

**A Study of Underlying Discourses in Margaret Atwood's *Bodily Harm* and *The Handmaid's Tale* from Michel Foucault's Concept of 'Statement'**

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**Abstract**

*Michel Foucault conceptualises statement as the constituting principle of discourse. To unearth the discursive practices of a given culture, statement analysis in Foucault's oeuvre becomes essential. This paper attempts a close study of Margaret Atwood's *Bodily Harm* and *The Handmaid's Tale* from Foucault's concept of statement analysis. The protagonists of Atwood's said novels struggle against the oppressive socio-cultural forces. The analysis shows how individuals are caught in the dynamics of power relations and how the underlying discursive practices have far reaching influences on the constitution of individual identity.*

**Key Words:** Margaret Atwood, Michel Foucault, Statement, Discursive practices.

Margaret Atwood's novel *Bodily Harm* (1982) deals with the troublesome life of Rennie who works as a journalist in Toronto based magazines. The opening of the novel instils suspense in readers as the protagonist comes to know about a man with rope who had intruded in her apartment in her absence. Gradually the story unfolds Rennie's undergoing mastectomy as she was infected with cancer. Dr. Daniel, as Rennie believed, had given back her life. Jake decided to break the knot of relationship with her as her body began to bear the kiss of death. The deadly disease touched her body and left an indelible mark on her. Rennie decided to go for a trip to two tiny Caribbean islands to refresh her mind. But her journey to St. Agathe and St. Antonie ended up in her imprisonment as she involuntarily got involved in local politics. The narration of the novel takes us back to Rennie's childhood spent in Grisold, her relationship with her family members. Margaret Atwood's dystopian novel *Handmaid's Tale* (1985) deals with the socio-political and religious issues in a totalitarian regime named

Gilead. Like other dystopian novels Atwood's *Handmaid's Tale* deals with the inherent evil in human nature. The novel presents us the story of Offred, a handmaid of the commander Fred in the Republic of Gilead. The novel narrates Offred's struggle to achieve freedom from the Gileadean regime.

This paper will attempt to interpret how the protagonists of these two novels are linked with their respective socio-political discursive practices. Discursive practices often operate in subtle ways. Thus statement analysis helps us to recognise and understand the functions of discursive practices and how they are interlinked with human subjects. Michel Foucault's concept of 'discourse' is laced with his concept of 'statement'. In Foucault's *The Archaeology of Knowledge*, statement has been viewed as the building block or 'atom' of discourse (80). According to Foucault, a statement is not a sentence, a proposition or a speech-act though statement may sometimes assume the form of any of them. In case of a sentence, a proposition or a speech-act we observe that they are always conditioned by rigid grammatical, structural, logical or referential principles but a statement is more than mere sentence, proposition or speech act. According to Foucault:

In all three cases, one realizes that the criteria proposed are too numerous and too heavy, that they limit the extent of the statement, and that although the statement sometimes takes on the forms described and adjusts itself to them exactly, it does not always do so: one finds statements lacking in legitimate propositional structure; one finds statements where one cannot recognise a sentence; one finds more statements than one can isolate speech acts. As if the statement were more tenuous, less charged with determinations, less strongly structured, more omnipresent, too, than all these figures . . . . (*of Knowledge* 84)

For Foucault statement may be constituted by any "series of signs, figures, marks or traces" if they inhere four statement defining factors. In fact, instead of defining 'statement' in terms of its structural base, Foucault lays stress on the functional criteria of 'statement'. For Foucault the structural unity of a 'statement' is not what we search for but it is the very function of the statement. Thus Foucault writes:

One should not be surprised, then, if one has failed to find structural criteria of unity for the statement; this is because it is not in itself a unit, but a function that cuts across a domain of structures and possible unities, and which reveals them, with concrete contents, in time and space. (86-87)

The function that 'statement' performs is described as 'enunciative function' and according to Foucault, "enunciation takes place whenever a group of signs is emitted". So statement is always linked with signs in spite of being different from signs by virtue of its four distinctive

features.<sup>1</sup> It is characterised by four principles—referentiality, relation with subject positions, associated field and repeatable materiality. These four factors that characterise the operative principles of ‘statements’ function in diametrically opposite direction: whereas the ‘referentiality’ and the ‘associated field’ are factors that are linked with possibilities of originating meanings based on sign systems, the relation of the statement with subject-positions and the fourth factor i.e. ‘repeatable materiality’ have made it more than mere ‘signs’ by means of linking it with human agency. Thus the statement remains in between the world of abstracted meanings and materiality. The ‘statement’ may be viewed as an effective tool that “men produce, manipulate, use, transform, exchange, combine, decompose and recompose, and possibly destroy” (105) to serve their purposes. Thus Foucault opines that “the statement circulates, is used, disappears, allows or prevents the realization of a desire, serves or resists various interests, participates in challenge and struggle, and becomes a theme of appropriation or rivalry” (105).

The statement analysis is just one among other interpretative methodologies that treat signs as signifying systems and accept its relation with material world. Dreyfus and Rabinow considered statement as serious speech acts as both share common intrinsic features.<sup>2</sup> The subject’s entering into the world of ‘discourse’ is made possible through its encounter with different statements. In fact statement analysis and discourse formation are interlinked with each other. Foucault defines ‘discursive formation’ as follows:

The discursive formation is not ... a developing totality, with its own dynamism or inertia, carrying with it, in an unformulated discourse, what it does not say, what it has not yet said, or what contradicts it at that moment; it is not a rich, difficult germination, it is a distribution of gaps, voids, absences, limits, divisions. (119)

Foucault opines that the purpose of describing statement is not meant to “rediscover the unsaid” but to focus on the conditions that make the appearance of the statement possible. Foucault has elaborated the relation of discourse formation and the statement analysis with the following words:

To describe statements, to describe the enunciative function of which they are the bearers, to analyse the conditions in which this function operates, to cover the different domains that this function presupposes and the way in which those domains are articulated, is to undertake to uncover what might be called the discursive formation. (115-116)

The relation of statement to discursive formation is similar to what a sentence is to a text. On the basis of the relation of statement and discursive formation, Foucault has also defined ‘discourse’ and ‘discursive practice’. Discourse, according to Foucault, may be defined as “a group of statements in so far as they belong to the same discursive formation” (117). Foucault

also points out that discourse “does not form a rhetorical or formal unity” and its “appearance or use in history might be indicated (and, if necessary, explained)” (117). Discourse is constituted by “a limited number of statements for which a group of conditions of existence can be defined” (117). Now let us attempt a statement analysis of Atwood’s novels to figure out how the underlying discourses manifest through daily practices in a given society.

In *Bodily Harm* a number of “statements” operate to reinforce the given socio-cultural specificities. Though Dr. Daniel suggests Rennie to treat cancer as a disease instead of treating it as a symbol, the symbolic import of cancer can hardly be negated if we take into account Rennie’s struggle to get rid of the cancer that infested her body and her already infected mindset which is structured after male-centric world view. The whole text may be viewed just as an unfolding of Rennie’s naively asked question whether she has “cancer of the mind” (82). Even the world of St. Antoine and St. Agathe metaphorically turns out as morbid as cancer is. When Rennie comes to know that she bears malignant cells of cancer in her body, she begins to disintegrate from within: “I don’t feel human any more, she said. I feel infested. I have bad dreams, I dream I’m full of white maggots eating away at me from inside” (83). Dr. Daniel, who appears as a saviour to Rennie, suggests her to consider her life as a clean page where she can write as she wishes. But Rennie’s struggle starts after the mastectomy as she begins to perceive her body incomplete. And in this connection the scar on her breast operate as a constant reminder of her incompleteness in the present and her fighting against death in the past. Rennie begins to suffer psychosomatic problems and it becomes acute when Jake left her for a new woman. Rennie pathetically wishes to be loved, to become an object of male desire. The infiltration of Jake’s paraphilia into Rennie’s being makes Rennie think her own body as a prop to sensual gratification. Jake, “an animal in the dark”, craves for female body and induces Rennie to inculcate the discourse of male fantasy. That the cancer or the trail of cancer on her body has left her imperfect as a woman thinks Rennie. Her reaction to the scar on her body goes back to her upbringing in Grisold and her living with Jake in Toronto. In Grisold she has been taught to conceal her cuts and scrapes, she has been taught to view them as the outcomes of her own acts:

As a child, she learned to conceal cuts and scrapes, since her mother seemed to regard such things not as accidents but acts Rennie committed on purpose to complicate her mother’s life....The operation, too, she would see as Rennie’s fault. Cancer...was apart, obscene almost, like a scandal; it was something you brought upon yourself....The body, sinister twin, taking its revenge for whatever crimes the mind was supposed to have committed on it. (81-82)

Thus after the mastectomy and after the end of her moribund relation with Jake, Rennie becomes restless to have sexual relation either with Dr. Daniel or with Paul. She wishes to

live again in the world of male fantasy. Grisold functions as a statement in “Bodily Harm”. The narrator describes Rennie’s link to Grisold with the following words:

Rennie is from Grisold, Ontario. Grisold is what they call her background. Though it’s less like a background, a backdrop – picturesque red Victorian houses and autumn trees on a hillside in the distance – then a subground, something that can’t be seen but is nevertheless there, full of gritty old rocks and buried stumps, worms and bones; nothing you’d want to go into. (18)

Though for Jake “Grisold has an exotic and primitive charm”, Rennie “tries to avoid thinking about Grisold” as she thinks “Grisold, she hopes, is merely something she defines herself against” (18). But as the narrative progresses she acknowledges “Grisold is ingrained in her” (118). Rennie’s aversion to Grisold leads us to her upbringing in Grisold in the family of her grandparents. Grisold not merely bears the signature of “red Victorian” house styles; it follows Victorian culture of repression, priggishness and decorum. Rennie remembers how she had been punished for doing something wrong that she cannot remember by her grandmother “who was proud of the fact that she never lost her temper” (53). Even for “making a noise” or for “crying” there was punishment. Rennie recollects how Grisold has influenced her childhood: “As a child I learned three things well: how to be quiet, what not to say, and how to look at things without touching them” (54). Whenever Rennie thinks of their house in Grisold, she is reminded of the suffocating silence present there: “When I think of that house I think of objects and silences. The silences were almost visible; I pictured them as grey, hanging in the air like smoke” (54). The objects owned in their household “were another form of silence”. What was aimed was not the beauty of objects but the decency. In their household the decency of objects and women alike was given importance as Rennie says:

The objects weren’t beautiful, most of them. They weren’t supposed to be. They were only supposed to be of the right kind: the standard aimed at was not beauty but decency. That was the word, too, among my mother and aunts, when they came to visit. “Are you decent?” they would call gaily to one another before opening bedroom or bathroom doors. Decency was having your clothes on, in every way possible. (54-55)

The gendered world of Grisold surfaces not merely through the issue of decency, it is instilled in their living:

My grandmother worshipped my grandfather, or so everyone said. When I was little I thought of him as a hero, and I guess he was, he was about the closest you could get in Grisold unless you’d been in the war. I wanted to be like him, but after a few years at school I forgot about that. Men were doctors, women

were nurses; men were heroes, and what were women? Women rolled the bandages and that was about all anyone ever said about that. (56)

Though Rennie admired her mother, she did not want to be “trapped like her”. Rennie’s mother “was practically a saint” (58) sacrificing her life in the service of their household. For Rennie her mother appears to be just like all the aged members of their family who bear the invisible principles of living in Grisold:

I grew up surrounded by old people: my grandfather and my grandmother, and my great – aunts and great – uncles, who came to visit after church. I thought of my mother as old too. She wasn’t, but being around them all the time made her seem old. On the street she walked slowly so they could keep up with her, she raised her voice the way they did, she was anxious about details. She wore clothes like theirs too, dark dresses with high collars and small innocuous patterns, dots or springs of flowers. (54)

However, Rennie did not want to cope, to deteriorate like her mother in Grisold. She decided to get out of Grisold to pursue her higher studies in Toronto. Though Rennie wished to eschew what Grisold stands for, she found herself ingrained in the ideals of Grisold. Let us now make a brief study about how Rennie internalises the ideals of her family and the very impact of them while she lives in Toronto and undertakes a short trip to St. Antoine and St. Agathe.

If Grisold stands for repression and asceticism, Toronto provides her the scope to explore her mettle. Life in Toronto appears to be the heaven of freedom since without the restraint of any stale morality she lives her life. That Toronto stands as a contrast to the life in Grisold is also evident in the fact that Rennie’s father after leaving her mother stays in Toronto with another woman. But Rennie fails to brush aside the ideals or views that specify Grisold. There are many evidences in the text that reveal the impact of Grisold in Rennie’s life even when she is far away from Grisold. One of them manifests itself through Rennie’s giving importance to surface “Rennie became a quick expert on surfaces when she first moved away from Grisold” (26). Rennie’s profession of writing articles mainly on human lifestyles requires an insightful study of the surfaces of human lives. Again, when her body bore the signs of mastectomy, she became morose because of the surface of her body. Apart from her obsession with surface Rennie continues to assume submissive role in her relation with Jake and certainly she regards the import of female body lies in their appropriation to male fantasy. Grisold functions in her as yardstick to evaluate any adverse situation until she is imprisoned. Rennie’s disapproval of the Englishwoman is reasoned out with the following words: “Rennie’s beginning to understand why she dislikes this woman so much. It’s the



disapproval, automatic and self righteous, it's the ill-wishing. Rennie knows all about that, its part of her background" (145).

Sexuality may be regarded as another important statement that pervades the narrative. Atwood's treatment of sexuality in *Bodily Harm* is mostly devoid of sensuality that is generally associated with it. Rather sexuality serves multifaceted functions. Whereas Jake's sexual relation with Rennie pinpoints how female bodies are subjected to the gratification of male carnal desires, Rennie's subsequent attempts, after mastectomy, to have sexual relation either with Dr. Daniel or with Paul suggest her pathetic struggle to become a fitting object of male fantasy. Thus in the novel sexuality becomes very much conditioned by discursive practices as it lays bare the subtle play of power.

All these statements may be aligned to the discursive practices that characterise patriarchy. Grisold silences women voices; it makes women submissive under the rubric of decency. Women in Grisold are assigned to the perpetual role of Florence Nightingale. Fates of women in Grisold were predestined and if they wish to get themselves free from the invisible chains of patriarchy, they have to flee. But if Grisold with its "primitive charm", as Jake says, appears barbaric in silencing women voices, the world outside Grisold is different only in degree but not in kind. Rennie in spite of herself bears the influences of patriarchal society and thus she considers her body bearing the impression of cancer fails to fit in the hegemonic concept of idolised body. She struggles to recuperate, to be desired since she fails to get out of the cobweb of patriarchal discursive practices. Sexuality in the novel suggests how patriarchal world view structures the mindset of women. Rennie's struggle to be sexually desired may be viewed as the outcome of patriarchal world views inculcated in women. Thus in "Bodily Harm", we may regard 'cancer' or 'the scar', 'Grisold' and 'sexuality' as statements that constitute the discursive practices of patriarchy.

The novel *The Handmaid's Tale* starts when Offred is forcefully made to live in a totalitarian regime named Gilead as a handmaid and it ends when there is an academic discussion on Offred's living there. In between the beginning and ending of Offred's story lies her journey from a loving wife to her becoming a handmaid and successive efforts to challenge the mechanism of power operational in the Republic of Gilead. However, a close study of the novel reveals that there are multiple statements functional in the novel. Statements like Prayvaganza, Salvaging, indoctrination, fertility and surveillance constitute what Gilead is. In fact, Gilead is a land with rigid laws. Atwood's Republic of Gilead bears an echo of Oceania, a small island depicted in George Orwell's famous novel 1984.

The Republic of Gilead functions like a programme in a computer. Indoctrination, Ceremony, Prayvaganza, salvaging and surveillance have kept the Gileadean society in motion. Any breach in systems inadvertently incurs punishment. Though there is

stratification of both men and women in Gilead, all become subjects to the systems. Fertility is the most valued aspect of women in Gilead. It functions as a categorizer among women. Those who were viewed as fertile women were held as handmaids to the Commanders in the Republic of Gilead. Commander's wives, Aunts, Marthas, Handmaids, Unwomen and Econowives are the obvious categories of women in Gilead. Though infertile, Commander's wives enjoyed privilege for their class. Marthas and Aunts are women in their menopause. Marthas serve as assistants of Commanders' wives. Aunts are allotted the duty of indoctrination. Those who were non-participant in Gileadean regime and infertile were sent to the colonies to live as Unwomen. Econowives are meant to serve the Angels and the guards as wives. For a woman there is hardly any possibility of making an upward progress. But if a handmaid fails to bear children, she may be sent to the colonies to live the life of Unwomen. The stratification of persons on the bases of class and gender in Gileadean regime reminds us of Medieval feudal structure of society in that in both the cases there is hardly any flexibility to assert individual will. What is at stake is freedom of choice. Thus for handmaids to become able to bear children is counted as their success.

Thus Offred describes how they are moved when they come across a pregnant woman "She's a magic presence to us, an object of envy and desire, we covet her. She's a flag on a hilltop, showing us what can still be done: we too can be saved" (36). Interestingly, men's potentiality is never put to test in Gilead. The doctor whom Offred visits for her regular check up knows it well as he says "Most of those old guys can't make it any more" because "they're sterile" (70). Therefore the doctor offers her a sly suggestion to help her having a baby. But Offred knows her choice would have a disastrous consequence. What she has been indoctrinated is that "There is no such thing as a sterile man any more, not officially. There are only women who are fruitful and women who are barren, that's the law" (70-71). Again, there comes Serena Joy who offered similar suggestion to Offred as she was running out of time. Though it became an open secret in Gilead that the Commanders were unable to procreate, none dared to question the system. What was important that the handmaids must become the sacred vessel to bear baby. Thus to keep their position up in Gileadean regime Serena Joy suggested Offred to have a relationship with someone whom they trusted. As a result of Serena's proposal and allowance, Offred became intimate with Nick. Even Professor Pieixoto while presenting his paper "Problems of Authentication in Reference to *The Handmaid's Tale*" delved deep into the problem of infertility in Gileadean regime and pre-Gileadean society. Thus fertility in women serves as a statement in linking the very aspect with discourse of femininity in Gileadean regime.

A totalitarian regime like Gilead unquestionably requires support and submission of its inhabitants. The very foundation of any totalitarian regime is its own self proclaimed



belief systems. In Gilead what we observe is the ubiquitous functioning of its discourses. All the inhabitants become subjects to Gileadean discourses in one way or the other. On the one hand there operates ideological indoctrination of Gileadean principles to its people and on the other hand there functions repressive technologies to keep Gileadean principles at work. Aunts in Gilead indoctrinate the handmaids about the relevance and necessity of Gileadean principles. The indoctrination serves to systematize the souls and selves of Gileadean inhabitants. Aunt Lydia is thus always referred to in the speeches of the handmaids. Aunt Lydia knows how pervasive the impact of Gileadean principle is and thus she claims rightly that the Republic of Gilead knows no limit since it exists within its inhabitants (33). The handmaids have been indoctrinated to consider their living in Gilead as freedom from all the troubles of pre-Gileadean regime. Though in pre-Gileadean society they had freedom to live as they wished, but they hardly had a secured life sans rape or domestic violence. Thus Aunt Lydia considered the pre-Gileadean regime as a dying society that was plagued by too much choice (35). The handmaids are so thoroughly indoctrinated that hardly there is any occasion when Aunt Lydia has not been recalled. Offred's claim that she feels the presence of Aunt Lydia in her brain reveals the extension of her indoctrination. They have been taught to consider themselves as "national resource" (75) and their body as "worthy vessel" (75). They have been warned to abstain themselves from any attachment with the material world and to practise "meekness" and "invisibility" to become blessed and sacred respectively. They are informed how the women in pre-Gileadean regime committed blunder in choosing to stop "breeding" (123). Now the handmaids should not repeat the mistakes. The sole purpose of their existence should be valued on their ability to become surrogate mothers. As in any totalitarian regime there always hovers a dream of better future, Gileadeans are also instilled with a promise—the promise for a more secured and egalitarian future—as it is evident in the following words of Aunt Lydia:

The women will live in harmony together, all in one family; you will be like daughters to them, and when the population level is up to scratch again we'll no longer have to transfer you from one house to another because there will be enough to go round. There can be bonds of real affection, she said, blinking at us ingratiatingly, under such conditions. Women united for common end! (171)

Thus the handmaids prayed for the emptiness so that they would be worthy enough to be fulfilled. The prayer: "Oh God, obliterate me. Make me fruitful. Mortify my flesh, that I may be multiplied. Let me be fulfilled..." echoes their deliberate urge to purge themselves in order to substantiate the cause of Gileadean regime (204). Indoctrination functions to make the handmaids submissive but it also assists Offred to manipulate the Commander. It is through

their indoctrination, the handmaids have learned how to manipulate men if situation allows them: “Men are sex machines, said Aunt Lydia, and not much more. They only want one thing. You must learn to manipulate them, for your own good” (153)

Along with indoctrination, there were other ploys to make the handmaids submissive to the Gileadean discourses. “Salvaging” and surveillance operate as repressive methods to keep the handmaids on track. Salvaging is the name of a ceremony to punish those who crossed the boundaries of Gileadean principles. It is the punishment of rebels and displaying their mutilated, tortured body to others. The purpose is to warn that what are against the interest of Gileadean regime must be avoided. The desired effect is to induce fear in the inhabitants of Gilead. The fear of crossing the boundary remains so engrossed in them that hardly they perform any subversive act of transgression. Offred narrates how they become used to see the bodies hanging from the wall (42). As the handmaids go out for shopping, they often come across the bodies: “We stop, together as if on signal, and stand and look at the bodies. It does not matter if we look. We’re supposed to look: this is what they are there for, hanging on the wall”(42).

Offred also knows it well why such act of cruelty is on display: “They have committed atrocities, and must be made into examples, for the rest” (43). The onlookers must feel hatred and scorn towards the bodies since they must be regarded as pervers. Salvaging works effectively in inducing fear and controlling the behaviours of the Gileadean inhabitants. Thus we do not wonder why Offred’s mind turns back to the Wall when she confronted Nick while returning from the Commander’s chamber: “I think of the hanged men, hooked on the wall. I can hardly stand up. I have to get away, back to the stairs, before I dissolve entirely” (110). The act of salvaging usually was accompanied with a detailed account of the crimes committed by the convicts. But since it provided chances of further transgression, the salvaging was shorn off any detailing of the crimes. Towards the end of the narrative, in chapter forty two, the handmaids, the wives and the Aunts participated in the salvaging of three women. Two handmaids and one wife of a commander were convicted. The wives of commanders, though enjoyed better privileges, were not entirely free from Gileadean principles. The wives are never allowed to kill any handmaid in Gilead. The salvaging was carried out and all the handmaids and wives participated in the salvaging to demonstrate their consent. Impact of salvaging went so deep in the psyche of the handmaids that they preferred to hang themselves instead of surrendering to the authority. Thus, Ofglen, as Offred came to know, hanged herself as she feared to be arrested.

In Gilead, surveillance also acts as a statement. Though it is not overtly stated, it is ubiquitous in the narrative. The Eye in Gilead is the official position allotted to a class of soldiers who carried out the duty of surveillance. Even the handmaids are used to supervise

on the activities of each other. The handmaids are allowed to go for shopping only in twos. The reason is that each one of them will act as another person's eye. Offred is accompanied by Ofglen in her routine walk. Since the positions of the handmaids are often changed in order to restrain any type of attachment, the handmaids do not confide with each other easily. Janine, who has been mocked by Offred as Aunt Lydia's pet, is also entrusted to perform the duty of surveillance. She feels herself privileged to operate as per the mechanism of Gilead. It is surveillance that succeeds in keeping all Gileadeans under control. Therefore, we see the Commander Fred met Offred secretly. Even when Serena Joy allowed Offred to visit Nick, she executed it with utmost secrecy. After the salvaging of women and the particiution, Ofgen hanged herself and her position was taken by a new handmaid. Offred was thoroughly unnerved to meet someone new as Ofglen but she was at pains to ask her what happened to the former Ofglen. The reason was simply that Offred was not sure whether the new Ofglen was a spy or not. Thus surveillance controls the behaviours of all the Gileadeans.

Thus our study of "The Handmaid's Tale" on the bases of indoctrination, infertility, salvaging, surveillance as functional statements help us to apprehend how Gileadean regime functions. The process and outcome of indoctrination, the issue of infertility, salvaging and surveillance as controlling measures, all qualify themselves as statements since all these bear the intrinsic features of statement in Foucauldian sense. All these statements operate in Gileadean regime in an inter-allied chain to sustain and substantiate Gileadean principles.

Thus a study of Margaret Atwood's *Bodily Harm* and *The Handmaid's Tale* from Foucault's conceptualisation of statement assists us to interpret the dynamics of socio-cultural forces and their impact on the protagonists. It helps us to comprehend the underlying discursive practices and how the protagonists remain engaged with their respective ethos. The statement analysis may be used as cardinal tool to interpret the texts of post-colonial literature, gender studies, dalit literature or the texts that include social voices.

## Notes

1. For an elaborate study, see page 91-113 of *The Archaeology of Knowledge* and *The Discourse on Language*. Trans. A.M. Sheridan Smith. New York: Pantheon Books, 1972. Print.
2. Michel Foucault: *Beyond Structuralism and Hermeneutics*, p 44-49.

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