

EMPOWERMENT THROUGH VIOLENCE AND RAPE REVENGE

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CERTIFICATE

This is to certify that the dissertation entitled **EMPOWERMENT THROUGH VIOLENCE AND RAPE REVENGE** is a bonafide record of research work carried out by **SAYANA M V** student of M.A English Language and Literature, fourth semester, in this Department, in partial fulfilment of the requirements for the award of the Master of Arts in English Language and Literature.

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DECLARATION

I hereby declare that this dissertation entitled **EMPOWERMENT THROUGH VIOLENCE AND RAPE REVENGE** is a bonafide record of research done by **SAYANA M V** (Register Number **AIAVMEG017**), has not previously formed the basis for the award of any Degree, Diploma, Fellowship or other similar title.

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Chapter 1

Introduction

Stieg Larsson, original name Karl Stieg Larsson, Swedish writer and activist whose posthumously published millennium series of crime novels brought him international acclaim. Stieg Larsson, original name Karl Stieg-Erland Larsson, Swedish writer and activist whose posthumously published millennium series of crime brought him international acclaim. Till the time he joined his parents in Stockholm, his grandparents had lived in northern Sweden. A passion for radical leftist politics was sparked by the grandfather's fervent anti-fascist sentiments.

Following a mandatory 14 months in the Swedish army, Larsson participated in rallies against the Vietnam War and became involved revolutionary communist group through which he briefly edited a Trotskyist journal. She lands a position in 1977 as a graphic designer for the Swedish news agency after traveling to Ethiopia to train Eritreans. Tidningarnas Telegrambyrå (TT), where he later worked as a journalist as well and would remain for 22 years. Soon after, he started writing articles for Search light, a British journal that researched and exposed fascism.

This dissertation is divided into five chapters including introduction the fact that Salander is not the mentally unstable young woman he believes her to be and promptly strikes back with an equally brutal attack on him—including a sexual assault—shows that he has gravely misunderstood his victim. Less fortunate are the victims of Martin and Gottfried. Second Chapter gives an outline and brief description about feminism theory associated with the novel the girl with the dragon tattoo. The third chapter deals with Analysis of the novel and Conclusion.

By the 1990s, Larsson had established himself as a reputable muckraker and an authority on the activities of persons connected to Sweden's radical right-wing movements.

He co-wrote "The Extreme Right," a book on the issue, in 1991 with Anna-Lena Lodenius. After four years, in reaction to he assisted in creating the Expo in Sweden due to the rising tide of neo-Nazism. Studying racist and anti-democratic foundations is the mission of this organization. Societal tendencies in an effort to combat them, and he worked as an editor in chief of its Expomagazine. As one of his country's most vocal opponents of hate groups, he became a frequent target of death threats. Larsson started to write fiction in 2001 as a means of generating additional income. Influenced by the detective novels written in English by authors like Elizabeth George and In a ten-volume series of thrillers written by Sara Paretsky, a discredited journalist named Mikael Blomkvist teams up with a young woman. Tech-savvy misfit, Lisbeth Salander, to uncover a host of crimes and conspiracies. When he contacted a publisher in 2003, he had already written two novels, and he later completed a third; the following year, however; he suffered a fatal heart attack.

Despite spending three decades with Eva Gabrielsson, Larsson had never wed or created a legal will when he passed away. As a result, his father and brother received ownership and management of his estate, which eventually became a highly publicized and acrimonious situation. After being found guilty of libel and defamation against financier Hans-Erik Wernerstorm, journalist Mikael Blomkvist tries to flee through a mob of hungry reporters in the opening scene of the novel. Blomkvis, devastated by the verdict, goes to a café and muses over his conviction. He anticipates three months inprison, but he worries more about the fate of his political magazine, Millennium. After he meets with Erika Berger, the editor-in-chief of Millennium and Blomkvist's lover, and says he plans to leave the magazine after giving the situation some thought.

Meanwhile, Lisbeth Salander, an unconventional young woman with piercings, tattoos attends a meeting with her supervisor, Dragon Armansky, and attorney Dirch Frode while working for Milton Security's private investigation section.Frode wishes to hire

Blomkvist on behalf of Henrik Vanger a wealthy industrialist and head of Vanger companies. Salander has compiled a report on Blomkvist and Frode wants to know the findings. Satisfied he encourages Salander to continue her search into the Wennerstrom affair and calls Blomkvist to offer him the job. Salander continues her research as requested and purchases an electronic cuff that will allow her to monitor Wennerstrom's computer while Blomkvist considers the job offer. Burdened by concern for Millennium and his own career, Blomkvist agrees to meet Henrik on December 26th to hear the details. After outlining his family's history, Henrik delivers the employment offer in detail: He wants Blomkvist to pen a family history as a cover for investigating the 1966 disappearance and murder of Harriet, Henrik's great niece.

Despite being intrigued by the mystery, Blomkvist is hesitant to accept the position because he already has enough to worry about. Henrik sweetens the deal by stating that when Blomkvist completes the assignment, he would reveal devastating facts about Wennerstrom. Blomkvist ultimately decides to accept the offer as a means of repairing the harm to his career as Millennium continues to lose advertising revenue. Blomkvist takes advantage of his location on the tiny island of Hedeby, where the Vanger family resides, and makes an effort to interpret the meaning of five puzzling names and numbers in Harriet's date book. He is also introduced to the other Vanger family members by Henrik. Salander's guardian causes her problems, in the meantime. Holger Palmgren develops a serious illness. Salander Nils Bjurman's new guardian threatens to manage her funds, insults her with disrespect, and compels her to have oral sex with him. Salander, who is enraged, decides to blackmail him and tapes their subsequent interaction.

As a result of the encounter not going as expected, Bjurman viciously rapes Salander. She goes back to his house a week after the rape, shackles him to the bed, and tortures him while threatening to release the video of the attack. In order to have her considered legally

competent, she eventually coaxes Bjurman into promising that he will give her access to her finances and job. Relieved, she tattoos the foliage and his torso with a reminder of his wickedness. When she learns that she is no longer required to conduct study on the Wennerstrom case, she is astonished. Blomkvist discovers that the names and numbers in Harriet's date book relate to Bible verses, not phone numbers, thanks to a timely tip from his daughter Pernilla. He asks Frode for the name of another researcher to help him solve the riddle, and Frode suggests Salander. Blomkvist meets Salander at her house and pleads for assistance on the case after reading Salander's report on him and learning that she broke into his computer.

The two finally learn that the names and numbers in Harriet's date book refer to a string of horrific serial homicides after a hesitant, frightened Salander complies. They are researching and Blomkvist is shot by an unnamed intruder, who also leaves a decapitated cat on the porch. They are persuaded that the attacks show they are getting close to a solution. Blomkvist looks for images of the Children's Day parade that were taken on the day of Harriet's disappearance. In the pictures, Harriet is visibly upset, and Blomkvist wants to figure out what's upsetting her so much. Blomkvist finally finds his smoking gun: a photo of Martin vanger, Harriet's brother, from the Children's Day parade in 1966. Salander travels for the vanger family archives to make sense of minor inconsistencies in the serial homicides. Blomkvist visits Martin's cabin to confront him in the novel's finale. Martin, anticipating his arrival, leads him, under duress, to a makeshift prison in the basement. After beating Blomkvist, Martin says he and his father both contributed to the deaths and that they sought to bring Harriet along for the ride. To Blomkvist's surprise, Martin denies knowing anything about what happened to Harriet and makes an effort to suffocate him. Just in time, Salander enters and defeats Martin severely with a golf club. She releases Blomkvist from his

restraints as he flees. In a hurry, Salander pursues Martin, but Martin swerves into oncoming traffic out of desperation, dying in a violent collision.

The following day, Salander, Blomkvist, and Frode decide not to report killings to the police. Blomkvist understands that Harriet is not genuinely dead after putting everything together. He gets in touch with her, and after hearing her side of the tale, she finds Henrik again. Later, when Frode tells Blomkvist that Henrik no longer wants to write the book and is unable to provide any valuable material on Wennerstrom—Blomkvist's primary motivation—Blomkvist becomes discouraged. Salander then divulges the details she has learned concerning Wennerstrom's shady business dealings. Blomkvist delivers an expose about the Wennerstrom scandal as the book comes to a close, upending the financial world while restoring his credibility and reinstating Millennium security. In order to ensure future financial independence, Salander creates a false identity and emptys many of Wennerstrom's accounts. After some time, due to a tip from Salander, Wernerstrom reappears dead in a Spanish hotel room. Even when Salander finally confesses to Blomkvist and plans to tell him on Christmas, Erika Berger, the editor-in-chief of Millennium, finds out. Despite the fact that they successfully resolved the dispute, her decision to leave the situation shows that they have not yet reached a point of mutual understanding.

Chapter II

Feminism in the Novel: *The girl with the dragon tattoo*

Lisbeth's character goes against conventional ideals of femininity. At the dragon tattoo, The Girl Lisbeth's character in *The Girl with the Dragon Tattoo* defies accepted notions of femininity. When examining the interactions in the novel, it becomes evident that Lisbeth's complete rejection of the typical "glamorous" image as described by Mulvey does not actually free her from the rules of the male gaze. Lisbeth's character is undoubtedly subjected to the male gaze or not. This section of the analysis will examine how the male gaze pervades across a wide spectrum of feminine images, regardless if a character is in accord with Mulvey's description of beauty.

Analyzing how the male gaze is exerted onto Lisbeth's character will reveal important implications about women in cinema and how power structures work to continually objectify them in subtle and dangerous ways. Uncovering the male gaze in this unorthodox context will allow audiences to be aware of how women can be objectified even if they are presented in a way that denotes empowerment. Lisbeth is adamantly autonomous, bordering on reclusive. She has a very forceful personality and is incredibly brilliant in her own quiet manner.

Aside from her personal characteristics, Lisbeth's physical features are also contradictory to the conventional female protagonist image that is so often embodied by women such as the voluptuous Scarlett Johansson. In stark contrast to her jet-black hair, Lisbeth's eyebrows are so light they are almost undistinguishable from her ghostly white face. The choice to portray her in this way is indicative of the director's attempt to cast Lisbeth as a mysterious and questionable character. Psychologists from New York University published a study in the *Journal of Neuroscience* suggesting that the brain automatically responds to a face's trustworthiness before it is even consciously perceived. The findings are

in line with a wide body of research that contends that we make snap judgments about other people that are frequently unconscious. Eyebrows are important facial features that indicate emotions and the absence of them can lead audiences to make negative assumptions about a person. In this regard, Lisbeth is forced to work in order to gain the trust and respect of others in the film as well as audiences worldwide. The 24-year-old's thin, boyish build makes her appear pre-pubescent, and her pallid skin is enough to make others wonder about her health. Asserting health rumours, we see Lisa participating in unhealthy behaviors throughout the movie, such as chain smoking and eating microwaveable meals and soda.

Despite being positioned as strange and grungy, Lisbeth's character has been promoted as a sex icon. One poster distributed by Columbia Pictures depicts Rooney Mara, topless, with Daniel Craig standing with his arm grasping her, simultaneously covering her breasts. The release date "12-21-11" and caption, "19 Evil Shall with Evil Be Expelled," stretched across the width of the poster invites a provocative inference of what may be yet to come, increasing audience anticipation. Juxtaposing a character who, in the film, is positioned as an outcast, as a sex object for promotional purposes reveals the true significance that sexuality has in the success of a film.

However, despite the fact that Lisbeth is not overtly sexualized in the film, her apparent lack of sexuality is compensated by her promiscuity with 12 both male and Female alike. In the novel, Lisbeth has two significant consensual sexual partners. Halfway through the film we are introduced to Miriam Wu, a sultry, tattooed Asian woman, at a night club. She approaches alone Lisbeth at the bar and within minutes the two are kissing passionately against a wall. Miriam smuggles something—possibly a drug—into Lisbeth's mouth. Then the next scene depicts their naked bodies being entangled in Lisbeth's room. The condition of the women following a drug fueled night leads audiences to infer that the women certainly engaged in some sort of sexual activity. Lisbeth's *The Salander* figure serves as an example

of what researchers are referring to as a postfeminist paradigm, according to authors Donna King and Carrie Lee Smith, whose bisexual promiscuity is indicative of third wave feminism.

For them, the post feminist paradigm is an ideology that represents a refusal against the constraints set by popular culture. Lisbeth emulates the post feminist paradigm and third wave feminist ideals by embracing her sexuality and refusing to conform to societal expectations of behavior and appearances. It is also within this scene that Lisbeth and Mikael first meet. Arriving with breakfast in hand, Mikael knockson Lisbeth's door, startling her. Immediately Lisbeth tells Miriam that she needs to leave as she places a Taser in her back pocket. Lisbeth declines Miriam's offer to remain as she puts on her clothing and leads her to the entrance, where the two women share a passionate kiss. Miriam's concern for Lisbeth and the nature of their kiss indicates that this is not the first time the two have met and that they care for one another on a personal basis. The initial meeting 10 between Lisbeth and Mikael intense as she is unsure how he Robles 18 has found her.

Interestingly, another subtle indication of the tension can be taken by Lisbeth's tattered t-shirt which reads, "*FUCKYOU, YOU FUCKING I I I FUCK.*" Despite their initial apprehension, the two become partners in uncovering the mystery surrounding the disappearance of Harriet Vanger and eventually become sexual partners as well. This oscillation between male and female reflects a change in social tolerance for homosexuality. Just as men in successful glam bands embodied feminine qualities, Lisbeth is characterized by an androgynous style that puts her on the edge of feminine and masculine.

Although the homosexual community has progressed toward equality in recent history, homosexual relationships are still uncommon in mainstream media. Television shows like Glee have helped facilitate conversation about homo sexuality within mainstream outlets, however, the topic has been faced with much adversity in the discussion "Is TV Too Gay?" According to Bryan Fischer of the American Family Association, these television programs

are glamorizing homosexual behavior, which carries significant psychological and physical risks for those who engage in it. He openly attacked Glee for what he believes to be a psychological threat to young audiences. It's simply not a way of life. It's not behavior that should be romanticized or presented in a utopian manner. (Skarda). Ray Hill, a gay rights activist, spoke in support, saying, "*I don't really see why this conversation is even being conducted... We are here, we identify as queer, so why not?* Adjust to it (Skarda). The debate over whether same sex couples should be featured in mainstream productions is a current issue that still garners mixed reactions; however, unlike in Glee, who's leading gay persona, Kurt Hummel, is an outgoing, in-your face fashionista, Lisbeth exudes a much darker aura. In her master's thesis, Elise Riedlinger writes, "Lisbeth frequently defies social conventions and dispels gender stereotypes as she drives while displaying strength, sexual confidence, and mathematical prowess. Robles 19 a motorcycle, kick-boxing and seeking revenge on her rapist." Her androgyny may have, in fact, made her relationship with another woman easier for audiences to accept. The fact that Lisbeth clearly embodies masculine qualities while Wu, 10 on the other hand, is feminine allows audiences to maintain a sense of order within the relationship while walking a fine line between the socially accepted and not.

In, "The Social Construction of Gender," written by blogger Rachel, it is argued that gender is a social construction that starts at birth when a baby is pronounced "boy" or "girl." It is at this point that the socialization process begins to teach the child how to act according to their physical sex. This article argues that feminine and masculine ideologies are so deeply rooted into societal expectations that the majority of the population acts accordingly without question. Unfortunately, for others like Lisbeth, gender, "as it is viewed and practiced in our culture, is not only uncomfortable for many people, but a tool of oppression" (Rachel).

In the novel, Lisbeth exhibits masculine characteristics in her personal life as well as in the workplace. She is highly intelligent, able to hack into computers, and displays a level

of prowess in conducting Mikael's background check that leaves her counterparts impressed. Even Mikael is so astounded by the level of detail in her report he tells her, "*I'm the guy you know better than my closest friends do.*" The audience is made aware of Lisbeth's technical prowess and photographic memory; however, despite her talent, those who interact with her seem to instantly pass judgment about her competency. In a meetup with her legal guardian, Nils questions Lisbeth about her work, finances, and also brings up past legal violations, including assault. Nils corrects her and then asks her, "Do you think that thing through your eyebrow makes you attractive?" to wrap off his scolding. It is abundantly evident that Nils is assuming the worst about Lisbeth based just on how she looks. Furthermore, by portraying Lisbeth in such an extreme manner, the film *Robles 20* means to suggest that Lisbeth's choice of wardrobe and expression of individuality invite this sort of criticism. Campbell argues that prejudices like these are a result of concepts which have evolved to determine 'masculinity' and 'femininity' noting, "the woman who strives for the kind of success defined as the exclusive domain of the male is inhibited by norms prescribing her 'role' and must pay a heavy price for her deviance"(564). Unfortunately, Lisbeth ends up paying the ultimate price for emulating masculine qualities as she suffers from abuse at the hand of her guardian.

Many postfeminist scholars, notably Sam B. Girgus, contend that viewing cinematic artifacts via a feminist lens is harmful to women and raises questions about socially dictated gender roles. In "Representative Men: Unfreezing the Male Gaze," Girgus argues that by using feminist ideologies, novel critics perpetuate constructs that objectify women, stating, "in the classroom, the processes of cinematic signification are described through terminology, conceptual constructs, and structures of perception and understanding that pertain particularly to feminist experiences and sensibility" (Girgus 214-5). This method of analysis restricts

women to being passive participants of masculine dominance while simultaneously denying them the opportunity to own their actions.

In the novel, Lisbeth's resistance against traditional gender constructions ostracizes her from society and, in certain circumstances, such as in the case with her legal guardian, Nils, discredits her intelligence. This deferential treatment is reflective of American society in which assertive women at work are perceived negatively in comparison to male counterparts. In an article, "Gender Perceptions at Work," differences in perceptions between male and female in the workforce are analyzed. One distinction, says BJ Gallagher, a contributor to CareerBuilder.com, is that a male boss is aggressive while a female boss is demanding. A female boss Robles 21 is fussy; a male boss is meticulous (Balderrama). In general, a man's outlandish behavior at work has been normalized to be a sign of passion and power while women who act in similar ways are generally seen as being emotional and unprofessional. Placing a character such as Lisbeth under the control of a man like Nils works to perpetuate the message that women who are assertive in the workplace are faced with negative repercussions.

As a state-appointed ward analyzing the relationship between Lisbeth and her guardian sheds light on the patriarchal nature of the political powers that presides over minority groups. Patriarchal ideologies are clearly presented in the way that Nils sits behind a desk with all of Lisbeth's records available at the turn of a page. Lisbeth looks small and powerless sitting across the desk as she is interrogated about irrelevant personal information such as past sexual relationships and drug use. Nil's first sexual assault on Lisbeth unfolds as follows: Nils: Have you ever had any sexually transmitted diseases? And when was the last time you were tested for HIV? How many partners have you had in the last month, and how many of those were men? (Lisbeth looks at him in astonishment) It's regulation, I have to ask these things. It's a measure of health. Write anything you want, says Lisbeth. And why do

you require such a costly computer, Nils? For employment, Lisbeth. Nils: Sorting mail and making copies? Lisbeth: i shouldn't I ought to be in charge of my finances even if I ask. 22 Robles Nils: And once you start being sociable, you will. Get along well with others, huh? Can you accomplish that? Why don't we begin with it right away. Why don't we start with me, then? You help me out in exchange for my helping you out. That is what typical people do. At this point Nils walks from behind his desk, positioning himself directly in front of Lisbeth. He is a towering man and Lisbeth is petrified as he caresses her face.

The scene quickly escalates as he simply demands, "Unzip it," and the ultimate act of misogynistic dominance and institutional betrayal ensues. Within this scene, audiences are presented with the long standing struggle women have faced due to construction of patriarchal institutions. Here, Lisbeth is at the mercy of a man who has complete power over her life, physically and financially, and she knows that she has no way to fight back because his credibility is greater than hers. Nils' power to review all her records at a whim is symbolic of the much greater history of repression which women have been subjugated. This sort of behavior presents questions regarding the surveillance of women in American society.

In an article, "Sexual Surveillance of Women is the result of Conservative Norms," by Soraya Chemaly, she argues that, "It is a powerful and sad truth that the only place men are subjected to the levels of surveillance and sexual assault that women live with is in prison." Throughout history women have consistently been the object of patriarchal dominance. At the heart of the article is the case of a renowned leader of a prominent synagogue in Washington D.C who was charged with secretly filming women as they undressed for a ritual bath the situation attracted national interest as it shed light on how even the most trusted institutions can prove to be infiltrated by repulsive individuals. This case also has darker implications of the increasingly voyeuristic nature of our culture and our obsession with objectifying women for pleasure and entertainment. As a ward of the state, Lisbeth' s life is

under constant scrutiny and is subject to total observation. In their first meeting, Nils explains his policy, saying, "Starting now, you'll get a monthly allowance, you'll give me receipts for your expenses, and if the numbers don't add up, I'll have to take the responsibility." The difference is going to drugs. "Despite the fact that Lisbeth has taken care of herself since she was ten years old and never had any issues with her previous guardian, Nils imposes these restrictions in order to assert his power over her and to relish in dominance.

Another male character asserting dominating power over women is Martin Vanger, brother of the missing grandniece, Harriet. We are introduced to Martin after Mikael moves onto the island on which the Vanger family lives in order to begin his investigation on the disappearance of Harriet. Over dinner Martin, his wife, and Mikael talk about the project he is working on but there are yet to be any apparent signs that Martin is a misogynist. Later in the novel, however, the mystery surrounding a slew of unsolved murders is connected back to Martin and his true sinister character is revealed. Mikael is at a standstill with the investigation until his daughter, on her way to a Bible camp, visits and makes a comment about the Biblical passages posted on his desk. Until this point, Mikael and previous investigators were unable to make a connection of five names and numbers found in Harriet's diary. As it turns out, the passages are from the Book of Leviticus describing the torture and murder of women in a manner that closely resembles the murder of a former Vanger Corporation employee.

The methods are barbaric, one passage reading, "A lady who practices magic or is a medium must be executed by stoning." Using the Bible passages as a starting point, Mikael begins to believe that Martin committed the murder of countless women. His hunch is affirmed when he is forced, at gunpoint, into Martin's underground torture chamber that is complete with sterile white tiles, drains, and a harness to hold victims in place. A camera records as Martin explains to Mikael how he and his late father are both murderers but that

his father was a “sloppy technician.” Going into great detail, Martin shares with Mikael the “art” of murder and how one must be well attuned to the thousands of details from start to finish.

Although in this instance Mikael is the victim of such violence, throughout the film it is women who are consistently the victims of systematic brutality at the hands of men. Later in the novel it is revealed that Harriet is alive and well, living under an assumed identity. She explains how she was repeatedly raped by her brother and father and ran away to escape them. Embedded within the relationship between Harriet and Martin is violence, rape, and incest presenting audiences with yet another prominent male character who abuses his power over women. Knowing how evil they are, Harriet never made an attempt to return but continued to send a framed, dried flower to her beloved uncle every year.

Despite the very close relationship she had with her uncle, the unfortunate message being sent here is that Harriet was still unable to confide in him for protection and the only avenue for escape she believed she had was to run away. Harriet’s decision to run away led to a number of negative consequences including distressing her family, specifically her uncle, whom Martin said, “*Everything changed after that, not just the family but the company as well... It broke Henrik’s entrepreneurial spirit and his art.*” In addition, because Harriet ran away from the problem rather than address it, her brother and father were able to continue to commit murder for next 40 years until Mikael’s investigation uncovered the truth. Unfortunately, the message that this storyline sends is that women have no agency or ability to stand up against perpetrators. Henrik describes Harriet as bright, curious, and beautiful, a “winning combination,” yet her cowardice does not correspond with such a respectable character.

Although novels are constructed to build suspense, the mystery of Harriet’s disappearance if there had been productive for young audience members if she were to have

fought back against her abusers. Although women are generally the minority group, Anna Stenport and Cecilia Alm make an interesting observation noting that, “although Sweden consistently ranks as among the most gender equal 2200 countries in the world according to the “ Gender Equality Index” and achieved the top position in 2008.

The *Girl with the Dragon Tattoo* repeatedly addresses discrepancies between practice and official policy.” What the researchers claim is that despite Sweden ranking as one of the most gender equal countries, the film still capitalizes on misogynistic themes and the protest of women. This is illustrated in the discrepancy between power and policy in the way Nils abuses his authority over Lisbeth by threatening her with institutionalization if she does not comply. Concluding their first meeting Lisbeth lets she let out a spine-tingling scream leaves the office, knowing that she has no power to fight back against this injustice. In contrast to Lisbeth, who is denied all agency of her sexual freedom, Erika Berger, is positioned in much grander light and is given complete autonomy over her life and sexual affairs. Erika, editor-in-chief and co-owner of the publication *Millennium*, maintains a very unorthodox relationship with Mikael. Erika fulfills Mulvey’ s classic image of the beautiful blonde businesswoman, poised and assertive. As one of the only other prominent female characters in the novel, she bears a much different background than Lisbeth, having an upper-class background with an international pedigree.

However, similarly to Lisbeth, Erika participates in non conventional sexual relations and has an extremely accepting outlook on bisexuality. Stenport and Alm write, "With Mikael she has both an intense professional and sexual relationship while affirming her acceptance of her husband's bisexuality (just as he accepts her polyamorousness)" in their description of Erika's extramarital romance. (167). One may conclude that Erika represents a strong female character; however, with closer examination, it becomes apparent that the significance of portraying Erika in this light conceals a much more sinister message.

Erika's unconventional sexual relations suggests that the novel's structure implies, "that to be a successful female independent media publisher like Erika Berger one cannot fit into a normative construction of a one-partner heterosexual woman" (Stenport and Alm 167). The argument made here is that to have a married woman, in a traditional monogamous relationship, in charge of running a business would violate patriarchal ideologies in which the man is the primary breadwinner.

It is clear from a comparison of Lisbeth and Erika that the differences between the two women are most pronounced in their external manifestations. The gender construction in this artifact is posited in such a way grants power to those who adhere to prescribed gender roles and victimizes those who do not behave accordingly. With the representation of Lisbeth as the heroine, this film resists patriarchy to an extent; however, with characters such as Erika, the film also helps perpetuate longstanding ideologies.

The conclusion of the novel offers another insight as to how this film supports patriarchy. After solving the mystery of the missing grandniece, Harriet, Mikael and Lisbeth return to Stockholm and resume back to regular life. Having engaged in sexual relations and spending much time with Mikael, Lisbeth returns home with intentions of pursuing a more serious relationship with him. She goes through the trouble of having his favorite leather jacket replicated and plans on giving it to him for Christmas. As she pulls up to his home, she is left heartbroken with the sight of Mikael and Erika strolling hand-in-hand, entering a taxi. The message being sent here is that stereotypical beauty prevails. It says to audiences that even if you are smart and caring, if you wish to get the man you must fit a very narrow image. Dismayed, Lisbeth throws the jacket in the dumpster and drives away on her motorcycle, out casted once again and left a victim of hegemonic ideologies that inform what is viewed as desirable.

The character of Lisbeth Salander is an intriguing, assertive, and damaged teenager who protests against extreme persecution imposed on her by the government and companies in the 2009 novel adaptation of Stieg Larsson's book *The Girl on the Train*. Lisbeth Salander's experiences and those of the other female characters in the movie (Harriet, in particular) make the novel a very interesting and fascinating example of radical feminism. Radical feminism portrays a society in which men largely oppress women. The patriarchy is a male-dominated culture that attempts to oppress women wherever it can; it does not, however, evaluate the dominance of men over women in society as a whole. Men exert control over women in order to achieve their goals, whether it be to deny women their rights, keep them out of positions of power or prestige, or to satisfy their own sexual needs without asking permission. It is believed that the only way to achieve equality in our society for all people is to rebel against the patriarchy (James, 2004).

The radical feminism principles are very much present in Noomi Rapace's portrayal of Lisbeth Salander. She already clearly identifies as a counterculture through her look, which includes numerous facial and ear piercings, long punk-style black hair, black leather combat boots, white makeup with black lipstick, and long punk-style black hair. She is a skilled computer hacker who is also quick on her feet, determined to defend her rights, and clever. It is only with the assistance of another person who is being oppressed by the political system that she can actually claim what is rightfully hers. The system, represented entirely by men, serves to monetarily, sexually, and emotionally deprive her of her rights. Early in the film, when her guardian has a stroke and is replaced by the lawyer Nils, one of Lisbeth's most distinct story threads is established.

Despite Lisbeth appearing to be financially stable and responsible with her money, this person hands up control of her money to him directly, giving her no actual economic agency. Instead, he uses this as a strategy to gain control over her; as a sadist, he demands

sexual favors in return for the release of monies, however the sums are never what they originally agreed upon. Despite the fact that they are never the exact amount they agree to, in exchange for the release of certain money. Lisbeth is being cruelly tortured and traumatized the entire time while Nils ties her up and rapes her one night in his flat.

This incident demonstrates the extremities to which men behave around her. Presumably, as a result of her extreme actions and her "outsider" persona, guys have the mentality that they must "straighten her out. "In spite of the presence of fine guys like Mikael Blomkvist and the computer hacker she gets a PC from, the bulk of men metaphorically and practically rape her, which is evidence for the radical feminist viewpoint that most men are just trying to take advantage of her. As a form of defense, Lisbeth responds by torturing Nils by stripping him naked, sodomizing him with a dildo, and then blackmailing him into releasing her finances under the threat of releasing a film of her rape to the authorities. This is something that many oppressed women are expected to do under radical feminism.

The male gaze is partially exposed in this scenario because Nils is shown to be naked, which is thought to be horrifying. However, Lisbeth is viewed as an object of desire in the previous scene and all those in which she is depicted as being naked. Lisbeth's character is able to transcend such constrained restrictions and develop into more than just an image since she is a real protagonist rather than just the protagonist's love interest (Mulvey, 1975).

While it also demonstrates Lisbeth's sexually liberated attitude (possibly as a response to ongoing male dominance and oppression), the implicit lesbian lover's presence in her bed during the scene in which Mikael seeks her assistance is probably intended to pique male interest. From a metafictional point of view, however, it offers the possibility of lesbian sex between two attractive women. This can be viewed as a little exploitative in this situation because lesbian sex is frequently fetishized in male sexual culture. Radical feminist philosophy maintains that Lisbeth is not the only victim of the patriarchy's abuse of women.

In the film's epilogue, which reveals that Martin, the person who killed Harriet, and his father frequently abused her, another lady who has been victimized by men is shown being destroyed. Additionally, she is successful in eluding her fate and locating a new residence where she can reside as her deceased sister.

Chapter III

The Epidemic of Violence against Women in Modern Society

On the surface, *The girl with dragon tattoo* is a simple mystery thriller, but on a deeper level, the book is an examination of the violent abuse of women in Sweden, focusing in particular on the corrupt ideologies and governmental shortcomings that allow such atrocities. The court guardian Nils Bjurman coerces Salander into performing a sexual act in exchange for access to her finances in chapters 11 and 13, and then viciously rapes her. As Salander analyzes the first sexual attack in Chapter 12, she comes to a clear conclusion: that while violence against women is a common occurrence in Swedish society, neither women nor the authorities often take action when such assaults occur. Salander's experiences support this viewpoint and persuade her that women's empowerment is the only practical remedy for society's complacency. The murders of Martin and Gottfried Vanger, who killed women repeatedly and used religious analogies and anti-Semitic ideas to excuse their actions, also recur on the issue of violence against women. The males here explain how their terrible natures led to this situation. The Bible scriptures cited in the book portray women as sexual sinners who need to be corrected and disciplined. Even Wennerstrom is found to have used violence against a person. Salander finds out he forced a girl he became pregnant by to undergo an abortion, forcing her to consent by holding her under water with the help of a hired thug.

Additionally, the regular verbal and physical abuse that Harriet and Cecilia must face at the hands of their fathers and brothers suggests a world view that views women as less valuable than males. Already a past victim of domestic violence, Lisbeth reacts violently to any force or violence enacted upon her, such as when she is attacked in the subway in the first films. Throughout the first novel Lisbeth's first antagonist is a social worker, Nils Bjurman, who takes guardianship of Lisbeth after her foster father Holger Palmgren has a

stroke and a brain injury, leaving him incapacitated. Bjurman immediately begins to prey on Lisbeth sexually, using his authority over her legally and the threat of institutionalization to pressure her into forced oral sex, which later becomes rape on a separate occasion. Bjurman lures Lisbeth into his apartment, uses handcuffs when Lisbeth is close to restrain her, knocks her out, then ties her into bed and anally rapes her. Later in the film, as an act of retaliatory rape, Lisbeth uses a stun gun to incapacitate Bjurman, cuffing him to the floor, forcing a dildo into his anus, kicking him, and tattooing "*I am a sadist pig and a rapist*" to his chest. Lisbeth manipulates her freedom by revealing that she had a camera in her bag that recorded her rape, threatening to release the video if Bjurman refuses to cooperate. Lisbeth distrusts males since they have always been the ones who have attacked and sexually assaulted her throughout her life. But as the investigation progresses, she becomes more intimate with Mikael Blomkvist and decides to have sex with him.

It's important to note, though, that his agreement is suggested by his reciprocal behavior rather than explicitly requested or provided. Perhaps Lisbeth waits for implicit reciprocation in her sexual engagements rather than asking for consent. It is not made clear if Lisbeth receives permission from any other partners. The American version of these movies treats sex and nudity more vividly and honestly. The majority of the nudity is non-sexual in the setting of a hyper-nationalist and militaristic Nazi murderer who rapes Jewish and other immigrant female victims before killing them in a sexually sadistic manner prescribed by Leviticus. The murderer was originally Gottfried Vanger, the brother of Henrik Vanger, who hires Mikael and later Lisbeth, to investigate the disappearance of Henrik's niece, Harriet. Harriet is repeatedly raped by her father in her teen years, and her brother Martin joins in on the rapes. When Harriet kills her father in revenge, Martin takes over as the killer, continuing to brutally rape and murder immigrant and Jewish women while also continuing to rape Harriet.

When Harriet flees the country, Henrik became obsessed with finding her, prompting Mikael and Lisbeth's investigation after Henrik searched for 40 years.

After that both first novels, Mikael is captured by Martin and about to be murdered. Lisbeth rescues Mikael, attacking Martin utilizing of a golf club. He flees and Lisbeth chases him, but Martin wrecks his car, a spark ignites dripping gasoline, and his car explodes. The entire film focuses on the horror of rape and murder through religious ritual, standing as a critique to literalist interpretations of Christianity. The novel demonizes Nazis, but in a way also sexualizes religion and murder in the same taboo way that religion treats sex throughout human history. The victims are portrayed sympathetically, and the hatred that Nazis have for them is condemned. There is a theme of left vs. right politics here, when a minor Nazi character refers to Millennium magazine as "communist. It's important to note that Lisbeth never processes her rape, never grieves or seeks assistance, but immediately plots revenge. Her emotional disconnection from her rape may be viewed as another indicator of the autism spectrum, or it could be a thematic element with a message that the victims of rape cannot trust the police, and must retaliate against their rapists. Sex, murder, racism, and politics are all intertwined, to a disturbing result. It may be worth noting that both the consensual sex, as well as both rape scenes in Dragon Tattoo are considerably more graphic in the English translation.

Good events are always remembered as giving individuals energy, whereas terrible experiences cause trauma in people. A troubling current occurrence or remembering a horrific incident are both examples of post traumatic experiences. Some people's negative experiences can trigger gruesome and terrifying recollections. After experiencing a traumatic event, many people endure symptoms and issues. This is extremely problematic because a person's pre-trauma experiences can affect their symptoms and difficulties. When someone finds themselves in a dangerous situation unexpectedly, they may experience sensations of

anxiety, helplessness, or horror. Being physically attacked, being in a serious accident, being in battle, being sexually assaulted, and being in a disaster are some examples of typical previous traumatic experiences.

There are many painful experiences that are mentioned in relation to Lisbeth's life in the novel *The Girl with the Dragon Tattoo*. She had a horrific life experience when she was a child, at the age of twelve, and now lives by herself without parents. She was placed under social and mental guardianship by adults, and she seldom ever receives love and attention from her family. The painful experience Lisbeth had was caused by the aforementioned quotation. Her life is insufficient for a 12-year-old girl. Her family has never truly loved her. She adopts from multiple parents, but nothing ever works out. She is considered to be emotionally disturbed, dangerously hostile against her classmate, and possibly violent toward herself as a result of this horrific incident. She cannot be transformed into a typical girl by mental treatment due to her uncontrollable behavior. Then the court assigns her a new parent, who is an advocate named Palmgren who, despite a rough start, succeeds where psychiatrists and medical professionals have failed.

After the physicians realize that Lisbeth's problem won't be solved by the adoptive parents, they also discover the other factors. Then, the physicians request that she be released into society with a foster home. She cannot be transformed into a typical girl by mental treatment due to her uncontrollable behavior. Then the court assigns her a new parent, who is an advocate named Palmgren who, despite a rough start, succeeds where psychiatrists and medical professionals have failed. After the physicians realize that Lisbeth's problem won't be solved by the adoptive parents, they also discover the other factors. Then, the physicians request that she be released into society with a foster home. But the family also cannot change her normal. She still with her old habit, involve in many kinds of crime, like drug. The above quotation is the effect of traumatic experience of Lisbeth, where finally she is

uncontrolled, and she involves with drug. At the age of seventeen, she is arrested by the police on four occasion. Twice she is intoxicated and end up in emergency room. Then she gets involve in narcotic.

Her id, ego, and superego can be created for her next existence as a result of the aforesaid causes and effects of the traumatic experience. Her tragic previous experiences may have shaped her character, making her a hard-working girl who doesn't smile and who is also removed from society. She no longer cares about the people around her and is more concerned with completing her goals as a result of her traumatic event, which might also change her ego.

The *Girl with the Dragon Tattoo* is one of the most well-known and influential books. like from the film, the translation, and the original work. It is as a result of the book's strong characters. Lisbeth Salander, who is characterized by her "crooked smile," is one of the most intriguing characters to ever appear in a book. Salander's eccentric look (tattoos, piercings, provocative T-shirts, spiky hair, short skirts) gives people lots of opportunities to misjudge and stereotype her. Amazing brain processing, questionable morals, a cool demeanor, an inability to interact "normally" with others, and a lack of evident emotion, shady justice-seeking practices include withholding information from law enforcement and other authorities and using technology and scientific methods to investigate crimes. Salander feels extremely frightened and doubtful of herself. Due to her mysterious past trauma and her official diagnosis of mental illness, she remains isolated. She is the ideal private eye-vigilante with a photographic memory, a propensity for spying, and a knack for hacking.

Lisbeth's personality manifests as her id, ego, and superego. Lisbeth's identity may also be shown in the form of her needs, wants, and desires. She has a great desire to work as an investigator and also wants to look after her mother. As a young woman with strong desires, Lisbeth occasionally wishes she could enjoy life more. Lisbeth is a girl with less of a

smile since this is what she wants, and her supervisor despises this about her. She does not want to be perceived as a weak girl and wants to catch all the bad guys in her city. The id of Lisbeth, who has a great ambition to be an investigator, gives rise to her ego. She has little regard for anyone around her, especially her boss, because of this desire. Lisbeth's persona demonstrates her lack of emotional response. For her, these individuals are OK, but for her boss, this is a catastrophe.

Lisbeth's terrible experience manifests in two ways: as causes and as outcomes. Lisbeth's anguish was brought on by the fact that she is an only child without parents. She was placed under social and mental guardianship by adults, and she seldom ever receives love and attention from her family. The result of Lisbeth's terrible experience is that she eventually loses control, gets involved with drugs, and engages in violent experiences. Inside the Gamla Stan tunnelbana station's gates, Lisbeth kicks a male passenger in the head.

Women were restricted to domestic life for the most of Western history, while males were expected to participate in the public arena. Women were prohibited from owning property, going to school, and taking part in public life throughout medieval Europe. In France at the turn of the 20th century, they were still required to cover their heads in public, and in some regions of Germany, a husband could still legally sell his wife. In Europe and the majority of the United States (where numerous territories and states granted women's suffrage long before the federal government did so), women were still prohibited from voting and from holding electoral office as late as the early 20th century. Without a male representative—a husband, father, brother, or even a son—women were unable to conduct business. Married women were unable to manage their own children without their husbands' consent. Women were also denied access to education and excluded from the majority of occupations. Such limitations on women still exist in various regions of the world.

Larsson skillfully explores the different forms of violence that women face, ranging from physical and sexual abuse to emotional and psychological manipulation. The character of Lisbeth Salander, the novel's protagonist, is a survivor of both childhood abuse and adult violence. Larsson portrays her as a strong and resilient woman who refuses to be a victim. Lisbeth's traumatic experiences are representative of the countless women who have suffered at the hands of their abusers.

Through his depiction of Lisbeth, Larsson sheds light on the harsh realities that women face in society, particularly in relation to power dynamics and gender inequality. He uncovers the prevalence of violence against women, regardless of their social status or background.

The novel also addresses the issue of societal indifference towards violence against women. Larsson portrays a society that often turns a blind eye to abuse, with authorities and institutions failing to protect victims. This highlights the need for change and the importance of addressing this epidemic to ensure the safety and well-being of women.

Larsson's novel exposes the complexities of violence against women, questioning societal norms and challenging readers to confront the issue head-on. By raising awareness through his writing, he contributes to the ongoing conversation about the epidemic of violence against women in modern society. The novel depicts various forms of violence against women, including sexual assault, domestic abuse, and trafficking.

The main character, Lisbeth Salander, is a highly skilled hacker and an independent woman who has faced her fair share of violence. She is a survivor of sexual abuse and has a difficult past, which fuels her determination to fight against violence and injustice. Lisbeth is portrayed as a complex character who seeks revenge against men who mistreat women.

Another important female character in the novel is Harriet Vanger, who disappeared years ago under mysterious circumstances. As the story unravels, we learn about the hidden violence and abuse Harriet experienced before her disappearance.

The novel also delves into the issue of human trafficking, particularly in relation to the sex trade industry. The dark underbelly of society, where women are exploited and subjected to violence, is exposed through the investigation carried out by the main protagonists.

Stieg Larsson uses his novel to shed light on the harsh reality of violence against women. He tackles this theme with explicit and graphic descriptions, emphasizing the brutality of the acts committed. Through his storytelling, Larsson aims to raise awareness about the widespread prevalence of violence against women and the need for action to address this issue.

Overall, violence against women is a central theme in *The Girl with the Dragon Tattoo*, which serves as a reminder of the ongoing struggle to protect women from abuse and to seek justice for the victims. Larsson addresses the epidemic of violence against women in modern society. The story revolves around a journalist named Mikael Blomkvist and a young hacker named Lisbeth Salander, who team up to solve a mystery involving a wealthy family.

Throughout the novel, Larsson explores various forms of violence against women, including physical, sexual, and emotional abuse. He sheds light on the pervasiveness of these issues and the consequences they have on women's lives.

One of the key themes in the novel is the abuse of power, particularly by men in positions of authority. Larsson portrays this through several characters, including Lisbeth Salander, who is a survivor of violence herself. She is depicted as a resilient and resourceful individual who fights back against her oppressors.

Larsson also dissects the societal structures that enable the perpetuation of violence against women. He highlights the failures of the justice system and the media's tendency to victim-blame and downplay the experiences of survivors. This critique underscores the need for societal change and the urgency to bring these issues to light.

The Girl with the Dragon Tattoo serves as a wake-up call, shedding light on the epidemic of violence against women and demanding action. Larsson's novel acts as a mirror to society, urging readers to confront and address these deep-rooted issues. Through the character of Lisbeth Salander, he provides a powerful example of resilience and strength, emphasizing the importance of breaking the cycle of violence and advocating for the rights and safety of women.

The novel tackles sensitive and dark themes such as sexual violence, abuse, and misogyny, highlighting the prevalence of these issues in society. It emphasizes the importance of addressing and taking action against such violence. By portraying strong and resilient female characters like Lisbeth Salander, the novel urges readers to confront the systemic problems that contribute to violence against women and work towards change. Violence against women remains a pervasive issue in our current society, reflecting deeply rooted gender inequalities. It encompasses various forms such as physical, sexual, psychological, and economic violence, which are all intended to harm, control, or intimidate women. Several factors contribute to the persistence of this problem following these main causes, Patriarchal norms: Many societies are still heavily influenced by patriarchal systems that prioritize male dominance and control over women. These deeply ingrained beliefs perpetuate violence against women and justify their subordination.

Gender inequality: Women often face discrimination in various aspects of life, including education, employment, and access to resources. Such disparities contribute to a

power imbalance that can facilitate violence and limit women's ability to escape abusive situations.

Cultural and social norms: Some cultural practices, traditional beliefs, and social norms perpetuate violence against women. These may include practices such as female genital mutilation, forced marriages, honor killings, and practices that normalize violence or justify it as a means of maintaining control over women.

Economic factors: Economic disparities, including limited financial independence for women, can leave them economically dependent on their abusers. This dependence can make it difficult for women to leave abusive relationships or seek help, as they may fear losing financial stability or face limited opportunities for employment.

Victim-blaming and societal tolerance: Victim-blaming attitudes and societal tolerance for violence against women hinder efforts to address the issue effectively. Victims are often blamed for their own abuse due to prevailing stereotypes or myths that shift the responsibility from the perpetrator to the victim.

Inadequate legal and justice systems: Weak implementation of laws and inadequate access to justice further contribute to the perpetuation of violence against women. Lack of effective laws, lenient sentencing, and corruption within the justice system can discourage women from reporting abuses and pursuing legal action.

Efforts have been made globally to address violence against women, such as the United Nations' Sustainable Development Goal 5, which aims to achieve gender equality and end all forms of violence against women and girls. However, continued awareness, education, and activism are crucial to dismantling the societal structures that perpetuate violence and achieving lasting change. It requires comprehensive approaches involving legal and policy reforms, community engagement, empowerment programs, and the promotion of gender equality in all spheres of life. Violence against women refers to any act of gender-based

violence that results in physical, sexual, or psychological harm or suffering to women. It is a widespread and serious issue that occurs in various forms and contexts, affecting women of all ages, backgrounds, and socio-economic statuses. Understanding violence against women requires considering multiple factors such as power dynamics, socio-cultural norms, and structural inequalities.

Violence against women is often rooted in unequal power relations between men and women. Patriarchal societies, where men hold more power and privilege than women, contribute to the perpetuation of gender-based violence. This power imbalance can lead to situations where women are subjected to control, domination, and abuse.

Cultural and social norms play a significant role in shaping attitudes and behaviors related to violence against women. Deeply ingrained beliefs about gender roles, masculinity, and the inferiority of women can normalize and justify violence. These norms may also discourage women from reporting incidents or seeking help, perpetuating a culture of silence.

Women's experiences of violence are influenced and exacerbated by wider structural inequalities, such as poverty, lack of education, and limited access to resources. Socio-economic disadvantage can increase women's vulnerability to violence and hinder their ability to escape abusive situations or access support services.

It is important to recognize that violence against women is not inevitable or natural but a result of deeply rooted social, cultural, and economic factors. Efforts to address and prevent violence against women require challenging and transforming these underlying causes, promoting gender equality, and creating a society that values and respects the rights and dignity of women.

The novel highlights how violence against women is deeply rooted in society, occurring across various social classes and backgrounds. Steing recognizes that this epidemic permeates all layers of society and is not limited to a specific demographic. Women from

different walks of life are subjected to abuse, which portrays the widespread nature of the issue.

Steing's vision of the violence against women in the novel mirrors the grim reality of modern society. He shares stories of women who have experienced physical, sexual, and emotional abuse. These incidents often go unreported due to fear, shame, or societal pressures, further exacerbating the problem. Through his investigations, Steing uncovers a hidden network of violence against women, showing that the issue is often more extensive and organized than society realizes.

Moreover, the novel sheds light on the systemic failures within the justice system, which contribute to the perpetuation of violence against women. Steing's investigations reveal a lack of support and resources for survivors, as well as a culture of victim-blaming. This further empowers the perpetrators and discourages women from seeking help or justice.

Within this context, "The Girl with the Dragon Tattoo" also emphasizes the role of male privilege and toxic masculinity in perpetuating violence against women. Steing recognizes the need for men to actively engage in challenging these societal norms and advocating for gender equality. By doing so, he becomes an ally to the female characters in the novel who fight against their abusers.

Overall, through Karl Steing's perspective, the novel draws attention to the epidemic of violence against women in modern society. It highlights the pervasive and multi-faceted nature of the issue, the failures of the justice system, and the need for societal change. Steing's vision aligns with the real-world struggles faced by women, making the novel a powerful critique of the violence that continues to plague our society.

Chapter IV

Men Hatred of Women: An Analysis

The girl with dragon tattoo in 2005 a suspenseful mystery novel by Swedish author Stieg Larrson. The book was translated and published in 2008 after being initially released in Swedish. It's a well-known whodunit with many characters and interesting backstories. Lisbeth Salander, an antisocial investigator, and Mikael Blomkvist, a sociopolitical journalist, are the major protagonists. Finding the murderer of Harriet Varger is the central concern of the narrative, which develops into a case of serial killings that spans two decades.

The book covers a wide range of topics, including child abuse, the failure of socio-political journalism, and human psyche, but the subjugation of women in a misogynistic culture is one of the key themes. Lisbeth Salander enters the story as a protagonist who contrasts sharply with the typical heroine. She lacks classical beauty, is antisocial, has little regard for authority, and has the potential to be very violent.

At the end of the narrative, Mikael replaces the damsel in distress and is contrast, controlled, and structured. The book presents a solid argument against the concept that someone other than the criminal is frequently held responsible for the crime—whether it be the victims, their faith, or their upbringing—by following a case of murders done with a religious undertone. Throughout the book, Lisbeth raises doubts about this. She believes that a person's environment cannot turn them into sexual predators because she herself experienced an abusive and traumatic childhood. Despite being aggressive and antisocial, she has a strong moral compass and believes that punishing the preparator is preferable to making him do time in jail.

The mystery is also used in the book to explore dormant Nazi sentiment in Sweden. It was suspected that Gottfried murdered those women because of his Nazi sympathies since the murders were conducted against women with Jewish names utilizing language from the book

of Leviticus. The idea of passing judgment on a person who has been labeled mentally disturbed was another idea that was implied in the subtext. Lisbeth is frequently criticized and referred to as a girl with two brain cells despite having a dyslexic memory and being significantly more technically skilled than the average human. This novel was originally called "Men who hate women" and consequently this is the main theme throughout. The theme is seen from both sides -the majority of the male characters range from mild misogyny running the gamut through to psychopathic hatred.

The principle female character Lisbeth Salander is the embodiment of a victim of abuse from childhood through to her young adulthood. Even how she looks demonstrates this mistreatment her tattoos and body piercings act as a wall that she has built for her own safety. Along with the overt hatred of women that led to the novel's main event, the abduction of Harriet Vanger, there are page-by-page reminders of several other, more pernicious episodes that are anti-women despite not being as overt or evident as cruel murder. Swedish culture is also depicted as clashing with this animosity, with Lisbeth's case worker's egregious abuse of trust and authority—threaten with imprisonment at a mental institution if she refuses to let him do whatever he wants to her—serving as the prime example. This theme is obviously important to the author since it connects characters, past events, and current events in a terrifying family history. The patriarch of the Vanger family has bred hatred and contempt for Jews and their faith throughout his family, which is why everyone in the family is severely anti-Semitic.

The subject permeates the entire book, much as it permeates the Vanger family, who are presented as being somewhat careless in their hatred, considering it to be a common viewpoint held by everyone rather than a unique viewpoint. Racism against family members. The theme is also part of an illustration that demonstrates how excessive animosity toward one group of individuals is very likely to be accompanied by animosity toward another.

Outsiders tend to consider Swedish culture as liberal and incredibly welcoming, yet the issue of Swedish extremism runs through the entire book and provides numerous examples of a country that chooses to look the other way and ignore anti-women or anti-any group actions. Throughout the book, but notably when discussing Mikael Blomkvist's career as a journalist, he repeatedly criticizes Sweden's far-right radicalism. Male dominance over women is a prevalent theme. The book exposes the ways in which women are marginalized, objectified, and oppressed by men in Swedish society.

Firstly, one of the primary ways male dominance is portrayed is through sexual violence and abuse. The female protagonist, Lisbeth Salander, is a victim of repeated sexual abuse by a guardian who has power and control over her finances and personal life. This abuse symbolizes the broader issue of men using their positions of power to exploit and manipulate women.

Furthermore, the male characters in the novel often engage in objectifying and demeaning behavior towards women. For instance, Mikael Blomkvist, the male journalist who teams up with Lisbeth to solve a mystery, frequently engages in casual sex and objectifies women without forming any meaningful emotional connections. This behavior reinforces the notion that women are solely objects of sexual desire for male protagonists.

Additionally, the novel explores the way men exercise control over women's professional lives. For example, Lisbeth, despite being extremely skilled and intelligent, faces discrimination, stereotypes, and dismissal in the male-dominated technology industry. Her expertise is constantly undermined and questioned, emphasizing the societal bias against women succeeding in traditionally male-dominated fields.

Moreover, the novel also highlights how legal systems and institutions subtly perpetuate male dominance over women. The laws and practices surrounding sexual assault

and harassment often place the burden of proof on the victims themselves. This framework makes it challenging for women to seek justice and hold their abusers accountable.

However, it is essential to note that the novel does not celebrate male dominance but rather critiques and exposes it. The character of Lisbeth Salander, despite being a victim, provides a strong counter-narrative. She defies societal expectations by taking control of her own life, seeking revenge against her abusers, and using her intelligence and computer skills to outsmart and expose powerful men.

Overall, the novel "The Girl with the Dragon Tattoo" sheds light on the pervasive issue of male dominance and its various manifestations - sexual abuse, objectification, professional discrimination, and institutional biases. Through its characters and plot, the book serves as a critique of such dynamics while highlighting the strength and resilience of women like Lisbeth Salander. Furthermore, the male characters in the novel often engage in objectifying and demeaning behavior towards women. For instance, Mikael Blomkvist, the male journalist who teams up with Lisbeth to solve a mystery, frequently engages in casual sex and objectifies women without forming any meaningful emotional connections. This behavior reinforces the notion that women are solely objects of sexual desire for male protagonists.

The male characters in the novel also contribute to the overall depiction of men's hatred towards women. Many of them exhibit oppressive behavior, such as sexual harassment, assault, and victim-blaming. This mistreatment stems from a combination of entitlement, insecurity, and a desire to exert control and dominance over women. The novel's exploration of men's hatred of women is not restricted to individual characters. It also delves into the systemic issue of women's rights and the impunity with which men can abuse and harm women without facing adequate consequences. This critique extends to the legal system that often fails to protect women's rights and provide justice.

Overall, "The Girl with the Dragon Tattoo" sheds light on the prevalent issue of men's hatred towards women. It highlights the experiences of women who face violence and discrimination, aiming to raise awareness about these issues and promote gender equality. It is important to note that while the novel depicts violence and attacks against women, it aims to shed light on these issues rather than glorify or normalize them. The story explores themes of misogyny, abuse, and the fight for justice, emphasizing the strength and resilience of female characters like Lisbeth Salander.

Larsson delves into the dark underbelly of society, shining a light on the violence, misogyny, and abuse women face in contemporary Sweden. Through his characters and intricate plotlines, Larsson portrays the profound impact of men's hatred of women on both individual lives and society at large.

Misogyny and Violence against Women in Larsson exposes the prevalence of misogyny and violence against women in his novel. He presents male characters who harbor deep-seated animosity towards women, perpetrating physical, emotional, and sexual abuse. For example, the character of Harald Vanger symbolizes the epitome of misogyny, as he exercises oppressive control over women and conceals his violent acts. The graphic depictions of violence in the novel serve to shock readers and highlight the urgent need for addressing this issue.

Institutionalized Misogyny in the novel by exploring the institutionalized aspects of misogyny, Larsson sheds light on the systemic barriers women face. The novel addresses the subtle forms of discrimination women encounter in the workplace, such as unequal pay, underrepresentation in positions of power, and the pervasiveness of harassment. Larsson's portrayal emphasizes the need for a cultural shift and dismantling of patriarchal structures that perpetuate women's oppression.

Female Empowerment and Resistance in the novel *The Girl with the Dragon Tattoo* also celebrates female empowerment and illustrates the strength of women in the face of adversity. Larsson provides a contrasting perspective through Lisbeth Salander, who has experienced severe abuse and marginalization. Lisbeth's resilient character challenges prevailing stereotypes, sparking conversations about feminism, identity, and intersectionality. The novel emphasizes the importance of self-determination, where women are no longer victims but agents of their own destinies.

Psychological Consequences in the novel Larsson delves into the psychological implications of men's hatred of women on both victims and perpetrators. The characters' traumatic experiences, such as rape, gas lighting, and objectification, leave lasting scars. Through Lisbeth's trauma-survivor narrative, the author underscores the profound impact of violence, exploring themes of trust, intimacy, and recovery. By humanizing the victims, Larsson dismantles the societal tendency to victim-blame and highlights the need for support systems.

The Girl with the Dragon Tattoo serves as a powerful critique of men's hatred of women, highlighting the pervasive nature of misogyny and its far-reaching consequences. Stieg Larsson's intricate plotlines, complex characters, and realistic depiction of violence and discrimination present a stark reality that demands social change. By encouraging dialogue and fostering empathy, Larsson's novel ultimately serves as a catalyst for addressing, challenging, and eradicating men's hatred of women.

The protagonist, Lisbeth Salander, represents a strong and independent woman who challenges societal expectations and exposes the deep-rooted misogyny prevalent in contemporary society. The novel not only reveals the various manifestations of men's hatred towards women but also delves into its underlying causes and consequences.

One of the main reasons for men's hatred of women depicted in the novel is the unequal power dynamic between the genders. Women are often subjected to objectification, discrimination, and violence, which fuels the resentment and hostility felt by some men. This power imbalance is highlighted through the character of Lisbeth Salander, who faces abuse and oppression from both individual men and the patriarchal system as a whole.

The novel also explores the consequences of men's deep-seated misogyny. The men who harbor hatred towards women are portrayed as perpetrators of various forms of violence, such as sexual assault, domestic abuse, and murder. The story exposes the widespread impunity enjoyed by these perpetrators due to societal indifference, victim-blaming, and systemic failures. It examines how this systemic tolerance perpetuates the cycle of violence against women.

Additionally, the novel highlights the role of media in perpetuating men's hatred of women. The character of Mikael Blomkvist, a journalist, utilizes his investigative skills to expose the truth about men who exploit and abuse women. This narrative critiques how the media often perpetuates harmful stereotypes and objectification of women, contributing to the ongoing problem of men's misogyny.

Through his writings, author Stieg Larsson shines a light on the societal structures and cultural norms that enable men's hatred of women. By portraying strong female characters like Lisbeth Salander, he challenges traditional gender expectations and questions the notion of male superiority. Through the character's resilience and determination, the novel invites readers to challenge the status quo and envision a world free from misogyny and inequality.

Overall, "The Girl with the Dragon Tattoo" provides a critical analysis of men's hatred of women by exploring its root causes, manifestations, and consequences. The novel showcases the importance of addressing and challenging these issues in order to foster a more equal and just society.

Larsson's novels explore themes of misogyny, violence against women, and the objectification of women in society. Through his characters and storylines, Larsson addresses issues such as sexual abuse, harassment, and the systemic oppression of women, thereby exposing the underlying systems that enable this hatred to persist. This critique of societal structures and cultural norms is one of the key elements that earned Larsson's books critical acclaim and made them popular among readers seeking to understand and challenge gender inequality.

The story of "The Girl with the Dragon Tattoo" has indeed enthralled audiences on an international scale. However, the assertion that the storylines within the movie are representative of common patriarchal and hegemonic power structures found in society is a subjective interpretation that can vary from person to person.

The story, written by Stieg Larsson, follows the character Lisbeth Salander, a young woman who has experienced trauma and abuse in her life. The narrative explores themes of violence, misogyny, corruption, and the abuse of power. It can be argued that the story sheds light on the patriarchal and hegemonic aspects of society by depicting female characters who challenge these power structures.

Lisbeth Salander, in particular, can be seen as a rebel against traditional gender roles and the patriarchy. She is a skilled computer hacker, independent, and resolute in seeking justice. The story exposes the mistreatment and objectification of women through various plotlines, including sexual violence.

However, it is important to note that not all interpretations of the story view it as representative of common patriarchal and hegemonic power structures. Some may argue that it simply reflects the existence of such power structures without necessarily endorsing or glorifying them.

Ultimately, whether the storylines in *The Girl with the Dragon Tattoo* are representative of common patriarchal and hegemonic power structures is a matter of personal interpretation and the lens through which one chooses to view the narrative.

From a young age, Lisbeth was subjected to abuse, both emotionally and physically, by various authority figures in her life. This includes being forced into psychiatric care, enduring sexual abuse, and being exploited by manipulative individuals. These experiences left a lasting impact on her, leading her to develop a defensive mechanism to protect herself from further harm.

Lisbeth's tattoos and body piercings serve as a visible representation of this protective barrier she has constructed. By covering her body with dark and intricate tattoos and adorning herself with numerous piercings, she creates a physical boundary between herself and the outside world. These marks are like a shield, deterring potential abusers and serving as a warning sign to those who might try to harm her.

Furthermore, Lisbeth's appearance acts as a form of self-expression and defiance against societal norms. By defying conventional ideas of femininity or beauty, she rejects the dominant culture's expectations and asserts control over her own body. While society might perceive her appearance as strange or intimidating, it is a deliberate choice that empowers her and helps her regain some control over her life, given the abuse she has endured.

Lisbeth's tattoos and body piercings also symbolize her resilience and strength. They are a testament to her ability to endure and survive the abuse inflicted upon her. Each mark represents a painful memory or experience, but also serves as a reminder of her determination and ability to overcome adversity.

In summary, Lisbeth Salander's appearance, marked by tattoos and body piercings, serves multiple purposes. It acts as a safeguard against potential abusers, a statement of

defiance against societal expectations, and a visual representation of her resilience and survival. Her physical transformation is a reflection of the mistreatment she experienced, but it also showcases her ability to overcome and assert her own identity. The novel exposes various forms of violence, abuse, and discrimination that women endure in a male-dominated society, calling attention to the deeply ingrained hatred towards women.

Through the character of Lisbeth Salander, the novel highlights the mistreatment and marginalization experienced by women. Lisbeth, a complex and resilient protagonist, faces not only physical and sexual violence but also emotional and psychological abuse from men in positions of power. Her experiences reflect the harsh reality many women face, revealing the extent of male hatred that permeates society.

By depicting the dark underbelly of misogyny, Larsson encourages dialogue about this pervasive issue. The novel sheds light on the suffering endured by women, forcing readers to confront the uncomfortable truths about the prevalence of violence and discrimination against them. This narrative sparks conversations and opens up discussions surrounding gender inequality and patriarchal structures that perpetuate women's oppression.

Furthermore, "The Girl with the Dragon Tattoo" fosters empathy by providing a nuanced portrayal of women's experiences. The novel humanizes its female characters, showing their strength, resilience, and agency in the face of adversity. Larsson's writing allows readers to empathize with the struggles of these women, challenging societal stereotypes and preconceptions.

Ultimately, Larsson's novel acts as a catalyst for addressing, challenging, and eradicating men's hatred of women. By highlighting the consequences of misogyny, it prompts readers to reflect on their own attitudes and behaviors. It encourages individuals to question and examine the harmful beliefs and biases they may hold, paving the way for personal growth and change.

“The Girl with the Dragon Tattoo” serves as a call to action, inspiring individuals to advocate for gender equality and work towards dismantling the structures that uphold male hatred of women. By bringing this issue to the forefront of public consciousness, Larsson’s novel ignites a desire for societal transformation, aiming to create a world where women are not subjected to violence, discrimination, or hatred simply because of their gender.

Chapter V

Conclusion

The conclusion includes three main events. Two of them center on exacting retribution on evil financier Hans-Erik Wennerström, and the third deals with love and heartache. After the insane thrills and chills of the mystery surrounding Harriet Vanger, some readers and reviews believe the conclusion to be flat and anticlimactic. The plot of [Blomkvist's] retaliation is tedious and unbelievable, primarily reliant on poor e-mail exchanges between characters, according to Alex Berenson of The New York Times. And thus "Girl" comes to a dull end (source). Yes, we can sympathize, of course. Not everyone is interested in learning about a complicated global money laundering scheme. Remember too that Salander's retaliation against Wennerström is unquestionably hotter and more provocative than Blomkvist's. Taking the mentioned scenarios into consideration, audiences must critically analyze this film in order to emancipate themselves from the ideologies being addressed.

The first ideology suggested the novel is that women are at the mercy of men. Lisbeth falls victim to her guardian and although she seeks retribution in a tortuous fashion by assaulting him and tattooing his body with the phrase "I AM ARAPIST PIG," that method is not beneficial to society. What would serve more beneficial to minority groups would be to change the construction of patriarchal institutions by exposing corrupt behaviors. The construction of Erika's character, as well, must be noted as serving a patriarchal function. She is not liberated, as it may seem at first glance; instead, she is co-dependent on Mikael. In order for audiences to realize that women are still being subjugated to male authority, we must expose how films such as this one work to perpetuate harmful messages.

The second ideology formed is the fact that very narrow image of what constitutes beauty. In the film, the notion of desirability is manifested in the traditional male gaze as

described by Mulvey, a slender white woman portrayed by Erika. For audience members who do not fit this mold, this image can lead to devastating psychological effects. Researcher Kasey L. Serdar concludes that, “Mass media's use of such unrealistic models sends an implicit message that in order the female to be considered beautiful, she must be unhealthy.” Repeated exposure to characters like Erika will only contribute to the negative self-concepts women may have and, in turn, can lead to them having less agency. Lisbeth spends the entire film devoid of emotion and, finally, when she decides to take a risk to develop a personal connection she is told once again that she does not fit the mold. She is rejected of the opportunity to experience love because she is different from everyone else. As a critic we must take a stance and acknowledge that this prevailing ideology is wrong. What we must also acknowledge is that Lisbeth is fulfilling the male gaze in her own way despite being portrayed as a woman who defies all stereotypes. The film objectifies her body and takes advantage of her pre-pubescent appearance in a perverse way by allowing men, such as Nils, to completely abuse their power over her.

Through violent acts of retaliation, the audience is led to believe that Lisbeth is acting as a heroic feminist, however, this method of retribution is not the answer to stopping the patriarchal institutions that have halted woman's advancement in society. Furthermore, by uncovering the truth about Lisbeth's supposed heroism, audiences will gain a better understanding about how the Othering of minority groups works to serve the traditional heterosexual white male. Lisbeth has undoubtedly been cast as a bizarre character not to be interacted with, yet it is the very fact that she has been ostracized that has allowed men in this film to dominate her. In fact, it can be argued that Lisbeth's very own refusal to conform to society, the attribute she is most praised for by audiences, has contributed, in part, to the pervasiveness of her abuse. As unfortunate of a circumstance it is to say that to be different is to invite abuse, Lisbeth's character in this film supports the claim that when deviating too far

from normal one may be cast as inept. What would serve as a powerful resolution would be if audiences could see Lisbeth in a sequel more integrated into society where she can find the love she longed for with Mikael.

The story *The girl with the dragon tattoo* has enthralled audiences on an international scale. The storylines found within the movie are representative of common patriarchal and hegemonic. The conclusion includes three main events. Two of them center on exacting retribution on evil financier Hans-Erik Wennerström, and the third deals with love and heartache. After the insane thrills and chills of the mystery surrounding Harriet Vanger, some readers and reviews believe the conclusion to be flat and anticlimactic. The plot of [Blomkvist's] retaliation is tedious and unbelievable, primarily reliant on poor e-mail exchanges between characters, according to Alex Berenson of The New York Times. And thus "Girl" comes to a dull end (source). Yes, we can sympathize, of course. Not everyone is interested in learning about a complicated global money laundering scheme. Remember too that Salander's retaliation against Wennerström is unquestionably hotter and more provocative than Blomkvist's. Ideologies ranging from the subordination of women to the established practices of political institutions.

The analysis provided here reveals the negative consequences of perpetuating these messages in mainstream pop culture. The mentioned examination shows that in order being able to making informed judgments about the construction of gender in the novel *The girl with the Dragon tattoo* one must be enlightened about the underlying messages. As Foss observed, hegemonic ideologies are constructed in society in such a way provides a sense that things are the way they have to be; it asserts that its meaning are the real, natural ones" (210). With this notion in mind, it is evident that women who continue to view these kinds of messages will continue to see their helplessness as part of the norm for being female. To resist such detrimental ideologies, I refer to Wander and his idea of the ideological turn. As

audience members, we are given a level of agency that allows us to accept or reject the messages presented to us. I believe that it is in our vested interest to choose a side, whether it is good or bad, depending on our beliefs, and advocate our reasoning to others. Wander rejects the idea that critics must remain unbiased and that they must be careful entering political debates because this is, in fact, exactly what must occur in order to make a change in the world.

We must engage ourselves actively and politically in rhetorical art facts that affect the way power systems are sustained. In analyzing this novel, I believe that Lisbeth is an unsuccessful representation of true female empowerment. Her actions are not constructive in improving the social conditions of which she is victim to. Her love affair with Mikael and subsequent rejection sends a negative message to those who are out casted as being different from the mainstream feminine stereotype. Although the novel provides a thrilling experience for the viewer to watch, the wait for a true feminist ideal continues.

Extreme violence against women is the main theme of *The Girl with the Dragon Tattoo*. The book is organized into four parts in addition to chapters, and each one starts with a statistic about violence against women in Sweden, where the story is situated.

The majority of the violence in the book is sexual in nature. One of the book's most vivid and terrible passages occurs when Salander's guardian, Nils Bjurman, anally rapes and brutalizes her for several hours before the reader finds out about Gottfried and Martin Vanger's long history of raping, torturing, and killing women. The fact that Salander is not the mentally unstable young woman he believes her to be and promptly strikes back with an equally brutal attack on him—including a sexual assault—shows that he has gravely misunderstood his victim. Less fortunate are the victims of Martin and Gottfried. A third-person narrator provides the perspective for *The Girl with the Dragon Tattoo*. The omniscient and trustworthy narrator conveys factual data and descriptions through in-depth explanatory

passages. Mikael Blomkvist and Lisbeth Salander, the two main protagonists, are also given historical context by the narrator, albeit the information regarding Salander is frequently hazy and intended to be enigmatic and interesting. Blomkvist and Salander are routinely given insights into the characters' thoughts, although other characters are only sometimes given these insights.

The novel strikes the right balance between character-to-character dialogue and exposition. Salander's inner monologue is extensively illustrated by the author, giving the reader significant insights into her intricate mental process, distinctive line of reasoning, and capacity to defend even her most dubious decisions and deeds.

Larsson's masterful storytelling, combined with his incisive exploration of timely themes such as sexual violence, misogyny, and corruption, struck a chord with audiences worldwide. The novel's success led to two more books in the Millennium series, as well as several film adaptations in both Sweden and Hollywood.

Ultimately, "The Girl with the Dragon Tattoo" captivated international audiences due to its compelling characters, intricate plot, and exploration of dark societal issues. Its ability to engross and unsettle readers across cultural boundaries has solidified its place as one of the most gripping and influential crime novels of its time.

"The Girl with the Dragon Tattoo" is a gripping crime novel written by Swedish author Stieg Larsson. It became an international sensation and captivated readers across the globe.

The story revolves around Mikael Blomkvist, an investigative journalist, and Lisbeth Salander, a troubled and enigmatic hacker. Blomkvist is hired by wealthy industrialist Henrik Vanger to solve the decades-old disappearance of Vanger's great-niece, Harriet. As Blomkvist delves into the unraveling mystery, he forms an unlikely partnership with Salander, who possesses a brilliant but tortured mind.

As the investigation progresses, Blomkvist and Salander uncover a series of disturbing secrets within the Vanger family. They encounter institutional corruption, family dysfunction, and a string of unsolved murders that are somehow connected to Harriet's disappearance. The plot takes numerous twists and turns, leading the protagonists closer to the truth while putting their lives in grave danger.

What sets "The Girl with the Dragon Tattoo" apart is its complex characters and intricate plot. Lisbeth Salander, in particular, emerges as a truly unique and compelling protagonist. She is an unconventional heroine, bearing a traumatic past and a unique set of skills that make her a force to be reckoned with. Her struggles with authority, societal norms, and personal relationships resonate with readers, creating an emotional connection that adds to the story's allure. Throughout the novel, the character of Lisbeth Salander, the eponymous girl with the dragon tattoo, emerges as a strong and empowered woman. Lisbeth is a skilled hacker with a troubled past and a history of abuse. She becomes involved in the investigation of Harriet's disappearance alongside journalist Mikael Blomkvist. As they unravel the mysteries surrounding the Vanger family, they encounter dark secrets, corruption, and violence.

The conclusion of the novel sees Lisbeth and Mikael expose the true culprit behind Harriet's disappearance. This resolution brings justice to the Vanger family and provides closure to the long-standing mystery. However, beyond the resolution of the crime, the conclusion also highlights the feminist themes present in the novel.

Lisbeth Salander's character serves as a symbol of resilience, strength, and intelligence. She challenges traditional gender roles and defies societal expectations. Her refusal to be a victim and her determination to combat injustice make her a feminist icon. Additionally, the novel tackles issues such as rape culture, domestic violence, and gender inequality, shedding light on the mistreatment and marginalization of women in society.

Larsson's novel portrays women as complex and multi-dimensional characters, capable of taking control of their own narratives. The portrayal of Lisbeth Salander and other female characters in the novel challenges stereotypes and empowers women to fight against oppression. The conclusion of the novel, therefore, not only resolves the crime at the center of the plot but also serves as a rousing affirmation of feminism.

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