



## ***AN ANALYSIS ON 'THE DESTINY OF WOMAN WITHIN THE REPRESSED SOCIAL REALM' BASED ON THE SELECTED VITAL FEMININE PORTRAYALS IN LITERATURE***

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The images of the 'feminine figures' which are reflected through the diverse socially and culturally created dimensions appear as fragmented bodies thus allowing the feminine self to be surrounded by the awareness of her nonexistence, the sense of lack of belonging and repressed individuality. The literary portrayals of women figures representing the social reality which is assigned to the feminine sphere address the unsolvable fictitious mystery which wraps her.

Thus, 'Nora Helmer' in the play 'The Dolls House' by Henric Ibsen, 'Adela' in 'The House of Bernarda Alba' by Federico Garcia Lorca and 'Emma Bovary' in 'Madame Bovary' by Gustave Flaubert, 'Maggie Tulliver' in The Mill On the Floss by George Eliot and 'Kattrin' in Mother courage and Her children by Bertolt Brecht as the feminine characters whose individuality and instinctual essence are repressed, bring to the surface the socially determined fatal end and the imagined symbolic disappearance of the feminine figure.

In analyzing and elaborating the perspectives which are discussed within the research paper the theoretical perspectives of *Simon de Beauvoir* (The text '*The second sex*'), *Sigmund Freud*, (The text '*Civilization and its Discontents*'), and *Slavoj Zizek*, (The text '*Looking Awry*') are referred with a thorough consideration.

Consequently the woman figure whose identity is negated and given less vitality is identified as an inferior and vulnerable social figure within the existing social order and thus the literary characters like *Adela*, *Nora*, *Emma*, and *Maggie Tulliver* portray the antagonism between the social principle of 'Repression' and the feminine 'Liberation'. In contrast to the characters such as *Adela*, *Emma* and *Nora* who negate the social other in pursuing their determined routes towards the self satisfaction, the feminine portrayals like *Kattrin* and *Maggie Tulliver* adopt the self denial and renunciation of desires for the betterment of the other. Thus the characters like *Nora*, *Emma* and *Adela* become capable of gratifying their intense abomination towards the social order while *Kattrin* and *Maggie Tulliver* with their self-sacrifice and altruistic motives achieve a serene satisfaction. In that sense it can be identified that their self annihilation leaves behind something rather than nothing implying a more psychological vitality without being just a physical deterioration.

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