

## A Deconstructive Analysis of Nora: Short-Movie in Terms of Gender Issues

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### Abstract

The short movie Nora is a remarkable example of the gender roles in the film industry. This paper attempts to analyse gender-induced elements resided in the short-movie by analysing the relationship between Nora and her husband, Torvald from a deconstructivist approach. This analysis tries to figure out the roles endowed to women and men in the society by looking at characters' features and dynamics. Additionally, this analysis will give a chance to media & literacy students to work on a critical movie from a different perspective. Nora A Doll's House is a three-play act written by Henrik Ibsen and it covers a number of topics such as women roles in a patriarchal society and monetary issues about the modern world.

Keywords: Nora movie, movie analysis, gender issues, deconstructive analysis, critical view.

### Öz

Kısa film Nora, film endüstrisindeki cinsiyet rollerinin dikkat çekici bir örneğidir. Bu makale, Nora ile kocası Torvald arasındaki ilişkiyi yapışökümcü bir yaklaşımla analiz ederek kısa filmde yer alan cinsiyet kaynaklı unsurları analiz etmeye çalışmaktadır. Bu analiz, karakterlerin özelliklerine ve dinamiklerine bakarak toplumda kadın ve erkeklere verilen rolleri ortaya çıkarmaya çalışmaktadır. Ayrıca bu analiz, medya ve okuryazarlık öğrencilerine eleştirel bir film üzerinde farklı bir bakış açısıyla çalışma şansı verecektir. Nora Bir Bebek Evi, Henrik Ibsen tarafından yazılan üç oyunluk bir oyundur ve ataerkil bir toplumdaki kadın rolleri ve modern dünyadaki parasal konular gibi bir dizi konuyu kapsar.

Anahtar kelimeler: Nora filmi, film analizi, cinsiyet konuları, yapışökümcü analiz, eleştirel bakış.

### 1. Introduction

Film industry has been influenced by changes emerging in the history such as technological, pedagogical and cultural. These changes have advanced the emerging of new movie

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adaptations and analysis in the field of movie critics. Innovations and new teaching techniques pave the way for the critical comprehension of the movies and literary works enhancing emotional and informative functions of the movies (Turaç & Yıldırım, 2021). This dynamic characteristic is advanced with the help of technological progress in the course of history. Therefore, *Nora: A Doll's House* is of many adaptations and reviews. There are many studies written on the play of *Nora: A Doll's House*. There are many different approaches taken such as feminism, materialistic and eco-feminism. To exemplify, Akter (2021) focuses on a feminist perspective of this modern play by having a critical-feministic approach. The play is versatile pertaining to critical and gender-induced issues resided in the movie. Henrik Ibsen with his remarkable play ignited the sparkle of feminist character throughout the history, which revitalizes itself with each different reading and adaptation (Calvani, 2017). Each viewing serves a new path to the audience with which they have a chance to go over the movie and analysis by having a deconstructivist view. In this vein, movie genre gets meaningful with the help of a critical reader analysing the movie from a deconstructivist manner.

## 2. Theoretical Framework

Deconstructivism can be regarded as a critical approach taken in this paper in that *Nora* short film can be analysed differently in each watching in the eyes of different audiences. Hereby, deconstructivism was initiated by Derridian philosophy formed by Jacques Derrida. In other words, Jacques Derrida (1997, s.73) defined the term as questioning subtle meanings via searching for the language-logic, philosophical and literary text. From a critical analysis perspective, deconstructivism points out that readers or audiences can interact with any work by having a deconstructivist and critical manner with the work itself. In this short-movie, gender-induced issues give a space to the audience who can deconstruct the movie with their own perspectives, which adds versatility to the analysis process. In line with this, in his book called as *Grammatology*, Derrida (1997, s.349) points out that deconstructive reading or watching must always find out some relationship between the reader and the writer. There is always a dynamic interaction between the audience and the movie in the light of deconstructivism. In *Nora* short movie, each viewer may comprehend scenes in a diverse perspectives such as gender, hegemony, modern society and male-induced society. Deconstructive viewing sheds light onto the interaction between the audience and the movie itself. It is like a continuum existing between two variables reaching different ends. As in line with this idea, Saygın (2010) supports the deconstruction as a way to reach meaning between the reader (audience) and the author (the movie). Therefore, deconstruction plays a pivotal role to have a connection between two dynamics: audience and the movie itself. As pointed out in Erkoç (2013), the meaning in different texts or works is always differentiated and varied from one person to another in the Derridian philosophy. People having different back-ground comprehend the movie in a different perspective and they analyse the movie with their hidden manners and ideas, which is about the subtlety



of deconstruction process. In this vein, a critical watching can be achieved between the audience and the film by having a deconstructivist perspective. In this paper, Nora short-play is analysed by taking into account deconstructivist elements in that the movie is of critical issues that can be deconstructed. This analysis shows that each viewing is a unique process on its own with a different deconstructivist view, which fosters the criticality of the movie. Further, Derridian philosophy puts emphasis on the critical analysis of any work rather than focusing on its explanation. New viewings will pave the way for new criticism and understandings according to Derridian perspective. In line with this, Richards (2020) point out that deconstruction is the first step in understanding a piece of text. In this paper, deconstructivism is employed to look at features within an adaptation of Nora: short-movie. With the help of deconstructivism, audiences reveal subtle and hidden meanings resided in the movie from a different perspective. To exemplify, in Nora short play, Nora is responsible for performing household chores and baby-feeding whereas Torvald just appears at the end of the movie upon leaving of Nora. Each audience can deconstruct these features by adding a new perspective on the movie according to their own experiences and expectations. Hereby, deconstruction process is related to adding new meanings and uncovering new messages resided in the movie, which enhances the critical analysis process of the movie. This short movie with its critical points aforementioned is of great significance in terms of deconstruction process. With deconstructive analysis, each audience will have a say over the movie with their own voices, which is one of the key elements in deconstruction process.

On the light of related literature, it must be noted that Nora short-movie is a significant one in terms of critical gender-related roles. In the conventional adaptations of this play, Nora and Torvald have a great and happy family life in the beginning. However, while the play goes on, issues become untangling in a way that Nora feels stucked in the dull family life and leaving the house to find her self-identity. On the other hand, this short-movie handled hereby is about modern versions of Nora with the designs, sounds, visuals and environments shown to the audience. On the other hand, within the conventional and modern versions, the idea of leaving family behind is described as being “outrageous” and “mad” by her husband because he sees Nora just being as a servant and a mother - wife (Templeton, 2001).

### 3. Discussion

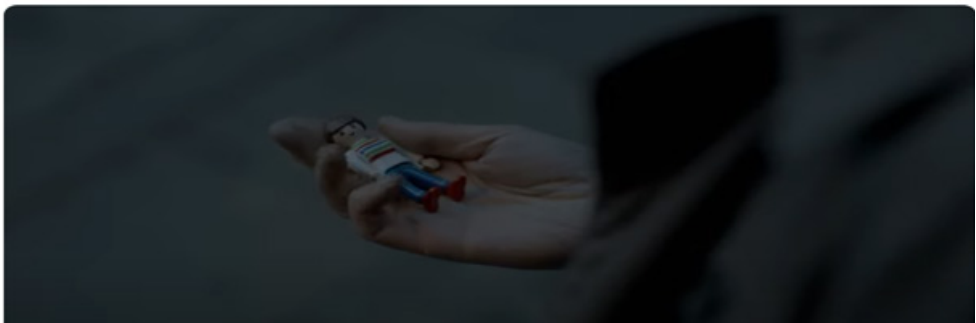
The short-film starts with a routinized mother roles Nora has to do such as baby-feeding and other household chores. Then, Nora gives the children to a nanny because she has to go to the work. However, she has not any time to do some make-ups and wear accessories, which she does in the office-bathroom. Rather than conventional Nora, there is a modern Nora who has time to go to the office at least. Yet, she tries to commute between the office and mother-life as a hectic routine, which makes her feel exhausted. As in Picture 1 taken from short movie, Nora attempts to keep up with everything from household chores to daily conversations.

Picture 1: Nora, busy with household chores.



**Nora: a short film responding to Henrik Ibsen's A Doll's House**

Picture 2: Nora, holding a doll.



In the conventional Nora, men were regarded as only decision-makers and holding responsibilities regarding monetary issues in the family (Jerusha, 2022). Similarly, in the short-movie, there are still some decision-making problems regarding Nora's daily routines because Nora attempts to keep up with everything in and outside the house without giving any choice to decide on. She is fed up with the conditions she lives in. Then, she decides to leave everything behind and holds a doll at the end of the movie, which is a representative of a life kept as a doll as shown in Picture 2.

While this short-play shows some problems pertaining to gender roles, it revitalizes itself in each viewing. Deconstructivism is about working on a literary work by having in-depth analysis, which adds versatility to the work in terms of meaning (Aker, 2022). It is supported by Derrida (2010) that each literary work becomes meaningful when it is analysed with other works, which enhances the relationship between the audience and the movie as well. Further, critical thinking skills could be fostered with the help of

deconstructive reading and watching, which enhances the dynamic relationship between the audience and the movie. In this modern-short version of Nora, each audience can infer different meanings by possessing different perspectives according to their lives, expectations and lifestyles. Nora's and Torvald's roles can be comprehended differently by numerous audiences having different back-ground knowledge from a deconstructivist manner. To exemplify, if a woman lives in a male-induced society, she may feel the same feelings with the main character, Nora; whereas a man grown up in a female-induced society might not feel the same feelings with Tovalds, or vice versa. For this reason, any reader having different societal factors and experiences might comprehend the movie in a highly different manner, which adds versatility of deconstruction process. Another point is that this short-version has got a high sound and visual effect rather than verbal one. Nora does not speak a lot while Torvald appears at the end of the play upon Nora's leaving without saying any word. These effects have a say over the understanding of the movie in which silence plays a key role to comprehend the overall picture of the movie. Torvald's image shows that he felt upset upon Nora's leaving due to the responsibility carried out by Nora.

Another remarkable aspect of the movie, which paves the way for critical analysis, is that it has similar impacts as in Stepford Wives movie. Stepford Wives movie is a movie that pursues a life of young woman Joanna and her new life with her family upon moving from the city to suburban town of Stepford. The roles submitted to women are highly conventional and stereotypical in a patriarchal society as in Stepford Wives and Nora. Joanna, as the protagonist, tries to surpass conventional roles throughout the Stepford Wives movie (Ruben, 2012). Further, women abstain from motivation to pursue their own desires (Czarniawska & Gustavsson, 2008). Contrast to this view, Nora tries to escape from the realities and conventional roles endowed to her as in Joanna example.

The most striking point at the end of the movie is the returning of Torvald to the house after a trip and Nora's leaving. Nora's leaving also emphasizes the fact that she gets rid of responsibilities and roles within the family and society. She may want to leave her husband alone to make Torvald understand Nora's life and duties. As in line with this, Düzgün (2018) highlights that Nora is an example of a challenge towards the patriarchal society and its order. At the end of the movie, one can see Nora as a refreshed person upon leaving the house. Similarly, Nora keeps questioning her life by keeping a doll in her hand as a symbol of her whole life. Overall, each viewing serves a new way of understanding regarding this short movie. Deconstructivism adds a value to this process because deconstruction can be accepted as a critical approach taken while analysing a piece of work from a different perspective. It must be noted that deconstruction is a key factor that can be utilised in critical analysis process.

### 3. Conclusion

All in all, Nora: short-movie is a notable version of the play in that it incorporates many critical elements that can be constructed and deconstructed with each watching session.

With its themes and issues, this short-play is of value in the modern world. The audience can scrutinize this play by having a deconstructive view. Students can think critically and logically upon analysing a movie, which has critical aspects in it. As mentioned in K   kođlu (2013), students can cover the material out of bunk of materials that they are assigned to only by scrutinising it critically and analytically. Movies should be handled critically so as to comprehend the subtle meanings within them. This is also in line with Elkins (2018) that points out critical thinking is making clear and logical judgments about a piece of work. Movies are of diverse characteristic that enhance critical thinking skills. Nora is a remarkable example with which it covers critical issues and meanings that can be deconstructed and constructed again with the help of different audiences. It must be noted that each viewing from a deconstructivist view enhances the unfinished feature of each literary work, which is a part of deconstructive reading (K   khan, 2020). With the help of deconstructive analysis, media and literacy students might have an opportunity to work on a movie critically and analytically. Additionally, students will be given a chance to create different deconstructivist tasks such as creating a new scene or creating a new character for the movie handled. Since deconstruction process is a remarkable one for the advancement of students' critical thinking skills, it should be tackled in a significant way by the educators. Deconstructive movie analysis plays a key role to stimulate the back-ground knowledge of the viewer and experience ignited on the viewer with the movie. With this sparkling moment, the viewer will reshape the movie from a deconstructivist perspective (Uysal, 2021). In the same vein, this analysis will shed light onto the relationship between deconstructivism and a critical analysis of any literary piece. It will give some insights to the researchers wishing to work on similar topics and issues.

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