

Storytelling as an Act of Subversion: Call for Action in Hulu's TV Series *The Handmaid's Tale*

Milena Kalićanin¹

Univerzitet u Nišu, Filozofski fakultet

DOI: 10.5937/cm17-37190

Abstract: *The article focuses on the comparative analysis of Margaret Atwood's 1985 novel and Bruce Miller's (2017) TV adaptation of *The Handmaid's Tale*. Special attention in the paper is given to the construction of the main character's identity in the respective media, most particularly the fact that in the Hulu series (2017-2022) the main character is depicted as a modern feminist activist constantly offering resistance to repressive ideology, unlike in the novel in which her new identity completely erases memories of prior existence and is compliant with inhuman treatment in Gilead. Just like Atwood, Miller applies the strategy of the interior monologue and intensifies its impact by using voice-over narration and italic subtitles that turn the audience into a secret confidante and willing ally in the main character's struggle against repressive heteronormative and misogynist rules. This thought-provoking platform of expression is purposefully used by Miller in order to emphasize the importance of storytelling as a subversive act of resistance. With the help of Atwood herself, who has been collaborating with the series cast, producers, and director in screenwriting, this TV adaptation draws attention to contemporary issues of political conflicts, sexual slavery, war, toxic pollution, poverty, LGBTQ, women's rights, as well as the need to address these issues and ultimately influence a long-craved social reform. The theoretical framework of the research relies on the concepts of transmedial narratology as elaborated by Thon (2015, 2016), Ryan (2014), Rajewski (2005), Gobyń (2019) and others.*

Keywords: *subversion, storytelling, transmedial narratology, remediation, interior monologue, ideology, identity, feminism.*

¹ Kontakt sa autorkom: milena.kalicanin@filfak.ni.ac.rs.

1. Introduction: Two Media (Novel and TV Series)

Bruce Miller's award-winning television adaptation of Margaret Atwood's dystopian novel *The Handmaid's Tale* (1985) focuses on horrid depictions of female subjugation, enslavement, and persecution in the post-apocalyptic and theocratic state of Gilead. This version of 'brave new world' recreates regressive Puritan tendencies as an alleged solution to sterility and miscarriages comprehended as conspicuous results of diverse diseases and pollution permeating once developed and democratic country, the United States. The newly founded state is led by members of religious-economic elites responsible for the overthrow of prior democratic institutions, as well as for the total control of its citizens' lives through a network of intelligence and a strict class system. These facts represent the common denominator for Atwood's novel and Miller's series. However, since the transposition of the text into series format took place in 2017 with the first season broadcast, it has become obvious that the main themes of the novel have remained but got updated "in a new social and political context in a different medium and for a different audience" (Der-Ohannessian 2021: 578).

Being largely influenced by Orwell's dystopia *1984* that warned about the catastrophic future prospects dominated by the regime of Big Brother, Atwood wrote her dystopian warning focusing on the oppressive position of women in the oncoming future societies. Obviously, though the central point regarding female status remained dominant in Miller's series, the new medium introduced new concerns that draw specific attention to the female body with the aid of visual and audio effects not previously available to the readers of the novel. The period of the 1980s was marked by the conservative politics of Ronald Reagan and Margaret Thatcher which had clearly impacted the global trends of totalitarianism, religious fundamentalism, and conservative reproductive policies. Der-Ohannessian claims that it is extremely significant that the tendencies which inspired Atwood's dystopia are reenacted in contemporary times in the series: "Most importantly, in this new phase of global capitalism, across different geographies and variables, there have been attempts at reinforcing social and economic control of women's reproductive capacity, which is crucial to the reproduction of the capitalist system (2021: 578)." Accordingly, this practice has extensively been resisted by feminist movements worldwide which give credit to women to decide over their own bodies. From this perspective, Hulu's

2017 TV adaptation seems to be actively engaged in raising collective awareness of these notable issues.

2. Comparative Method (June vs. Offred: Vivid Past Memories and Appalling Present)

A young woman named June is depicted in both novel and TV series as she experiences a new reality after environmental disasters and nuclear devastation in the country that was once known as the United States. As a result of omnipresent contamination, the new nation in the Republic of Gilead is plagued by widespread infertility “which results in a fertile womb becoming the most precious commodity” (Hershman 2018: 55). All women are enslaved and classified according to the work they perform for the community. The elder women are called Marthas and are responsible for the household. Those who are potentially capable of reproduction are categorized as Handmaids. Atwood defines them as “two-legged wombs” (1985: 256), stripped of any human and civil rights, non-entities, whose life has the sole goal of repopulating Gilead. The process of “commodifying women as objectified livestock” (Hogsette 1997: 263-264), a common trait in both the novel and TV series, alludes to the continual fight against female oppression, and particularly stresses the need for the women’s reclamation of their bodies. June is classified into the category of Handmaids, being young and fertile. All Handmaids are trained by Aunts, the elder women, in charge of Handmaids’ brainwashing treatment, with the right to use electric prods. Once this calculated training of erasing any individual (and even human) traits is successfully realized, Handmaids become the property of wealthy men called Commanders and their barren wives. They are sent to their households and, to ensure their nonperson status, they are even called after their Commander thus erasing any connection with their previous lives and utterly destroying any form of personal identity and integrity. For instance, June becomes Offred, since she belongs to Commander Fred Waterfront. Each Handmaid undergoes the process of ritual rape by their commanders while lying between his wife’s legs during their fertile days. The inspiration for the performing of such a ritual on “ceremony days” (Atwood 1985: 257) is obtained in the Bible, with the sole aim of providing offspring to Gilead and, ultimately, renewing life:

... and when Rachel saw that she bare Jacob no children, Rachel envied her sister; and said unto Jacob, Give me children or else I die. And Jacob's anger was kindled against Rachel: and he said, Am I in God's stead, who hath withheld from thee the fruit of the womb? And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children." (Genesis, 30:1-3).

The act of rape is thus legitimized through the Biblical reference, being reduced to a mere biological action, "a mechanical bodily function which does away with the interpersonal dimension, as the Commander is allegedly fulfilling a higher goal and responding to a divine order" (Der-Ohannesian 2021: 582).

Handmaids are not supposed to engage in any sort of social contact, they only leave their Commander's house when they go to buy groceries, which basically relates to a certain dose of physical exercise important for the process of conception, keeping the abdominal muscles ready for pregnancy and delivery. Even on these occasions, they go in pairs, in order to spy on each other. The Puritan exertion of power over the female sphere is rather conspicuous since Handmaids wear chromatically coded uniforms, bright red outfits that cover the whole body, which is an emblem of their caste. Apart from the significance of red, symbolically alluding to fertility much in need in the Republic of Gilead, they wear white bonnets and capes on their heads. These winged bonnets cover their faces and hair, thus erasing any female trait of sensuality, and simultaneously forcing them to look in one direction only, downwards. "The wings that frame the Handmaids' faces force the gesture which traditionally corresponds with patriarchal notions of modesty and how a woman is expected to behave in the public space" (Der-Ohannesian 2021: 582). Any forbidden form of look or contact immediately exposes Handmaids to Eyes, Marthas and others.

There is also a category of enslaved prostitutes that reside at a popular club and brothel called Jezebel's (Moirra, June's best friend is captured there). Women who offer opposition to the rules in Gilead are categorized as Unwomen and are shipped off to colonies, where they clean up nuclear waste and eventually die as a result of extreme pollution and severe working conditions.

Apart from the Commanders who are in charge of Gilead, there are also several roles that men fulfill. Guards or Angels are in charge of law and order (with the exclusive right to use firearms), Eyes are the spies who report on re-

bellious and potentially subversive voices in the community. However, apart from spying for the government, Eyes spy on Commanders, as well. No one is exempt from the rules of conduct in Gilead. The people who do not want to assimilate and commit crimes are hung on the Harvard wall, as a due warning to the misbehaved.

Perhaps one of the most significant differences between the novel and TV series considers the depiction of the main character in the respective media. In the novel, June, alongside other Handmaids, almost completely absorbs her new identity and is increasingly compliant with the codes of conduct in Gilead. However, the focus of the series has been on June and her inner resistance to constant repression. Her memory of the life before Gilead is what keeps her alive: through constant flashbacks in the series, it becomes evident that the memory of her husband Luke and their six-year-old daughter is very vivid in her mind. Before the creation of Gilead, they have tried to escape to Canada but eventually got caught and separated. Luke is apparently shot. The first season of the series is utterly dominated by June's motivation to stay alive in order to be reunited with her daughter and flee from Gilead.

The strategy that Atwood employs to showcase the main character's inner thoughts in the novel is the interior monologue. Miller applies the same strategy in the series and intensifies its impact by using voice-over narration and italic subtitles that turn the audience into a secret confidante and willing ally in June's struggle against repressive heteronormative and misogynist rules. This thought-provoking platform of expression is purposefully used by Miller in order to emphasize the importance of storytelling as a subversive act of resistance. Ultimately, this strategy has the purpose of actively engaging the audience in decisive action against the real, nonfictional oppression of women in contemporary culture.

3. Methodological Insights from Transmedial Narratology: One Story, Disparate Portrayals

The theory of transmedial narratology is rather helpful in shedding light on diverse ways of the main character's representation in the two media. The most influential proponents of this theory Noel-Thon (2015, 2016) and Ryan (2014) in their respective studies emphasize that crucial concepts from literary theory such as storyworlds, characters, story, and discourse difference, are

not to be found solely in literature but in other media as well. Thon (2016:3) depicts diverse “transmedial strategies of narrative representation and their realization within the specific mediality of contemporary films, comics and video games.” Rajewski (2005) defines the term transmediality as a medially unspecified phenomenon that can be realized by means of a large number of different media, whereas intermediality depicts at least two media in its transcendence of medial boundaries. The series represents a good example of “medial transposition” (Rajewski 2005: 52), that is a transfer from novel to television, with a myriad of “intermedial references” (Rajewski 2005: 52) which evoke references from the literary text to the series. From this perspective, the interior monologue represents an intermedial means of narrative representation in the construction of the main character’s identity. Gobyn (2019) states that “the medium determines how the interior monologue can be employed and it could be argued that it even affects the plot. This determination becomes – partly – clear when we consider how the novel and the series enter into dialogue with each other.” (77) In line with these ideas, it is significant to mention the term remediation (Bolter and Grusin 2000), a phenomenon of absorbing older by a new medium that can be applied to the dialogue between the series and the novel that Gobyn mentions. By reinforcing the idea of remediation, the incorporation of one medium in another, Bolter and Grusin conclude that “media are continually commenting on, reproducing, and replacing each other and this process is integral to media at all” (2000: 55).

Bearing in mind these insights from transmedial narratology, we can further discuss the differences in the representation of June/Offred in the two media. As previously suggested, it seems that Offred, and not June, represents the focus of the novel. Though she does not only want to be a witness to a horrid reality and keeps reporting on the events in her new life, her storytelling becomes the sole way of survival in Gilead: “Telling her story gives Offred a sense of control, and, what is more important, she hopes to regain her identity by telling her story” (Gobyn 2019: 79). However, throughout the course of the novel, her hope for the positive outcome regresses and the readers witness the collapse of her resistance. Even if we consider the final segment of the novel, entitled “Historical Notes”, that takes place during a conference on Gilead in 2195, in which she is approached less than a human being who overcome severe hardships, but more

as a compiler of tape-recorded facts² and thus a bearer of significant scientific evidence on the social, economic and political circumstances in Gilead, it becomes clear “that her identity was and is of no importance” (Gobyn 2019: 82).

On the other hand, it is June and not Offred who is the central figure in the series. There are obvious differences in the use of the interior monologue due to specificities of the medium and to the conspicuous change of the main character features – June in the series is feisty, active, courageous, determined. June becomes stronger and more rebellious in every episode. “The specific possibilities that the use of the interior monologue on the screen offers ensures that her strength can be emphasized: the medium series is – unlike a novel – able to create a simultaneity between viewing and hearing or between thinking and doing” (Gobyn 2019: 83). This possibility is absent in print literature. Thanks to this feature, the audience can recognize Offred's frequent use of irony which simultaneously links it to the main character's true identity (that of June) and exposes her reluctance and ways of undermining and resisting the imposed dogmatic ideology. In other words, as Gobyn asserts, “though interior monologues can thus be used in different media, they take on the specific modalities of each medium during their transmedial interchange” (2019: 83).

Furthermore, in the series, June opposes the regime not only in her thoughts or through retelling, but with concrete actions. In the process of offering active opposition to the regime, the concept of naming becomes crucial for the maintenance of her identity. Even in the first episode, June is depicted sitting in front of her window and her internal monologue ends with the statement “*My name is June*” (“Offred”, episode 1), which testifies to the fact that she re-appropriates her name and identity and is determined to fight the regime. On top of that, June comes into possession of the package containing the Handmaids' letters that have to be smuggled from Gilead and distributed to fled friends and relatives. Each letter starts with an identical statement “My name is...”, thus pointing to the necessity of individual struggle leading to collective resistance. Gobyn points out that the collective takes precedence over the individual through the concept of extended storytelling and concludes: “This term is used in the context of transmedia storytelling and refers to the possibility of expanding the scope and meaning of a narrative by using a range of different media...the

² It is not till the end of the novel that Atwood reveals that Offred did not write her story but recorded it afterwards, which implies that she surely managed to escape at some point.

medium of the series has the specific possibility to effectively tell multiple tales” (2019: 85). Whereas in the novel Offred is the one who tells the life stories of other characters (Moira, Janine, Nick, etc.), in the series, these characters tell their life stories themselves through flashbacks and thus get a voice and personal identity. Thus, it is obvious that individual rebellion against the regime leads to the retrieval of one's personal identity but also impacts the awakening of collective identity resistance. This reflects the dynamic of the series which obviously inspires similar active engagement in contemporary culture. In other words, Miller's series shows that there is hope for the enslaved and that there is enough space for the oppressed people to resist their oppressors.

Perhaps the best illustration of the previous statement is the destiny of Ofglen. When she is discovered to be in the resistance group symbolically called Mayday, Ofglen commits suicide in the novel. In Miller's adaptation, however, her destiny is much more brutal. She is also depicted as a lesbian, and is tried and convicted of being a gender traitor. After being forced to witness the death of her lover, she undergoes clitoridectomy as a punishment and is afterward sent back to Gilead to resume her life as a Handmaid. However, she comes back imbued with resilience and feistiness, and not despair, absolutely resolute to continue the struggle against the oppressors. Therefore, Miller's series is inspirational for the audience in the sense that the future can change for the better if a collective level of resistance to injustice and repression is achieved.

This message is also conveyed through the usage of the already mentioned remediation technique, the blending of two media into one. For instance, after June's defiant statement “My name is June”, the audience can hear the melody “You don't own me” by Medora and White (1963), whose lyrics explicitly point to the subversive feature of her conduct.³ Another example of this technique refers to the use of light and colours in the series which were inspired by the American painter Andrew Wyeth, but also remind us of older masters, like Johannes Vermeer.⁴ Gobyin gives an example of a reference to the medium of television. In episode 8 of the first season, June is given a present of an old music box by Mrs. Waterford. June elaborates on the gift:” The perfect gift. A perfect

³ These are the lyrics: “*You don't own me / I'm not just one of your many toys / You don't own me / Don't say I can't go with other boys / Don't tell me what to do / And don't tell me what to say.*”

⁴ Vermeer paints his women in front of a window, and Offred, sitting on the window sill, is a pervading motif in the first season. Also, the physical similarities between Vermeer's milkmaids and Handmaids, both of whom are depicted white caps on the head, are striking.

gift. A girl trapped in a box. She only dances when someone else opens the lid, when someone else winds her up...I will not be that girl in the box". June is sitting in her built-in wardrobe, which paradoxically makes her look exactly like a girl in the box. Gobyn asserts that "the last shot of that episode is an obvious example of hypermediacy; the frame of the wardrobe runs parallel to the frame of the (television) screen, making it almost impossible not to see the allusion to the medium" (2019: 88).

4. Discussion: Miller's Dramatization of *The Handmaid's Tale* as a Modern Feminist Manifesto

Whereas the concept of Atwood's novel was heavily endowed with the trends in the second-wave feminist thought, Miller's TV re-adaptation represents "a timely result of modern feminism" (Hershman 2018: 59). It definitely turns the attention of the audience to the issues that modern women confront, particularly social and sexual oppression. The significance of June's storytelling as a survival technique can be thus viewed from a contemporary perspective: namely, we have been witnessing the awakening of movements for the female right of not remaining silent to diverse social and sexual atrocities. The movements such as the #MeToo and #TimesUP whose governing idea is to raise awareness and encourage solidarity against sexual harassment were founded in the United States and their similar variants soon spread all over the world. Both celebrities and ordinary women have started sharing their stories of oppression, inequality, and violation in public. What links all the activities of these movements and Miller's series is the simple fact that all these women, real and fictional, have found support and courage to resist oppression by telling stories. Thus, Miller's series transcends the limits of a merely excellent artistic piece; it becomes "a powerful call for modern social reform" (Hershman 2018: 60).

In both the novel and TV series, the women in Gilead are denied to read, write or speak in public. This also applies to the women from the upper classes, not solely to the Handmaids, but is most applicable to them. This practice represents an obvious example of systematic manipulation and control of their lives; in other words, the men of Gilead purposefully silence female voices and exclude them from the social sphere. The repression of female voices ultimately results in potent acts of resistance, storytelling being probably the most powerful of them. In the society in which every move and gesture are surveilled, the

mere exchange of looks between the two Handmaids, forbidden yet realized, represents a subversive act of defiance and contributes to the sense of female empowerment (for example, although the Handmaids' are not allowed to speak to their pairs while shopping, Ofglen and Offred develop their own way of communication by exchanging glances in the shop window).

It is also worthy to note that in the life prior to Gilead June was a book editor, and thus the gloomy reality of prohibiting any aspect of literacy comes to her as an existential shock. Thus, she is fascinated by any chance of reading she gets, be it a mere inscription carved into her closet wall. The Handmaid prior to June in Commander Fred's household left the inscription in Latin, *Nolite Te Bastardes Carborundorum* ("Don't let the bastards grind you down"), to her successor thus enabling a strong bond between the line of enslaved women and sending a powerful message of defiance and resistance. Like her predecessor, June and other Handmaids eventually find ways to tell their stories and recreate their identities in this process. Hershman rightly asserts that by restricting women's use of language and literature, the men of Gilead believe to suppress their voices and identities: "However, it only strengthens the power of their stories and the power of the limited words they have access to. It also proves that they have hope in not only audience to listen to their stories but also in a future in which such an audience would be free to hear their stories" (Hershman 2018: 63).

June's narrative in the series is actively engaged in the process of startling the audience by depicting the similarities between Gilead and modern global society. With the help of Atwood herself, who has been collaborating with the series cast, producers, and director in screenwriting, this TV adaptation draws attention to contemporary issues of sexual slavery, war, toxic pollution, poverty, LGBTQ, women's rights, as well as the need to address these issues before our world turns into the Republic of Gilead.

Thus, the TV series represents a good example of engaged art in which the audience becomes an active participant rather than a passive recipient of the messages conveyed. This idea reminds us of Stuart Hall's well-known Active Audience Theory which states that media audiences often unconsciously make sense of the messages within their personal and social contexts (Munday 2011). In his work *Encoding and Decoding in the Television Discourse* (1973) Hall claims that the audience determines whether a message is successfully conveyed or not and, more importantly, that it can alter the meaning of a message depending on the social

context it was received in. According to the model Hall proposes, the sender of the message may allude to a specific meaning, but the message utterly depends on the way the audience understands the given message. It is definitely certain that both Atwood and Miller had the intention of raising the awareness of the audience regarding the aforementioned contemporary issues. However, it is our belief that the audience has also expanded the original messages of the TV adaptation's creators to a great number of postmodern sores in accordance with Hall's insights.

Furthermore, the series also illustrates the process of mediatization at its best: this show has certainly influenced diverse sectors of society including politics, business, culture, religion, education, entertainment, etc., since it has gradually been integrated into all the enumerated social segments. Though the concept of mediatization is still under development and there is still no commonly agreed definition of the term (Livingstone 2009: 1), it is certainly shaped by the omnipresent technological advancement that contributes to a broader understanding of the role of the media in the transformation of modern society. According to Gamson, Croteau, Hoynes, Sasson (1992), the media "generally operate in ways that promote apathy, cynicism, and quiescence", but the media discourse allows for "challengers such as social movements to offer competing constructions of reality and to find support for them from readers whose daily lives may lead them to construct meaning in ways that go beyond media imagery" (1992: 373). In this way, Miller's TV adaptation becomes a unique site of struggle against diverse instances of social discrimination and a powerful tool for giving a voice to the marginalized groups that have been silenced so far.

5. Conclusion: Some Factual Remarks

Apart from the central difference between the two media, related to the depiction of Offred/June discussed in detail in this article, it is also significant to mention technological and social changes in the TV adaptation that reflect this day and age. The most conspicuous technology updates concern the fact that in the series everyone has a smartphone and June often references American mobility service provider Uber. The Handmaids are identified by ear tags instead of tattoos. On the other hand, regarding the social changes, there is an obvious shift from individual female struggles to raising collective social awareness of the need for change in women's status. June is depicted as a political feminist activist who takes to the streets to participate in women's marches. In the same

vein, other issues, not necessarily related to the female domain, are brought into the spotlight. More characters in the series identify as LGBTQ. June has no issues with Moira's sexuality; the prior life of her best friend is depicted in idyllic terms of marriage with another woman. Many of the characters in the series are non-white, including June's husband, daughter, and best friend.

Atwood wrote *The Handmaid's Tale* on a typewriter in 1985, whereas, in 2017, it was premiered on Hulu in the form of a TV series. Soon enough, the series has become tremendously popular and the fifth season is currently in the process of filming. Furthermore, the first season won eight Primetime Emmy Awards, including the Outstanding Drama Series. It also won the Golden Globe Award for Best Television Series – Drama. Elisabeth Moss was awarded both the Primetime Award and the Golden Globe for being the best actress in a television drama series. Even before Hulu's TV series, Atwood's bestseller was frequently adapted to different media. It was transformed into an opera, numerous theatre performances, radio plays, audiobook editions, the 1990 film (based on a screenplay by Harold Pinter), a graphic novel (as a result of the collaboration of Atwood and Renee Nault, an illustrator in 2019). Atwood also published the sequel, entitled *The Testaments*, in 2019, set fifteen years after Offred's final scene, with the testaments of three female narrators from Gilead. This points to the fact that we have not done yet with June's story. The female story of rebellion and resistance leading to desirable subversion of the dominant system of values and ideology has been updated to reflect the current times. And it will most probably continue to be further updated.

References

- Atwood, Margaret. (1985). *The Handmaid's Tale*. Houghton Mifflin Harcourt. <http://www.jstor.org/stable/20719313>.
- Bolter, J. D. & Grusin, R. (2000). *Remediation: Understanding New Media*. MIT Press.
- Der-Ohannesian, N. (2021). Female Negotiations of Affect in Domestic and Public Space in the Television Series *The Handmaid's Tale*. *Ilha Do Desterro* 74, no. 1: 578-588. Accessed February 25, 2022. DOI: <http://dx.doi.org/10.5007/2175-8026.2021.e75830>
- Gamson, W.A., Croteau, D., Hoynes, W., Sasson, T. (1992). "Media Images and Social Construction of Reality". *Annual Review of Sociology*, Vol. 18. pp. 373-393. Accessed June 29, 2022.

- https://www.researchgate.net/publication/234838413_Media_Images_and_Social_Construction_of_Reality
- Gobyn, S. (2019). 'I tell, herefore you are': identity in *The Handmaid's Tale*: a comparison between the novel and the series. *EKPHRASIS – IMAGES CINEMA THEORY MEDIA*, 22(2): 73–93. Accessed March 10, 2022. <https://doi.org/10.24193/ekphrasis.22.5>
- Hall, S. (1973). *Encoding and decoding in the television discourse*. University of Birmingham. Accessed June 29, 2022. *OCLC 258736114*.
- Hershman, O. (2018). Oppression, Storytelling, and Resistance in Hulu's *The Handmaid's Tale*. *Digital Literature Review*, 5: 55–66. Accessed March 1, 2022. <https://doi.org/10.33043/DLR.5.0.55-66>
- Hogsette, D. S. (1997). Margaret Atwood's Rhetorical Epilogue In *The Handmaid's Tale*: The Reader's Role in Empowering June's Speech Act. *Critique: Studies in Contemporary Fiction*, vol. 38, no. 4: 262–278. Accessed February 23, 2022. *EBSCOhost*, doi:10.1080/00111619.1997.10543180.
- Livingstone, S. (2009). "On the Mediation of Everything: ICA Presidential Address 2008" (PDF). *Journal of Communication*. 59 (1): 1–18. Accessed June 29, 2022. doi:10.1111/j.1460-2466.2008.01401.x.
- Munday, D. C. R. (2011). *A dictionary of media and communication (1st ed.)*. Oxford: Oxford University Press.
- Rajewsky, I. (2005). Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermédialités: histoire et théorie des arts, des lettres et des techniques/ Intermediality: History and Theory of the Arts, Literature and Technologies*, no. 6: 43–64.
- Ryan, M. L. (2014). Story/World/Media: Tuning the Instruments of a Media-Conscious Narratology. In M.L. Ryan & J.N. Thon (eds.), *Storyworlds Across Media: Toward a Media-Conscious Narratology* (pp. 25–49). University of Nebraska Press.
- Thon, J. N. (2015). Narratives across Media and the Outlines of a Media-conscious Narratology. In G. Rippl (ed.), *Handbook of Intermediality. Literature, Image, Sound, Music* (pp. 439–56). Berlin: De Gruyter.
- Thon, J. N. (2016). *Transmedial Narratology and Contemporary Media Culture*. University of Nebraska Press.

Milena Kaličanin

Univerzitet u Nišu, Filozofski fakultet

PRIPOVEDANJE KAO ČIN SUBVERZIJE:
POZIV NA AKCIJU U TV SERIJI PLATFORME
HULU SLUŠKINJINA PRIČA

Sažetak. Članak se bavi komparativnom analizom romana Margaret Atvud iz 1985. i TV adaptacijom *Sluškinjine priče* Brusa Milera iz 2017. godine. Posebna pažnja u radu posvećena je konstrukciji identiteta glavne junakinje u oba navedena medija, a posebno činjenici da je u Hulu seriji (2017–2022) glavna junakinja prikazana kao moderna feministička aktivistkinja koja neprestano pruža otpor represivnoj patrijarhalnoj ideologiji, za razliku od romana u kom se njen novi identitet gradi od samog početka, tj. potpuno negirajući sećanja na predašnji način života, te je u potpunosti usklađen sa nehumanim tretmanom u Gileadu. Baš kao i Atvud, Miler primenjuje strategiju unutrašnjeg monologa i pojačava njegov uticaj korišćenjem naracije posredstvom glasa i kurzivnih titlova koji publiku pretvaraju u tajnog poverenika i voljnog saveznika u borbi glavnog lika protiv represivnih heteronormativnih i mizoginističkih pravila. Ovu misaonu platformu izražavanja Miler namerno koristi da bi naglasio važnost pripovedanja kao subverzivnog čina otpora nametnutoj ideologiji. Uz pomoć spisateljice koja je saradivala sa glumcima, producentima i rediteljem serije u pisanju scenarija, ova TV adaptacija skreće pažnju na savremena pitanja političkih sukoba, seksualnog ropstva, rata, toksičnog zagađenja, siromaštva, LGBT zajednice, prava žena, kao i potrebu da se ovim pitanjima pozabave i konačno utiču na dugo očekivanu društvenu reformu. Teorijski okvir istraživanja oslanja se na koncepte transmedijalne naratologije koje su razradili Ton (2015, 2016), Rajan (2014), Rajevski (2005), Gobin (2019) i drugi.

Gljučne reči: subverzija, pripovedanje, transmedijalna naratologija, remedijacija, unutrašnji monolog, ideologija, identitet, feminizam.