



## Voices of Voiceless Women in Margaret Atwood's - *Surfacing* and *The Blind Assassin*

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### Abstract

In those patriarchal societies, women continue to experience tyranny and subordination despite their tremendous effect as spouses, mothers, and grandparents on the lives of their families. This article examines the conventional roles given to women, the behaviors and attitudes expected of them, the repression of their rights, and their voicelessness in the face of male supremacy from a feminist perspective. This study examines the marginalized representation of women in both novels of the Canadian author Margaret Atwood's *Surfacing* (1972) and *The Blind Assassin* (2000). Atwood's heroines are not merely 'rebels' but are passive sufferers, and their sacrifice and devotion to their families realistically express the female characters in general. The article emphasizes the necessity for gender equality and women's empowerment. It relies on Feminist theory and highlights the importance of literature as a tool for social critique and as a means of promoting social justice and equality. The article also focuses on the suppression of women's rights and their voicelessness in the face of male dominance by the patriarchal society where women are subjugated and oppressed.

**Keywords:** Atwood, Feminism, resistance, patriarchal, gender, marginalization

أقصاء أصوات النساء المهمشات في روايتي مارغريت أتوود (تطفو على السطح والقاتل الأعمى)

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### المستخلص

لا تزال النساء يعانين من الاستبداد والتبعية في تلك المجتمعات الأبوية، على الرغم من تأثيرهن الهائل كزوجات وأمّهات وجدّات على حياة أسرهن. يتناول هذه البحث الأدوار التقليدية الممنوحة للمرأة، والسلوكيات والمواقف المتوقعة منها: قمع حقوقها وصمتها في مواجهة تفوق الذكور من منظور نسوي. تبحث هذه الدراسة في التمثيل الأدبي لتهميش المرأة وضرورة المساواة بين الجنسين وتمكين المرأة في روايتي الكندية مارغريت أتوود "السطح" (1972) والقاتل الأعمى (2000). يؤكد هذا البحث رؤية أتوود المأساوية ومفهومها للمرأة في روايتي "السطح" و"القاتل الأعمى". ويعتمد هذا المقال على النظرية النسوية ويسلط الضوء على أهمية الأدب كأداة للنقد الاجتماعي ووسيلة لتعزيز العدالة والمساواة الاجتماعية.



ويركز المقال أيضًا على قمع حقوق المرأة وإقصاء صوتها في مواجهة هيمنة الذكور من قبل المجتمع الأبوي حيث يتم إخضاع المرأة واضطهادها من خلال المعاناة السلبية لها وتضحياتها وتفانيها لعائلاتها بينما تعبر أتوود بشكل واقعي عن الشخصيات النسائية.

**الكلمات المفتاحية:** أتوود، النسوية، المقاومة، الواقعية، المعاناة، التهميش

The main objective of this study is to examine the portrayal of female characters in Margaret Atwood's novels *Surfacing* and *The Blind Assassin* through a feminist lens. The study aims to:

1. Identify and analyze the traditional roles assigned to women and the expectations of their behavior and attitudes within patriarchal societies.
2. Examine the suppression of women's rights and voicelessness in the face of male dominance.
3. Explore the notion of women as passive sufferers and their sacrifice and devotion to their families as portrayed in the novels.
4. Understand the tragic vision and notion of women in the novels *Surfacing* and *The Blind Assassin*.
5. Highlight the need for gender equality and women's empowerment based on the study's findings.

Similar to other colonial kinds of literature, Canadian literature is known as a literature of silence, renaissance, and survival. Contemporary Canadian women's literature is concerned with testimonies of resistance and survival. In the twenty-first century, feminist theorists examine various issues, including women's rights and minorities. The mutual connection between women writers and feminism is labeled as part of women's constant battle for creative autonomy and freedom. Thus, the research focuses on such issues as oppression, suffering, and empowerment. The study is a qualitative analysis of Margaret Atwood's novels to examine how women are portrayed in a society where males predominate. The research examines the representation of female characters in Atwood's novels *The Blind Assassin* and *Surfacing*, utilizing feminist literary theory as its primary source. Both novels reveal social issues in Canadian culture, including class discrimination, gender equality, and alienation.

Atwood's tenth novel, *The Blind Assassin*, published first in 2000, is a Canadian postmodern novel and the winner of the Booker Prize and the International Association of Crime Writers Dashiell Hammett Award. The novel is the story of



two sisters, namely Iris and Laura Chaseone of whom Laura dies under vague conditions at the very beginning of the novel. Iris is the protagonist and the narrator of the novel. She appears in the opening pages as a young female character and is presented as bland, ignorant, naïve, and stupid, but when she becomes mature, she realizes that. As a narrator, Iris describes her family life story starting with a tragic reflection: "Ten days after the war ended, my sister Laura drove a car off a bridge." (*The Blind Assassin*, 2000, 7)

Dvorak. M Book, *The Right Hand Writing and the Left Hand Erasing in Margaret Atwood's The Blind Assassin* (2002) offers a nuanced reading of the novel. It highlights the theme of erasure in *The Blind Assassin* and its relationship to power dynamics, particularly those related to gender and the politics of representation. Dvorak argues that Atwood's use of the metafictional device of the novel within a novel in *The Blind Assassin* allows her to explore the theme of erasure and the challenging social norms of power structures. Through the character of Iris, the novel's protagonist, Atwood, portrays how women's experiences have been erased and marginalized in a patriarchal society (52). Iris is a typical example of victimization in a male-dominated society. She becomes a victim when Iris's father sells her and her sister to the "devil" Richard. Though she has no right to choose and decide, she describes this oppression against her by her father and Richard. She states,

"What had she been thinking of as the car sailed off the bridge, they hung suspended in the afternoon sunlight, glinting like a dragonfly, for that one instant of held breath before the plummet? Of Alex, of Richard, of bad faith, of our father, of his wreckage, of God, perhaps, and her fatal triangular bargain" (*The Blind Assassin*, 2000, 6)

Iris's survival passes through a long journey of tragedies, sacrifices, and resistance. She is regarded as a traditional female character who has attempted to escape her father's oppression by marrying Richard. However, that is the way to the death of her father and Richard. Dvorak notes that Iris's act of writing the novel within the novel can be seen as "a way of reclaiming her own voice and asserting her agency in a society that has historically silenced and marginalized women" (59).

At the same time, however, Dvorak argues that the novel also portrays the limits of this act of resistance, as Iris's writing is continually undermined and erased by the dominant power structures in society (Ibid). Dvorak examines how Atwood uses the motif of the left hand and the right hand to symbolize the ways in which



women's voices are both created and erased and how these power dynamics are deeply ingrained in a patriarchal society.

Fiona Tolan's *Margaret Atwood: Feminism and Fiction* (2007) explores whether Atwood's novel marks the end of feminism as a viable social and political movement. Tolan argues that *The Blind Assassin*, a complex and multi-layered novel that explores many themes and issues, can be read as both a celebration and a critique of feminism (74). On the one hand, the novel is a powerful exploration of the struggles of women to gain equality and agency in a world dominated by patriarchal values and structures. On the other hand, the novel also exposes the limitations of feminism as a political movement and questions whether or not it can ever truly achieve its goals (Ibid).

Tolan examines the ways in which Atwood uses the narrative structure of the novel to explore these themes. She argues that the novel's complex structure, which includes multiple narrators, multiple timelines, and multiple genres, allows Atwood to examine the complexities of feminism and its relationship to other social and political movements (75).

Furthermore, Tolan explores how Atwood uses the novel's various female characters to critique and challenge traditional gender roles and power structures. She argues that the novel is a powerful exploration of how women are often forced to negotiate complex social and political landscapes to achieve their goals and assert their agency (77).

Overall, Tolan's chapter ("*The Blind Assassin: The End of Feminism?*") offers a thought-provoking analysis of the themes of feminism and gender in *The Blind Assassin* and the ways in which Atwood explores these themes through her narrative structure and characters. By asking whether or not the novel marks the end of feminism, Tolan challenges readers to consider the ongoing relevance and importance of feminist politics in the modern world.

Erinç Özdemir's *Power, Madness, And Gender Identity In Margaret Atwood's Surfacing: A Feminist Reading* (2003) argues that Atwood's *Surfacing* is a novel that explores the complex relationship between power, madness, and gender identity, particularly in relation to the protagonist's journey of self-discovery and empowerment (84). The protagonist, who returns to her childhood home in search of her missing father, is confronted with the patriarchal norms of her society and must navigate the complexities of her own identity and mental state (Ibid).



Özdemir examines how Atwood uses the motif of madness in the novel to critique the patriarchal power structures that dominate the protagonist's society by presenting the protagonist's descent into madness as a form of resistance against the oppressive forces of her society. Atwood challenges traditional notions of sanity and madness as defined by patriarchal norms. Özdemir explores how Atwood uses the protagonist's relationship with the natural world to explore the complexities of gender identity. By presenting the protagonist as someone in tune with the natural world and who feels a deep connection to it, Atwood challenges the traditional gender roles that dictate that women are inferior to men and must be subservient to them (85).

Shaista Irshad's *Writing with the Bodies: Women's Voice in Margaret Atwood's The Blind Assassin* (2013) offers a feminist reading of the novel and highlights how Atwood uses language and narrative techniques to challenge patriarchal structures and create a space for women's voices to be heard. Irshad argues that Atwood's use of multiple narrative voices in the novel allows her to explore the complexities of women's experiences in a way that is impossible without a single voice (53). By presenting the perspectives of multiple female characters, Atwood can show how females' understandings are shaped by factors such as class, race, and sexuality and how these factors intersect with gender to create a complex web of power relations (Ibid). Irshad also examines Atwood's use of irony, satire, intertextuality, language, and literary devices to subvert patriarchal norms and create a space for women's voices to be heard. It allows her to challenge traditional gender roles and critique the ways in which women's experiences have been marginalized and silenced (55). The same notion is echoed in Iris Young's pioneering book, *Inclusion and Democracy* (Young 2000). Young had encouraged to hold considered scheme, seeing how "it could be constructed to give voice to those who had been otherwise marginalized" (65).

Wrethed Joakim's (2015), "I am a Place": Aletheia as aesthetic and political resistance in Margaret Atwood's *Surfacing*" offers a comprehensive examination of the complex themes of truth, identity, and power in the novel and how these themes are explored through the concept of Aletheia. Atwood uses aesthetics to critique patriarchal structures and present alternative ways of understanding truth through exploring the theme of Aletheia, which is the concept of truth understood in ancient Greek philosophy (85).

Wrethed argues that Atwood uses the concept of Aletheia as a form of aesthetic and political resistance in the novel, particularly in relation to the protagonist's journey of self-discovery and empowerment. The protagonist, who returns to her



childhood home in search of her missing father, is confronted with the patriarchal norms of her society and must navigate the complexities of her own identity and mental state (67).

Wrethed examines how Atwood uses the motif of Aletheia in the novel to challenge the patriarchal power structures that dominate the protagonist's society. By presenting the protagonist's journey of self-discovery as a form of resistance against the oppressive forces of her society, Atwood uses Aletheia to critique traditional notions of truth and power as defined by patriarchal norms (Ibid). The protagonist here thinks "she is seeking in her epistemological quest. Thus, it is not her will but the pull of her attunement that rules" (Ibid).

Furthermore, Wrethed explores how Atwood uses the protagonist's relationship with the natural world to explore the complexities of truth and identity (Ibid). By presenting the protagonist as someone who is in tune with the natural world and who feels a deep connection to it, Atwood challenges the traditional gender roles that dictate that women are inferior to men and must be subservient to them.

Ángel Pablo Arrabal's article "Gender and Victimization in Margaret Atwood's *Surfacing*" (2019) analyzes the novel's portrayal of gender and victimization. The article argues that Atwood's novel highlights the ways in which gender norms and societal expectations contribute to the victimization of women, particularly in relation to the protagonist's experiences. Arrabal emphasizes the importance of centering marginalized voices in discussions of patriarchal power structures and colonialism (Arrabal, 2019, 84).

Arrabal examines how her gender and societal expectations shape the protagonist's experiences, as she is expected to fulfill traditional roles as a wife and mother. The article also explores the ways in which the protagonist's experiences of victimization are linked to her relationship with her husband, who embodies patriarchal power structures. The novel portrays indigenous peoples' experiences and colonialism's impact on their lives. Arrabal argues that "the novel can be read as a critique of the colonialist structures" that have contributed to the marginalization and victimization of indigenous communities in Canada (Ibid).

Every woman should have vital virtues to make her home heaven. A woman's essential virtues include modification, devotion, timidity, self-effacement, faithfulness, decorum, and civility. Such characteristics should be reflected in their actions and attitudes. A woman does not have to be silent all of the time since female silence is not always golden. However, she does not have to be outspoken all of the time because silence on the part of a woman is sometimes beautiful. She



must understand when to be silent and speak up (Arrabal, 2019, 88). If she knew the correct situation, her house would be a place of happiness, peace, and comfort.

Women are the missionaries of civilization. They possess what men do not have. They have the qualities of mind and heart, the capacity for love, sincerity, purity, sacrifice, devotion, determination, patience, and courage. But, there is no equality of status between men and women. The women are subjugated to male dominance and made to suffer silently and are ready to sacrifice themselves for the welfare of their families (Ibid). Tradition has taught the woman to have a muted experience. The girl child is taught to accept her place in silence from childhood. She is often expected to accede to the distinction between herself and her brother without any objection.

She is not allowed to raise her voice against men and is repeatedly told that a girl's behavior must be submissive. As she grows, she is forced to accept that helping with household chores is her responsibility. Her desire to study or play is considered insignificant compared to more important things like helping in the kitchen. So, the traditional role of a woman is that of a passive sufferer. As Indira J. Parikh remarks:

"Even in her relationship with her family members, she is taught to be timid and tolerant. Often she grows up in awe of male members like her grandfather, father or uncles. She is never permitted to speak unless asked to. Her relationship is that of giving and sacrificing, in which it is accepted that she would amicably submit to the demands of the male members of the family. Her conduct with her mother and the other female family members is of silent assistance. Thus, a girl's freedom of speech is never encouraged. The advice usually rendered to a girl is that she should be passive and inarticulate. In this way, women in India have silently maintained its tradition's permanence, stability, and ethos' consistencies." (47)

Since Feminist literature is concerned with the coloniality of gender and identity, women in *The Blind Assassin* expose countless issues of "oppression and empower women by providing them with the grounds and motivation for resistance, yet at the same time presumptively brands all women as indisputable victims" (Spivak, 2010, 27). *The Blind Assassin* also addresses two themes: the significance of daughters and women as autonomous artists. The first occurs at the end of the story, when it is revealed that Iris is writing an autobiography for her granddaughter, Sabrina, whom Winifred has stolen. Iris believes this will make up for how bad her daughter Aimee's life was and that Sabrina will realize that Iris has always loved her. Unfortunately, this is for naught because Iris dies shortly after



finishing without reconciliation. On the other hand, her commitment to continuing this relationship represents the topic.

Iris' work helps to communicate among women and to place them in the context of various historical periods rather than to create an absolutely "real" history. Iris uses her position as a speaker to connect the 'you,' Myra, Sabrina, and herself. Iris has a chance to be remembered as she is or as she wants to be within this network. "What I remembered, as well as what I imagined, which is also true." "I imagined myself as a recorder." (517). Making a record of or recreating a life she formerly lived or believed in is a way for her to put herself together.

Why is it we want so badly to memorialize ourselves? Even while we're still alive. We wish to assert our existence, like dogs peeing on fire hydrants. We put on display our framed photographs, our parchment diplomas, our silver-plated cups; we monogram our linen, we carve our names on trees, we scrawl them on washroom walls. (95)

As for women as the individual creator, Alex told Iris in this novel. Much could be said about the general portrayal of women. They are generally weak, mute, and in need of rescue, yet outside of the plot, Iris' whims govern the novel's happenings. Of course, this is because Alex is presenting the narrative for Iris, but it lends another depth of mystery to the idea of a female inventor. Several faithful women in this novel "live as best as they can in the face of societal pressures and fickle winds of fate. Atwood uses her unique novel to bring feminism and science fiction together in new and intriguing ways" (Arrabal, 2019, 89).

Women, who constitute half of the world's population, are paradoxically not treated on par with men in all spheres of human activity. They are oppressed, suppressed, and marginalized, or what Gayatri Spivak calls "the subaltern" in her essay "Can the Subaltern Speak?" (1988). They have no real role in sharing the available opportunities for fulfillment. Above all, patriarchy's role in shaping women's lives is an essential issue discussed in the selected texts. Atwood here is criticizing the patriarchy in a sense; as Bryson mentions in her book, "some writers on patriarchy have seemed to produce an a-historical accumulation of descriptions of men's inhumanity to women which sees women solely as passive victims of male injustice" (172).

Margaret Atwood, a well-known author, offers a fresh viewpoint on women in her works *Surfacing* and *The Blind Assassin*. She emphasizes women's challenges and suffering in a male-dominated society via her sorrowful perspective and representation of women. Atwood argues that although women are submissive and subservient, they are powerful and tenacious in the face of persecution and



suppression. Through her character, she depicts the actual problems women encounter and their drive to overcome these hurdles. According to Spivak, "women from marginalized cultures suffer double persecution" ( Spivak, 2010, 28).

According to Atwood, women are stifled and oppressed in a male-dominated culture but do not always submit to this tyranny. Her heroines in *Surfacing* and *The Blind Assassin* are shown as powerful women willing to overcome adversity. *Surfacing* follows a woman on a journey of self-discovery and fighting against the patriarchal forces that have oppressed her. Similarly, the protagonist in *The Blind Assassin* challenges cultural standards and expresses her individuality in a world that strives to keep her mute and enslaved.

Atwood's portrayal of women in her books deviates from the usual view of women as passive victims. Her characters are shown as individuals capable of standing up for themselves and battling against oppressive powers. Through her works, Atwood tackles the stereotype of women as mute shadows, presenting the concept that women are powerful and capable of overcoming the obstacles they confront.

The portrayal of women in Margaret Atwood's works *Surfacing* and *The Blind Assassin* is a vital commentary on women's problems in a male-dominated society. That is what Bryson describes in her book, "women can both demand entry into male-dominated areas of employment and insist that their traditional roles are more highly valued" (Bryson 236). Atwood's sorrowful vision and realistic representation of women shine emphasis on women's oppression and suppression while simultaneously expressing the concept that women are strong and capable of overcoming these problems. Her art inspires women everywhere, reminding them of their inner strength and tenacity in the face of hardship.

Women are frequently forced into tyranny and suffer in a male-dominated society, as Margaret Atwood portrays in her works *Surfacing* and *The Blind Assassin*. As a result of patriarchal standards, the exaltation of quiet in women leads to their repression and, eventually, the degradation of their rights and independence. Women are expected to conform to traditional gender norms and to be meek and obedient, which leads to a lack of individuality and self-expression.

In Atwood's works, the female characters illustrate women's struggle and suffering in a patriarchal society. *Surfacing's* heroine, a woman, is struggling with her identity and the obligations that society places on her as a woman. She is pulled between societal standards and her own aspirations, resulting in feelings of suffocation and disillusionment. In *The Blind Assassin*, the protagonist is likewise a woman fighting with her identity and the societal conventions imposed on her.



Hers is a narrative of repression and oppression, as she is bound to a life of isolation and pain, with no agency or control over her own life.

In Atwood's writings, the sad picture of women reflects the reality of women's lives in many civilizations. Women are still subjected to oppression, frequently living in sadness and despair. They are oppressed and subjugated due to patriarchal norms and expectations, such as the exaltation of quiet and the expectation to adhere to traditional gender roles. Women's lives are reduced to mere shadows of what they may be due to the loss of individual freedom and the rejection of their right to self-expression. According to Bryson, men were not dependent and rational individuals who perceived and pursued their own self-interest and women as wives and mothers, weak, unable to avoid the Eve curse, and bound to their families. They thus did not need freedom and political rights (Bryson, 2016, p.8).

However, Atwood's works also testify to women's tenacity and courage. Despite their suffering, the female protagonists in her works show a remarkable tenacity to defy patriarchal conventions and expectations. Instead of being meek and obedient, they assert their uniqueness and self-expression. They encourage and empower other women to accomplish the same via their challenges.

Women's status in society is gradually improving, but much more has to be done to ensure equality and justice for all women. Women must be empowered and encouraged to challenge patriarchal norms and expectations, reclaiming their uniqueness and self-expression. Education, social and cultural transformation, and the promotion of gender equality and women's rights can all help to achieve this.

Margaret Atwood's writings are a striking reminder of women's subordination and suppression in a male-dominated society. Her sorrowful portrayal of women shows the truth of women's lives while inspiring them to fight patriarchal standards and recover their independence and uniqueness. The battle for gender equality and women's rights must continue for women to live with dignity, respect, and independence. Bryson states that for some feminists, high levels of domestic violence and the sexual abuse of both women and children within the home meant that the family was seen as the cutting edge of patriarchal oppression, where many women faced male power in its crudest and most aggressive form. (Bryson, 2016, 177-178)

Women's oppression and quiet suffering are common topics in Atwood's novels. Women in traditional communities are required to have specific essential attributes, such as adaptability, understanding, sacrifice, devotion, modesty, humility, loyalty, decency, and civility, and to demonstrate these traits via their



conduct and attitudes. They are seen as the keepers of domestic harmony and happiness and the missionaries of civilization. On the other hand, the traditional position of women is that of passive victims, and they are frequently expected to accept the disparity between themselves and their male counterparts without question.

Women are forced to suffer silently under male tyranny. Their freedom of expression is rarely fostered, and they are expected to be cautious, tolerant, and subservient. Democracy, as stated in Bryson's book, "Was a facade that left the structures of oppression standing, while employment was simply a new form of exploitation; sacrificing all to their careers, fearful of love and childbirth, they had become 'professional automatons' cut off from 'life's essence'" (101-102). A girl's connection with her family members is one of sacrifice and generosity, and she is expected to conform to the demands of the family's male members. Women's quality and conduct are heavily influenced by the society in which they are raised, and they learn how to behave or respond in a particular scenario. Women's exaltation of quiet has resulted in their ultimate repression, ending in their servitude. This voicelessness of women is a consequence of the patriarchal mechanism (marginalization and oppression), a symbol of their lives of futility and sorrow.

However, it is crucial to emphasize that this mentality results in their subjection and contributes to the establishment of dictatorial patriarchal patterns. According to Bryson:

"It remains true that some radical feminists believe that there are essential and irreducible biological differences that shape men's and women's nature and that women are naturally superior. This view has led some to develop an 'eco-feminist analysis', while a small minority have rejected all association with men, whether this be social, sexual, or political." (173)

This concept of women in male-dominated civilizations is not confined to traditional societies but is a repeating topic in many cultures worldwide. Fighting and changing these patriarchal habits is critical to achieving gender equality. It is critical to recognize the vital role that women play in molding and creating the lives of others, as well as to accord them the equal status and acknowledgment they deserve.



## Conclusion

In conclusion, Margaret Atwood's novels represent women realistically in a male-dominated world, emphasizing their oppression, sadness, and suffering. Her paintings serve as a reminder of the importance of challenging and breaking patriarchal tendencies to achieve gender equality. Atwood's novel aims not merely to expose women's involvement in the processes that led to her colonization and enslavement. It also discovers the opportunities to fight against patriarchal power and male authority structures that annoy women's rights as an equal gender in society. In both novels, Atwood brings out the search for inner self and self-assertion of woman, which is quite natural. Atwood also expresses the family relationship as a central element in her novels. Here, women are treated as victims by both time and society. The women are oppressed and humiliated by the society. Throughout both novels, women are victimized by men and women. However, Atwood presents her female characters as exposed to a series of oppression and resistance in this patriarchal society but eventually reach survival. The title of *Surfacing* and *The Blind Assassin* is relevant to the female characters who witnessed assassination and marginalization by male characters in both novels. Atwood's feminist framework is found through her female characters' pursuit of a distinctive identity and self-assertion. Thus, fiction as a literary genre founds a persuasive union of social and cultural realms.

1. The books depict traditional gender roles imposed on women in patriarchal countries, where women are expected to sacrifice their own wants and aspirations to care for their families and male partners.
2. The male-dominated culture in which the female protagonists in the novels live perpetuates the repression of their rights and voices.
3. The books emphasize how patriarchal standards and gender inequality negatively affect women's mental and emotional health, particularly when their voices and rights are silenced.
4. The representation of female characters in the books highlights the need for gender equality and women's empowerment, especially in patriarchal countries where women are repressed and subjugated.
5. The books highlight the significance of female agency and empowerment in influencing the lives of women and their families, particularly in the face of patriarchal standards and expectations.



### **Suggestions for further Studies:**

Here are some suggestions:

1. To better comprehend Margaret Atwood's image of women in literature, compare how female characters are portrayed in her other works, such as *The Handmaid's Tale* and *Alias Grace*.
2. Examine how cultural and societal conventions affect how women are portrayed in literature, particularly in works written by women.
3. Examine how masculine characters are portrayed in Margaret Atwood's books and how it affects how gender is portrayed generally in those works.
4. Examine how feminist literature affects women's empowerment and gender equality in society.
5. To learn about the viewpoints and experiences of women living in patriarchal settings, conduct a poll or hold a focus group discussion. Next, consider how literature may support women's empowerment.

### **Recommendations for Implications**

Here are some recommendations:

1. The study's findings may be utilized to emphasize the necessity for changing patriarchal norms and attitudes and to advance gender equality and women's empowerment in society.
2. By giving female experiences in patriarchal society representation and exposure, literature may be utilized to empower women and advance gender equality.
3. By including feminist literature in their curriculum, educators may use the study's results to create curricula that promote gender equality and women's empowerment.
4. Policymakers and activists may utilize the study's results to advance women's rights and gender equality in society by pushing for amendments to laws and regulations that uphold patriarchal practices.
5. The study can add to the corpus of existing work on feminist theory and gender studies and offer a foundation for more field research.



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