

VOICE OF VOICELESS WOMEN

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ABSTRACT

Women in this world have proven records on their determination, leadership, pious and managerial skills. Yet, manhood still considers them to be an inferior person. According to Christian mythology, women are born out of men's hip bone. A sociological approach to self and identity begins with the assumption that there is a reciprocal relationship between the self and society (Stryker, 1980). Because the self emerges in and is reflective of society, the sociological approach in understanding the self and its parts (identities) means that we must also understand the society in which the self is acting, and keep in mind that the self is always acting in a social context in which other selves exist (Stryker, 1980). Women living in an orthodox and conservative family feel inhibited to raise their voice against aggressive dominance of the male persons of the society owing to their inferiority complex and rigid code of conduct imposed on them. Their ambitions, desires, sense and sensibility are mostly unexpressed. Women in spite of being highly educated undergo psychological suffering due to inferiority complex and deep sense of inhibitions. Ibsen Nora is one such character who underwent a trauma of keeping her family a modest one in the face of the society. Her voice had gone many a time voiceless in front of her husband Torvald Helmer and so her immune became self less. This paper comes to share the voice of Nora in this society, which made every woman voiceless in front of the male-dominated society.

KEYWORDS: Women, Sociological Approach, Torvald Helmer

INTRODUCTION

One of the most complex characters of 19th century drama, Nora Helmer prances about in the first act, behaves desperately in the second, and gains a stark sense of reality during the finale of Henrik Ibsen's A Doll's House. She is most child-like when she interacts with her husband. She behaves playfully yet obediently in his presence, always coaxing favors from him instead of communicating as equals. Torvald gently chides Nora throughout the play, and Nora good-naturedly responds to his criticism as though she were some loyal Years ago, when her husband became ill, Nora forged her father's signature to receive a loan to save Torvald's life. The fact that she never told Torvald about this arrangement reveals several aspects of her character.

She knows what it means to struggle and take risks. She is proud of the sacrifice she has made. Although she says nothing to Torvald, However, her perception of her husband's devotion is quite misplaced., Basically, she believes that her husband would undergo just as many hardships, for her sake. she brags about her actions with her old friend.

DESPERATION SETS IN

When the disgruntled Nils Krogstad threatens to reveal the truth about her forgery, Nora realizes that she has potentially scandalized Torvald Helmer's good name. She begins to question her own morality, something she has never

done before. Did she do something wrong? Were her actions appropriate, under the circumstances? Will the courts convict her? Is she an improper wife? Is she a terrible mother?

Nora contemplates suicide in order to eliminate the dishonor she has wrought upon her family. She also hopes to prevent Torvald from sacrificing himself and going to prison in order to save her from persecution.

NORA'S TRANSFORMATION:

Torvald had no intention of taking the blame for Nora's crime. She thought for certain that he would selflessly give up everything for her. When he fails to do this, she accepts the fact that their marriage has been an illusion. Their false devotion has been merely play acting. She has been his "child-wife" and his "doll." The monologue in which she calmly confronts Torvald serves as one of Ibsen's finest literary moments.

Why does Nora leave not only Torvald but her children as well? Many critics and theater-goers questioned the morality of the play's resolution. In fact, some productions in Germany refused to produce the original ending. Ibsen acquiesced and grudgingly wrote an alternate ending in which Nora breaks down and cries, deciding to stay, but only for her children's sake.

Some argue that Nora leaves her home purely because she is selfish. She does not want to forgive Torvald. She would rather start another life than try to fix her existing one. Or perhaps she feels that Torvald was right, that she is a child who knows nothing of the world. Since she knows so little about herself or society, she feels that she is an inadequate mother and wife. She leaves the children because she feels it is for their benefit, painful as it may be to her. (here..... she wants to serve as model only then the position of such dolls would come out as example) .Nora Helmer's last words are hopeful, Through a series of emotionally draining events, she realizes that their relationship and their feelings were more make believe than real. In this monologue from Henrik Ibsen's play, she opens up to her husband with stunning frankness as she realizes that she has been living in "A Doll's House." (upto pg 4) there are two ways we might initially approach Nora's conduct. We might see it as the awakening into a more mature understanding of herself, a sudden insight into the inherently unsatisfactory nature of her previous life, fuelled by an intense desire to get rid of the oppressive need to, as Nora puts it, do "tricks for you, Torvald." She accuses Torvald and her father of having done her a great wrong by not permitting her to achieve anything, and she is now determined to strike a blow to gain her own independence. Such a view commits us to a sudden transformation into a "new" woman, something many critics have found implausible (see Marker and Marker, Chapter 3).

Such an interpretation can easily become a celebration of Nora's newly found independence, an endorsement of her actions as demonstrating a valuable and necessary integrity in the face of an unacceptably conforming and compromising life. She wants her life to acquire significant value, and she has come to the realization that that can only occur outside the family, on her own.

Alternatively, we might see that Nora is being entirely intransigent here: she is doing what she has always done, performing to her own script with no attention to anyone else. She is, as it were, choosing another role. The indictment of her previous life, after all, may be more a justification for what she has decided to do now than a just assessment of what she and Torvald experienced together. That line Nora says about never being happy, only thinking she was happy, when she wasn't really, invites us to think that there is some hair-splitting chop logic going on. Nora has decided now that she wasn't happy, and so she wasn't. We need to bring to bear here our response to the opening of the play. The same point

applies to her charge that her father and Torvald never loved her; they only thought it was nice to be in love with her, a fine and justified distinction or some special pleading?

She brings the point up in the context of how much she has been wronged by the men in her life. But how much responsibility does she bear for what she is now desiring? Why are Torvald and her father the only ones who bear responsibility for this? Surely if she had wanted a conversation she could have initiated one easily enough at some point in the eight years of their married life together?

For Nora's exit is a heroically brave manifestation of her uncompromising integrity, her passionate sense of herself, her absolute refusal to live a life where she is not in control of her actions. There is about her actions something grand, defiant, and totally free, values all the more precious given the infected society she is rejecting. The sight of such a person acting in such a way can scare us, for such action calls into question all the compromises we make in our lives to remain within our own doll houses. Such a vision of freedom challenges our sense of what we have done and are doing with our lives. Those contemporaries who were outraged at the ending of the play were being honest enough about their own feelings. If we are less upset, that may be because we have consoling ways to reassure ourselves, to neutralize the full effect of what she is doing.

The frozen dark world she is going into is as unforgiving and brutal as the desert Oedipus wanders off into at the end of his tragedy. It is a world which has broken people like Krogstad and Kristine, who were better equipped in some respects than Nora is to cope with its demands. And she is carrying out into that world the most fragile of illusions: the demand for Romantic self-realization.

Nora is both triumphantly right and horribly wrong. She is free, brave, strong, and uncompromisingly herself and, at the same time, socially irresponsible, naive, self-destructive, and destructive of others. We may well want to sort out these contradictions into something more coherent and reassuring, something we can fit into our comfortable conventional moral frameworks

Those who see Nora's predicament as something primarily imposed on her from the society around her, by oppressive men especially, may well feel that this play has become somewhat dated. After all, we have made so many progressive strides since then, and leaving house and home to forge a self-created life is so much easier in all sorts of ways, for women and for men

Nora realized that her husband does not love her as the woman she is but that he has an idea of what Nora as his wife is supposed to do and think. She just experienced that Torvald will let her down as soon as she does not please him anymore or does not follow his rules, not important for which reason. So she leaves him, gives him her keys and her ring and slams the door behind her. This may not be feminist activity but it really has a strong voice of Nora over the society, giving a heavy blow to men who treat every woman as a DOLL after the marriage.

REFERENCES

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