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CHAPTER - VII

CONCLUSION

VII.1 INTRODUCTION :

A parallel study of H. Ibsen's A Doll's House and P.K. Atre's Gharabahr enables us to note similarities and differences in them. By way of conclusion, it can be stated that the thematic difference between Ibsen's play and Atre's play can be attributed to the literary and cultural traditions to which Ibsen and Atre respectively belonged. This brief research is designed to cover specific area of literature and two problem plays have been selected for detailed study. The conclusion fulfils the purpose as it compares the Western concept of love and the Indian concept of love, especially that of middle class Maharashtrian Hindu. It explains women's problems and status as independent human-beings. It presents the views on Indian and Western institutions and marriages in terms of the domination of the male.

VII.2 DIFFERENCE BETWEEN IBSEN AND ATRE AS DRAMATISTS :

Ibsen was a Norwegian dramatist. He has been considered as a champion of woman's cause and pioneer of problem plays. Ibsen makes it clear that he is not a philosopher or a social thinker. He selects social problem, deals with the problem with full concentration. But he does not solve the problem.

Woman's status in its social, economical moral and above all its spiritual bearings appears into extraordinary situations in Ibsen's dramas.

Social awareness is the basic concept in Ibsen's plays. He moulds this concept artistically in his plays. He does not compromise with the basic thought developed in the play. Ibsen converts this thought into action of the play and makes it Vibrant. His characters are not individuals but types or symbols.

Ibsen is anti-traditional. He rebels against conventions and social evils. Through his scientific approach he shocks our traditional thinking. He never lays down general rules. All that Ibsen insists on is, that in any human relationship the first thing to be studied is reality and truthfulness and that an excessive attention to the accidents, of any relationship tends to make people forget the truth and the reality. The statement that Ibsen's plays present immoral relationships, in the sense in which it is used, is quite true. Immorality does not necessarily imply mischievous conduct. It implies natural and veal conduct. Thus the main effect of his plays is to keep before the public the importance of being always prepared against immorality. He protests against the ordinary assumption that there are certain moral institutions which justify all means.

That is not the case with P.K.Atre. He knows his limitations well. Still, Atre assumes that it is the responsibility of a writer to find out the solution to social problems. He tries

to indicate a solution to the problem presented in the play. In this sense he becomes a true product of Hindu mind and Indian culture. He does not rebel against society. Thought is not the root of his play. He develops the play artistically but does not care the traditional views are shaken. For betterment of society he moalds his philosophy and adjusts it with tradition. He seems to accept social conventions. He explains and focuses the attention on social evil but does not follow the logical approach in the action of the play.

VII.3 CONCEPT OF LOVE IN PLAYS :

Woman is not undeveloped man but is a different being altogether. So long as men and women are not alike in body, they can't be alike in spirit. Companionship, sexuality, domesticity and co-parenthood are the four aspects of love.

In A Doll's House a woman like Nora has got to be emancipated. Here Ibsen gives some concrete creation. When Nora realises the hollowness of love, she wishes to leave her husband and home. Nora's dream of love and of companionship comes to an end. Her own life as an individual, is upset and when she realises it she decides to start a new life. When Nora comes to know that Torvald, her husband forgetting her love and sacrifice she had made for him, calls her deceptive mother unfit to bring up her children, she realises the vanity of love and the selfish nature of her husband. Ibsen presents Nora rebellious against all legal, social and religious conventions.

On the contrary Nirmala in Gharabahr has an entirely different attitude. Shaunak, her husband refuses her right as a true companion of life, Her personal, sexual and social life is filled with suffer. Because of such critical situation and inability of her husband she becomes furious and bold. She refuses to love with Shaunak and decides to go away from her house. When Nirmala realises the inability of her husband to protect her. She is ready to leave him and her son. She does the act of boldness but soon she realises that social situations are against her decision and loses her courage to fight the evils in her life. Finally she compromises with her husband, on the ground of love for her own son. Here she stands as the sacred symbol of motherhood. She refuses the concept of companionship but accepts the concept of motherhood.

VII.4 CRITICISM ON MARRIAGE INSTITUTION :

The concept of marriage and concept of family in the west are radically different from those in India. The Western Christian culture has the foundation of marriage as love and not socio-religious duty. Every man and woman is individually responsible for his or her salvation of soul. Marriage or having children or no children has nothing to do with his or her salvation or damnation. In all spheres of life people of West believe in individual responsibility. Mill a 19th century English critic and social thinker believes that man and woman have their peculiar abilities. These abilities are not superior or inferior but reciprocal. He wrote to his friend, "We are almost as much the

natural complement of one another as man and woman are". Western modern people do not treat marriage as a religious and sacred ceremony. To them it seems to be a social contract. The modern European concept of companionship differs sharply from the earlier traditional marriages.

The Indian concept of marriage differs from the Western concept. According to Hindu philosophy marriage is a ritual and sacred ceremony. In Shatpath Brahman this view has been stated as "I take thee to be a companion in life, come wife let us ascend to the heavens". Mahatma Gandhiji was of the opinion that wife is not husband's bonded slave but his companion, and equal partner in all his joys and sorrows. In India, marriage is an important social institution. It is the most essential part of the human life. Hindu marriage is a religious sacrament in which man and woman are bound in permanent relationship for physical, social and spiritual purpose. It is the observance of 'Dharma'. Marriage is a complex involvement of human relationship and the corner stone of society. According to Hindu religious ethics marriage is not merely a union of two bodies but that of two souls. Marriage becomes a religious tie and means of fulfilling purasharth. The attitude of Indian women to their children is conditioned by values which are not the same as say, those of the Western women.

In *A Doll's House* Nora realises the falsity and lie of her husband. She comes to realise that her husband does not really love her. He does not prove to be a man she expects him to be. This she realises after she had loved and lived with him for

for eight years, as his doll wife. Hence the theme of A Doll's House is the true foundation of a marriage. It penetrates deeper in to the problem of relationship between man and woman. The tragedy of Nora's ~~re~~ married life brings out the hollowness of love. Nora realised the true attitude of her husband who assumes her to be his personal property. Nora realises the fact that ~~ther~~ husband is not only selfish but he refuses ~~to~~ to shoulder responsibilities. So Nora is left with no alternative but to walk out of her marriage.

In Gharabahr, Atre presents Nirmala as a typical representative of Hindu woman. She suffers a lot and always remains under tension due to her father-in-law and brother-in-law. About ten years she lives in the house of her husband and believes that once Shaunak realises the fact he will shoulder the responsibility and will make her free from all sorrows. As a wife she is always dutiful to her husband. But when Nirmala realises the weakness of her husband she tries to rebel against established rules of man-made society. Nirmala, in the first act, boldly plucks her 'Mangalsutra' a religious symbol of a married Hindu woman and goes away to stand on her own feet.

Nirmala lives with Bhaiyasaheb and soon she realises the fact that it is very difficult to live and continue such life in a house of an unknown person. She becomes restless when Nilkanth, her brother-in-law warns her not to stay with Bhaiyasaheb. Nirmala loses her boldness when she hears that people call her a keep of Bhaiyasaheb. Finally Nirmala accepts the compromise on the grounds

of motherhood, the sacred duty of a woman.

VII.5 MALE DOMINATION OVER FEMALE. :

Man-woman relationship is a very serious problem and it is an eternal problem, not only in India but in every part of the world. Woman has been treated as subordinate to man. She is socially socially and economically oppressed. After the French Revolution, women in Europe became socially aware and some what free and liberal. She is more democratic because of the new approach and scientific knowledge. Science industrialisation and various concepts of feminism shaped the new spheres of her personality. Woman in Europe, is bold enough to speak against traditions and out-dated social morals. She is ready to refuse the male domination. She becomes aware of in the woman's status and her self-realisation.

Ibsen shows that woman suffers more in this man-dominated society. She falls a victim to man made laws, because of her ignorance of the business world in spite of her honest efforts and motives to make her home happy. Nora's first duty, she realises, is her duty to herself, as an individual to think things out for herself. She must 'discover who is right, society or me'. By leaving her husband and children Nora puts herself in a position to begin a new life a very difficult. One in which she will educate herself and 'learn to stand alone!

In the last scene of the play she finds her real identity as a woman and as a person. She wakes up to the realities of

her married life which she describes frankly. Nora in the more intimate context of her married life comes to realise that her role has been nothing but a dumb-doll. Finally Nora decides to leave her house, husband and children. Here her emancipation is much nearer the vanguard of social progress. Marriage becomes a microcosm of the prevailing male dominated society at large. A Doll's House puts it "..... a woman can't be herself..... it is an exclusively male society with laws drafted by men with counsel and judges who judge feminine conduct from the male point of view" Nora's inbred faith in authority and in male domination clashes with her natural instincts. Torvald Helmer, her husband is in every way the dominant male in a male dominated society. He knows all the devices by which women must be kept in their place. It is impossible for him to see any situation from Nora's point of view. Nora is his 'pet', one of his possessions. Helmer is very hard on those who break the moral and social laws of society, even if circumstances provide them with no choice. Finally he is ready to forgive Nora, but can't imagine that he has said or done anything which requires forgiveness from her.

In the Indian atmosphere for countless centuries woman has been subordinate to man. She remains socially oppressed. History shows that woman does not enjoy equal status with man.

In the Smritis position of woman remains secondary and inferior to man. Manu refuses independence for woman at every stage of her life. In India woman always lives under the domination of man. Male domination becomes a part of her personal as

well as social life. It is very difficult for a woman to fight and rebel against the traditional social settings and the man-made laws.

In Gharabahr Atre presents. Nirmala as an educated woman who expects something from her husband. Her husband is unable to protect her and because of this Nirmala decides to leave her house and her husband. Though the first act opens with Nirmala exit at the end she accepts the traditional retreat. She is ready to join her family. We have to remember that the idea of woman's rebellion against traditional values and leaving her house, husband and child were not acceptable to Indian mind because of the cultural compulsions. P.K. Atre was a true product of Hindu tradition and faith. Atre thinks it necessary to bring her back. He does this by making an appeal to her motherhood the socio-religious duty of Indian women".
