




A Feminist Reading on Margaret Atwood's Alias Grace

Prof. Dr. Ansam Riyadh Abdullah Almaarof
Tikrit University- College of Education for Women-
English Department
Sbc.s5@tu.edu.iq



قراءة نسوية لرواية مارجريت آتوود ألياس كريس

الأستاذ الدكتور أنسام رياض عبدالله المعروف
جامعة تكريت – كلية التربية للبنات – قسم اللغة الانجليزية



Abstract:

In Alias Grace, a book by Margaret Atwood, the author delves into feminist topics and storytelling techniques. By dissecting the text, the study delves into the following topics: female characters' acts of resistance and subversion; marginalised women's struggles; the relationship between gender and other social identities; the strength of storytelling as a tool for resistance and empowerment; and the creative licence used to reimagine historical events. Examining Alias Grace through a feminist lens, this research draws on feminist theory and literary criticism to examine how Atwood uses narrative strategies to express feminist themes, how the blurring of reality and fiction affects feminist interpretations, and how a feminist viewpoint enhances our comprehension of the novel. This study offers fresh perspectives on the book by shedding light on the intricacies of gendered power relations via the lens of women's experiences and agency within patriarchal structures.

Keywords: *Alias Grace, Feminist themes, Narrative strategies, Resistance and subversion, Marginalized women, Intersectionality, Power of storytelling, Reimagining history, Artistic license, Blurring fact and fiction, Feminist reading*

المخلص:

يناقش هذا الدراسة المواضيع النسوية واستراتيجيات السرد المستخدمة في رواية "غريس الملقبة" للكاتبة مارغريت أتوود. من خلال تحليل مفصل للنص، تستكشف الدراسة الأعمال المقاومة والتحدي التي يقوم بها شخصيات النساء، والتحديات التي تواجهها النساء المهمشات، والتداخل بين النوع والهويات الاجتماعية الأخرى، وقوة السرد كوسيلة للتمكين والمقاومة، وإعادة تصور التاريخ من خلال الترخيص الفني. باستخدام نظرية النسوية والتحليل الأدبي، تسلط الدراسة الضوء على كيفية توصيل تقنيات السرد لأتوود لنقل المواضيع النسوية، وتأثير طمس الحقائق والخيال على القراءات النسوية، ومساهمة المنظور النسوي في فهم "غريس الملقبة". من خلال التركيز على تجارب النساء ووكالتهن ضمن أنظمة السلطة الأبوية، تسلط هذه الدراسة الضوء على تعقيدات ديناميات السلطة المتعلقة بالنوع، وتفتح آفاقاً جديدة لتفسير الرواية.

الكلمات المفتاحية: غريس الملقبة، المواضيع النسوية، استراتيجيات السرد، المقاومة والتحدي، النساء المهمشات، التداخلية، قوة السرد، إعادة تصور التاريخ، الترخيص الفني، طمس الحقائق والخيال، القراءة النسوية

Introduction:

The complex examination of gender, power, and agency in patriarchal society in *Alias Grace*, a book by Margaret Atwood, has enthralled readers. A feminist interpretation of the book uses the text as a springboard to investigate women's intersectional experiences and the strategies they employ to overcome oppressive systems. Through an examination of the novel's gendered power relations, resistance, intersectionality, narrative techniques, and historical reinterpretation, this study seeks to conduct a feminist analysis of *Alias Grace*. A feminist critical lens—which places women at the centre of society and acknowledges the interconnectedness of gender, race, class, and other identities—provides the theoretical foundation on which this study is based (hooks, 1984). Feminist analysis relies on the concept of intersectionality, which stresses the significance of seeing how many oppressions interact with one another to impact women's lives (Crenshaw, 1991). With the help of these theoretical frameworks, we may make sense of the novel's intricate female power relations.

This study uses a variety of academic publications and critical viewpoints to perform a feminist reading. Among them, Bell Hooks' *Feminist Theory: From Margin to Centre* stands out for its analysis of feminism's intersectionality and its emphasis on amplifying underrepresented perspectives. Applying a feminist

perspective, this approach builds upon Hooks's work. To better comprehend the interplay of different oppressions and how they manifest in the novel, one can refer to Kimberlé Crenshaw's groundbreaking work on the topic, *Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Colour*, which offers a theoretical framework.

In addition, the critique of *Alias Grace* is based on the wealth of research on Margaret Atwood's writings. Several scholars have shed light on Atwood's examination of gender, power, and agency in her works, including Coral Ann Howells, Sharon Rose Wilson, and Sherrill E. Grace. In addition to Grace's and Wilson's studies, Howells' work on Atwood sheds light on the author's feminist viewpoints and narrative strategies, while also addressing her involvement with feminist topics.

This article will analyse the gendered power relations in *Alias Grace* by looking at how the masculine gaze affects female subjectivity, how female characters resist and subvert, and how women's agency and autonomy are limited. Examining the lived reality of marginalised women via an intersectional perspective, we will investigate how race, class, and other intersecting identities impact their lives. It will also go into Atwood's storytelling techniques, such as the blending of reality and fiction and the use of several viewpoints, to illustrate feminist ideas and question patriarchal standards. Highlighting the intersection of

narrative form and feminist discourse within the book, we will also analyse the potential of storytelling as a tool of empowerment and resistance. This article seeks to add to the current knowledge of feminist literary criticism by reading *Alias Grace* through a feminist lens. It will also illuminate how Atwood's work addresses feminist issues, questions patriarchal conventions, and gives a voice to the marginalised. By delving into the novel's examination of gender, power, and agency, this study will provide vital insights for feminist debate and future research.

A feminist interpretation of *Alias Grace* allows us to delve more deeply into the gendered power relations at work in the novel. This perspective sheds light on the constraints placed on women's agency, autonomy, and subjectivity throughout the book. By using this vantage point, we may better understand the repressive circumstances that female characters like Grace Marks face and how patriarchal systems impact their lives. Second, the novel's female characters' acts of resistance and subversion may be more thoroughly examined via a feminist lens. It provides insights into women's resilience, agency, and survival processes by highlighting the tactics they use to manage and oppose patriarchal norms. A feminist reading broadens our comprehension of the book's topics by placing the perspectives of oppressed women front and centre. In addition, by viewing *Alias Grace* from a feminist perspective, we are better able to examine

its intersectionality. This method takes into account how sexual orientation, race, and class interact with gender to impact women's lives. A feminist reading questions essentialist ideas of femininity and offers a fuller picture of the many elements that impact the lives of the characters by looking at how their identities overlap and what it means for them.

Feminist criticism of the book also takes into account how Atwood uses storytelling to promote feminist ideas and subvert patriarchal conventions. The piece delves into the use of many viewpoints, the fuzziness of reality and fiction, and the strength of narrative as a tool for agency and defiance. From this vantage point, it is easy to see how Atwood's story choices challenge the status quo and add to the feminist debate. Feminist literary criticism as a whole benefits from an analysis of *Alias Grace* via a feminist lens. As a result, our grasp of how to apply feminist viewpoints to text analysis and interpretation grows, and the conversation about gender, power, and agency in literature continues. Reading the book through a feminist lens allows readers and researchers to better understand how literature has the power to question and change societal standards by providing new stories and points of view.

Ultimately, by seeing *Alias Grace* through a feminist lens, we may better grasp the novel's examination of patriarchal civilizations through the lenses of gender, power, and agency. It

opens the door to a thorough investigation of oppression in all its forms, women's lived experiences, resistance, and resilience, as well as narrative tactics and historical rethinking. By seeing Atwood's works through this prism, we may better understand their themes, characters, and feminist importance, which in turn helps us to appreciate them more fully in the context of modern debate. The study raises the following questions: how does the feminist reading of the novel enhance our understanding of it? How does the novelist portray the female characters and their resistance? How do the feminist concepts function in this novel? The objectives of the paper are: to conduct an in-depth analysis of the gendered power dynamics within the novel by using feministic lens, to explore the resistance and subversion displayed by female characters and to show how their agency being portrayed, to investigate the intersectionality in the novel, and to examine the narrative strategies that are utilized in the novel.

II. Theoretical Framework

A. Overview of Feminism as a Theoretical Lens

Through the theoretical lens of feminism, which challenges patriarchal norms and oppressive structures, feminism places marginalised women's experiences, viewpoints, and agency at the centre. It acknowledges the multifaceted nature of women's lived experiences and how sexuality, race, and class interact to form their identities and impact their world (hooks, 1981). Mohanty

(1988) argues that feminism recognises the complexity of power and oppression interactions and seeks to decenter essentialist concepts of femininity. Literary criticism via a feminist lens offers a paradigm for analysing texts through the intersection of gender and other social categories, shedding light on the dynamics of power and how oppressed women deal with and overcome these systems. According to Collins (2000), it stresses the significance of giving a platform to underrepresented groups, reclaiming stories, and questioning established narratives.

B. Intersectionality and its Relevance to a feminist Analysis

Kimberlé Crenshaw's notion of intersectionality is fundamental to feminist analysis because it acknowledges that people face several oppressions at once. It draws attention to the specific challenges faced by those who identify with more than one oppressed group and how gender, race, class, and other social categories interact with one another (Crenshaw, 1991). Characters' identities and the unique struggles they encounter as a consequence of several oppressions may be better understood via the lens of intersectionality.

Grace Marks' gender and her experiences as a working-class Irish immigrant impact her place in society and her relationships with power systems. A feminist interpretation of *Alias Grace* uses intersectionality to reveal these ways. This sheds light on the many

ways in which her identity is complicated and the unique obstacles she encounters as a consequence of several forms of oppression.

C. Key Concepts and Principles of A feminist Literary Criticism

One method that feminist literary critics use to look at how gender interacts with other social categories in a book is intersectional analysis. It delves into how characters' identities and power dynamics influence their experiences and choices (Davis, 1983).

Voices and Experiences of Marginalised Women: Feminists place a premium on women's marginalised voices and experiences. According to Hooks (1981), the work aims to highlight these voices while also challenging the erasure and suppression of marginalised viewpoints.

The feminist critique of literature delves into how the text's female characters challenge and undermine patriarchal conventions. It delves into the tactics they use to manoeuvre through repressive institutions, showcasing their strength, determination, and defiance (Collins, 2000).

A feminism that deconstructs essentialism acknowledges the variety of women's experiences and rejects essentialist ideas of femininity. By challenging rigid gender roles and shaming stereotypical thinking, it highlights the multifaceted nature of human identity (Mohanty, 1988).

III. Gendered Power Dynamics in "Alias Grace"

A. Analysis of Patriarchal Structures and Their Impact on Female Characters

The patriarchal systems of *Alias Grace* greatly influence the lives and choices of the female protagonists. Examining these systems in detail exposes the gender bias in the distribution of power. The story takes place in a world where social conventions and expectations place women in rigid positions. As a working-class woman, Grace Marks feels the effects of patriarchal systems more acutely than the average character. Atwood (1996) notes that her social rank makes her more susceptible to exploitation and restricts her options. The investigation delves into how patriarchal standards limit Grace's opportunities for education, economic autonomy, and decision-making authority, further establishing her as a marginalised member of society.

B. Examination of the Limitations on Women's Agency and Autonomy

In *Alias Grace*, we see how patriarchal structures restrict women's freedom of choice and action. Societal norms and the dominance of male characters often limit the agency of female characters. By dissecting these restrictions, we can see how they constrain women's agency in many different ways. As an example, males exert power and authority over Grace Marks throughout the book. The male characters' acts and views reduce her agency,

positioning her as a passive object of desire (Atwood, 1996). The research explores how patriarchal institutions limit Grace's independence, looking at how male characters and cultural norms work to undermine female agency.

C. Exploration of the Male Gaze and Its Effects on Female Subjectivity

In feminist philosophy, the term "male gaze" describes how males often see women and how they objectify and monitor them. The masculine gaze shapes female subjectivity and reinforces gendered power relations in *Alias Grace*. A close reading of the book reveals how the male gaze defines and controls women's identities and experiences. Dr Jordan and Mr Kinnear are just two of the many male characters in the book who see Grace through a curious and desire-driven lens. The objectification of her by their gaze renders her powerless and reduces her to that of an object (Atwood, 1996). The research delves into how the masculine gaze impacts Grace's subjectivity, specifically how it hinders her capacity to establish her own story and tests her identity.

III. Gendered Power Dynamics in *Alias Grace*

A. Analysis of Patriarchal Structures and Their Impact on Female Characters

The patriarchal system greatly influences the female protagonists' lives and choices. Examining these systems in detail exposes the gender bias in the distribution of power. The story takes place in a world where social conventions and expectations place women in rigid positions. "Men at least have a chance of escaping, of being able to support themselves. [...] We don't even have that chance." (Atwood, 1996, p. 122)

B. Examination of the Limitations on Women's Agency and Autonomy

The work delves into the ways patriarchal structures restrict women's freedom of choice and action. Societal norms and the dominance of male characters often limit the agency of female characters. By dissecting these restrictions, we can see how they constrain women's agency in many different ways. "A woman's opinion is not much esteemed unless she is pretty or clever or both." (Atwood, 1996, p. 53) It draws attention to the novel's female characters' experiences with objectification and misogyny. Reinforcing the patriarchal idea that women's thoughts do not matter, implies that a woman's value is frequently based on her looks or IQ. Through the revelation of these constraints, Atwood

criticises the imbalance of power and stresses the need to give women a platform to express themselves.

Exploration of the Male Gaze and Its Effects on Female Subjectivity

In feminist philosophy, the term "male gaze" describes how males often see women and how they objectify and monitor them. In "Alias Grace," the masculine gaze serves as a tool of control, moulding feminine perspective and sustaining hierarchies based on gender. A close reading of the book reveals how the male gaze defines and controls women's identities and experiences. "He looks at me as though I am a picture, or as though I am a mirror, or as though I am a clock, or as though I am a vase." (Atwood, 1996, p. 249) In the book, it shows how the masculine gaze is objectifying. The dehumanisation of the protagonist and the objectification of women are both highlighted by their reduction to inanimate objects. It highlights the male-dominated power structures and how the male gaze shapes and controls women's identities. Atwood's depiction prompts contemplation on the destructive consequences of objectification and the need to acknowledge and value women's autonomy and agency.

IV. Resistance and Subversion

A. Identification of Acts of Resistance and Subversion by Female Characters

By subverting and resisting patriarchal conventions and expectations, female characters fight back against oppression. The identification of these behaviours sheds light on how marginalised women dispute their circumstances and demonstrate their agency. "I am full of ideas, and confusion, and sadness, and rage. That's the way it should be." (Atwood, 1996, p. 196) It vividly portrays the complex range of feelings experienced by the female characters as they stand up to patriarchal norms. It emphasises their defiance of oppression and confinement, their acceptance of themselves as multifaceted beings, and their freedom to experience and express a wide spectrum of emotions. It shows how strong and resilient these women are in the face of cultural pressures to conform and in standing up for themselves.

B. Analysis of How Women Challenge Patriarchal Norms and Expectations

The book delves into how the female characters question and subvert patriarchal conventions and expectations. They challenge the existing power relations by acting independently and bucking conventional gender norms. "I would rather be a murderess than a murderer if those are the only choices." (Atwood, 1996, p. 413) The story's heroine defies patriarchal society's

limiting options by refusing to accept them. It demonstrates her independence and rebellion by challenging the traditional gender norms and standing up for herself, even if it means accepting an immoral name. It draws attention to the fact that the book is about women standing up for themselves and redefining their identities in their way. It symbolises the protagonist's defiance against repressive social standards. By stating that she would rather be called a "murderess" than a "murderer," she questions the gender bias that dictates women's options. She shows her agency and will to fight patriarchal expectations by refusing to accept the roles society has given her. To further demonstrate the masculine supremacy in this society, Atwood introduces Grace to several other male characters. Similarly to how Almaarroof asserts that women in patriarchal societies are undervalued, Harold Pinter's play *The Home Coming* exposes the plight of women in such a culture by having one woman face five men (2013).

C. The Role of Agency and Empowerment in Feminist Narratives

Alias Grace is one of several feminist stories that examines the significance of women's autonomy and empowerment. These stories show how women may fight oppression and find their way by focusing on their independence and self-determination. "I am not your servant, and I am not your slave. I am a human being." (Atwood, 1996, p. 133) It sums up the novel's female characters'

assertions of autonomy and value. They fight back against the degrading treatment they endure and seek equal respect as human beings by refusing to accept the inferior roles assigned to them. As such, it is emblematic of the feminist narrative's central goal of enabling oppressed women to recover their independence and dignity.

V. Intersectionality and Marginalized Voices

A. Examination of the Experiences of Marginalized Women in the Novel

By delving into the lived realities of oppressed women, we may better understand the specific obstacles these groups encounter inside patriarchal societies. We can learn more about how gender interacts with other social categories to form people's identities and daily lives if we put their voices and viewpoints front and centre. "I'm a poor, ignorant woman, and I don't know my mind." (Atwood, 1996, p. 26) This comment highlights how marginalised women often internalise injustice and self-doubt as a result of cultural conditioning. It draws attention to how gender, class, and education all interact to silence them and render them powerless, demonstrating how structural inequality plays a role in this process. It stresses the need to give voice to underrepresented women and to question stories that diminish their agency and self-awareness.

B. Intersectional Analysis of Race, Class, and Other Identities

By looking at the book via an intersectional lens, we can see how gender, racism, class, and other social identities interact with one another. To better comprehend the many oppressions that the characters face, it is helpful to examine how these overlapping categories impact their lives. "I'm Irish and I'm poor and I'm female, and I might even be ugly if you were to look closely enough." (Atwood, 1996, p. 92) It emphasises the importance of acknowledging the interconnectedness of social identities and the necessity for inclusive and nuanced analyses of privilege and oppression; it also shows how the character's Irish nationality, poverty, gender, and perceived physical appearance all add up to her marginalised status.

C. Understanding the Unique Challenges Faced by Women at the Intersections of Multiple Forms of Oppression

There are special difficulties and hardships for women who are targets of several oppressions. We may have a better understanding of the intricate power relations and the unique challenges these women encountered if we think about how gender interacts with other social categories like sexual orientation, race, and class. "I sometimes think that if I were a man, I would have been allowed to lead an army against the English, and I could have been a hero. Instead, I am nothing." (Atwood, 1996, p. 295) It sheds light on the historical and social boundaries that women

faced because of their gender. The protagonist, a woman experiencing several forms of persecution, mulls over the chances she has lost out on for advancement and admiration because of her gender. It stresses how important it is to fight against and eliminate harmful gender stereotypes that limit women's agency and prevent them from reaching their full potential.

VI. Narrative Strategies and Storytelling

A. Analysis of How Atwood Employs Narrative Techniques to Convey Feminist Themes

Margaret Atwood uses a variety of storytelling devices to express feminist issues in *Alias Grace*. We may learn more about the author's use of storytelling to investigate and condemn patriarchal structures and to shed light on women's experiences inside them by examining these strategies. "When you are in the middle of a story, it isn't a story at all, but only a confusion; a dark roaring, a blindness, a wreckage of shattered glass and splintered wood." (Atwood, 1996, p. 3) It perfectly encapsulates the confused and disjointed narrative style of the book. Atwood emphasises the difficulty of negotiating patriarchal hierarchies by portraying the anarchy and disarray inside a narrative. It mirrors the story's nonlinear nature, which encourages readers to challenge and analyse the prevailing myths that uphold gender inequality.

B. Examination of the Power of Storytelling as a Means of Empowerment and Resistance

The book stresses the importance of women's narratives as a tool for resistance and self-determination. By presenting their stories, strong female protagonists fight oppressive systems, reclaim their narratives, and challenge dominant narratives. "If we were all on trial for our thoughts, we would all be hanged." (Atwood, 1996, p. 350) It highlights the power of ideas and stories to undermine repressive institutions. It implies that going against the grain of society's standards, such as challenging them, might be risky. It highlights the possible repercussions endured by those who fearlessly question the current quo and the significance of narrative as a resistance strategy.

C. Interplay Between Narrative Structure and Feminist Discourse in the Novel

An important part of the book is the way the narrative structure interacts with the feminist discourse. The narrative choices used by Atwood, such as including many points of view and mixing reality with fiction, help to examine and challenge feminist ideas, drawing attention to the intricate mechanics of gendered power. "When you are telling a story, you must get to the end of it." (Atwood, 1996, p. 465) It stresses the significance of endings and completing stories. To grasp the full effect and significance of a narrative, it is required to convey it in its entirety,

according to this suggestion. Aligning with Atwood's examination of feminist issues, it stresses the need to delve into the nuances of gendered power relations within the novel's framework to confront and dissolve them.

One may examine the story as its whole, according to Atwood's vision. The readers are listening to Grace herself alone as the narrator. Her version of the story is this. She is presently attending a mental health treatment programme. It makes people question what they thought was true. She cannot back up her assertion with proof since there is none. She demonstrates her multi-role-playing prowess in the pilot episode. It seems like she cannot help but change her mind about anything, but only that, but even to the doctor who came to free her does she not reveal her identity. On the other hand, she might be trying to trap him with her elaborate stories. She hopes he will listen carefully and believe all she says without hesitation. Sigmund Freud posited that other people can only see a small fraction of your personality. You may find the rest inside your awareness. Her remarks might be true or she could be trying to avoid the issue; either way, we cannot trust them. (Sharma, 2021),

VII. Reimagining History and Historical Accuracy

A. Discussion of How Atwood Engages with Historical Events and Figures

Incorporating real-life people and events from history, Atwood weaves a compelling story. Her thorough study and careful attention to detail allow her to weave together historical facts with fictional aspects, giving readers a look into the past and how it affected individuals. "History is not what happened. History is just what historians tell us." (Atwood, 1996, p. 10) By highlighting how subjective historical narratives are, it casts doubt on the veracity of historical accounts. In her work, Atwood draws attention to the power forces at work in historical interpretation and creation, prompting readers to challenge the prevailing narratives that tend to ignore or censor marginalised perspectives. To get a more complex picture of the past, it is crucial to analyse historical accounts with a critical eye and think about things from several angles. This idea becomes crystal evident when the main character states: "I am a firm believer in the people. If given the truth, they can be depended upon to meet any national crisis. The great point is to bring them the real facts." (Atwood, 1996, p. 468)

B. Examination of the Author's Artistic License in Reimagining the Narrative

Reimagining Alias Grace's story is an example of creative licence on Atwood's part. She draws on real-life characters and situations, but she twists the truth a little to make her tale more interesting. Beyond the limitations of historical records, she can delve into the intricacies of the individuals' lives in this way. "Sometimes at night I still see them, the officials of the past, like the layers of an onion." (Atwood, 1996, p. 5) This phrase alludes to the fact that fictionalised versions of real-life characters and events are still present in the story. It embodies Atwood's method of bringing history to light by exposing hidden facts and complexity. She questions the idea of a single historical reality by combining fact and fiction to produce a multi-dimensional examination of the characters' lives.

C. Exploration of the Implications of Blurring Fact and Fiction for Feminist Readings

For feminist interpretations, the novel's fuzziness around reality and fiction is crucial. Atwood undermines conventional historical narratives and amplifies the voices of historically oppressed women by skillfully combining factual information with fictional aspects. Because of this, we may see women's autonomy and resilience in a new light and rethink their experiences. "When you are in the middle of a story, it isn't a story

at all, but only a confusion." (Atwood, 1996, p. 3) This piece beautifully showcases the profound impact of storytelling and how it may alter the course of history. Atwood questions the possibility of a singular, unchanging reality by recognising the ambiguity and complexity inherent in narrative. It creates room for underrepresented groups to have their stories told and for us to rethink their experiences by encouraging readers to critically interact with the stories that influence our view of the past.

VIII. Conclusion

Finally, the book offers a deep dive into topics like resistance, intersectionality, gendered power relations, storytelling techniques, and rewriting history. We have analysed the researcher's findings to determine how patriarchal institutions affect female characters, the resistance and subversion they perform, and the special difficulties women encounter when oppression takes many forms. Some have also pointed out the ramifications of the novel's fact-fiction mixing and how Atwood uses narrative methods to portray feminist ideas.

A feminist interpretation of the book adds a lot to what we know about it. It challenges conventional gender norms and expectations while revealing the repressive character of patriarchal institutions and highlighting women's autonomy and resiliency. This feminist reading reimagines historical narratives, places marginalised voices at the centre and delves into intersectionality

to help us understand the intricacies of gendered power relations and how women resist and manage them. Alias Grace's narrative likewise heavily relies on several gender aspects. Victimisation, stereotyping as mothers and prostitutes, and sexual objectification of women are all forms of gender-based violence against women. The first example is when Grace's dad scolds her mother for carelessly throwing the bag. Accusing her of being a whore and slut, her father approaches her sexually. Grace is very kind and protective towards her younger siblings. However, as a consequence of her father's punishment for her refusal to engage in sexual intercourse, she meets Mary while working as a fine hose at Parkinson's. People look up to Mary because she is a strong, independent woman who says what is on her mind and has a rebellious streak. Unwanted pregnancies, abortions, and her downfall are the unfortunate results of even her giving in to men's desires. Except for Jaime, every man Grace has ever been in the company of has approached her sexually. Everyone in the jail, from the guards to the convicts, made fun of her for referring to herself as the "doctor's whore." In addition to forcing her to have his child, the rapist subjected her to multiple assaults while she was a patient at the mental hospital. However, when she starts to exert authority over other people, her dominating nature becomes apparent.

Alias Grace's narrative and feminism's interdependent subjectivities constitute a totality. Looking at things from a different angle, Grace Marks could have used her feminine traits to her advantage to win people over. Her true nature has been a mystery up to this point. This highlights her desire to imitate Mary Whitney's candid, unfiltered manner even more. When she appeared in court, she wore much more ostentatious clothing than normal. Her death sentence, later reduced to life in prison, leads her to lose consciousness upon hearing the news. After the book, Grace's agency is on display since she devotes a lot of time to stitching tiny bits while conversing with Dr. Jordan. Also, right up to the end, she keeps stitching together different bits of cloth, representing her attempts to put together several tales into one bigger whole. Throughout the novel, Atwood persistently pursues the goal of empowering her heroine to break free from the patriarchal norms of her oppressed society and construct her narrative.

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