

I. A Study of Gender with Class in *The Pillars of Society*: Introductions

This research examines the central characters' ceaseless struggle for their identity in this society. It presents the dilemma of negotiating one's cultural and biological identity of females. The play shows how complex is the problem of identity crisis. Ibsen is very much persuasive and intellectual that he has raised the issue of women education and their status in the world. The women who are under the patriarchy are prevented to get the education. He attacks the patriarchal education where the women are exploited severely. Likewise, Raymond Williams views; "*The Pillars of Society* is "an intrigue drama" in Norwegian dress. He calls it "a well made play certain flatness, which cones of the local situation" (11).

In this work, Ibsen presents dissenter's views to a patriarchal society. He has severally criticized this patriarchal society and its ill treatment to women as domestic slaves. He also puts his point that women should have the economic independence. He is a prominent feminist who has talked about the status of women. In fact, the women are exploited economically, socially and educationally. In this work, he has raised the issue of females' right in economic, social and educational status. He again discusses a number of writers' attitudes towards female character and education. He considerably talks about other patriarchal writers who have ignored the females' authentic space in this society. Moreover, John Richard Northman comments; "we no longer think of women-folk as being confined within the daring walls of convention" (56). Northman also blames on the patriarchy that it has kept the habitual slavery on the female. Ibsen, as a strong feminist has emphasized that women should have the reasonable status.

Ibsen's works are not confined in the narrow space of patriarchy, he as an intellectual gives the prominent place to women for reasonable status. He highlights the women's economic, educational and social status. The patriarchy always dominates the women by snatching women's every right; seeing the real myth of patriarchy to explain the female world. He comments on the bitter rule of this conventional attitude. He strongly supports the education for women that brings the consciousness upon their existence. In the same vein, Northman considerably picks up the women's economic, social height to create the equality between male and female and says:

To return to the first draft the street so far from being the presence of the men and the female rebels against convention is used freely and therefore in significantly, as an exit and entrance by both men and women. Similarly the antithesis between interior and exterior is destroyed in the first draft version of Act (56).

Ibsen also opposed who are not guided by good, reasonable education or who support the patriarchic rule. He is the strong feminist who has observed the minute details of women and their status in society so that women are more reasonable and intellectual when they get education. For him, education is very important to create their existence.

The writer quests the authentic voice of female world by showing the sufferings, misery and struggles of women. In this drama, he endeavors to show the strong voice of women in society because they have always been dominated, violated and subjected to male supremacist ideology. Moreover, women have been victimized sexually. Even the primitive society established certain restrictions and dictated certain rules over sexes, as a result, male started showing leadership and imposing his

authority over female. There is no such rule or characteristics to justify the hierarchy between male and female in the social status. Men as having supposed superiority thought that it was their right to rule over women. They established an unanimous rule in every aspects of humanity. Their supremacist ideology taught and encouraged women to believe that they are of less value; they are naturally inferior and unequal to men. Women have been denied the rights as human being. They occupied a little or no space in social, cultural, economic, legal or political sphere. Similarly F. L. Lucas says; “the play is based on Ibsen’s early memories of Grimstad” (117). He further states; “*Pillars of Society* rounds on the cant of conservative businessmen. A torpedo for the left, then one for the Right” (117).

Ibsen's main thrust is to explore the female's situation through the history and in particular female's painful experience in a racist and patriarchal society and their struggle for existence. A basic version of this categorization would divide feminism and feminists into three loose groups: liberal feminism, Marxist or socialist feminism and radical feminism. He shows the experiences and struggles involved in women trying to find their own identities because patriarchy has always dominated the females. Evil natured male ignore the female right. They have created the male culture, society and language repressing the female culture. The basic concept of women's right in culture, literature, language etc have created the male culture, society and language repressing the female culture that the female identity is handicapped by male. To remove the unnecessary restriction feminism seems to raise the voice against the male. Feminism is divided in liberal, radical and revolutionary phase. Feminism has raised the female voice in order to create their authentic space in the male dominated society. Another problem regarding the classification of feminism comes when some studies of feminism and feminist theory, take a strictly historical

approach, attempt to provide a neat classification of feminism into different theoretical families. He gives an account of love who shares the same fate of being fatherless. Martha belongs to an economically well-to-do family, on which she has to depend for sustenance.

Ibsen says patriarchy as other institution, is wall to the females personal social and economical status. He as conscious critic provides a high space for females' world and thought. Feminist self is creating women's self to raise the voice against the patriarchy. James Walter McFarlane comments on the play in this way; "Clearly implicit in *Pillars of Society* is the author's conviction that degenerate form of contemporary society was necessarily to involve oneself in falsehoods" (6). Ibsen talks about the discrimination of gender in society. The great discrimination between genders in society has created the hollowness in the human world.

He focuses on the search for female identity in terms of socio-economic relationship that focuses on the intimate relationship between females and their sharing of married life. Here, it gives the hints of female-female intimacy is better than the male-female relationship or intimacy. Their relationship between them from the beginning to the varied experience of their married life is the important element in this play that denotes the meaning of intimate womanhood. Ibsen searches for the way of female identity necessary in this society. Otherwise, females become the victims of this patriarchy. Therefore, the real identity of female will be shown in the connection of female's bond. He focuses on the role or female power that focuses on the relationship between the two young girls, from the shared experience of their youth to the varied experiences of their married lives. The characters are developed well and the story seems to run its cause smoothly. The simplicity of the plot also allows Ibsen to more thoroughly explore themes of womanhood, such as the limits of

females' social and economic freedom as a wife in and outside of home. In addition, he focuses on female characters forced to re-visit and re-frame common theories of female identity solely in terms of female-female relationship.

Ibsen speaks for equal right in education, culture, religion in society. Women have to revolt for the strong voice in society. His writings are for the emancipation of female from patriarchy as well as to establish women's position in society. Women and men learn to read different worlds, different groups of text are available to their reading and writing strategies. The intimate relationship becomes the central concern. The most important critic depicts the intimacy of Martha, the beautiful and intelligent female character who is not married. Women have their own responsibility though they do not share their feelings with their husband. They share their feelings only with other females. Therefore, the critic wants to show the similarity between them and their same womanhood, the same feelings of their life and the same parts of life. The little economic discrimination between two females has nothing to share to their husband but within the female world. The strong bond between these two females is the strong rope of their relationship. Ibsen focuses on the point that the women have the internal secrets within themselves apart from males because women in the same strict household with great regard to tradition show suspicion and distrust between them. What an irresistibly observing immersion in the pleasure and anguish of growing up posited in a world of duty, where each comfort is hedged with a constraint and love unsettles every plan.

Ibsen focuses on women's emancipation, aims to understand women's oppressions in terms of race, class, gender and sexual preferences and attempts to change it. His themes no longer seek to abolish the systems, status and societies. It does not privilege women over men. It has the power to change our lives in a

meaningful way, which is related to the feminist social movement that sees equal right for the women. In the same way, a prominent critic, M.H. Abrams has given his view in his own way. He says; "Feminist literary criticism continues in our time to be closely interrelated with the movement by political feminists for social, economic and culture freedom and equality"(234). His view about feminism states it as women's fight for freedom. It is the search for equality in social, political, educational and cultural aspects. In short, feminism is the quest for authentic space required by women. The critic finds the play very much important to depict the female domination in the society and their compulsion to marriage. The endeavor is to show the inseparable connection of females. Again, their marriages and difficulty in life and their intimate bond between these two girls are the main concerns. Domination, suppression and inequality in every field cannot continue for long time. The violence and dominance seem to be the main idea by which the unequal power relation grows. Patriarchy does not give the equal status for the women and it keeps them in lower or marginalized position.

Traditionally women were seen as inferior, illogical beings. They were suppressed economically, politically and socially. The established codes of patriarchal system dominate females. The rules of society target the female and try to impose restrictions on them. Creating a space for women becomes creating a space for self, and experience becomes an instrument for knowing the self, necessary to the construction of the feminist self, then is a non-feminist other. The other is most generally conceived as patriarchy, the institutions and persons who represent male domination. To create the female space is the necessary construction. This play explains the society's false notion to consider women as not beings. It talks about the patriarchy, the other, which has snatched the women's power by dominating the

females. He has created women as the strong beings who are creating the self-space for their survival.

Therefore, the critic observes the whole play and finds the strong bond between female characters. The true intimacy to share the feelings is possible within female world. To cross the problems with solution is very difficult task with males because they are away from females' notions. In the beginning of human civilization, women were considered as inferior and second class, while men were perceived as the superior beings. As an inferior being, she has been assigned subordinate and peripheral position in society. It was believed that women were made to fulfill men's purpose, they were expected to serve men physically, sexually and mentally. Ibsen has focused on the suppression of women in every field of our society where women have no authority in economic, political, social condition. They are static. He digs up the traditional root of patriarchy and favors the notion that women should have equal right in every field. This play depicts the patriarchal gender roles as destructive for men as well as women.

Ibsen's thought is revolutionary to bring transformation in society. The real happiness of females can be achieved within the female intimacy not within the male notions or intimacy. The play has highlighted the ideas that marriage does not give pleasure and happiness. It has created the burden upon the life of women. The females are left to take the loaded responsibilities and they have no way to improve their own personal status. Therefore, marriage is a hindrance to develop the personal career. Ibsen's main concern is with the institution of marriage which is also a form of suppression.

Marxist feminists believe that the capitalism is primarily responsible for class structure in the society. In capitalist society, the optimal combination of the elements

of the mode of reproduction, from the standpoint of capital, occurs within the nuclear family, whose oppressive features have been thoroughly examined in the feminist literature. Under capitalism, the mode of production determines the mode of reproduction. This instance does not stem from Marxism's inherent economic determinism but from the very nature of the capitalist mode of production as a whole. Only those females are powerful who have struggled a lot and won over the so-called male intellectual. The females, who are conscious to their rights, are also conscious of their individual career, which is to be exploited by males. The play brings women's position at the peak of society. It also shows the selfishness of males to transform the society. The tyrant males have not developed the atoms of mind to think widely. So, the females have raised voice against the patriarchy.

Pillars of the Society is considered such economic and cultural realities that produce and allow such suffering. Marxist feminists attack the prevailing capitalistic system of the West, which they view as sexually as well as economically exploitative. Marxist feminist thus combine study of class with gender. While in specific instances women's control or men's support for feminist values could make a difference, in society as a whole the process of structural differentiation is likely to continue unabated until it runs into structurally generated contradictions and effective political opposition seizing the opportunity provided by those contradictions. Marxist feminism supports the idea that the biological difference cannot justify any form of oppression and inequality in human societies because it is not responsible for oppression and inequality between sexes. Instead, they argue that it is the class structure that is responsible for the oppression and inequality between sexes.

Marxist feminist criticism focuses on the relation between reading and social realities that argue that all historical and social development are determined by forms

of economic production. The point is that as long as feminist concerns remain focused on the unintended effects of those structural changes, while identifying their causes in male dominance alone or in interaction with general capitalist processes like commodification, their structural underpinnings, which require far more theoretical work than is possible are likely to remain unnoticed and unchallenged. Ideological differences among women about the nature of these technologies and about the meaning of motherhood are not likely to be resolved at this time of transition. As feminists have abundantly documented, the relations of procreation are not only oppressive for women, especially for working-class and minority women, but are open to public scrutiny, medical manipulation and intervention, and state supervision. These structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical, state, and business organizations within which these technologies are used.

There are all sorts of reasons why men and women enter into different relations of reproduction and why children are raised by their biological parents or not. Underlying their variety, however, are the characteristics of the capitalist mode of production itself; the universalization of commodity production and proletarianization make employment a prerequisite for access to the material conditions for reproduction. Constant revolutionizing in the technical and social division of labor results in the development of occupational differentiation, occupational hierarchies, and pay differentials; fluctuating structural unemployment and a fluctuating but ever-growing sub proletariat composed of unemployed and unemployable people keep wages down; and the erosion of the servant strata concomitantly transforms most women into servants in their own home.

The Pillars of Society proved, once and for all, Ibsen's emancipation, first, from the thrall of romanticism, which he had pushed aside as of no more worth than a toy; and, secondly, from the domination of French technique, which he had mastered and surpassed. In the plays of the second period, Ibsen's most mature gifts as a craftsman are evident as well as the peculiarity of a philosopher which made him the Jeremiah of the modern social world. In *An Enemy of the People* the struggle is between hypocrisy and greed on one side, and the ideal of personal honor on the other; in *Ghosts* there is an exposition of a fate-tragedy darker and more searching even than in Oedipus; and in each of the social dramas there is exposed, as under the pitiless lens of the microscope, some moral cancer. It is significant that Ibsen arrives, by his own route, at the very principles adopted by Sophocles and commended by Aristotle - namely, the unities of time, place and action, with only the culminating events of the tragedy placed before the spectator. After the first period, he wrote in prose, abolishing all such ancient and serviceable contrivances as servants discussing their masters' affairs, comic relief, asides and soliloquies.

The characters in his later dramas are few, and there are no veils of poetic imagery. The principles of Ibsen's teaching, his moral ethic, were that honesty in facing facts is the first requisite of a decent life. Human nature has dark recesses that must be explored and illuminated; life has pitfalls that must be recognized to avoid; and society has humbugs, hypocrisies, and obscure diseases, which must be revealed before they can be cured. To recognize these facts is not pessimism; it is the moral obligation laid upon intelligent people. To face the problems thus exposed, however, requires courage, honesty, and faith in the ultimate worth of the human soul. Man must be educated until he is not only intelligent enough, but courageous enough to work out his salvation through patient endurance and nobler ideals. Democracy, as a

cure-all, is just as much a failure as any other form of government; since the majority in politics, society, or religion is always torpid and content with easy measures. It is the intelligent and morally heroic minority that has always led, and always will lead, the human family on its upward march. Furthermore, this is a vital point in understanding Ibsen's experience and life as happiness in themselves, not merely a means to happiness; and in the end good must prevail. Such are some of the ideas that can be distilled from the substance of Ibsen's plays.

II. Demolishing the Pillars of Society and Marxist Feminist

Criticism: Methodology

Ibsen's *Pillars of the Society* is an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms. This play explores what sexism consists in, and what exactly ought to be done about it; it probes into what it means to be a woman or a man and what social and political implications gender has or should have for the suppression of women under the capitalist system; and it reveals the problem of women's subservience, as use- and exchange-value, among men. Nonetheless, motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural, and political phenomena. Feminism supports the idea that the biological difference cannot justify any form of oppression and inequality in human societies because it is not responsible for oppression and inequality between sexes.

Women's consciousness differs in many ways: feminine consciousness takes oneself as the object of the other; female consciousness experiences in giving and presenting life, nurturing and sustaining, and feminist consciousness develops through women's experience of asymmetries in power and opportunity. In the opening scene of *The Pillars of Society*, we find Consul Bernick at the height of his career. The richest, most powerful and respected citizen of the community, he is held up as the model of an ideal husband and devoted father. The best women of the town come together in the home of the Bernicks. They represent the society for the "Lapsed and Lost," and they gather to do a little charitable sewing and a lot of charitable gossip. It is through them we learn that Dina Dorf, the ward of Bernick, is the issue of the supposed escapade of Johan and the actor. Thus, Ibsen is the real feminist who

highlights the females' world and interests to bring them at the height to replace the patriarchy. Ibsen's works are concerned with those women of the world that have quested the way to achieve the female space in this society. They are the active, educated and intellectual females who have consciously created women's authentic space in their important work. They are the prominent and important females who want to transform society.

Women have been misinterpreted in socio-political cultural, biological, religious world and in the works of art and literature by generations of people to justify and maintain patriarchal system. Under capitalism, existing relations of reproduction presuppose the unity, in the context of the nuclear family, of relations of sexuality, physical and social duty and generational relations of reproduction; e.g., domestic work and child care, and economic cooperation between men and women. This distinction is important theoretically, methodologically, and politically because it helps clarify research goals and set political aims. These structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical fields, state, and business organizations within which these technologies are used. Current changes in the material conditions of reproduction reflect the development of the forces of production under capitalism and, as such, require a Marxist analysis. Using Marxist-Feminist theory, it has endeavored to identify the structural determinants of the problems, experiences, and ideological conflicts that feminists have so eloquently written. At the level of analysis of social and market relations where male are dominant and class and racial/ethnic differences may be the most important factors in determining how the women are used. They affect individual women and the structural determinants of technological change and changes in social relations that

are irreducible to micro-level explanations based on the motivations of the men and women who participate in these relations as scientists, doctors, lawyers, buyers, sellers, and so on. Current changes in the material conditions of reproduction reflect the development of the forces of production under capitalism and, as such, require a Marxist analysis. Sheila Ruth writes:

The alternative, the woman identified woman, is surely a feminist vision. She is a person who indeed understands herself to be subject (self), not object (other); she respects both her womanhood and her humanity, she takes her direction and definition from values that are her own, born of her own self-perceived qualities and goals as well as those of other women; she contributes to society which she takes to be meaningful, and does so in her own way. (85)

It entails the production of things and the production of life. Production pre-supposes reproduction: the reproduction of life, biologically, physically, and socially, is part of the material basis of social organization. Historically i.e., within a given mode of production whether or not the organization of production determines the organization of reproduction depends on the level of development of the productive forces and corresponding changes in the social organization as a whole.

The historically specific structural determinants of gender inequality under capitalism are located in the specifically capitalist articulation between production and reproduction, which makes the latter dependent on the former. The structural determinants, located at the level of analysis of the mode of production, are conditions for empirically observable forms of male and female activity and for the continuously reproduced effect of their actions. At the level of market and social relations, men and women engage in conscious, intentional activities through which, they make choices

and build their lives, they unintentionally reproduce their conditions of existence; "but to take representation as our focus is to deny neither the reality of certain practices nor to downgrade the substantive political and economic forces at work in Indian society at the time" (Price and Shildrick 388). Structures are reproduced constantly through the unanticipated consequences of intentional behavior, and the latter, in turn, is what it is because of the structures that condition its possibility. The mode of production which determines the mode of reproduction of different qualities by giving access to education, health care, housing; family size, etc. are subordinate to the needs of production and have never been fully met. Fertility differentials according to social class, the welfare state, growth of underground economies, and the presence of a substantial proportion of the population living below or near poverty level in all capitalist countries attest to the subordination of reproduction to production under capitalist conditions.

Marxist feminist theory reveals the problem of women's subservience, as use- and exchange-value, among men. It believes that class relation that individual addresses is the origin of suppression of women to the capitalist system under which they experience oppression. Consul Bernick, too, is beginning to realize himself. The strain of events and the final shock that he had exposed to his own child to such peril, act like a stroke of lightning on the Consul. It makes him see that a house built on lies, shams, and crime must eventually sink by its own weight. Surrounded by those who truly love and therefore understand him, Consul Bernick, is no longer the pillar of society, but the man becomes conscious of his better self. The structural determinants, located at the level of analysis of the mode of production, are conditions for empirically observable forms of male and female activity and for the continuously reproduced effect of their actions.

In this way, patriarchal capitalism creates an order for its sustainability in the society and in this process; it subordinates the women by creating ideologies of gender, religion, family, duty, race class, etc. Marxist feminist like Ruth argues that women of any particular class have with the men of their class; "The woman created in and by the male perspective is called by the women's movement identified the male-identified women" (85). At the level of market and social relations, men and women engage in conscious, intentional activities through which, while they make choices and build their lives, they unintentionally reproduce their conditions of existence. Structures are reproduced constantly through the unanticipated consequences of intentional behavior, and the latter, in turn, is what it is because of the structures that condition its possibility. Marxism, on the other hand, giving its historical materialist premises, acknowledges the dialectical unity between agency and structure, subject and object; sociohistorical agency has an objective social content, and structures are embodied in sociohistorical agents.

Ibsen has sketched the mythic reality of patriarchy that has encompassed the myth of false notions in female world. The females are not actually mythic. They are equal with men of this world. But the males forget the reality of equal world and create the false notions to keep them in higher position. He talks about the different myths of women that are created by males with false power. The myth sees the women as other. The males who are not conscious to reality forget the real world of human and create the unconscious notions. It means that according to her, males do not have complete knowledge to see the real world of truth.

Ibsen hints on the point that males ignore the female world to keep the female in lower position. However, his view goes against the idea that females are lower and inferior. Really, females are superior to the false males. His consciousness is

surrounding to find the concept that females are more reliable and valuable than the males. Females are querying the way of truth whereas the males are nesting to establish the false and mythic concept. His works also give the predominant place to women world. He as the feminist highlights the women's world is truthful and more reliable. From a Marxist-Feminist perspective, analysis of that awareness has to go beyond what is empirically observable: for example, relationships between women and their babies, between donors or sellers of the elements of the reproductive process and recipients or buyers, and so on. This requires theoretical investigation of the social relations underlying these phenomena that are to be found in the capitalist mode of production and reproduction. The development of the increasing awareness is part of the overall development of the productive forces, a Marxist concept that refers to the growth in productivity and human capacities inherent in the use of science and technology in the process of production.

Ibsen severely criticizes the bitter truth of mythic patriarchy. The patriarchy does not have the clear eye. He focuses on the point that the patriarchal society should be replaced with new system ignoring the false myth of women. For example, capitalists objectively exert power over workers regardless of their self-perception as businessmen just doing their job; women who are full-time wives and mothers, if they lack independent wealth, are objectively under their husbands' economic control regardless of their beliefs about their relative power within their household. The Marxist concept of mode of production refers to the historically specific combination of the elements of the production process -labor, the subject of labor, and means of production- through social relations between the agents of production e.g., relations between capitalists and workers mediated by their respective relationship to the conditions of production. Neither relations of production nor relations of physical and

social reproduction are purely voluntaristic and intersubjectively relations. They rest upon a material basis that exerts its effects whether or not those affected are aware of them or believe in them. Barret in her book *Women's oppression Today: The Marxist/Feminist Encounter* (1988) argues; "The oppression of the women, although not a function pre-request of capitalism, has acquired a material basis in the relations of production and reproduction of capitalism today"(11). Marxist feminists argue that domination of women by men is connected with patriarchal capitalism, because patriarchy and capitalism are mutually supportive. For e.g. within the household women produce labor power in the sense of bearing children, and caring for their husbands, who are workers, which supports men but the women do not get benefits for their domestic work. Commenting on the operation of patriarchy, Janet Saltzman Chafetz writes:

Patriarchy is probably the oldest forms of exploitation of one part of population by another. It probably has also served as the model for all other forms of relegation, on the basis of race, ethnicity, religion, or class, once such a system is established, those in the high caste positions, in this case males, develop a vested interest in the maintenance of the basic structure and their own advantaged status { . . . }.The short- run interests of males as males and, perhaps more importantly, as leaders of political, economic and cultural institutions are best served by maintaining and reinforcing traditional gender roles.

(115)

Underlying their variety, however, are the characteristics of the capitalist mode of production itself: the universalization of commodity, production. Proletarianization makes employment a prerequisite for access to the material conditions for

reproduction; constant revolutionizing in the technical and social division of labor results in the development of occupational differentiation, occupational hierarchies, and pay differentials.

Fluctuating structural unemployment is growing the numbers of proletariats which is composed of unemployed and unemployable people; growing unemployment concomitantly transforms most women into servants in their own home. From a Marxist-Feminist standpoint, this is the structural i.e., not reducible to micro-level explanations such as, for example, male agency basis of the capitalist mode of reproduction among propertyless workers (i.e., the combination of the elements of reproduction under conditions that make housekeeping and reproduction a source of economic survival for propertyless women.

The mighty business of female life is to please and entertain the male members of the society. It follows that it is structurally impossible for capitalism to provide full employment in jobs that pay a family wage to all adult workers regardless of sex and male workers have only one major source of economic survival: waged or salaried work, while female workers have two: waged or salaried work and unpaid domestic work. Ibsen attacks the societal idea that women are created simply to please the male gender. The fact that we are biological beings, however, remains; as such, we have strengths and frailties e.g., the capacity for pleasure, the experiences of pregnancy, childbirth, disability, pain, illness, aging, death that affect our experience and shape our consciousness because the biological is always presented to us as mediated by the social and that would be idealists history.

The causes of this inequality lie in the organization of capitalism itself. The emergence of these subjects is still in the process of becoming. Women of the bourgeois class are not propertied but are themselves at the deepest level of the art of

passion. Bourgeois women also provide emotional, social, and sexual service for the men in their class, and in return, they are provided with luxury and comfort. The mode of procreations create not only new objects for sale and lease ova, wombs, sperm, embryos but also new historical subjects willing to enter in these relations. Women willing to sell or donate their eggs or bear a child for another woman; men eager to have a child with another woman while planning, with their wives, to raise the child as their own; couples willing to donate extra embryos to anonymous recipients; women who can father children by having another woman bear their child; sperm donors unconcerned about the number of genetic children they may have, and so on.

Feminism is classified into three schools. They are liberal feminism, Marxist or socialist feminism and radical feminism. Feminism is thus a term that emerged long after women started questioning their inferior status and demanding on amelioration in their social position. Even after the word feminism was coined, it was still not adopted as a term of identification by many of those who campaigned for women's right. Ibsen examines the ways in which literature reinforces to dig up the economic, political, social and psychological oppression of women. Ibsen favors the self-dependence of female that has shown the female voice and the female's authentic space. He has somehow to be adapted to the body, and at a venture one should say that women's book should be shorter, more concentrated, than those of men, and formed. So that they do not need long hours of steady and uninterrupted work that they have given . It is said that the connection of physicality is the main concern that have not the good concentration and they are far from the reality. When he goes to convey the male and female, he comparatively shows that women's are highly intellectual so that women are more talented than the males. Consciously he has

created the branch of society where the women's inventive thoughts are hindered in this patriarchy. His feminism always displayed its own kind of independence. Ibsen's concerns were deeper as any dramatist's would be; men's anger, misunderstanding between the sexes and above all the psychological conditions under which women and men were brought up.

Ibsen is the feminist who has endeavored to show the male's nude root and their inability to understand the female world. He really highlights the female perspective. His feminism does not go beyond his own upper middle class. His feministic thought has brought the thought of family, social life, and conception of power, in the past shaped by men. Ibsen, the conscious writer, digs the history of women's position and their tribute in the feminine world. Unquestionably, he wants to bring the radical change in this society. Ibsen has encompassed the thoughts that females are more concentrated, valuable and reliable. Fundamentally, his main concern is to criticize the ill root of patriarchy that has suppressed the female society, writings and female thought. He as the critic and feminist has rudely blamed the established conventional and traditional society where the women's knowledge is prevented to enter. He has considerably created the framework of females more prominent than of males. He has hinted on the point that the traditional, conventional society is wall and thorn for the females. The females who are conscious about their existence go against the exploitation and bring the independent thought and life to survive as the equal human in this society. Ibsen has brought the new and innovative thought in the feminist phase and has provided powerful thought to change the patriarchy into a society with female independence.

Ibsen is very much popular in the greatest classics, which tell about the historical, biological and psychological perspective on women. He again criticizes the

patriarchal myth and its false conception toward the females' myth. He vociferously disagreed with the notion of a female essence prior to individual existence and attacked the patriarchal false mythic notions of finding the female love and sexuality. His main work *The Pillars of Society* has attacked the myth and false notions of patriarchal monster that criticizes the male notions that men see the world from their point of view as absolute. He specifically referred to his agreement with the views of Ibsen as set forth twenty years before. In *The Pillars of Society*, he insists against the myth of women, which has strongly, criticized the male notions that women are the flesh of males. He highlights on the equality of both sexes and females' importance in the history of humanity. He severely criticizes the ill and conventional patriarchy and establishes the new and equal being, the women.

Reproductive technologies, ranging from the oldest forms of fertility control to the latest contraceptive technologies, can be fruitfully conceptualized as forces of reproduction, a concept similar in its theoretical importance for the study of social change to those forces of production. Recent developments in reproductive technologies constitute changes in the forces of reproduction that have already produced, albeit in a small scale, profound changes in the relations of reproduction. To speak of forces of reproduction does not entail a form of technological determinism. Technological developments and their use always take place in the context of social relations and power struggles that affect their economic and social effects. Economic and social inequity between the sexes is increased and women's subordination in marriage, the family and in society in general is intensified as: "Female rank as a lower caste generally deprived of wealth, power and prestige. They are trained psychologically so that direct expression of hostility towards male is often impossible. Excluded from the power structure of all institutions" (Habib 236).

Differences in male and female biology mediate the effects of these structural tendencies upon the work force; sexuality and reproduction form the basis for relations of cooperation and dependency between men and women in reproduction and cement the primacy of domestic employment for women.

A new theoretical concept is needed to capture these changes in the mode of reproduction: the mode of procreation- that is, the combination of the biological elements of the process of reproduction through relations of procreation separate from sexuality and from the social relations of reproduction. Taken-for-granted, obvious or natural meanings of motherhood are undermined. In capitalist societies, women become segregated into the domestic spheres and men into the outer world of paid work. By changes in the material conditions of procreation that determine their real (i.e., material objective) deconstruction, first in practice i.e., the material fragmentation of motherhood among women with competing social, genetic, and biological claims over a child and then in thought i.e., the emergence of competing concepts of motherhood. Capitalist development, however, at the same time selects that unity as the most functional for intergenerational reproduction, constantly undermines it through changes in the productive forces in the realms of production and reproduction; thus, conditions are created for the emergence of other social relations of reproduction. The awareness has qualitatively changed the biological conditions of reproduction by entirely separating procreation from heterosexuality.

Marxist-Feminist perspective locates their sources in the overall development of the forces of production; that is, in structural changes irreducible to their micro foundations. In the process of changing the biological conditions of intergenerational social reproduction, these technologies have established the material basis for the structural separation between the mode of procreation (open to public scrutiny,

medical intervention, and state supervision) and the mode of social and physical reproduction (which functions in the privacy of households). These structural changes are generating new identities and forms of consciousness that clash with taken-for-granted ideas about motherhood. Ketu H. Katrak asserts that; "female covert resistances are undertaken with self-consciousness and remarkable creativity that decides to take risks and confront domination selectively and strategically in the interest of self-preservation" (3). The metatheoretical standpoint does not entail a naive determinism; it simply gives primacy, in the constitution of the social world, to the lived experience of people who, in the processes of producing things and reproducing life physically and socially, daily and generationally, transform the world and themselves at the same time. From this standpoint, dominant ideas about motherhood acquire their social power or efficacy from the unity of biological and social reproduction that underlies the experiences of most people.

One of the main tenets of Marxism is that social existence determines consciousness, not vice versa, and that changes in the material conditions of life determine changes in consciousness. In this luxury and comfort, Marxist feminists argue, they forget their exploitation. Claire Tomalin has remarked ". . . society is wasting its assets if it retains women in the role of convenient domestic slaves and alluring mistresses, denies them economic independence and encourages them to be docile and attentive to their looks to the exclusion of all else" (qud. In Adams 394). Using Marxist-Feminist theory, this research has endeavored to identify the structural determinants of the problems, experiences, and ideological conflicts that feminists have so eloquently written about. It is important to differentiate between concrete instances-at the level of analysis of social and market relations-where male dominance and class and racial/ethnic differences may be the most important factors.

If compared to changes in modes of production, he argues, nature changes slowly, for all practical purposes, it can be taken as constant.

The feminist understanding of the conditioning that nature exerts upon social reality follows the idealist philosophical and methodological standpoints in its efforts to avoid vulgar materialism. Current debates about the meaning of motherhood and womanhood are not equivalent to debates about competing texts; they are the effects, in people's consciousness, of material changes in women's lives that reflect class and socioeconomic divisions among women as well as profound changes in women's relations to pregnancy and childbirth. Feminist arguments that support the notion that motherhood is essentially social are correct from a social scientific standpoint. Motherhood and fatherhood are social institutions. The extent to which genetic bonds are legally and socially recognized varies historically and by social class. Politically, the issue is more complex. Feminists have critiqued the dangers of biological essentialism. But those who defend the claim of biological mothers who find themselves unable to fulfill a surrogacy contract also acknowledge a realm of experience that is the material condition for the persistence of the biological concept of motherhood; "while not endorsing the notion that cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences (Littleton 717).

Production produces not only an object for the subject, but a subject for the object. There is an abundant and growing feminist literature examining the implications of reproductive technologies that separate genetic, physiological, and social motherhood. The literature explains the development of these technologies in terms of the motivations of men stressing the victimization of women by the medical and legal institutions and the commodification of these technologies. Women have

been nourished in this fashion of male ideology and so they have internalized this male image of women. In this connection, Joan Wallah Scott proclaims that:

“Sexuality is to feminism what work is to Marxism: that which is most one’s own, yet most taken away. Sexual objectification is the primary process of the subjugation of women” (158). Marxist feminist strongly protect against the commodification and objectification of women in capitalistic societies. They argue that women have been treated like an art object, to be admired, to be possessed, and the men play the role of connoisseurs.

The ill patriarchy compels the females to do whatever it likes. We find the ill treatment to the woman. The women are more responsible in this society. They have to do everything but the males have nothing to do or cross the difficulty: "like maleness, femaleness is not a fixed inalienable quantity: it is, rather, a mode of *social* being and so a historically specific value which can be redistributed and reformulated" (Sangari 29-28). So, that the women are compelled to do whatever society likes. In addition to class, socioeconomic status, and racial/ethnic differences, differences in women's biological history are also extremely important to understanding how individual women experiences equality, pregnancy, childbirth, and its effects. Having spent fifteen years arguing against biological determinism in the intellectual and political life, it is compelled to recognize the material reality of this experience. On the other hand, it is irreducible to thought about it, and the historically specific meanings that mediate it have developed precisely on its terrain. This terrain is not immutable. It constitutes the material base for new biologically grounded experiences and emergent forms of consciousness.

The subordination of women in culture begins with the mythical description of God and Goddess. For instance, Apollo is worshipped as the symbol of Wisdom,

Knowledge and Supremacy, while Eros is considered as symbol of jealousy and sensuality. Women's position remained flexible and supplementary and is depicted as stereotypical, faithful and devoted wife. The point is that as long as feminist concerns remain focused on the unintended effects of those structural changes, while identifying their causes in male dominance alone or in interaction with general capitalist processes like commodification, their structural underpinnings, which require far more theoretical work than is possible in this essay are likely to remain unnoticed and unchallenged. Ideological differences among women about the nature of these technologies and about the meaning of motherhood are not likely to be resolved at this time of transition: "a homogeneous notion of the oppression of women as a group is assumed, which, in turn, produces the image of an essentially truncated life based on her feminine gender" (Mohanty 95).

This much can be said about the biological effects which are all fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions are swept away, all new formed ones become antiquated before they can ossify. In the process of changing the biological conditions of intergenerational social reproduction, these technologies have established the material basis for the structural separation between the mode of procreation; open to public scrutiny, medical intervention, and state supervision and the mode of social and physical reproduction, which functions in the privacy of households. These structural changes are generating new identities and forms of consciousness that clash with taken-for-granted ideas about motherhood. They argue that the embeddedness of gender inequity within the class system is most simply and starkly visible within the dominant class of contemporary capitalism. The men and women are at last compelled to face with sober sense their real conditions of life and their relations with their kind. Women's subordination is seen as a form of

oppression that is maintained because it serves the interests of capital and the ruling class.

Bourgeoisie men own the productive and organizational resources of industrial production, commercialised agriculture, and national and international trade; "What better support for a post-industrial, particularly a capitalistic, economy could there be than a definition of gender roles that bound males to continued efforts to produce and most females, at least in the middle classes, to continued efforts to stay home and consume for much of their lives" (Ruth 122). There is an abundant and growing feminist literature examining the implications of reproductive technologies that separate genetic, physiological, and social motherhood. The literature explains the development of these technologies in terms of the motivations of men; scientists, doctors, lawyers, "pharmacrats," "technodocs," etc., stressing the victimization of women by the medical and legal institutions and the commodification of these technologies. In the process of changing the biological conditions of intergenerational social reproduction, these technologies have established the material basis for the structural separation between the mode of procreation, open to public scrutiny, medical intervention, and state supervision and the mode of social and physical reproduction, which functions in the privacy of households. These structural changes are generating new identities and forms of consciousness that clash with taken for granted ideas about motherhood.

According to this patriarchy, marriage is the compulsory factor. Martha is not married in the same day. Martha, the intelligent girl is compelled to marry but she denies. The males establish the values for their own benefit ignoring the values of females. The patriarchy ignores the females' notion and imposes the unnecessary restriction upon the female body; "Well, Dorf went and left his wife and child. But

madam had the nerve to stay on here for another year. Of course, she didn't dare show herself in the theatre any more, but she managed to keep herself by taking in washing and sewing" (34).

If compared to changes in modes of production, he argues, nature changes slowly, for all practical purposes, it can be taken as constant. It is not likely to disappear soon; however, because biology posits limits to the social construction of motherhood which alter the biological basis for feelings and experiences is unlikely to become widespread at least in the near future. Ideological differences among women about the nature of these technologies and about the meaning of motherhood are not likely to be resolved at this time of transition. Feminists believe that the capitalism is primarily responsible for class structure in the society. They further challenge the idea that the equality is possible in capitalistic system:

Feminists criticism focuses on the relation between reading and social realities . . . Karl Marx argued that all historical and social development are determined by forms of economic production.

Marxist feminists attack the prevailing capitalistic system of the west, which they view as sexually as well as economically exploitative.

Marxist feminist thus combine study of class with that of gender.

(Guerin 202)

Anti-feminists had declared that female lacked certain qualities. Woman was considered to be an imperfect man; she was nothing but womb. Raman Seldan quotes St. Thomas Aquinas as saying "The superior, godlike male intellect impresses its form upon the malleable inert female matter"(134). Mary Ellmann declined to accept male superiority and claimed: "... the ovum is daring, independent and individualistic rather than enthusiastic" (Ibid 134). Woody Allen also disregarded the bold, daring

capacity of the sperm, which, to her, is panic-stricken, passively awaiting the journey into the unknown (Ibid 134). As feminists have abundantly documented, the relations of procreation are not only oppressive for women, especially for working-class and minority women, but are open to public scrutiny, medical manipulation and intervention, and state supervision. The point is that as long as feminist concerns remain focused on the unintended effects of those structural changes, while identifying their causes in male dominance alone or in interaction with general capitalist processes like commodification, their structural underpinnings, which require far more theoretical work than is possible are likely to remain unnoticed and unchallenged.

While in specific instances women's control or men's support for feminist values could make a difference, in society as a whole the process of structural differentiation is likely to continue until it runs into structurally generated contradictions and effective political opposition seizing the opportunity provided by those contradictions.

Ibsen's *Pillars of the Society* questions the male conspiracy to separate procreation from its social, economic, and legal integument in the mode of reproduction in order to victimize women. These structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical, state, and business organizations within which these technologies are used.

Within any class, women are less advantaged than men in their access to material goods, power, status, and possibilities for self-actualization. The causes of this inequality lie in the organization of capitalism itself. It is feminist consciousness

that has transformed women from the male-dominated culture to a new sense of reality in which they can fly at their own will.

Claire Tomalin has remarked ". . . society is wasting its assets if it retains women in the role of convenient domestic slaves and alluring mistresses, denies them economic independence and encourages them to be docile and attentive to their looks to the exclusion of all else" (quod. In Adams 394).

Feminists believe that sex roles as perpetuated in societies look tangibly repressive to women. Men enjoy women's flesh, their beauty and their submissive outlook. Men are physically and mentally strong, and therefore, are thought to have been able to exploit women in the name of protection, care and love. Feminists argue that though "men hold formal power, women frequently holds great informal power over them" (*The Social Identity of Women* 132). The fact that we are biological beings, however, remains; as such, we have strengths and frailties e.g., the capacity for pleasure, the experiences of pregnancy, childbirth, disability, pain, illness, aging, death that affect our experience and shape our consciousness. Since the biological is always presented to us as mediated by the social, the biological is nothing and the social everything, would be idealists history; "while not endorsing the notion that cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences (Littleton 717). There are all sorts of reasons why men and women enter into different relations of reproduction and why children are raised or not by their biological parents.

Feminism indeed is reluctant to accept the dualistic division of body/mind, black/white, nature/culture and is directed towards creating a more equal and just community between women and men. Moreover, it is more committed to women's

liberation and to the expression of the feminine consciousness. The enlightenment of the eighteenth century and especially the liberalism of the nineteenth century reflected in the freedom struggle for the abolition of slavery led to the first wave of the women's movement on the U.S.A. and Europe.

Feminists, however, at least according to popular discourse, are ready to both adopt a broad account of what justice for women would require and interpret everyday situations as unjust by the standards of that account. In an effort to suggest a schematic account of feminism, Susan James characterizes feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program. (576)

James seems here to be using the notions of "oppression" and "disadvantage" as placeholders for more substantive accounts of injustice (both normative and descriptive) over which feminists disagree.

Feminism also works for the economic liberation of women. Women, as the feminists say, have been deprived of employment and financial gains. Men go to work, earn money, and give their wives as much money and materials as their intuition allows. Feminists argue that continued economic dependence of women upon men makes their relations more unequal. This happens especially to women who still live in a system of patronage. Women today need to uproot the social value,

which is sex-based and is measured by one's productive value (making money) rather than reproductive value (making babies).

One strategy for solving these problems would be to identify feminism in terms of a set of ideas or beliefs rather than participation in any particular political movement; "like maleness, femaleness is not a fixed inalienable quantity: it is, rather, a mode of *social* being and so a historically specific value which can be redistributed and reformulated" (Sangari 29-28). As we saw above, this also has the advantage of allowing us to locate isolated feminists whose work was not understood or appreciated during their time. But how should we go about identifying a core set of feminist beliefs? Some would suggest that we should focus on the political ideas that the term was apparently coined to capture, viz., the commitment to women's equal rights. This acknowledges that commitment to and advocacy for women's rights has not been confined to the Women's Liberation Movement in the West. But this too raises controversy, for it frames feminism within a broadly Liberal approach to political and economic life. Although most feminists would probably agree that there is some sense of "rights" on which achieving equal rights for women is a necessary condition for feminism to succeed, most would also argue that this would not be sufficient. This is because women's oppression under male domination rarely if ever consists solely in depriving women of political and legal "rights", but also extends into the structure of our society and the content of our culture, and permeates our consciousness.

Given the fact that the ideological connection between biological and social parenthood is still dominant, because the material conditions that sustain it are still prevalent, it is to be expected that people entering into these relations, particularly women, find it difficult, afterward, to relinquish their claim on the child thus

produced. Depending on their own experiences with children, childhood memories and experiences, social class, and political views, some women might perceive parenthood as essentially social. The conventional patriarchy views that marriage is the true connection of both males and females, which brings the new journey with happiness but "the examples of sexual oppression, inequity and violence are hardly far from hand" (Penelope 13). Most women, however, are likely to adhere to a biologically based concept of motherhood rooted not only in ideology but also on their own experience of pregnancy and childbirth.

Feminists claim that women are the power behind the throne; it is women not men who are better at loving, possessing, "clinging" and highly interested in relationships. Submissiveness will only entice women to be further exploited by men, and this is why Susan Griffin loves to be feminine in her essay *Rape of the Power of Consciousness*: "To be submissive is to defer to masculine strength; to be feminine is to wear shoes which make it difficult to run; skirts which inhibit one's stride; underclothes which inhibit the circulation" (qtd. in *Issues in Feminism* 278). Feminists are those who believe that women are entitled to equal rights, or equal respect, and one is not required to believe that women are currently being treated unjustly.

The climax of feminist anger against male's suppression is manifest in lesbianism that counters gayism. Men challenge the heterosexual law of nature by developing gay culture. Through this, they try to show an alternate to their fulfillment of sexual desire through women. Lesbianism is the counterbalancing force against gay practices. They try to liberate female sexuality by excluding male friendship. Thus, a new form of consciousness is arising through homosexuality. Gays are replica of social femininity, and lesbians of social masculinity. Women need women, not men.

This is a great challenge to male born society. E.M.Ettorre, in her essay A look at Lesbianism defines lesbianism as, "Lesbianism wasn't just bed! It was interwoven with the needs of women and the status of women too"(248).

However, some feminist scholars object to identifying feminism with these particular moments of political activism, on the grounds that doing so eclipses the fact that there has been resistance to male domination that should be considered "feminist" throughout history and across cultures: i.e., feminism is not confined to a few (White) women in the West over the past century or so. Moreover, even considering only relatively recent efforts to resist male domination in Europe and the US, the emphasis on "First" and "Second" Wave feminism ignores the ongoing resistance to male domination between the 1920's and 1960's and the resistance outside mainstream politics, particularly by women of color and working class women (Cott 1987). Feminists are not simply those who are committed in principle to justice for women; feminists take themselves to have reasons to bring about social change on women's behalf. It would be harder to identify some of the interesting sources of disagreement both with and within feminism, and the term 'feminism' would lose much of its potential to unite those whose concerns and commitments extend beyond their moral beliefs to their social interpretations and political affiliations. As Sheila Ruth points out in *Issues in Feminism*:

What better support for a post-industrial, particularly a capitalistic, economy could there be than a definition of gender roles that bound males to continued efforts to produce and most females, at least in the middle classes, to continued efforts to stay home and consume for much of their lives, if not entirety? Such a circumstance would ensure, if nothing else, good profits for industry. (122)

Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women and states that capitalism which gives rise to economic inequality, dependent, political confusion and ultimately unhealthy social relation between men and women, is the root of women's oppression.

III. Gender Inequality and Female's Dependency in *Pillars of the Society*

Gender Inequality: Domination of Patriarchy Ideology

Pillars of the Society deals with a society that evaluates its members constantly to determine whether they are still worthy of membership. Martha, the protagonist, is a member of this group and her condition is the cause of patriarchal ideology that believes that she can sustain in this society only after the marriage, otherwise she has to abandon the social circle. As a result, she cannot live a happy, prosperous and affluent life. Likewise, gender inequality has causes and structural supports specific to each mode of production and is intrinsically related to other historical forms of inequality. What matters, therefore, is not the chronological origin of gender inequality but the historical conditions of emergence and persistence of gender inequality within a given mode of production. The society in which Martha dwells is a growing capitalistic society absorbed by material gain and monetary worth. In this society, the economic worth of everything is known. For instance, for Bernick, Martha is a valuable asset as long as she retains the superficial endorsement of the social taste. Although Bernick pities her, once her reputation has been spoiled, she has no social worth unless she regains her previous position to affect her re-entry into society. Bernick analyzes every thing in term of business transaction, profit and object of protection:

Oh yes, I am not the least anxious about the outcome .we must make a point of all doing our bit in our own circle; and once we can point to the fact that all sections of the community are showing a lively interest in the scheme , it automatically follows that the council will have to give it financial support. (39)

Martha is a scapegoat who knows the reality; the society excludes her as passive, whereas the real passivity is declared guiltless because she cannot back herself by her financial position.

Martha's descent from the house of mirth to the house of mourning proves that consumer identity in capitalism can only provide pleasure and escape, not happiness or social change as Martha opines; "How can you say that? Karsten has always been a fine man" (68). It was the time when the division of labor within middle-class marriage was drawn along gender lines. For example, just as the fact that wage labor predates capitalism is not helpful for understanding why it is the predominant capitalist form of labor, the fact that sexual divisions predate capitalism is not helpful or understanding the causes and meaning of gender inequality today for the reasoning behind this argument. Martha is a person with bearing responsibility, refreshing object, which he wants to possess. When Bernick sees Martha becomes resisting, he immediately forms his opinion on the basis of appearance:

Yes, I must confess that I too see the hand of Providence at work. I had to take a business trip up there this spring, and I happened to find myself in a valley I'd never been in before. And, like a flash, it struck me that that was where we might be able to run a branch line down to us. I've had the sand surveyed by an engineer; here I have provisional calculations and estimates. There's nothing to stop us. (40)

Bernick himself lacks faith but demands it from her. He fails to show courage enough to go to her rescues when she needs him the most; "Oh, my dear Betty, you wouldn't really have understood the ramifications of the thing" (49). Bernick invested his energy into business and accumulating money. As a young woman raised in this era, Martha, fully understands that without the trappings of wealth she would have little

value to the people with whom she mix. She has been brought up to believe that middle class women were indeed the consumers of luxury goods, and so her excessive desire for clothes, jewelry and other items are more than individualized greed; “Have you forgotten that a woman died in shame and poverty, and all because of you? Have you forgotten that, because of you, the best years of a young child’s life were embittered?” (39). Instead, it is an expression of a society that encourage people to define their identity and create a sense of value, through luxury goods, though they participate in ‘conspicuous’, she seeks to transcend this role forced on her and yearns for a more meaningful form of existence in which she fails.

Traditionally, our society is rooted in male values and values of females are suppressed. When the females are conscious of the society and its treatment of the females, they have raised the voice against the males that they do not want to continue the male values. The drama provides female voice to the central heroines to revolt against the society. They have to face ill treatment of society and its shortcomings. Ibsen informs the females’ world to create the conscious souls to gain the truth, not the mythic reality of female; “There is some point in having a real gun. There’s always something terribly thrilling about firing it” (29). Patriarchy has hindered to explain the truth with creative thought of women. It creates the false and mythic notions to interpret the feminine world. Psychologically and morally, the play has provided enough space to raise the women's issues. Ibsen, the rebellious writer has created the intellectual female characters that highlight the female rights and female strength. The central heroine, Martha has to resist a lot of violence that she has to endure though she is rebellious character. Ibsen reflects the female mirror of society who is exploited by the ill formed males. Those who are called intellectuals ignore the equality of human world. Hence, the patriarchy brings the concept of hierarchy.

He deceives her into believing that he could make a handsome sum of money for her without endangering the small amount she possessed. His ulterior motives become clear to Martha only when he tricks her into coming to his house and makes a claim that the man who pays for the great role in family is generally allowed. He discards her without knowing the reality, only for the reason she believes, Martha has compulsion to take financial advantage; “Anyway, I haven’t mentioned it to a single living soul until today. But now the crucial moment has arrived; the time for direct and forceful action has come! Yes, I shall see this thing through now, even if I have to throw in everything I’ve got” (40). These are the questions this research intends to answer in the section that follows. There are the capitalist structures, processes, and contradictions that, at the level of the mode of production, establish observed forms of gender inequality in market and social relations. From this standpoint, gender inequality is always historical in the Marxist sense, meaning that in studying any aspect of social reality, one ought to focus not only on the elements that it has in common with other periods but also on those unique to the mode of production under consideration. There is no production in general, because production is always production at a given stage of social development.

Appearance is what counts in this world; the appearance of propriety or of impropriety is more important than the actuality. The continual and unquestioned acceptance of the adulterous in the family is the ostracism of the guiltless. Martha from the society is its example. It is a declining patriarchal society at the turn of the twentieth century where the patriarchal norms of manners, morals, customs and conventions are still prevalent. The slavish adherence to custom is expressed in the social rituals of Bernick, whose drawing up can be seen as an act which is as empty conventional as her narrow and niggardly interpretation of her duties. She has no real

interest in fate beyond the maintenance of the appearance of respectability. When she informs him about her debts and appeals for help, her cause is her suffering. Bernick's blindfolded decisions are based on his conventional attitude of the roles of women, which is very inapt in a changing society: "Fellow citizens! Your spokesman has said this evening that we are standing on the threshold of anew era... and I hope that will indeed prove to be the case" (120). This society judges everything on the basis of use-value.

Martha's use-value lies in her housework and elegant manners; it is her real asset. By investing this wealth in the marriage market, she intends to find a savior. For this, she must also maintain as the house worker, thus hate this kind of hypocrisy. Although the members of this society lack morality and propriety, they themselves demand it from others, and Martha is trapped in this contradictory nature of her society; "Me? Never, never. I have my work here, and now I think I can achieve what I'm capable of achieving" (107). These statements capture two different forms of social consciousness that reflect social and political divisions among women, as well as radically different theoretical assumptions about the nature of motherhood: motherhood as a primarily social bond or as a biologically grounded reality. Martha is financially ruined who inherits many of her traits from her motherhood and was concerned with keeping up the appearance of wealth even when non-existed:

Why shouldn't I give him his happiness, seeing that I loved him. Yes, I loved him. My whole life has been lived for him, ever since he went away. You are wondering what grounds I had for hope? Oh, I do think I had some grounds. But when he did come back...it was just as if everything has been wiped out of his memory. He simply didn't see me. (109)

Martha is obsessed with maintaining the appearance of affluence even when she lacks wealth. Ibsen creates an almost hellish atmosphere inside Bernick's house-the furniture, hardly visible in the darkness, is ancient and barely usable; somewhere a voice drones and complains, but is left with enough absence of description to fortify readers' imagination.

Ibsen is a revolutionary writer who has created works to support for females' rights .He has presented the society which is the like thorn and wall for females. Ibsen has sketched the female characters as the strong segments in this society and as the strong weapon of society to dig out the shortcomings. The real female who is conscious to the established society has to revolt against the patriarchy through the medium of drama, the literary genre.

All imagery of sewing represents the women's position in the patriarchal society. Finally, Bernick is essentially dead in spiritual respect and the author uses the desolate imagery of wintertime to show this. Martha, the rebellious character is one of many to resist the shortcomings. She is forced to marry but her resistance has created the authentic voice of female world. She cannot share feelings with their male relatives. There is no intimacy between male and female but female and female have good relationship as Mrs. Bernick says; "At least that's better than before, when everything went on pleasure-seeking" (30). This play consciously highlights on the female-female relationship to find out authentic space in this patriarchy. Ibsen has sketched the characteristics of women; the attitude to women is positive and inventive. He has sketched the female as active, dynamic, believable and reliable. The text itself has defined the meaning of authentic voice through the dialogues of female characters.

Bernick's obsession for money is thus rooted in her past. She had always stressed in maintaining appearance because it suggested wealthy, success. Bernick needs wealth because it is the only atmosphere in which exquisite feminists can thrive. Bernick's goal is to end up in a prestigious and financially sound society. Martha's absolute fears are caused by the rejection from the society and its dinginess that is why Bernick subdues the voice of her inner soul that shows dual nature-one that is obsessed with wealth and one that is tired of hollow materialistic world. The play opens in a society where very little detail is noticed and interpreted and for which there are numerous possible interpretations. As part of the interpretation and for which there are numerous possible interpretations.

As part of the incessant interpretation of other people, the society had a cruelty that lends itself to testing. The tiniest details of person's life are scrutinized by other members of the society. For instance, these opening lines of the play provide a good example of this kind of social scrutiny. Bernick is interpreted as an obstacle for Martha who decides to challenge his social skills. This is a cruel society, one that is always testing, and one where the slightest event in the past haunts the present. Bernick's observation of Martha, at the same time, also makes it clear that she is only a valuable object for him which he wants to possess. On the other hand, it also becomes explicit that this valuable social product is becoming absolute. Martha was trained to become a decorative object.

Martha is conscious of the role of being a woman in a patriarchal society. Bernick hates such a poor life. For him happiness is related to money; unless she gets enough money, she could not be happy. Martha also astutely comments upon a woman's status as decorative object in a patriarchal society.

Bernick: Isn't it society itself that forces us into these devious ways? What would have happened here if I hadn't brought off those secret deals? Everybody would have jumped in on the scheme, split it up and shared it out, and made a complete hash of the whole thing. There isn't a single man in this town, apart from me, who knows how to run as big a concern as this one's going to be. In this country, the only people with any real capacity for big business are the immigrant families. This is why my conscience is clear in this case. In my hands alone is this property capable of bringing lasting benefit to the many people it will provide jobs for. (89)

However, Martha dares to live alone with her and remains there talking to her for a long time in spite of the fact that might turn fatal for her social reputation. During their talk, she exposes her reality and ambition to Bernick. Since Martha has been brought up in a materialistic environment, she hates poverty and dinginess. Her condition is pathetic because she has to live in isolation. Therefore, Martha needs to maintain her physically. However, outward appearance matters far more than substance if one is a woman, and particularly if one is a woman without money. Martha has to depend on her brother for the expenses and extravagances, for she has only a meager income source.

Martha's encounter with Bernick is not from the high society and who intends to confine women in a conventional society. Nevertheless, it becomes a problem for him because she appears as a bad shock to Bernick who wants to get putting her in position that she now has to get out of. Bernick is in a social world of mean-spirited mind games and lies, in which people cannot be trusted. There is always a sense of ascendance and decadence implicit in everything that is shown in the play. For

example, when Martha encounters Bernick she tries to avoid him but cannot. By imposing himself upon Martha and he offers her ride to the station of life, Bernick knows the value of Martha, an influential member of the patriarchal society, and the cordial relation with her means raising his own social prestige and position.

One of Martha's attributes in her ability to mold herself into whatever guise is necessary for creating the right effect. This can be seen in the importance of her learning about society before speaking with Bernick, a conventional aristocrat who cannot abide by his gambling habits in women, whom she targets as a prospective husband. Bernick has already used Martha to learn about patriarchal conventions, the only thing in the earth that interests; "Yes, that's the whole point. With the clear reputation I have enjoyed up to now, I could take the whole thing on my shoulders and carry it through and say to my fellow citizens: there, I have taken this risk for the benefits of the community" (89). Martha's special skill in the representation of herself lies in and uncanny ability to expertise herself as others must see her. The ceremony of the food she shares with him is a model of manipulation. Her every mood, motion, public attitude is a deliberate piece of acting. She knows, always, when she is being observed. She then automatically plays to her audience that she has learned so thoroughly to experience herself as an object that is being observed by others while her sense of "self" is confirmed only when she elicits reactions from others. But she is alone and her inner emptiness become terrifying and unbearable.

Martha has to play as bridge in patriarchal society because she is of use to her hostess, helping her reorganize, redecorate, and invite people. However, this usefulness is of a kind that, although having importance, is still redundant. Her work promotes a sense of servitude rather than possessions, a fact that will allow the society to dismiss when they feel like it. However, the irony of the situation is that Martha

loses a large amount of womanhood, whereas she could easily bear the loss of such amount of money. Martha's ability is one of the most remarkable aspects of the play. It is the only true wealth that she possesses. The fear with which Martha looks with the two lines in her face is real. Since her condition is measured only in terms of currency she must remain to be dutiful in order to marry into wealth. In the course of days, she travels from a fear of her social and economical insecurity to an arrogance that comes with the false assumption that she can marry for survive. This entirely transforms the way she views her prospects.

It is almost absurd that someone's outlook on life could change so drastically and suddenly because life was not the mockery she had thought. Martha's perception of herself is based on her social status that is why she is so committed to becoming accepted even if it means to marry someone she does not love. Her social position will fluctuate widely, depending on her current financial status. One of the main problems with Martha's personality is that her desire to join the elite society is matched by her desire to avoid the boredom of it even though she is not sure about wanting to marry him. That is why she misses happy life. Her comparison with other characters reveals that she really loves her lover more than him. She also sees that her lover is detached from the elite social world; he is described as an outside observer. The great irony of the play is that Bernick is the only man who is in a society of vices in which the only virtuous person will suffer. Martha spends her time trying to win Bernick until he shows up. In this world, he will be judged as if she were one of the unvirtuous, even though she never breaks in her mortality:

Bernick. Let me tell you, calmly and dispassionately, how things stood in those days. As you remember, my mother was head of the firm; but she had no sense for business whatever. I was called home from Paris

urgently, it was a critical time, and I was to put things on a proper footing again. What did I find? I found- something that had to be kept a profound secret- that the firm was as good as ruined. Yes, as good as ruined, this old and respected house, which had stood for three generations. What could I do, the only son ...but cast around for some means of salvation? (72)

Martha's discussion of the idea of success goes against the patriarchal ideology.

Bernick has dual nature, though he presents himself as rather introverted and self-contained person, he likes to enjoy the company of rich people, and thus he is himself involved in material accident. His own moral –aesthetic code is deeply flawed. It is a code that even he can follow through suppressed hypocrisies. However, though he does not have enough wealth, he has the advantage of being a male. Therefore, people do not judge him on the basis of his appearance and he is free of social scrutiny whereas Martha does not have the privilege. Both characters show contradictory nature: one is obsessed with wealth for happiness; the other seems to reject materialism for spiritual happiness and actively involves himself in the materialistic affairs.

Female's Economic Dependency in Patriarchal Society

The mode of production determines the mode of reproduction. This idea does not stem from Marxism's inherent "economic determinism" but from the very nature of the capitalist mode of production as a whole. Moreover, Martha has absorbed many of his ideas and she is sure that she cannot conquer poverty through her struggle. She has been encouraged in the expansive development of her taste at the expense of practical knowledge. Bernick is fond of the possession of such tastes that ennobled her desire for worldly advantages and a parasite on the society. The whole upbringing of Martha

is constructed around the walls of materialism and with the principle of maintaining outward appearance even at the cost of subduing her inner self. She was told to maintain appearance and escape poverty at any cost. This past has deeply shaped Bernick's present. Martha's hatred for dinginess and poverty are deep rooted in her womanhood, in her teaching, which filled her with high ambitions and dreams.

The authentic space of females can be found in females' resistance. The resistance or the revolutionary female voice can be seen in this play. The play has represented as the female authentic voice by creating the importance of female characters. The dramatist has focused on the female notions. In many dialogues, we find the broken path of females after the marriage. Really marriage is not the connotative word to bring happiness but it keeps the life in sufferings; "And a Dramatic Society. I remember that well" (30). Martha has endeavored to keep the female voice at peak that the dialogues are the important voices to show the feministic perspective that shows the females are severely dominated in this society. Martha has filled the female world by representing the female's powerful voice. Ibsen has combined the feelings and emotions of females with depicting the female characters as dominant. He has presented the play as the representative voice of females. The females who are the active characters in this play are the brave females that they represent the females' right. The researcher has demonstrated the text as the central seed to make the female voice authentic. The playwright has extraordinarily sketched a new style of drama to represent a reliable female space.

Martha's conversation provides a good example of how the past plays an important role in present society. She had been assigned to engage in the independent life. She has a number of weaknesses, all of which Bernick knows about and will use to harm Martha. The irony of the situation is that if she had played life as a card, she

would have been excluded from the social set in a different way. After the incident, Martha begins to get a sense that she is sliding back toward her old life, before she was an aspiring member of the society. Martha's mood changes frequently in the play; she is usually at one extreme or another: freedom or slavery. Interestingly, both states are based on her financial status:

Bernick: Oh no! Set your mind at rest about that, Mr. Rorlund! This bustling little town of ours rests nowadays, thank God, on sound moral foundations. All of us- if I may so put it- have helped to drain it clear; and we shall continue the process, each in our own way. You, Mr. (79)

The freedom-versus-slavery motif comes up frequently in the play, particularly when Martha faces the problem of how to pay off. Martha is quick to manipulate people and situation in her favor. She then figures out who will help her, and she realizes that Bernick can take care of her finances without compromising her social standing, so there would be no space for any kind of social scandal:

Rorlund: Oh, Dina, you have no conception of the thousand and one things that have to be borne in mind.... When a man is called to serve as a moral pillar of the society in which he lives,... one cannot be too careful. If only I could be sure that my motives would not be misinterpreted... but there's nothing to be done about that. You must and shall be helped up. Dina, when I come....when circumstances permit me to come...and say, 'Here is my hand'... is it agreed that you will take it and be my wife? Do you promise me that, Dina? (38)

Thus, every step of Martha's thought process involves a calculation of how an idea could benefit her and whether or not her friends have also made use of the idea. This is an important insight into female value system as a character. The patriarchal

society is bad because the dishonest man creates the hierarchy. The people who are going to create the ill thought are not intellectuals.

Ibsen has presented the hard and thorn like rule of patriarchy, which has ignored the female voice or female notion because the patriarchy does not have moral philosophy, rather it has created the unnecessary restriction on females. The conventional patriarchy views that marriage is the true connection of both males and females that brings the new journey with happiness. But Martha provides the notion that marriage is the dark side of life where the hope and existence of females are trodden. The females who are enduring to do anything of this society have to struggle a lot. Marriage in this traditional and conventional patriarchy dominates the females. Males exploit females after the marriage so that they have to take a lot of responsibility and struggle for their authentic space. The people of the patriarchy are habituated to dominate the females especially the good, rational and reasonable feelings. The females who are conscious to the right and the life has to go against the male-dominated society. Martha becomes the conscious female and she has the strong characters at the height. The philosophy of feminine world has created the female voice at the center of society that they are conscious characters.

Ibsen, as the strong feminist has endeavored to show the females' dominant voice in the society. Martha's dialogues have the voice to resist the established conventional patriarchy. The reality of the patriarchy has dominated the play and it has highlighted females' issue. The female characters have the intimate relationship with each other and they have together resisted against the male patriarchy. The males who have suppressed female have always dominated the females and do not give the way to have the good opportunities. Reality has the separate world of females and they have to be compelled to endure anything. The play portrays some of the ironies

of society, most of which are related to money. Ideally, because Martha needs money the most in order to join society. Martha, a woman who is already poor and has no need of money is also ironic that even though Bernick feels that she can not be satisfied because she does not have enough money. In the latter case, society's emphasis on social stature and money places people in situation that forces them to act against their will.

Martha's consciousness is formed by the materialistic society in which he lives. Moreover, Bernick is very convinced that only money brings happiness in life and respect in society. His every movement is guided by how to achieve material prosperity. Having a lot of money means happiness and freedom to him and lacking money means slavery, and he does not want to be a slave. Money is in fact a symbol in the play, but it stands for different things to different people. To Bernick, money represents freedom from his tedious obligations and the inability to live life. Martha also grew up in family where money is as important as the enjoyment of life and happiness in relationships:

Bernick: Poor? Why? You don't imagine I let her want for anything, do you? Oh no, I think I can say I'm a good brother to her. Of course, she lives with us, and eats at our table. Her teacher's salary is enough to keep her in clothes, and a single woman- what more does she need?

(66)

Bernick, who always plays the outside observer to the social world, has seen that money is coveted and can lead people to some very serious problems if they deal with it carelessly in hopes of making more, particularly by gambling. It is, after all his money that leads to gamble. Bernick is one of the interesting characters in the play because of his rash anger that leads him to lose his temper. He is obviously very

lonely and unhappy, and he tires to find companionship with Martha in his otherwise loveless life. But its implications are very detrimental to his position in society.

Ibsen highlights the females' mind is more productive and creative in the sense that they have taken a lot of responsibility to save the whole humanity. It challenges the society, which has created the hierarchy of male and female shows that females are not weak souls rather they have strength. Ibsen has countered the narrow ways of society. The patriarchy considerably gives the right only for males so that the females are left as the desirable beings of males. The intellectual females do not want to be the puppet in the hand of males. Ibsen has demonstrated that the women are treated not as the human beings but as the machine. He highlights the males' ignorance to know the female world. The people who have not original knowledge have nothing-intellectual quality and they treat the women as the machine not human beings. Therefore, Ibsen has focused on the reality of this blind society where the same humans are treated negatively; "Ah, there have been some changes here all right! When I think back to when I was a girl" (30).

Ibsen has founded that males have nothing good and they cannot respect the fellow human beings equally. So that they have treated the women negatively, which shows that they are not intellectual. They are departed from the female world and they see women as machine. Ibsen provides enough information of wild males who ignore the females' values and think the women as not human but a machine; "After what you heard yesterday, you realize that my life will be ruined if the truth ever comes to light" (84). The traditional patriarchy like monarchy keeps the power in the male notions. So, that the males highlight the mythic notion in this society and the myth supports the patriarchal system which treats the females unequally. Indeed, all of Martha's decisions are based on how people will perceive her, as though she were

always calculating the ideal way to make herself more popular, so Martha disguises her true self and her true personality. Much of her acting is solely designed to avoid that dinginess, but at the same time, Martha must always live according to the rules of society. In keeping with the slavery-versus-freedom motif, Martha is a slave acting a part that makes her to be praised.

The patriarchal fashion presents an interesting question of reality in the play. Martha's pose in the tableaux is virtually perfect; everyone admires her as if she were an object to be studied. In her recreation of other characters, Martha makes a final attempt to present her real self, and creates an image of herself as both active and subjective. Despite her good intention, she is once again reduced to merely an object. The fact that she has misplaced her intentions is, however, not her fault alone, but also the fault of the society in which she lives. Constrained by the monetary and emotional impoverishment of her life, Martha has adopted her society's image of women narrowly and literally: she has long practiced the art of making herself an exquisite decorative object; "That's a pretty feeble piece of wisdom you've learnt, Karsten. [Placing her hand firmly on his shoulder.] No, my friend, the spirit of truth and the spirit of freedom – *these* are the pillars of society" (126). Martha has learned to evoke approval and appreciation in other by a subtle and ingenious series of graceful postures. It is art she has practiced so well and for so long that she can no longer conceive of herself as anything but those postures: she can formulate no other desire than the desire to be seen to advantage.

The text is created to share the female voice. The females are pathetically treated in patriarchal society. They have to struggle a lot to achieve the female space. Ibsen, being the conscious writer, has kept the dominant role of females that has encompassed the feelings and emotions of females within the females as

Dina says; “Because I am what I am” (37). That is why the text as a whole represents the female's space. Ibsen has consciously created the poetic creativity in the play, which helps to create the authentic space:

Rorlund: [moving his chair nearer]. Please don't mention it, dear lady. Aren't you all making sacrifices in a good cause? And making them willingly and gladly? These moral delinquents whose rehabilitation we are working for, might be regarded as soldiers lying wounded on the field of battle. You, dear ladies, are the nurses, sisters of mercy, preparing the lint for these unfortunate casualties, placing the bandages gently round their wounds, tending and healing them. (26)

Ibsen seems to be sympathetic to female characters and their search for identity that has been blocked in this society. The patriarchal society always learns to make the females as victims. This society has always treated the women negatively thinking that they are not human beings. The dark patriarchy always hinders to raise the equal notion of female world, ignoring and suppressing the female values.

Despite the prominence of acting, there are some moments when a character breaks out of the social norms of behavior in order to discuss his/her emotions plainly. Bernick breaks out of the way he is supposed to act towards Martha, which is a dangerous thing to do in such a judgmental society. It becomes clear that Bernick was investing for giving his profits. Bernick begins to realize this as Martha skirt around the issue. The implications for her are severe because she has been living and spending under the assumption that the survival was in fact her own, not his. Now, she feels a need to repay him financially, even though he seems to suggest that she can pay him back simply by spending large amounts of time with him. Nevertheless, there is no simple way for doing so because of the tensions involved:

Bernick: You realize that immediately I admit one thing, it's as good as admitting the other as well? You might say I can prove from our books that there were no irregularities? But I can't. Our books weren't so meticulously kept in those days. And even if I could- what be gained? Wouldn't I in any case be known as the man who once saved himself by an untruth, who for fifteen years let that untruth and all that went with it set hard without doing anything about it? You must have forgotten what this society of ours is like, or you would know that this would smash me completely. (87)

The predicament of this situation makes him realize that Bernick's immediate resort leads to the question of what her ultimate refuge could be. Martha thinks of how all her problems could be brought to a close. The desire is not one that is built on love, which means many things, including social admiration. Martha also goes through an interesting emotional crisis. Bernick's fault lies in the fact that he thinks what has happened when in reality he knows nothing. As he leaves, Martha questions him indicating his patriarchy ideology. Hence, he cannot decide whether he should face Martha, or stay away from her.

Since a human being is a higher order animal whose characters and behavior are entirely determined by heredity, environment, and socio-economic forces, he does not act but is always acted upon in the cycle of machinelike world. The deterministic forces like nature, society, and economy take from him the power to direct his own destiny entrapping him in this helpless world:

Aune: I do it in the interests of society.

Aune: My society isn't Mr. Bernick's society, Mr. Krap. Speaking as head of the Working Men's Society, I must...

Krap: First and foremost you are foreman of Mr. Bernick's shipyard. First and foremost you've got your duty to the society known as Bernick and Co. on *that* all our livelihoods depend... Well, now you know what Mr. Bernick has to say to you. (24)

This play emphasizes one important theme: the conflict between passion and social convention. The theme almost seems to conspire to make Martha a passive, unhappy victim of circumstance, weighted down by her duty, her bitter existence as a poor soul.

This research has come to know that feminism is a study that tries to subvert the train of looking at women and interpreting them through male perspective. Ibsen talks about liberation of women from the grip of male-centered psyche and the society. The focus of feminism is women's emancipation from the oppression in terms of class, gender and sexual preference. Females are economically victimized by male dominated society that establishes certain restrictions and roles over sexes. As a result, males start showing leadership and imposing their authority over females though there is no such role to justify the hierarchy between male and female.

Bernick. Report it, of course. We can't make ourselves parties to what is quite clearly a crime. I must have my conscience clear. Besides it will make a good impression both on the press and on the community generally, when I am seen to be putting all personal interest to one side and allowing justice to take its course. (81)

In this play, the main characters- Martha and other female characters- are dominated by society through the medium of their male relatives. They are not free as they wish and have to live by suppressing their desires, wishes, and dreams. They have to be satisfied on what they have been provided by the patriarchal ideology. At last, Martha

revolts against the domination. She does not accept the view of having married because she asserts her identity against the established patriarchal codes. Thus, the text is a good representation to denote the females' authentic space.

Bernick's desire to run away with Lona is likewise cursed by the hold of social convention on him and his sense of responsibility toward his sister.

This remark makes us aware that there is something that has made him depressed; "Yes, Martha's always had a great weakness for educating people. That's the reason she took a job at the council school. It was incredibly stupid of her" (65). This shows Martha had all the qualities which women of that time and society needed. Thus, paying particularly close attention to the relationship between the landscape and its inhabitants Ibsen emphasizes the way geography shapes human lives. But there is not only geography that determines Bernick's life, economical forces:

Bernick. That won't do nowadays. You mustn't think, Aune, that it is just for the profits. Happily I am not dependent on them. But I have to have some regard for the community in which I live, and for the business of which I am head. Progress must either come from me, or it will never come. (52)

Efforts to avoid economic determinism and class reductionism unavoidably placed the origins of sexual inequality outside history e.g., in women's role in biological reproduction or the sexual division of labor or both, mothering, male psychology, or men's conscious interest in controlling women's labor or reproductive capacity or both.

Women's needs and rights become subordinate to fetal needs and rights protected by the medical establishment and the state. Other feminists explore the consequences of the fact that reproductive technologies are for sale and entail the

commodification of the process of reproduction and motherhood. They deplore the emergence of a value system uncritical of the commodification of life. Today body parts, including those relevant to the reproductive process, can be sold, and children have become products whose qualities we can choose:

Rorlund: Will continue your wonderful work in school and in our homes? We, the practical men of business, will serve the community by bringing prosperity to as wide a circle as possible. And our women . . .yes, do come closer, ladies, I would like you to hear this . . .our women, I say, our wives and daughters - may you carry on undisturbed with your splendid social work, ladies, and may you also continue to be a help and a comfort to your nearest and dearest, as my dear Betty and Martha are to me and Olaf. . . . [Looks round.] Where is Olaf today? (41)

Ibsen has raised voice against the males that the males have nothing productive to take the responsibilities of the society. The social laws of their patriarchal system always hinder to bring the female's creativity in the front position of human world. The males who are called intellectuals have no intellect in reality. They have trodden upon the half soul of society and they have no creativity in their mind except to suppress the females. The mode of reproduction, in turn, refers to the historically specific combination of labor and the material basis of physical and social reproduction.

According to Ibsen, the play has presented the dutiful females who are very responsible in the social codes. The females are not allowed to do whatever they like. So the main female characters are compelled to marry. They are good females who have struggled a lot and they both are morally powerful. The search for identity is the

major factor of this play as Mrs.Holt says; “In fact he didn’t find anything, Mrs. Rummel, because the door was locked from the inside” (33). The play is written to focus on the females' pathetic condition and their major role to break the codes of patriarchy. Real and fundamental way of patriarchy is to create inequality within the females. So the females are suppressed. But this play hints to establish the female voice in the front position.

In fact, Martha is judged through male perspective, if she does have anything in her own. She is taken guilty because she did not follow the male's code of conduct and for the same reason she will be accused of destroying fame of her family. This clearly proves that a woman is taken as the property of her husband. Her body is taken as a plaything. In patriarchic society, males are centered but females are marginalized. They give emphasis to the machine or things than female. It shows the extreme domination of the female; “Do you think I’m not deeply conscious of the wrong I’ve done him? And do you think I’m not ready to make it up to him again”? (86). Ibsen finds the notion of her hate to the people of surroundings. Martha, the heroine of this play hates her brother because he has focused the matter on the traditional behavior or attitude. Ibsen presents the intimacy of women that they do not want to depart from each other; “It’s going to touch our town, my dear Hilmar. Because we are going to build a branch line” (40). This is the most important representation to show the female –female relationship. Martha can tell her every thing and feels another rope of their life is not to depart from each other. Ibsen has presented the intimacy of females within the female world to highlight the female rules and concept in this evil patriarchal society.

The patriarchal ideology thinks that marriage is everything. It is an essential part of life because marriage brings the happiness. Martha views that females are

dominated and exploited by the males after the marriage. Therefore, marriage is viewed as a kind of strict restriction on females. They have to be the puppet in the hand of males. Thus, marriage is not good achievement for females. The patriarchal males always dominate the woman as not human beings but as dog or things. Hence, such males have not good mind to observe the good and philosophical womanhood:

Mrs. Holt. Imagine thinking a thing like that! Bernick . . . a young man of the world . . . the perfect gentleman . . . the idol of all the girls . . .

Mrs. Rummel. She is quite cut off from the family now, of course. But this much the whole town knows: that she used to sing for money in the saloons out there. (35)

Martha finds out the women's condition in the hand of husband. The myth of patriarchy has created the mythic reality. She hints at the point that marriage is not reliable source and happiness. The dramatist analyses how males in their homes victimize women. Martha will not have the satisfaction in her homely environment after her marriage. The true satisfaction cannot be achieved in the male world because they have snatched away female rights. Martha's true achievement in the masculine world cannot give her full right. Intellectually she wants to bring the dominant role of female voice in society where they should have freedom to make it. Ibsen seeks the authentic voice or space for female by criticizing the males' rules. He is a very much sensitive playwright because she has focused on the main concern of females.

The patriarchal rules have always killed the female's rights, desires and sensibilities. Martha's attitude is good but she is not happy. When her marriage proposal comes to her, her behavior is judged from the ideology of patriarchal society. Here, Martha's desperate thought is the cause of marriage. Ibsen has encompassed the greedy relatives and the patriarchal society has focused on the useless wealth to

destroy the equal human positions. Martha as a strong character does not like to marry. The ill patriarchy compels the females to do whatever it likes. Therefore, we find the ill treatment to woman world. The women are more responsible in this society. They have to do everything but the males have nothing to do or cross the difficulty. So, the women are compelled to do whatever society likes. Martha has found that marriage is the negative attachment in life. It is a kind of transformation or a kind of another life to endure the patriarchal domination as Mrs. Holt says; “But she’s always been a difficult child. It is not surprising- after such a bad example. It isn’t as if she were like one of ours. You have to make allowances for her, Mrs. Lynges” (36).

Martha endeavors to show that marriage is a kind of change into wondrous and terrifying selves. Marriage is viewed as bondage. The life is a kind of terrifying rope that does not bring the happiness in the life of females. Marriage is just the burden upon the life of females because the males treat women as the weaker and only the means. Marriage is a kind of restriction or rope to tie the freedom of females. Martha also encompasses other female characters attitude to marriage. Marriage is not a pleasant thing and does not bring emancipation rather it brings destruction in the life of females. Ibsen has focused on patriarchy’s domination on females in a society where females have to take all the responsibilities of household as well as of families. In fact, after the marriage, the males are free to do everything but the females have to take the responsibilities leaving the right of theirs. Martha, the central rebellious character has to take many responsibilities that she is ready to do anything. Martha, the victim of unnecessary domination has to take all the responsibilities.

Martha is confined only within the household. The writer has demonstrated females' domestic responsibility is the main barrier for their progress. The males want

to dominate the females by giving the unnecessary responsibilities. The females are ordered to do what males want. Patriarchy makes the females puppets in its hand. Martha, good and intelligent girl has to endure much in this blind society where the males are produced only to order the females. As a result, sharing is not possible for females with the males whereas good and factual sharing is possible only among females. Martha is not treated like a woman but as a good worker. Therefore, she has to do many things. This research finds the society's ill and unequal treatment to females. Ibsen finds the fact that females are not only the keeper of household but they are the leaders too. Therefore, we can say that we have to search for the good and authentic female's voice in this society.

The writer has quested the good and reliable authentic voice or space in this play who hints on the points of how women are victimized and exploited by the males in this society. Ibsen has expanded the female's thought and the female's world. Males who are not conscious to the whole humanity have ignored the female desires and rights. They have to play the role to dominate the females. Hence, this patriarchal society is incomplete and dark like the cave where the so-called intellectual males snatch the equality; “You shouldn’t put such wild ideas into the child’s head, Mr. Tonnesen” (29). The marriage is not the first and foremost thing but it is just the rope to block the successful way to women's knowledge about life. Ibsen wants to show the defect of society that treats the women as the workers or creatures. Martha also violets the rule of society in which women have as powerful thoughts as males do but the social codes restrict the females. The society is held up with conventional patriarchy. The traditional patriarchy thinks women are weaker beings. Martha, the powerful woman wants to be the self-dependant with confidence to show that the females are

more powerful. The dominant voice of females can be found in Martha who has the confident voice to create the strong authentic female space.

The patriarchy does not think women have power to handle themselves. The women who are victimized by patriarchy ideology think women have to be supported by males. Those women who are influenced by patriarchy cannot support female. The patriarchy treats women negatively thinking that they are weak creatures. Ibsen finds the strong voice of females in the play because the dominant roles are given to females. The rebellious, Martha is going to search the authentic voice of female perspective. We find the strength of women is more powerful than males through the characterization of Martha. The play has shown the male characters as weak and female characters as strong. Consciously the dramatist has questioned the way of females' position. In that respect, Martha is the central character who is mentally and physically strong. Ibsen has found that the intimacy of both females to share the feelings is more powerful than males' to make the woman world. The females are more energetic than the male characters but males have to take support of female for their benefit. Moreover, the real soul of women is more rebellious than that of male characters. Observing the ill patriarchy, Ibsen has focused the value within female intimacy. The females are moving and creative characters whereas the males are static characters.

This includes the means of reproduction (e.g., household goods, utensils, raw materials, the household infrastructure, etc.) and the biological conditions of reproduction. Labor and the material basis of physical and social reproduction are combined or brought together through relations of physical and social reproduction; that is, relations between people mediated by their relationship to the material conditions of reproduction. The women, it has argued, are part of the overall process

of development of the forces of production that, in changing the biological conditions of intergeneration also reproduction, have established the material basis for the structural separation between the mode of procreation and the mode of social and physical reproduction. As feminists have abundantly documented, the relations of procreation are not only oppressive for women, especially for working-class and minority women, but are open to public scrutiny, medical manipulation and intervention, and state supervision.

In the last act, the whole town is preparing to give the great philanthropist and benefactor, the eminent pillar of society, an ovation. There are fireworks, music, gifts and speeches in honor of Consul Bernick. At that very moment, the only child of the Consul is hiding in *The Indian Girl* to escape the tyranny of his home. Johann, too, is supposed to sail on the same ship, and with him, Dina, who has learned the whole truth and is eager to escape from her prison, to go to a free atmosphere, to become independent, and then to unite with Johan in love and freedom. The spirit of truth and freedom is the socio-revolutionary significance of *The Pillars of Society*. Those, who, like Consul Bernick, fail to realize this all-important fact, which is Ibsen's symbol for our society. But they, too, must learn that society is rotten to the core; that patching up or reforming one sore spot merely drives the social poison deeper into the system, and all must go to the bottom unless the spirit of truth and freedom.

On the plane of practical methods, Ibsen preached the emancipation of the individual, especially of womankind. He laid great stress upon the principle of heredity. He made many studies of disordered minds, and analyzed relentlessly the common relationships - sister and brother, husband and wife, father and son. There is much in these relationships, he seems to say, that is based on sentimentalism, on a desire to dominate, on hypocrisy and lies. He pictured the unscrupulous financier, the

artist who gives up love for the fancied demands of his art, the unmarried woman who has been the drudge and the unthanked burden-bearer - all with a cool detachment that cloaks, but does not conceal, the passionate moralist. Psychologists discovered a depth of meaning and of human understanding in his delineation of character. He did not found a school, for every school became his debtor. He did not have followers, for every succeeding playwright was forced in a measure to learn from him. Consul Bernick, driven by the conception of his duty toward the House of Bernick, begins his career with a terrible lie. He sells his love for Lona Hessel in return for the large dowry of her stepsister Betty, whom he does not love. To forget his treachery, he enters into a clandestine relationship with an actress of the town. When surprised in her room by the drunken husband, young Bernick jumps out of the window, and then graciously accepts the offer of his bosom friend, Johan, to let him take the blame.

Johan, together with his faithful sister Lona, leaves for America. In return for his devotion, young Bernick helps to rob his friend of his good name, by acquiescing in the rumors circulating in the town that Johan had broken into the safe of the Bernicks and stolen a large sum of money. With them, giving unctuous spiritual advice and representing the purity and morality of the community, is Rector Rorlund, hidebound, self-righteous, and narrow-minded. Into this deadening atmosphere of mental and social provincialism comes Lona Hessel, refreshing and invigorating as the wind of the plains. She has returned to her native town together with Johan. The moment she enters the house of Bernick, the whole structure begins to totter. For in Lona's own words, "Fie, fie - this moral linen here smells so tainted - just like a shroud. I am accustomed to the air of the prairies now, I can tell you.... Wait a little, wait a little -- we'll soon rise from the sepulcher. We must have broad daylight here when my boy comes. Broad daylight is indeed needed in the community of Consul

Bernick, and above all in the life of the Consul himself.

It seems to be the psychology of a lie that it can never stand alone. Consul Bernick is compelled to weave a network of lies to sustain his foundation. In the disguise of a good husband, he upbraids, nags, and tortures his wife on the slightest provocation. In the mask of a devoted father, he tyrannizes his sister as only a despot used to being obeyed. Under the cloak of a benevolent citizen, he buys up public land for his own profit. Posing as a true Christian, he even goes so far as to jeopardize human life. Because of business considerations, he sends *The Indian Girl*, an unseaworthy, rotten vessel, on a voyage, although he is assured by one of his most capable and faithful workers that the ship cannot make the journey that it is sure to go down. Nevertheless, Consul Bernick is a pillar of society; he needs the respect and good will of his fellow citizens. He must go from precipice to precipice, to keep up appearances.

IV. Conclusion

Ibsen has dealt with the subject of established patriarchy where the truth is hidden and false notion is practiced. The face of male is criticized severally through the play. The writer intentionally takes up the powerful female characters and hints on the point that females are stronger to move the society. They can create their authentic space against male centered society. Among the owners of capital, reproduction is subordinate to the maintenance and expansion of privately owned wealth. The legal system ensures the orderly intergenerational transmission of wealth, power, privilege, and prestige. The incidence of sterility and sub fecundity among the wealthy, on the other hand, may be minimal, as they have access to the best food, health care, and living and working conditions.

Pillars of the Society is a revolutionary play by Ibsen in the sense that it has kept prominent place for females' voice. It is a new and inventive play to bring the dominant notion of female achievement. Being the feminist, he has found the patriarchy is not much provocative and inventive. The incomplete patriarchy thinks marriage is every thing in life. Nevertheless, Ibsen endeavors to show that marriage is the destruction of creativity in female world. In this patriarchy, marriage is not meaningful. The marriage is viewed as the negative approachment. Even the feelings cannot be shared with husband. His play leaves a good impact to bring the female right in this society. The rebellious character Martha is not outside to share the attitude. Her responsibility, struggle and her grief are heart provoking. The faithful two females have the rebellious attitudes that they are close figures to raise the voice against the male chauvinism and this is really the amusing segment to bring the female position in the front position.

The play has endeavored to make the female as the innovative and thoughtful thinker. Ibsen has sketched that the females are the backbone and essential beings of society. He sees gender inequality as determined ultimately by the capitalistic mode of production and the major social divisions as class related. He has questioned the capitalist structures, processes, and contradictions that, at the level of the mode of production, establish observed forms of gender inequality in market and social relations. Gender inequality is always historical in the Marxist sense, meaning that in studying any aspect of social reality, one ought to focus not only on the elements that it has in common with other periods but also on those unique to the mode of production under consideration. Though Martha is characterized as destiny, there is no production in general, because production is always production at a given stage of social development.

Likewise, there is no gender inequality in general; gender inequality has causes and structural supports specific to each mode of production and is intrinsically related to other historical forms of inequality as the writer attempts to bring the tragedy, in a way at once natural and picture making, to the knowledge of its narrator. He might have sat down before a village gossip who would have poured out the whole affair to him in a breath, but in doing this he should have been false to two essential elements of the picture: first, the deep-rooted reticence and inarticulateness of the people he was trying to draw, and secondly the effect of roundness produced by letting their case be seen through. The historically specific structural determinants of gender inequality under capitalism are located in the specifically capitalist articulation between production and reproduction, which makes the latter dependent on the former.

The play has argumentative form to create the females' dominant role. The people who have ignored the social illness have not the extra mind that they are not better in this society to respect the female voice. The people who are not conscious to the rights of females are the patriarchal people. In capitalist society, the optimal combination of the elements of the mode of reproduction, from the standpoint of capital, occurs within the nuclear family, whose oppressive features have been thoroughly examined in the feminist literature. Under capitalism, production is for profits, not for the satisfaction of needs; the needs of reproduction, e.g., marriage; wage or salary levels. Ibsen focuses on the world of duty and the unsettlement of love. It is lived with exotic detail and he focuses on the extreme emotion. The girls grow up in an all-woman household as soul mates. They are inseparable, self-sufficient, twinned in every possible way. Life gets complicated when they hit their mid-teens, and the inevitable question of marriage emerges. The girls discover the differences between their family background and fortunes.

The patriarchal system always wants to keep the females around the periphery of the society. From the beginning, females are exploited by males physically, intellectually, psychologically and economically. Martha pathetically finds the differences between their family background and their fortunes. Martha, an intelligent woman, has the tragic fortune as she is departed from her lover. Such tragic portion of Martha is very much painful. This play not only denotes the support for women's equal legal and political rights with man but also refers to any theory, which sees the relationship between the sexes as one of inequality, subordination or oppressions. Thus, the aim of Ibsen seems to be identified and remedy the sources of all kinds of oppressions and subordination.

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