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Women Perspective in Henrik Ibsen's *A Doll's House*

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Abstract:

This research is aimed to discover the image of women in *A Doll's House*, and also to know how the opinion of the author, Henrik Ibsen upon the feminism since the feminism is not only the subject for women but also for men. So it is probably that an author can be contrary against the idea of feminism or support it. This research is divided into two parts, first the analysis of the intrinsic elements of drama, such as characterization, plot setting and theme. The second is the analysis of the feminism in *A Doll's House* by applying the feminist literary criticism. This research focuses on one subdivision of Feminist Criticism. Ideological critic about women reveals in literary works, or known as the feminist ideological criticism. Through this research it is found that Nora is positioned as private and domesticated woman, she is introduced as the weak, stupid, and dependent wife. However, her decision to leave Torvald is a symbol of women's rebellion against men's domination through patriarchy. Henrik Ibsen, through this drama wanted to tell the readers and the audiences that women have freedom. The rule that shackled women in the patriarchy must be eliminated.

Keywords: Feminism, male-domination, dependent, freedom

A Doll's House is one of Henrik Ibsen's notable plays, this play was written 1879 and considered as his groundbreaking play. Ibsen's *A Doll's House* was written while Ibsen was in Rome and Amalfi, it was published in a period of revolution in Europe. It is Ibsen who can be credited for popularizing and mastering the realist drama derived from this new viewpoint. This play concentrated on the way that women were seen, particularly in the context of motherhood and marriage. A Husband, specifically, had a very clever and narrow definition of ladies' part. Torvald Helmer believes that it is consecrated obligation of women to be great mother and wife; in addition he told his wife that women were responsible for the good morality of the children. In the determination of *A Doll's House* when Nora left her home, children and husband, there was no implication that it was simply the answer for every wife in whom self-realization as an individual is being smothered by marriage; it is the course for

Nora because of what she is, the thing that Helmer is, and all the individual conditions of their lives. Regardless of whether Nora's choice was correct or wrong, when her universe slammed about her, unaccustomed to decisions as she might have been, she stood up and utilized all the powers of independent feeling and will she had; the decision was unavoidable one for her.

Nora's position in *A Doll's House* is an impression of thousands of women in real world. Women don't have as many vital roles as men have. They were focused on caring the children and domestic work. The study which tries to break down about how to analyze women and their roles and rights on literary work is feminist literary criticism. According to Soenarjati Djajanegara feminist ideological criticism is as often as possible utilized by many researchers in order to analyze the women's image and their generalizations that revealed in literary work. From the above reasons, the writer feels inquisitive to analyze this show to know how the women's liberation issue is uncovered in *A Doll's House*, How is the woman image in *A Doll's House*.

From the beginning of the play it is clear that man's treatment of woman - Nora-is seriously and in a way offending her because she is a woman. He calls her little pet names, and says that she is frail. Clement Scott in *A Doll's House: The Theatre* remarks, "Helmer's name range from 'little lark', 'little spendthrift', 'little prodigal' He talks to her as if one talks to a doll saying" (20). Nora additionally does thing according to what Torvald needs. Everything is finished by his standard. Torvald's picked names for Nora uncover that he doesn't consider her to be an equal by any methods, Nora is on occasion unsurprising and senseless doll and now and again a captivating and extraordinary pet or creature, all made for Torvald.38c. It can be found in the title *A Doll's House*. It portrays the readers of this play to see what is happening in the Helmer family as somehow closely resembling a child's game including an artificial life of dolls controlled by the doll master. As it is realized that Nora had never left the living room since the very beginning of the play. So it clearly obvious that in the beginning of the play Nora is presented as the dependent, weak and stupid The treatment kept on to II and Act III Elizabeth Hardwick observes that, "Ibsen had also led a life of bleak circumstances as he grew up in poverty as a result of his father's bankruptcy. His mother had suffered many hardships as a result served as a model for his female characters" (*A Doll's House* 33).From the above explanations we realize that Torvald has treated her like a "doll" to be played with and appreciated. It is the social satisfaction he derives from having a beautiful young wife to himself, someone he parade around in fro it of other men as his trophy, arousing their jealousy when he takes her away from the party to gratify the sexual stimulation he has gained by her dance. This scene can be examined by utilizing feminist ideological feedback. Based on the hypothesis, the picture of Nora can be found. Nora is a woman who lives in a patriarchy system. As what Kate Millet has stated, the arrangement of patriarchy which differs men and ladies and offers favourable circumstances to men has diminished ladies rights. It shackles ladies' privilege and mistreats them as mediocre. Kate Millet has argued that ideological influence as much as monetary imbalance is the cause of women's abuse. Millet has seen that patriarchy has subordinated female to male. Virginia Woolf in *Mary Eagleton* has expressed that a woman be stereotyped socially, biologically,

and psychologically (48). In this play the picture of Nora socially is being private and domestically. Furthermore, biologically, she is charming and beautiful, that Dr. Rank was infatuated with her. The Transformation of Nora's Image in Act III, it is noticed the change from Nora from doll-like puppet to real life human being concludes with her choice to abandon her family. Nora realizes that woman ought to be allowed to find their own particular identities. Nora understands that before she can be wife, she should first find herself through venturing out into the world, she leaves an unformed soul, resolved to become a complete individual instead of the doll of the male figure in her life. Nora is a woman who can possibly be free and strong, when Torvald egotistically said: "HELMER. I would gladly work night and day for you, Nora--bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves. NORA. It is a thing hundreds of thousands of women have done in this statements she realizes that she has had many accomplishments and that she is worthy of a larger award than what she has given. Nora says: I mean that I was simply transferred ji-om papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as you else's I pretended to, I am really not quite sure which--I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman--just ji-om hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life. Nora says: No, only me/You and you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great jim when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald says: NORA. Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself--you are not the man to help me in that. I must do that for me and that is why I am going to leave you now" (49). In conclusion, one can see Nora's struggle to break free of her caged prison. In the beginning of the play she was portrayed as child like weak person, as a doll wife who delights in the possibility of luxuries that can be afforded. She increases some strength to confront Mrs. Linde, notwithstanding going with respect to as helping her, and to push off Krogstad, she finally after understanding Torvald's actual character, breaks free of her cage and does what flying birds do best - fly. "Up to this point, the essayist urges himself to deny the theory given by Virginia Woolf and Mmy Ellman "(50). So when they have expressed that women must be put as irrational, coward, complex and dependent to men in literary work written by men. Oppositely, through the character of Nora, Ibsen has indicated how a woman, even though being domestically, still can be brave individual to challenge the life instead of to be something she doesn't care for. It is demonstrated that in the character of Nora, there is no character of a woman for being irrational, coward, complex, passive and even dependent to men.

A woman can be envisioned as private and domestically yet has inspirational attitude, for example, dynamic and courage as what the character of Nora appears through this drama. The character of Nora gives a positive picture about women when she uncovers as an independent and brave, who has challenge the patriarchy bravely. Although Nora is put

domestically, Ibsen has brought her into a glorify challenge against the patriarchy. When Nora abandons her husband, the representation of patriarchy, Nora becomes the image of women' rebellion against the patriarchy. Hence the image of Nora in this drama appears to be a domesticated and private woman yet capable to decide her little in view of her own consideration. In alternate words, one might say that not every woman were imagined in literary acts as passive, coward, irrational or even dependent to men, since the character of Nora challenges the opinion. B. Ibsen's Opinion upon the Feminism in *A Doll's House*, The last act gives the determination of the drama. Nora abandons her husband. The act is also deciding point of Nora' life: will the "brilliant thing" happen or, on the other hand not? It begins with a thwart for Nora and Torvald's marriage. In fact, Mrs. Linde and Krogstad's choice to be as one can be viewed as ironic with regards to Nora significant moral and personal problems, they have a better possibility of a true and happy marriage than Nora and Torvald. Mrs. Linde advocates uncovering all to Torvald because, as her union with Krogstad proposes, she trusts that it is possible to build a relationship of mutual dependence of unformed characters as long as both sides are completely aware of each other's motives. Mrs. Linde trusts that, through this union, both she and Krogstad can become the better individual they realize that they can be. The extent of Tor"Vald's investment in a fantasy world and the importance of Nora's false portrayal is uncovered when he depicts how, at parties, he imagines to know her with so that he may entice her once again. Also, perhaps more importantly, Nora is very real about her understanding of this, telling him straight that she knows. It is important to see that Nora's chance at the gathering has been the first time that she has left the limits of the one room in the whole play. Moreover, she has to be dragged back in. This recommends it is Torvald's own particular cravings to have Nora entertain him that essentially forces Nora to travel into this real world. Also, it is interesting to take note of that she also incidentally leaves the room to exchange her party dress for regular clothing, her first solitary invasion from the room. This new trend is the beginning of her last departure from the room a takeoff that ends the play, shattering the values that had supported the walls of the house. But, when she leaves for the last time, she is leaving for reasons other than what she had planned at the beginning of the Act. Before Torvald confronts her with the letter, she is on her way to commit suicide, determined that Torvald thing to do on the grounds that she trusts that he would eagerly give his life for hers as well. Thusly, they have an equal relationship. However, she is extremely disappointed to find that he unmistakably has no expectation of sacrificing himself for her. Rather than declining to comply with Krogstad's demands and taking the blame on him, Torvald blames Nora for demolishing his life, telling to her that she will no longer able to see her kids or keep up their man except in public appearances. Nora even asks him whether he would give his life for her and her fears are affirmed when he answers that he could never give up his respect for a loved one. Consequently, Nora makes plans to leave Torvald, aware that genuine wedlock is unthinkable between them because neither of them loves the other, or even capable of doing as such. Nora understands that, before she can be a wife, she should first discover herself through wandering out into the world. She leaves an unformed soul, resolved to become a complete individual instead of the doll of the male figures in her life.

A Doll's House Henrik Ibsen's popular play, as literary item written during 19th century, demonstrates the dramatist opinion toward the woman's rights. In his work Ibsen emphasizes that, indeed, women's place is their homes, and working outside their homes makes problems for women. In addition to this Ibsen points out that in this world men are going about as the predominant and women are the inferior. Men rule each and every part of life and, accordingly, women's place is marginalized. Through the depiction of the female characters, Ibsen depicts that women are subject to men and that women are the objects as opposed to the subject. In *A Doll's House* three noteworthy conflicts are present: a conflict between Nora and Torvald, struggle amongst Nora and Krogstad and a conflict between Nora and society. Through Nora's conflict with Torvald, the author found that patriarchy socialization of women into servicing creature is the major accusation. Nora's agonizing account to Torvald of how Torvald, - and her father utilized her for their amusement. How she had no right to have an independent mind, just duty to accept their opinion. Avoided from meaning anything, Nora has never been subject yet just an object. Nora is imprisoned within her in respective roles. She must be nurturing and passive. The second conflict is Nora's conflict with Krogstad. When Krogstad comes to visit her, after she took matters in her own hands, produced her father signature and spared her husband's life. Krogstad decides to control her. However, she turns on him classical show of strength. Not only did Nora allude to Krogstad as "a stupid lawyer", but she also calls the law "a very stupid law." Her strong explanations show that she has the capability of being a strong woman. The third conflict is Nora's conflict with the society. Ibsen reveals insight on the strengths that oppress women. Nineteenth-century, society was male-dominated. Married women couldn't get money without their husbands' signature. Nor would they be able to possess land in their own names or enter into contract. Also, all their advantages - including legacies and trust funds consequently turn into the property of their husbands at time of marriage.

Ibsen demonstrated his difference to patriarchy by letting Nora leave her husband instead of to be something she doesn't care for. He shows woman's the patriarchy through the character of Torvald, by depicting Torvald cowardice and self-centeredness. In this case, Ibsen not just has set himself opposite against patriarchy; in addition, he also criticizes the patriarchy itself. This woman's rights struggle for, to against inequality amongst male and female. The system of patriarchy which worked by the selfishness and man's dominance it is the thing that feminist's struggle for-must be eliminated. Properly, a husband needs to be wise and must not be selfish. He should be a decent model for his wife in overcoming the problem, not by threatening his wife's life. When Torvald blames his wife for the forgery and Nora said Torvald is not the man to instruct her into being a good wife for him, clearly, is a critic from Ibsen to the patriarchy. Michael Meyer has expressed his astonishment that "a grown woman like Nora, however sheltered, could be so ignorant of the law" (104). Ibsen believes that in many marriages as the relation of man and woman customarily existed in his day, the woman appeared against in the way depicted by Nora. Actually husband and wife must have worked out the issue together. Ibsen again condemned what male initially concern for appearances, a part of social hypocrisy and ignores the feelings of Nora, as the victim of his manner which consider woman as a family unit.

Finally Ibsen demonstrates that the women's liberation is brought into reality Nora emancipation as a woman. She battled against the dehumanizing abuse of women. She offers the readers a vision of the requirement for a law found freedom for woman in amid a suffocating society administered completely by unsympathetic and insensitive men. After analyzing *A Doll's House* composed by Henrik Ibsen saw first the feminist ideological criticism, the dramatist concludes through this drama, the image of Nora uncovers in variations. She is a lovely and beautiful woman. She is likewise positioned as private and domesticated woman. However she is independent, courageous and brave. She has no dread to challenge her husband, the representative of patriarchy. She decides to be "free" as opposed to a doll's home. Based the theory in chapter two, these generalizations show up from Ibsen because the character is an object of social conditioning, and perfect or counter-perfect of the overall estimations of the society. The feminism concentrates on dissecting gender inequality and the advancement of women interest right, and issues. The themes which exposed in feminism include discrimination, externalization, stereotyping, persecution, and patriarchy. The writer finds that the feminism is gotten into reality in Nora liberation as a woman. She fought against the dehumanizing mistreatment of women. She offers the readers a vision of the requirement for a new found freedom for woman in the midst of a stifling society governed completely by unsympathetic and insensitive men. Nora has wriggled the rules of patriarchy when she decides not to stay with her husband. The decision is an image of woman's disobedience to men's domination through patriarchy. When the rules shackled her, she contradicts it. She struggles all of that oppression, in the same time to show that as a human being, she also has also has right to choose.

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