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DEPICTION OF MOTHERHOOD IN MARGARET ATWOOD'S THE HANDMAID'S TALE

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Abstract

Margaret Atwood is a broadly perceived scholarly figure, particularly known for her topics of women's liberation. Her books, including *Alias Grace* and *The Handmaid's Tale* are well known for their women's activist topic, and one tracks down similar strong subjects inside her verse. Judy Klemesrud, in her article for *The New York Times*, when made the astute affirmation that "Individuals follow her in the city and in stores, looking for signatures and needing to examine the characters in her books the greater part of whom are wise, narcissistic current ladies looking for personality. These ladies likewise endure significantly, and accordingly, a few Canadian pundits have named her 'the high priestess of angst'" (March 28, 1982). To be sure, Margaret Atwood has an ability for the inner voice feministic viewpoint, and the tone of quite a bit of her work appears to show her feeling of political obligation. A proceeding and developing worry with inquiries of maternity and the morals of mothering is available in Margaret Atwood's books and can be followed in the story procedures utilized by Atwood. Accordingly, the stylish decisions made in developing every fiction is indispensably engaged with the moral remark Atwood is making. This arises in its most acknowledged structure in the political and creative positions taken in *The Handmaid's Tale*. Of all Margaret Atwood's fiction no single work so expressly looks at the extreme minimization of ladies inside a political setting of such unbendingly implemented paternalistic predominance as *The Handmaid's Tale*, yet the tragic fate of the novel regularly diverts basic consideration from perusing this message as an editorial on contemporary women's activist issues, explicitly the problematic status of ladies' regenerative rights. Beginning with Atwood's basic spotlight on upheld maternity in *The Handmaid's Tale*, perusers can all the more promptly recognize those similitudes between the future society portrayed in the novel and the current social truth of North American ladies whose opportunity to pick early termination or to design maternity keeps on being tested. Atwood addresses the emergency regarding regenerative freedoms through the worries of Gilead's world class male rulers who legitimize necessary maternity in light of a sharp decrease in the North American populace, apparently from the harmful impacts of drawn out ecological contamination as well as from changed admittance

to fetus removal. Albeit an assortment of regenerative advances have for some time been accessible to the general public addressed in the novel, these developments have now been disavowed for an approach of authorized organic maternity without response to innovative mediation, recommending that a definitive objective of Gilead's male chiefs isn't the increment of populace but instead the social control of ladies. Subsequently, fatherly experts in Gilead react to the affirmed "emergency" of declining birth rates by standardizing substitute maternity to guarantee its male line of replacements and to deny possibly defiant ladies their previous independence in choosing whether or not to conceive an offspring.

Keywords: Margaret Atwood, The Handmaid's Tale, feminism, oedipal complex, patriarchy, masculinity, motherhood, femininity, dystopia, reproductive rights, religious fundamentalism, female identity, child trafficking, Margaret Thatcher, etc.

INTRODUCTION

The original which acquired Atwood the situation with abstract symbol is without a doubt The Handmaid's Tale, distributed in 1985. On account of an effective TV series transformation delivered in 2017, right now in its fourth season, The Handmaid's Tale has been partaking in a fantastic renaissance. Its mass ubiquity has brought about the apportionment of the red outfits of the Handmaids, worn alongside a white winged hat, by female dissenters worldwide to exhibit the flimsy line that isolates a few current political states from the Republic of Gilead (Atwood 2019b). Atwood's semi Latin message *Nolite te bastardes carborundorum* (Don't allow the mongrels to crush you down) was obscure to the overall population a couple of years prior, however is presently shown on fight pennants. That the novel resounds with such countless perusers and nonconformists across the globe is somewhat discouraged information, for it vouches for the continuous breaks of common liberties and commodification of lives for the sake of a higher strict request. The Testaments (2019) re-establishes trust in mankind and the force of sisterhood. Set fifteen years after the end scene of The Handmaid's Tale, The Testaments uncovers the conditions of Gilead's fall. The novel is a scattered first-individual account from three characters: Aunt Lydia, who ends up being a covert operative helping out the Mayday obstruction and Offred's two girls: Agnes Jemima, brought into the world in the pre-Gilead world and taken from her mom at five, and Nicole, carried as a new-born child out of Gilead to Canada.

Each of the three, firmly coordinated by Aunt Lydia, prevail with regards to pirating proof that uncovered the bad idea of driving Commanders and in the end assists with ousting the Gileadean system. In my investigation of The Handmaid's Tale I center around the connection among Offred and her mom, which is illustrative of the more extensive peculiarity of the Backlash. I examine what the mother and her age meant for the maternal decisions of the nominal Handmaid and talk about the injury of kid evacuation endured by Offred. In the last part of the review I inspect The Testaments from the perspective of third-wave woman's rights and break down the predicament of Offred's girls, zeroing in on their mentalities towards womanhood and maternity.

Dissimilar to her mom, who had her at the age of 37, Offred brought forth a little girl at the age of 25. The principle account is connected by a 33 year-old Offred, who has been isolated from her eight-year-old girl for quite a long time and has no information on her posterity's whereabouts. Subsequently, the hero's insight of parenthood can be partitioned into a five-year time of direct mothering and a three-year time of kid hardship. The peruser doesn't discover that Offred is a mother until page 49, when the memory of Offred's mom prompts the memory of having her little girl stole. The juxtaposition of the memories of her mom with those of her little girl is not really unplanned and ought to be perused as far as intergenerational transmission.⁵ The mother and the girl generally fill in as a lady's twofold - somebody she used to be and

somebody she may turn into. As Carl Jung takes note of, "each mother contains her little girl in herself and each little girl her mom, and . . . each lady broadens in reverse into her mom and advances into her girl" (1980, 188). Nonetheless, in *The Handmaid's Tale* intergenerational transmission is upset, since Offred's girl is appropriated by the framework supposedly to her benefit. "She's in great hands, they said. With individuals who are fit. You are ill suited, however you need the best for her. Don't you?" (1985, 49). Mindful that any demonstration of open disobedience would either prompt her quick demise or result in delayed passing through expulsion to the Colonies, Offred faces no challenges. Whenever shown the image of her girl, who "resembled a holy messenger, grave, reduced, made of air" (1985, 49), she shouts: "You've killed her" (1985, 49). Henceforth, she emblematically sanctions the demise of her girl. From this second, the little girl will work more as a phantom like figure, an intrapsychic element rather than a genuine person.⁶ "Perhaps I in all actuality do consider her an apparition, the apparition of a dead young lady, a young lady who passed on when she was five," Offred reflects (1985, 74). The repulsiveness of the obscure and the never-ending hardship appear to be supplanted by the injury of kid misfortune and grieving. The emblematic demise of her girl should help Offred pre-empt the aggravation that made Demeter crazy on the grounds that having a girl kidnapped definitely breaks the mother's reality. Offred can't release herself distraught with stress, not to mention rage, since mental stability is the main part of her life she can hold from her pre-Gilead past: "Mental stability is an important belonging; I crowd it the manner in which individuals once accumulated cash. I save it, so I will have enough, when the opportunity arrives" (1985, 119). To endure the barbarities incurred by the Gileadean system, Offred should neglect the memory of her little girl, yet the stifled will in general return. However at first the hero might appear to be sincerely isolates from her girl, this saved mentality is a safeguard component, and doesn't add up to the shortfall of maternal love. The smothered recollections of her little girl more than once track down their approach to Offred's cognizant brain, to

be subdued once again. In the location of bread-production, which helps Offred to remember her own mothering, the smell of yeast represents a danger to the hero's faked uprightness. It accidentally summons her old Self, whose vital part was parenthood: "It scents of me, in previous times, when I was a mother. This is a slippery smell, and I realize I should close it out" (1985, 57). Assuming Offred is to get by, she should neglect her maternal job, both past and imminent. Regardless of whether she bears a youngster, she won't ever be permitted to mother it, for, as a Handmaid, she is diminished to an exclusively conceptive capacity. Mistreated in view of her natural maternal potential, incidentally, she won't ever be permitted to satisfy it on an enthusiastic level. As an ill-suited, fallen lady, a Handmaid doesn't have the right to mother any kid: "She'll be permitted to nurture the child, for a couple of months, they put stock in mother's milk. After that she'll be moved, to check whether she can rehash it, with another person who needs a turn. However, she won't ever be shipped off the Colonies, she won't ever be announced Unwoman. That is her award" (1985, 137). In the Republic of Gilead, just ethically upstanding ladies are conceded the honor of mothering. Regardless of Offred's willed constraint, her little girl returns to her in dreams, of which the most terrible is that of their catch and division. The fantasy she fears the most is to a lesser degree a fantasy in Freud's terms than a real memory of their endeavored getaway to Canada. At the beginning it is a powerful depiction of the fierce pursue, during which Offred is "running," "pulling" and "hauling" (1985, 84) her girl along until she starts to cry. The dread of potential catch is serious to such an extent that, dreading for their life, Offred "furiously" (1985, 85) quiets her little girl. Shots are discharged close by, and the scene transformations into a sluggish movie overflowing with delicacy. Offred pulls her little girl down and protects her with her body. Sadly, they are found, caught and isolated. The vicious idea of their capture is out of the blue offset Offred's portrayal of a red pre-winter leaf, and trees turning uncovered early. Such an incongruent juxtaposition shows that to adapt to the awful experience of the passing of a little girl, Offred accidentally falls back on

separation. She separates herself from the frightening experience (or its memory) to numb the torment. Separation is a guard instrument that happens outside the individual's cognizant psyche and in its outrageous structure brings about amnesia. Offred, be that as it may, can't allow herself to fail to remember her girl, the most valuable individual in her life. Whenever she says about the leaf that "[i]t's the most lovely thing I've at any point seen" (1985, 85), it is apparent that she isn't contemplating herbal subtleties at such an awful second. To endure the unbelievable, the hero redirects her consideration from her girl, who clearly is "the most lovely thing" she has at any point seen, and extends it onto the leaf. On account of this instrument, she endures the detachment injury and holds the memory of the last experience with her girl. The value she should pay for removing herself from the memory of misfortune is the ensuing separation from her body and self-destructive ideation. "I feel quiet and drifting, as though I'm as of now not in my body" (1985, 85), says Offred, recalling the second both of them lay sequestered from everything. Of the multitude of feelings, serenity is definitely not a characteristic response to the danger of being gotten; thus, smothered fury and dread will before long actuate Offred's downturn. The unnatural self-control and self-destructive considerations will go with the hero nearly to the furthest limit of the story, when she recaptures her body and stirs her stifled faculties. It is difficult to decide if Offred experienced separation during the catch, or maybe, and almost certain, established it a short time later. The headlines in the clever occur three years after their capture, yet the memory of her girl "holding out her arms to [her], being out of hand" (1985, 85) holds a solid grasp at the forefront of Offred's thoughts. The fresh insight about her girl, conveyed to her secretly as a Polaroid picture, opens injuries from way back. However from one viewpoint she celebrates that her little girl is well, on the other, she observes the photo overpowering. The agonizing acknowledgment that she has been killed from her girl's life and deleted from her memory makes her need to end her own life. The recently incurred enduring is to such an

extent that she wishes she had never been given that photo.

The anxiety that her girl doesn't recall her adds up to Offred's emblematic passing. Forgotten by her girl, she no longer takes part in the intergenerational transmission even in the manner in which dead moms do. While her own mom goes about as a substance inside Offred's mind, she personally is missing from her girl's mind and life. It isn't until late in *The Testaments* that Offred is brought together with both her girls outside Gilead. "She looked tragic and blissful, both immediately" (2019, 399), notices Nicole upon their experience. The eighteen-and fifteen-drawn out partitions from her girls more likely than not negatively affected Offred's life. In spite of the fact that she realized that her posterity were protected, she actually more likely than not endured the fallouts of youngster expulsion. The blissful consummation is in this manner seriously touched with misfortune and lament on Offred's part.

While 10 years and a half isolates Offred's account from that of her little girls, the time pass between the distribution of *The Handmaid's Tale* and its continuation is 34 years and includes huge changes in the ladies' freedom development. In 1985, postfeminism was acquiring strength; the world beginning around 2019 has effectively seen the change of 1990s third-wave woman's rights into its fourth wave (Chamberlain 2017; Rivers 2017). Albeit *The Testaments* might be seen as a reaction to the worldwide emergency in equivalent treatment of genders that combined the rise of fourth-wave woman's rights, it is hard to peruse the continuation's characters as illustrative of this development, since the development depends vigorously on mainstream society, present day innovation and web-based media (Rivers 2017, 5). Along these lines, I welcome the perusing of *The Testaments* in a rationalization relationship to *The Handmaid's Tale* and, subsequently, as an artistic acknowledgment of the third-wave plan of variety and strengthening. The change in portrayal from the single voice of Offred into three equal first-individual accounts - Aunt Lydia, Agnes Jemima and Nicole/Jade - answers the third-wave women's activists' inclination to challenge the essentialist

comprehension of womanhood. As Dicker and Piepmeier contend, "the third wave works from the suspicion that character is complex and layered. Since no solid variant of 'lady' exists, we can never again talk with certainty of 'ladies' issues'; rather we want to consider that such issues are just about as different as the numerous ladies who possess our planet" (2003, 10). Since the clever comprises of the blended declarations of three unique ladies, their accounts vary altogether as far as life experience, language and story strategies, copying effectively the manner in which these characters see the encompassing scene, and growing the meaning of female experience and womanhood. Regardless of running on various tracks, all are women's activist stories that manifest the intricacy of women's activist arousing and activism. In this regard, they reverberation Budgeon's perception about third-wave particularity: "the beneficial outcome of opening out definitional limits apparently is an expanded mindfulness and acknowledgment of the diffuse spaces inside which women's activist characters are currently being drilled. It is contended that there are various manners by which one might be a women's activist and that nobody 'right' method of is being one" (2011b, 282). To embody, Aunt Lydia sets out to utilize the power she has acquired through coordinated effort with the Gileadean system to topple it, in this manner situating herself immovably on the ladies' side - to the shock of *The Handmaid's Tale's* perusers. Agnes Jemima structures her women's activist personality first through the dismissal of a Wife job, then, at that point, by figuring out how to peruse and accordingly concentrating on books kept distant of Gileadean ladies with the exception of Aunts. Hers, then, at that point, is the excursion through information. Nicole/Jade, then again, is now a mindful women's activist toward the start of *The Testaments*. Having experienced childhood in semi contemporary Canada, she is a self-enabled teen who, on account of her new parents and the school she joined in, realizes she ought to continuously "face bad form" (2019, 52). She comprehends that the individual is political, and effectively takes an interest in conventions against Gilead as well as ecological fights that reverberation current youth environment

strikes. The most amazing and bewildering part of *The Testaments*, nonetheless, is the intense refashioning of the personality of wretched Aunt Lydia from *The Handmaid's Tale* and projecting her in the job of Gilead's enemy. Through the recovery of this person - which brings up a large number of moral issues inborn in an account of compulsory cooperation - Atwood highlights the requirement for ladies' fortitude, the thought that was determinedly tended to and tracked down ailing in the existences of her characters up to the distribution of the Maddadam set of three. The disclosure of the sculpture committed to Becka, Agnes Jemima's dearest companion, who forfeited her life so Agnes and Nicole could get away from Ardua Hall and uncover the bad substance of Gilead, is an unambiguous accolade for ladies' fortitude that appears to broaden the made up world. The engraving, "this remembrance was raised by her sisters" (2019, 415) and "in acknowledgment of the priceless administrations given by A.L.," that is Aunt Lydia, is an obvious attestation of the worth of sisterhood, so much asked continuously wave.⁷ It is fundamental again to draw a differentiation between women's activist fortitude and the postfeminist sweetheart culture that rose to conspicuousness after the turn of the century and is typified by the American TV series *Sex and the City*. In her *Girlfriends and Postfeminist Sisterhood*, Alison Winch contends that "sweetheart culture rotates around homosocial types of control where ladies security through the assemblages of different ladies"; the subsequent companionships are deceptive for being "showcased as fortitude" and "advanced as qualification and strength" (2013, 5). In a postfeminist model of sisterhood, ladies support their painstakingly chosen companions in a typical battle to achieve the ladylike ideal, overwhelmingly comprehended as an attractive meager body.⁸ The sisterhood Atwood appears to embrace gets from second-wave woman's rights yet is educated by third-wave investigate regarding the term as "in a general sense defective, in light of the fact that it rose up out of ladies liberationists who didn't recognize the degree to which ladies persecute different ladies" (Evans 2015, 112). The personality of Aunt Lydia further confounds this definition, since

she "is glad to obliterate ladies who have disguised the upsides of the male centric system" (Enright 2019). The original's sisterhood, then, at that point, is not generally founded on orientation similarity however on women's activist subjectivity and "stresses the shared characteristic among and between an enormous and various gathering of activists focused on destroying sexism" (Evans 2015, 113). Strangely, the antiquated outfit of the Pearl Girl in which etched Becka is clad is suggestive of suffragettes, whose objectives were the option to cast a ballot and own property as well as admittance to instruction. Those principal gains achieved by the primary wave were the main freedoms to be denied to ladies by the Republic of Gilead, relapsing society to the nineteenth century. The cross-over of these apparently unique women's activist waves in the realm of Gilead powerfully catches the contemporary world, in which nations that have seen the rise of fourth-wave women's liberation are making a hazardously retrogressive stride towards controlling ladies' independence, while in certain social orders, requesting admittance to training is as yet an extreme women's activist position.⁹ Present day women's activist fortitude, in this way, should take into consideration the majority of feminisms and perceive that it is "a dynamic and responsive philosophy that endeavors to oppose essentialism and universalizing, to adjust to ladies' consistently changing encounters and a ceaselessly moving political scene" (Rivers 2017, 3) and whose "point isn't to foster a woman's rights which makes authentic cases for the benefit of ladies however to propel a legislative issues in view of self-definition and the requirement for ladies to characterize their own relationship to woman's rights in manners that sound good to them as people" (Budgeon 2011b, 273). This intricacy of female experience is exhibited through the biographies of Offred's little girls; for a very long time their accounts separate *The Handmaid's Tale* from its continuation, creating along two unique ways. Agnes Jemima experiences childhood in the Republic of Gilead as a Commander's girl, though child Nicole is raised in Canada by a couple having a place with an obstruction development. In the primary plotline of *The Testaments*, they are 23 and sixteen years of

age, individually. The personality of Nicole, pseudonym Jade, takes after Atwood's characters, for example, Sabrina Chase from *The Blind Assassin* or Anne Marie from *Hag-seed*, who embody a renewed person around who isn't in bondage to customary orientation jobs. They know what they need and are adequately certain to accomplish it against individuals' assumptions, not to mention endorsement. Contrasted and Atwood's pre-MaddAddam female characters, they address expect a superior future. All things considered, the fall of Gilead would not have happened yet for Nicole/Jade, whose secret name implies a valuable green stone, connoting trust, "virtue and quietness" as well as "astuteness accumulated in serenity." Jade "coordinates the psyche with the body," "advances independence" and "urges you to become who you truly are" (Hall 2003, 152). Subsequently, Atwood supplies her most youthful female person in the novel with a charm to help her character development as per her body however in her own specific manner. Nicole realizes that her life systems doesn't decide her fate, and accordingly at sixteen years old, not at all like her sister who experienced childhood in Gilead, she has not really thought about planned wifehood or parenthood. As opposed to Nicole, Agnes Jemima is compelled to think about and get ready for wifehood and ensuing parenthood from her initial years. Her marriage is organized when she turns thirteen, which is viewed as the ideal age to deliver a compliant spouse: "Thirteen isn't excessively youthful. Everything depends," says one of the Aunts, "It does contemplates whether we can track down a legitimate match. They settle directly down" (2019, 154). Dissimilar to a portion of her companions, who anticipate setting wedded up to ascend on the planet, Agnes and her dearest companion Becka dread the actual parts of conjugal sex and the deficiency of self in a conjugal association. The previous admits: "my response had been more similar to nauseate and hating, and presently appeared to me inconsequential considering Becka's certifiable ghastliness. She truly accepted that marriage would destroy her. She would be squashed, she would be invalidated, she would be dissolved like snow until her" (2019, 163 was basically gone). This bleak perspective on the

spouse's job and destiny, which remains contrary to the formally celebrated Wife status spread by the territory of Gilead, clearly comes from the hole among promulgation and reality. Both Agnes and Becka perceive that spouses are not free either, and should spurn themselves to satisfy their jobs faithfully. Consolidating the Bluebeard disorder into her most recent novel, epitomized by Commander Judd, whose "Spouses have a propensity for kicking the bucket" and who "is an extraordinary devotee to the supportive powers of young ladies" (2019, 63), Atwood repeats her long-standing admonition against "cultural acknowledgment of ladies' casualty job" and "the reality of sexual connections as destinations of conflict and, all around very frequently, of real female feelings of trepidation" (Barzilai 2005, 251-52). In Gilead the pervasiveness of chauvinist savagery that incorporates all ladies no matter what their status is foregrounded by the lewd behavior both Agnes and Becka experience from the dad of the last option. The seriousness of sexual maltreatment drives Becka towards self destruction once she learns she is to be offered soon; the vision of marriage and sex obliterates her. Fortunately, she is safeguarded and, gratitude to Aunt Lydia, allowed an opportunity to turn out to be important for the Ardua Hall people group. Additionally, Agnes, who is chosen for become the new spouse of Commander Judd, is saved the destiny of her ancestors by dismissing marriage through and through and professing to have a strict calling. Subsequently, the two young ladies free themselves from their gendered jobs of imminent Wives by choosing the way of an informed, single Aunt. Their decision of information, angry of postfeminist philosophy of family life, is the initial move towards their women's activist subjectivity and gives a false representation of Aunt Lydia's declaration from *The Handmaid's Tale* that "For the ones who come after you, it will be more straightforward. They will acknowledge their obligations with willing hearts" (1985, 127). Despite the solid presence of Offred in *The Testaments*, albeit dependent on the peruser's capacity to join story strands, her viewpoint in the continuation is decimated. It is plainly presently not *The Handmaid's Tale*. The peruser never discovers the passionate

expense of detachment from her little girls. Unfortunately, Offred was on the whole correct to stress that her more established little girl would fail to remember her and she would sink into obscurity, for "extremely small kids might not be able to review unfriendly occasions that happened during their earliest years, not on the grounds that the experience was awful to such an extent that it has been shut out from mindfulness but since close to nothing is recollected from these years at any rate, because of youth amnesia" (McNally 2005, 820). Agnes Jemima grows up "adored and valued" (2019, 9) by her mom Tabitha, the Wife of Commander Kyle. Regardless of whether out of dread that the kid may ultimately review the savage partition from her organic mother or for another explanation, Tabitha concocts a fantasy cum-memory as indicated by which she saved the young lady from insidious youngster hijacking witches that lived in a charmed palace encompassed by the woods. Since Agnes was five when she was taken from her mom, and the conditions of her expulsion covered with Tabitha's story, she joined this intricate untruth. "I had a cloudy memory of going through the woodland with somebody holding my hand. Had I concealed in an empty tree? I couldn't help suspecting that I had stowed away some place. So perhaps it was valid," she accepts (2019, 12). While Offred clutched the memory of their brutal division, however endeavoring to disengage herself from the agonizing sentiments it awakened, Tabitha's story supplanted Agnes' genuine memory and deleted the memory of her pre-Gilead mother. However, the second her companions uncover reality with regards to her genuine mother being a Handmaid and their getaway endeavor, Agnes gradually begins to review, or rather remake, the conditions of the pursuit. The recovered memory becomes proof of her mom's adoration and assurance: "She probably cherished me or she could not have possibly attempted to take me with her when she was fleeing" (2019, 90). The memory of the thwarted break from *The Handmaid's Tale*, which works as a horrible edge between a fitting pre-Gilead past and a harsh Gilead present, embodying Offred's unique misfortune and despondency, is subsequently revised in *The Testaments* as a story of the influence

of maternal inclination, anticipating a definitive mother-girl get-together. In the procedures from the Thirteenth Symposium on Gileadean Studies that finish up *The Testaments*, Professor Pieixoto takes the peruser past the course of events of the Agnes and Nicole accounts. Expanding on different information he has observed that validate the two observer declarations, as though they were inadequate proof in essence, in a deigning way suggestive of *The Handmaid's Tale*, the educator finishes up: "our two youthful couriers should to be sure have lived not exclusively to tell their story yet additionally to be brought together with their mom and their separate dads, and to have youngsters and grandkids of their own" (2019, 415). In this view, both Agnes and Nicole in the long run picked parenthood and recorded themselves in the intergenerational transmission of parenthood. Out of the scope of Gilead and its severe orientation standards, Agnes is remembered to have found the women's activist declaration that lies at the core of the two books, in particular, parenthood isn't and ought not to be an unquestionable requirement yet a decision.

CONCLUSION

Stories of moms and little girls are definitely recorded in the intergenerational example of transmission, expecting that the mother is an essential perspective for the little girl's personality arrangement (Boyd 1989). While the thought of womanhood got by the girl from her maternal parent is impacted by private experience and conditions, it is additionally illustrative of the mother's age of ladies. Such is the situation for Offred and her extreme women's activist mother, whose story exhibits the contention between second-wave women's activists and their postfeminist little girls. *The Testaments*, fortunately, re-establishes trust in the force of women's activist developments, since every one of the essential characters - Offred, her girls and, surprisingly, Aunt Lydia - at last foster women's activist subjectivities. The perusing of *The Testaments* as a hug of a third-wave message doesn't block impact from and reverberations of an arising fourth wave, particularly since the Handmaids' "red and white robes took on as an image of female insubordination from Ireland

to Argentina, however most frequently in the US" have turned into a worldwide milestone of this new wave (Atwood 2019b). The qualification 84 between the two most recent floods of woman's rights regardless turns out to be less huge in the event that we take under a microscope the wave story of women's liberation thusly. As Chamberlain notices, "One wave doesn't decimate the other, and waves don't perfectly end, with a cognizant completing point that unavoidably prompts a recharged flood of activism years after the fact" (2017, 30). What is by all accounts of most extreme significance in a perusing of *The Handmaid's Tale* and *The Testaments* is the differentiation among feminism(s) and post woman's rights, which, however changed and presently taking on the appearance of sweetheart culture, holds solid.

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