes, they are seen being taken to the dormitories at midnight from a ground shot angle (see Figure 2.41). The dormitories are also described in the book as a place built in the center of the sports hall.



Figure 2. 41. Punishment at the Red Center: June's Violent Discipline and Janine's Eye Gouging in the 1st and 4th episode (Screenshot by the author)

The girls who are removed to the Red Centre wear the accessories worn on their ears in a space allocated here. Seated in a chair in the center, the Handmaids painfully experience the stigma attached to their ears (see Figure 2.42). It reinforces the idea that the Red Center is not a place of empowerment or education but rather a space where women are subjected to physical and emotional abuse to mold them into compliant and submissive Handmaids. The stigma attached to their ears further exemplifies the degrading treatment and objectification of women in this dystopian society.

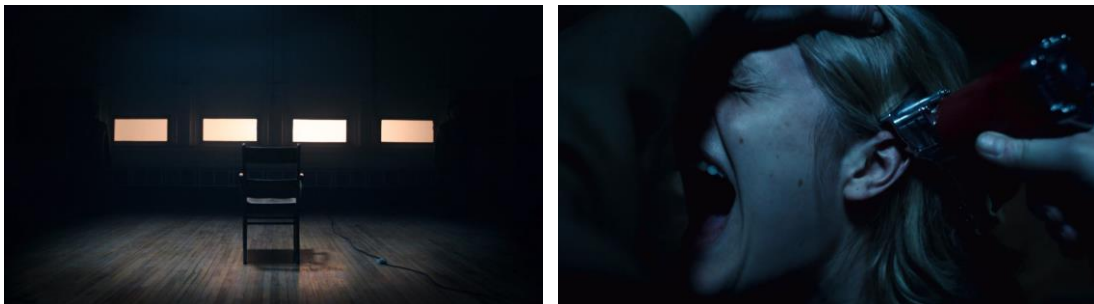


Figure 2. 42. Earring ritual at the Red Center: Handmaids' painful experience of stigmatization in the 10th episode (Screenshot by the author)

2.3.2.2. Shopping Center

In the tale, as a daily job in Gilead society, Handmaids are given the task of shopping in public. However, they must always act together with another shopping-mate handmaid in these exchanges, so that they keep an eye on each other. Visible displays of power in public spaces are staged to reinforce and maintain the impression of power (Scott, 2018, as cited in Tüysüz, 2021). The fact that women go shopping is a reminder that they should not be allowed to act individually and independently and that women should still take care of the home. It is an opportunity with the potential for socialization, as the Handmaids can communicate with each other during shopping. Atwood (2019, p. 52) also states in her book that the shopping place is encouraging to see familiar faces. In addition, shopping on foot emphasizes the importance of movement during pregnancy and is seen to lead a healthy life (Der- Ohannesian, 2021).

While the shopping spaces are white, stark, organized, and minimal, there is a very bright use of light in these scenes. The appearance and design of these shopping spaces are carefully chosen to reflect the atmosphere of the series and the oppressive order of Gilead society. The white, tidy, and sterile spaces create an atmosphere that reflects the aesthetic sense of Gilead and the uncontrolled lives of the women, while the use of bright light gives the spaces a sense of artificiality and harshness, evoking a disturbing feeling in the viewers (see Figure 2.43). The Handmaids going shopping in their red dresses are easily recognizable in the public space and can be watched by others. The symmetrical and low-movement camera angles in the scenes are also striking.



Figure 2. 43. Shopping spaces in Gilead: white, organized, and oppressive in the 5th episode (Screenshot by the author)

The layout and label designs in the shopping center are also unique to the series (see Figure 2.44). In the market scenes, language elements are not used, and each food package is graphically designed. In Gilead society, where reading and writing are forbidden, these details, which pose a great challenge for designers, were solved by the intensive use of symbols and signs. The symbols on the product labels are carefully designed to create a language that Handmaids can understand and communicate with (Stamp, 2017). These intricate details aim to make the fictional world feel real. These graphic elements are functional rather than aesthetic because the setting only needs to exist for its purpose. In Gilead, which Dray (2018) describes as "a world without words", the lack of written language, which is forbidden to women, is the most remarkable element in this shopping space. However, in this place, it enables communication between handmaids with some coded words.



Figure 2. 44. Unique Label Designs and Symbols in the Gilead Shopping Center in the 1st episode (Screenshot by the author)

The prominence of organic products in the market reflects the ideology of Gilead society on women and their special role in society and the philosophy that evokes naturalness (see Figure 2.45). Natural and organic products evoke the attributes of fertility and motherhood, which are often attributed to women, and women who are about to give birth are told that this is what Handmaids should eat. In Gilead society, Handmaids women have a special role and value because of their fertility.

Furthermore, the orange in the market scene and on the shopping list before it has a symbolic meaning. The orange, previously associated with fertility, is revealed in the final episode of season one to be used in the trade of Handmaids' supply. At this point, the orange represents the valorization and exploitation of women's bodies as a commodity only because of their fertility. What appears as a trade in the story is considered as a trade of women's bodies. As stated in the quotation from Atwood's book, women are deprived of almost all their rights in Gilead society. However, their

bodies are still under their control. Therefore, the expression "something could be exchanged, we thought, a deal, an exchange, we still had our bodies" emphasizes that women's bodies can be used as a bargaining tool in power relations (Atwood, 2019, p. 26). This situation demonstrates that Gilead society has a structure that systematically oppresses and controls women.



Figure 2. 45. The Symbolism of Organic Products and the Significance of Oranges in the Gilead Market in the 1st episode (Screenshot by the author)

2.3.2.3. Hospital

Under this regime, women lose their most basic rights, and fertility is highly valued through depopulation. Women's ability to bear children means that they are seen as a valuable resource. The Handmaid's Tale shows how control over women's bodies and reproductive capacity is formalized. In the series, Offred and other handmaids experience pregnancy, birth, and the different periods and stages of motherhood, focusing on what it means to bear children in a social context that deprives them of their rights. The Handmaid's Tale, like other Atwood novels, examines and acknowledges women's concerns about pregnancy and motherhood (Bouson, 1993, p.

48). Handmaids are constantly watched and observed using medical technology and procedures. Medical research and advanced technologies are used to manage women's pregnancies and births. Behind all these technologies and decisions, however, there is a larger goal of maintaining the social structure and preserving the power of the government, rather than the well-being of the women themselves.

The hospital scenes in *The Handmaid's Tale* are notable for their visual narrative that focuses on the theme of gender and control over women's bodies. These scenes show how women's fertility is exploited for political and social power and highlight the systemic control over women's bodies. Visual elements such as high white light, white furniture, and textiles in the hospital setting of *The Handmaid's Tale* are often used to create a cold and emotionless atmosphere. This can be seen as a preferred visual style to emphasize the brutal and controlling nature of the Gilead regime. Designing the hospital setting in this way can also be used to emphasize that this is an atmosphere where patients and Handmaids are stripped of their personal rights, and where they feel defenseless.

The different purposes for which the hospital is used in the series are used to illustrate the regime's total control over women's bodies and its policies of forced labor. By emphasizing the traumatic experiences and suffering of women such as June, Emily, and Janine, the series criticizes the systematic control over women's bodies and draws attention to human rights violations. The white and emotionless design of the hospital setting is an effective visual narrative device used to reinforce this theme of control and cruelty.

The control visits reflect the fact that Handmaids' pregnancies and births are constantly watched and managed. Handmaids are deprived of the right to own their bodies through medical interventions. As a Handmaid, Offred's monthly visits to the doctor reflect the fact that women's pregnancies and labor are constantly watched and under medical control. The fact that there are only Handmaids and soldiers watching them in the waiting area shows the isolation and surveillance of women (see Figure 2.46).



Figure 2. 46. Medical surveillance and isolation of Handmaids in control visits in the 4th episode (Screenshot by the author)

In addition, the Gilead symbol on the wall brings the regime's oppression and control into the hospital environment. The graphic and symbolic information on the walls reflects the fact that women are seen only for reproductive purposes and their human identity is ignored. The display of photographs of commanders and their wives with the babies born to Handmaids shows the existence of a system that denies women's sense of motherhood and causes the emotional bonds of women to be damaged. The lively atmosphere in the aquarium and the fact that the boundaries of the fish seem to be drawn with glass symbolize the fact that women are prevented from embracing their babies after giving birth. This situation emphasizes that women live in a system where mother-child bonds are severed, and the female body is used only as a birth tool.

"The Handmaid's Tale" series has a strong visual narrative that questions doctors' treatment decisions, emphasizes women's control over their bodies, and criticizes gender roles. As Zhu and Thomsen (2020) state, it is emphasized that doctors consider their own interests instead of focusing on the well-being of their patients. Offred's visit to the doctor, because she has not been able to get pregnant for months, provides an important example of how women's fertility abilities are controlled by the Gilead regime. During Offred's examination session with the doctor, the doctor's offer to impregnate her reveals that she is a tool to be exploited. The true intention behind the offer is not clear to the audience and Offred is understood to be in fear. By emphasizing

her powerless and vulnerable state, the doctor's offer shows how the Gilead regime keeps women under control. The doctor's explanation that Gilead only associates women with infertility clearly shows Gilead's aim to create a patriarchal society. The fact that men can also suffer from infertility is ignored by the Gilead regime and the blame is directed only at women. This shows a social order in which women are disempowered and used only for reproductive purposes.

In this scene, the curtain is used to conceal Offred's identity and see her only as a handmaid (see Figure 2.47). This emphasizes the theme that women's identities are disregarded and used only as society wants them to be. Furthermore, the doctor locking the door and making the offer emphasizes that Offred is in an environment where she is not safe and is anxious about being sexually abused.



Figure 2. 47. Identity concealment and vulnerability: Offred in a controlled medical setting in the 4th episode (Screenshot by the author)

The hospitals to which the imprisoned Handmaids are taken show the brutal and cruel aspect of the regime. During these visits, Handmaids are painful and brutalized, their bodies are harmed and control over their fertility is emphasized. The Handmaids' bodies become instruments used in line with the wishes of the regime and their masters. In the series "The Handmaid's Tale", the female genital mutilation (clitoridectomy) of Emily/Ofglen, who has a different sexual orientation, is a powerful scene that emphasizes society's oppression of LGBT individuals and its control over their gender identities. Ofglen and the woman in a relationship are accused of "gender

treachery" and Ofglen receives a lighter sentence called "redemption"², while the other woman is executed (Atwood, 2019 p. 71). In this scene, Ofglen's watching the execution reflects her emotional pain and helplessness. As explained by Aunt Lydia, while Emily can still have a baby, she has been altered so that she no longer requests sexual pleasure. This scene is used to further emphasize Emily's condition, as only Emily is present, while the other beds in the hospital room are empty (see Figure 2.48). The fact that it is shown in a wide, white frame further emphasizes her condition.

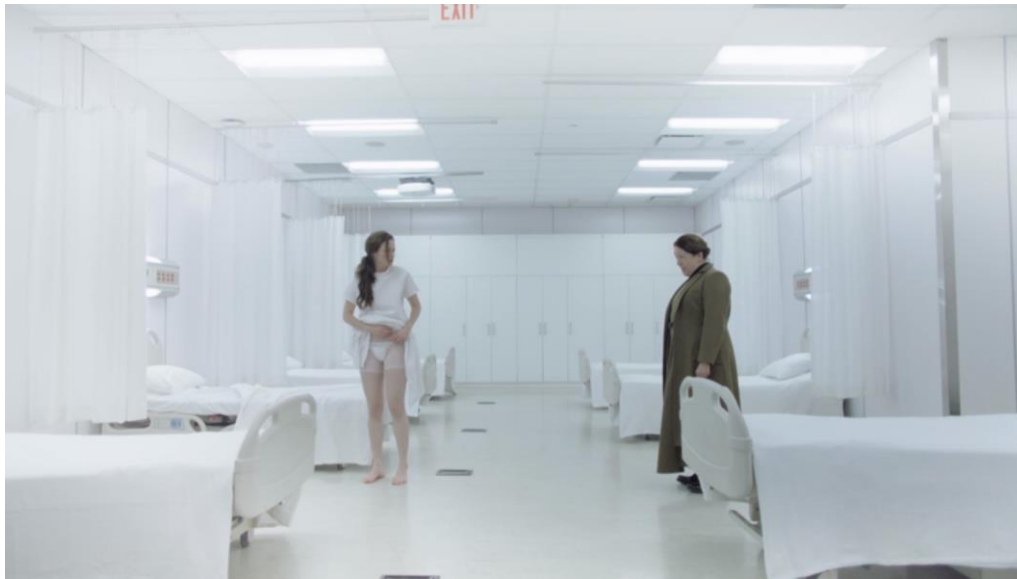


Figure 2. 48. Inhumane control: Handmaids' brutalized bodies and gender identity suppression in the 3rd episode (Screenshot by the author)

Moreover, the treatment of Handmaids like Janine, who self-harmed, shows that the Gilead regime did not only limit women to their reproductive abilities but also did not ignore medical problems (see Figure 2.49). However, these medical treatments are not administered according to the Handmaids' own wishes, but according to the wishes of the regime and the doctors. This emphasizes that Handmaids are seen as mere instruments serving the regime's goals rather than their actual health and well-being.

² Redemption is a term used in the jurisdiction of the Republic of Gilead that refers to some forms of non-lethal criminal sanctions; people who run afoul of the laws of the Gilead Republic can be "sentenced to redemption" or "sentenced to find redemption", which describes bodily mutilation, and a woman can also be reclassified as a Handmaid as a way to "redeem" herself; however, redemption is only featured in the television adaptation.



Figure 2. 49. Medical manipulation: handmaids as instruments of the regime in the 9th episode (screenshot by the author)

In conclusion, the hospital scenes in *The Handmaid's Tale* provide a symbolic and remarkable representation of gender politics and social control over the female body and motherhood. Women's bodies and reproductive abilities are exploited for political and ideological purposes, while women's identity and independence are systematically suppressed. These scenes have a strong visual narrative that supports the main message of the series. *The Handmaid's Tale* is a powerfully that criticizes the control over women's bodies and reproductive abilities, as well as how ignorance and manipulation operate in the broader perspective of society. Women's concerns about pregnancy and motherhood are emphasized by the way society deals with these sensitive issues and draws attention to how women are denied their human rights. This critical perspective encourages readers and viewers to be more sensitive to similar social issues.



CHAPTER 3

DISCUSSIONS AND FINDINGS

In the discussion section, a comparison was made to draw conclusions about the representation of women in space. This comparison is between domestic spaces and the relationship between these spaces is analyzed.

The parameters examined here are specialized versions of the architectural parameters used in the analysis of the study:

- Geometric forms in plan
- Square meters
- Ceiling height
- Variety in material, texture, and pattern
- Ornamental and luxury furnishing
- Lighting level
- Use of intense color
- Action capacity

The size, number, density and diversity of these parameters used in the space are called positive increases and are coded with shape sizes according to their manifestation in the space.

The comparison of the parameters in the selected places is conveyed with the help of a table and the results will be discussed. Thus, inferences were expressed based on the discussions that took place in the analyzed domestic spaces and their direct and indirect spatial relationships with each other.

Firstly, Offred's Room is a space that symbolizes the absence of individuality, characterized by its simplicity, functionality, and lack of personal expression. It contains only functional objects, emphasizing the character's limited individuality within the society of Gilead. The room's design underscores the broader challenges

and oppressive nature of the dystopian society. Architecturally, it lacks distinctive features and reflects a sense of monotony. The room's design choices focus on creating a sense of confinement and a lack of privacy, reflecting the broader societal constraints. In terms of symbolism and meaning, Offred's Room represents the loss of individual freedom and the character's emotional experiences. It is a space where Offred's limitations and helplessness are deeply felt. The room's design reflects the character's inner world and her longing for the past. Upon examining the plan of Offred's room, one observes that the architectural details are simple yet meaningful within the context of the series, symbolizing the captivity of a woman representing a handmaid (see Figure 3.1).



Figure 3. 1. The spatial arrangement of the Offred's Room (Plan edited by the author)

Secondly, The Commander's Study Room is a symbol of power and privilege in "The Handmaid's Tale," particularly for Commander Fred Waterford. It radiates opulence with its high ceilings and a rich variety of materials, textures, and patterns that create an aura of luxury and wealth. The architectural layout reinforces a sense of authority and dominance within the Gileadean society (see Figure 3.2).



Figure 3. 2. The spatial arrangement of the Commander’s Study Room (Plan edited by the author)

The Commander's Study Room represents the power and privilege wielded by the male elite in Gilead. It serves as a space where knowledge and forbidden objects are accessible, further highlighting the oppressive nature of the regime. In contrast to Offred's Room, which represents the absence of individuality and personal agency, the Commander's Study Room signifies the stark power differentials inherent in Gilead's hierarchical structure. It stands as a symbol of the elite's entitlement and opulence, designed to convey a strong sense of authority and dominance, evident in both its layout and rich furnishings.

Thirdly, Serena Joy's Bedroom is a more luxurious space and represents the domestic power of Serena Joy, the female homeowner character. It is also the location where the fertility rituals take place, making it a symbol of sexuality within the context of Gilead's reproductive system. Examining the layout of Serena's bedroom reveals that it is spacious and among the largest areas in the house in terms of square (see Figure 3.3). The room's design reflects the themes of femininity, motherhood, and marriage as dictated by the rules of Gilead. It is richly decorated and provides a stark contrast to the simplicity of Offred's room. In contrast, Serena Joy's Bedroom is a more opulent space, reflecting the character's aesthetics and femininity. The design features luxurious elements, such as an extravagant chandelier and embroidered pillows. It also serves as a space for the fertility ceremony, highlighting the complex and distorted values and relationships within Gilead. In terms of symbolism and meaning, Serena Joy's Bedroom symbolizes the societal control and oppression within Gilead, particularly in the context of fertility ceremonies. The blue color and nature-inspired

details on the ceiling represent the emotional trauma and inner escape experienced by the characters in this space.



Figure 3. 3. The spatial arrangement of the Serena Joy's Bedroom (Plan edited by the author)

Fourthly, Serena Joy's Living Room is depicted as her imperial domain within the Waterford household. The details in Serena's living space plan signify the representation of women in Gilead (see Figure 3.4). Architecturally, the room features opulent elements, including marble-clad fireplaces, candlesticks, patterned carpets, and chandeliers with large stones. These design choices emphasize wealth, luxury, and a clear division of social class. The spatial layout positions Serena as a figure of power, with her chair symbolically placed on the left, reinforcing her authoritative role and the hierarchical power dynamics within Gilead. Symbolically, Serena Joy's Living Room embodies the power and authority of the Wives in Gilead, symbolizing luxury, dominance, and the limited roles of women. The color blue, associated with Serena, represents her cold and authoritarian character.



Figure 3. 4. The spatial arrangement of the Serena Joy's Living Room (Plan edited by the author)

The Kitchen serves as a crucial domestic space in "The Handmaid's Tale," representing the working area of the Marthas, the servant class within the Waterford household. Architecturally, it reflects simplicity and functionality with white cabinets, wooden floors, and light blue walls, creating a clean and orderly environment. The central organization of the kitchen is designed to facilitate the preparation and distribution of food, underscoring the routine nature of the Marthas' duties (See Figure 3.5). Natural elements, such as ivy, are incorporated, adding a touch of nature-inspired detail that symbolizes a sense of order and cleanliness. Symbolically, the Kitchen represents the suppression of emotions and the necessity for women to conceal their feelings in the oppressive regime of Gilead. It serves as a space where women express themselves indirectly, often through food, while concealing their emotions. The use of low light and gray tones creates an oppressive atmosphere, reflecting the constrained lives of the Marthas. The color green, being an earthy and gentle hue, reflects the Marthas' role in sustaining and nourishing families. In contrast, the gray tones emphasize their need to remain discreet and conceal their emotions in the face of the societal constraints imposed by Gilead.



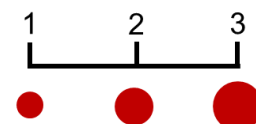
Figure 3. 5. The spatial arrangement of the Kitchen (Plan edited by the author)

The table provides various insights into the interaction of domestic spaces in the Waterford house based on the comparison of the following aspects related to geometric forms in the plan, square meters, ceiling height, variety in material, texture, and pattern,

ornamental and luxury furnishing, lighting level, use of intense color, and action capacity (see Table 3.1).

Table 3. 1. Comparative of domestic spaces in Waterford's House

ARCHITECTURAL SPATIAL FEATURES		DOMESTIC SPACES IN WATERFORD'S HOUSE				
		OFFRED'S ROOM	THE COMMANDER'S STUDY ROOM	SERENA JOY'S BEDROOM	SERENA JOY'S LIVING ROOM	KITCHEN
Form Shape Dimension Scale	Geometric forms in plan					
	Square meters					
	Ceiling height					
Material Texture Pattern	Variety in material, texture, and pattern					
Spatial Organization Furniture Style	Ornamental and luxury furnishing					
Light Color	Lighting level					
	Use of intense color					
Action	Action capacity					



- Geometric forms in plan:

In terms of plan geometry, *Serena's Bedroom* exhibits organic forms, while *Offred's Room* features sharper, more angular forms.

While *Offred's Room* embraces a more organic and flowing form, the *Commander's Study Room* is characterized by sharper and more precise geometric shapes. There is a contrast in the geometric forms present in their floor plans.

The *Serena Joy's Livingroom* features a distinctive hexagonal shape, setting it apart from conventional designs.

- Square meters:

Offred's Room has a smaller floor area compared to *Serena's Bedroom*.

The square meterage of these spaces differs notably. *Offred's Room*, despite being shared with another occupant, is relatively more confined, whereas the *Commander's Study Room* boasts a wide and spacious layout, primarily dedicated to a single person's use.

The *Serena Joy's Livingroom* boasts significantly larger dimensions.

- Ceiling height:

The ceiling height in *Offred's Room* is noticeably lower than that of *Serena's Bedroom*.

The ceiling height in the *Commander's Study Room* is considerable, enhancing the sense of grandeur within the space, accentuated by the inclusion of a substantial library that spans the room's vertical dimensions. This, in contrast to *Offred's Room*, which offers a lower ceiling, contributing to a cozier and more enclosed atmosphere.

Serena Joy's Livingroom and the *kitchen* both have high ceilings, resembling general living spaces. The distinct space is *Offred's Room* located in the attic.

- Variety in material, texture, and pattern:

Offred's Room employs a more limited variety of materials, textures, and patterns, which are primarily old and reused.

Materiality, texture, and pattern selection further distinguish these rooms. *Offred's Room* is characterized by more modest and sparser use of materials, featuring reused and less intricate textures and patterns. In contrast, the *Commander's Study Room*

showcases opulence and richness through a wide variety of materials, sumptuous textures, and intricate patterns.

While the *Kitchen* prioritizes functionality over opulence, the *Serena Joy's Livingroom* offers a diverse range of materials, textures, and patterns.

- Ornamental and luxury furnishing:

Serena's Bedroom is characterized by ornate and luxurious furnishings, in stark contrast to the modest and minimal design of *Offred's Room*.

Ornamental and luxurious furnishings are more abundant in the *Commander's Study Room*, emphasizing the room's grandeur. *Offred's Room*, on the other hand, features simpler and more functional furniture and arrangements.

The *Serena Joy's Livingroom* is adorned with more ostentatious and luxurious furnishings.

- Lighting level:

Both spaces rely heavily on natural daylight, resulting in dimly lit interiors despite the presence of artificial lighting.

The lighting levels differ in both spaces, contributing to the overall ambiance. While both exhibit a somewhat dim atmosphere, *Offred's Room* tends to be brighter due to more accessible natural light, unlike the *Commander's Study Room*, which is shrouded in darkness.

Despite having more windows in the *Serena Joy's Livingroom* compared to the *Kitchen*, both spaces maintain a dimly lit ambiance.

- Use of intense color:

Serena's Bedroom is dominated by rich blue colors, symbolizing her elevated social status, while *Offred's Room* is predominantly white, reflecting a more clinical and medical ambiance.

In the realm of color, dark and somber tones dominate the *Commander's Study Room*, underscoring its serious and severe ambiance, whereas *Offred's Room* leans towards lighter and neutral colors.

In terms of color palette, the *Serena Joy's Livingroom* predominantly employs darker and more dominant tones, symbolizing the homeowner's elevated status. In contrast, the *Kitchen* utilizes green and gray hues to render the Marthas inconspicuous.

- Action capacity:

Offred's Room lacks any substantial space for activities, whereas *Serena's Bedroom* provides an area for leisure activities such as knitting, reflecting her higher social standing and privileges.

The *Commander's Study Room* stands out in its action capacity, providing the Commander with the freedom to engage in activities that are strictly prohibited to *women in the Gilead society*.

Serena Joy's Livingroom and *Kitchen* effectively facilitate the characters' activities.

The architectural distinctions between Offred's Room and the Commander's Study Room provide significant insights into the societal norms and power structures in Gilead, offering a nuanced portrayal of the characters' circumstances and experiences within this oppressive regime. Serena Joy's Bedroom represents the specific societal and gender dynamics within the dystopian society. The opulence of the room and its role in fertility rituals emphasize the complexities and distortions of relationships in Gilead, contributing to the broader themes and messages of "The Handmaid's Tale." These architectural analyses unveiled the significant influence of societal norms and power dynamics on the characters' lives in the dystopian world of Gilead. Each space carried its symbolism, reinforcing the overarching themes of the series. Serena Joy's spaces symbolized luxury and dominance, Offred's Room represented confinement and loss of individuality, and the Kitchen reflected the need for women to conceal their emotions. These architectural elements provided insights into the complex web of power and gender dynamics in the narrative.

Within the confines of the household, distinct areas were allocated for men and women, each rooted in presumed 'natural' disparities between the genders (Karusseit, 2007). These divisions were underpinned by the expectation that women should sustain, and even enhance, the moral virtues ascribed to men (Hall, 2013). Such architectural divisions reflected and perpetuated these societal norms in "The Handmaid's Tale."

The results for the Waterford house can be summarized as follows:

- In Waterford House, both social and gender dynamics were deeply entwined with concepts of respectability and dignity. Notably, men derived their social status from professional activities and charitable work, while women were defined by their domestic roles and their sexual virtue.
- The interior design of Waterford House was intrinsically connected to gender roles. The household setting was distinctively shaped by the different notions of respectability for men and women. These gendered worldviews manifested in the layout and decoration of interior spaces.
- Waterford House interiors featured an intricate interplay between practical and decorative elements, with practical items often serving as the foundation for the decorative ones. The relationship between functional and decorative objects was complex, as decorative items often concealed functional ones.
- Waterford House interiors can be viewed as a sanctuary where humans coped with the natural world. The spaces were filled with an abundance of materiality, offering a sense of refuge and connection to the world and existence. The utilization of colors and symbols is prominent in "The Handmaid's Tale." Elements such as the sun, red, green, black, white, circle, garden, and tree are imbued with deeper symbolic meanings, reflecting Margaret Atwood's narrative strategy, and addressing thematic concepts such as birth, death, power, and oppression.

To conclude, the analysis of interior spaces in "The Handmaid's Tale" underscores the significance of architectural and cinematic elements in conveying emotional journeys and expressions of resistance by the characters. Additionally, it highlights the more naturalistic approach to gender and conservation in the design and stylistic choices of the rooms within the dystopian Waterford House. Margaret Atwood's use of color and symbols adds layers of meaning to the narrative, addressing themes such as power, oppression, and freedom. Moreover, Waterford House's distinct gender dynamics and its impact on interior design further exemplify the nuanced relationship between societal norms and architectural spaces.

CHAPTER 4

CONCLUSION

In this study on the relationship between cinema and space, considering the theoretical literature on gender studies, the representation of women in the series 'The Handmaid's Tale' is analyzed through visuals and images influenced by spatial and cinematic narrative. The presence of female representation in fictional space is reflected in meaning. In the analyzed series, the issue of gender roles and the role of women is emphasized through set design. Although it seems to be specific to the boundaries of Atwood's novel and Miller's adaptation, the illustration of the Handmaids is depicted by objectifying women as "non-persons" in the narrative and in society. Cultural norms such as gender roles influence people's behavior, emotions, and perceptions. The series influences the spatial reading by focusing on a variety of bodies that offer a broader perspective on life with different experiences.

Space serves the dimension and literary scenario. Transformation of the narrative in the scenario. While the story fictionalized in the cinema is designed for the existing space, experiences in real life are formed with the ordinariness of the space. The space perception theorem is important for reading the space of the building that has been previously thought, designed and presented. As a source, it is thought-provoking about what role the placement of the TV series 'The Handmaid's Tale' plays in gender, social and political context. The perception of space can also be affected by social and political changes, which emerges as an important theme in the series 'The Handmaid's Tale'.

In Gilead, although wives are strategically in a decisive position in the management of the house, the control over women is still in the hands of the government, with the rules enforced by confining them to the house. The subject of gender roles and the role of women in the series examined its sociological effect was emphasized through the set design. The home, city, colonies, and other spaces function as structures that reflect and shape hierarchy, discipline, and control between different classes.

The female representations depicted in the examined space not only convey the harsh and oppressive order of the society, but also reflect the conflicts of the characters with each other. At the same time, it conveys the pressure of power in the fiction of the story through the female characters. This describes a social situation that is attempted to be normalized in a male-dominated society, where fertile women are seen as instruments of 'reproduction' and are forced by their husbands to serve this purpose.

These main arguments mutually emphasize the study's focus on gendered spatial representation, its interdisciplinary approach merging cinema and architecture, and its intention to contribute to raising awareness about gender inequality and women's rights.

Firstly, The study focuses on the relationship between gender and space, particularly the representation of women, as a significant aspect in understanding social power dynamics and reinforcing gender discrimination.

Secondly, The study aims to explore the intersection of cinema and architecture as sources for each other in terms of method, approach, design, and representation related to gender roles. The representation of women in cinematic spaces reflects real-life culture and beliefs and plays an important role in producing these perceptions and finding their place in power relations. The representation in which women's bodies are objectified or stereotyped is conveyed through physical and experienced space.

Thirdly, informed by the observation that gender roles often result in spatial boundaries, this study aims to promote a more equitable perspective in future spatial designs. Because, while observing the inequalities limiting gender roles in the spatial focus of women's representation, qualifies the necessity of reading women's studies in space in the fact that it can be reflected in a potential future.

Most critically, the findings of this case initiate an investigation into the representation of women in the cinematic field. It aims to examine how women are visually positioned in the fictionalized dystopian setting of "The Handmaid's Tale" and to explore the socio-spatial dynamics and power structures that contribute to their depiction and experience in the tale.

The Handmaid's Tale series delivers a powerful message by questioning gender inequality, the systematic control over the female body, and the disempowerment of women through scenes. This series reminds the audience of the gender roles that exist in society, the difficulties experienced by women and the need for a critical evaluation

of the social order. The series has a strong visual narrative that criticizes gender inequality, the oppression of gender identity and orientation, and the systematic control of women's bodies. In the study conducted on the relationship between cinema and space, the representation of women in the cinematic space was examined through visuals and images on The Handmaid's Tale series in the light of the gender research discourse literature.

The woman's name, self and body are reflected in the social construction of gender and the resulting hierarchical boundaries and representational space. The Handmaid's Tale embraces feminist values such as giving a woman her own voice, identity, and private living space. The analysis of cinematic spaces in the series 'The Handmaid's Tale', which will provide spatial data while examining the context of body, belonging, identity, gender, and space, is presented as content in the light of other inputs. The findings obtained; while observing the inequalities limiting gender roles in the spatial focus of women's representation, it qualifies the necessity of reading women's studies in space in the fact that it can be reflected in a potential future.

In the context of visual media and women, feminism has become a focal point of the media in recent years, with the depiction of the female body and feminist movements being brought to the screen. The importance of this series lies in the fact that the tendencies existing in the fictional world can be projected into a probable future in the viewer's world. "The Handmaid's Tale's focus on women's rights, gender and political issues has also contributed to the revival of the feminist movement. The series also influenced resistance in feminist movements around the world, which gave women the opportunity to make decisions about their own bodies. Following the series, the "Handmaid" dress, and the name "Offred" were frequently used in protests and rallies for women's rights. Parallel to this, this research aims to raise awareness about the representation of women in fictional spaces containing gender imagery that will be observed in future spatial designs. The Handmaid's Tale will always be regarded as "feminist" by those who think that giving a woman a voice, identity, and a private living space of her own and women should not have these.



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