

**T.C.**

**İSTANBUL YENİ YÜZYIL UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES**

**ENGLISH LANGUAGE AND LITERATURE PROGRAMME**



**REPRESENTATION OF MARRIAGE IN IBSEN'S *A DOLL's HOUSE* AND *GHOSTS***

**MA THESIS**

**Wurood-ALHATAB**

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**SUPERVISOR**

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**ETHICAL STATEMENT**

In this project, I prepared my manuscript in accordance with the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University and I hereby declare that;

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- The work I present here is original, and if found otherwise, I declare that I accept all loss of rights that may occur.

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Wurood-Alhatab

## **PREFACE**

Thanks, are first due to Prof. Dr. Erendiz Ozbayoglu who has granted me the power of writing this thesis. Then I would like to express my sincere thanks and for the topic proposed by her and for her insightful observations and invaluable remarks that guide me throughout the preparation of the thesis. Really, I would like to acknowledge her everlasting confidence in me that has been a strong encouragement for me to continue. I wish to thank the staff members of English language and literature.

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Wurood-ALHATAB

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## ÖZET

### REPRESENTATION OF MARRIAGE IN IBSEN'S *A DOLL'S HOUSE* AND *GHOSTS*

Bu çalışma on sekizinci, on dokuzuncu ve yirminci yüzyıllarda evliliğin farklı kavram ve işlevlerini incelemeyi amaçlamakta ve evliliğin köleliğe benzetildiği ataerkil toplumu tartışmaktadır. Ayrıca evlilik kavramının bir yüzyıldan diğerine ve bir toplumdan diğerine nasıl farklılık gösterdiğini araştırıyor. Tez, kadınların zamanın egemen ideolojisine nasıl meydan okuduğunu ve özerklik kazanma çabalarını tartışmak için feminizm ve materyalizmden yararlanır. On dokuzuncu yüzyılda kadınlara yönelik artan ayrımcılığa odaklanıyor ve kadınların bağımsızlıklarını kazanmak için ataerkil tahakküme karşı nasıl ayaklandıklarını Ibsen'in iki ana çalışmasına odaklanarak inceliyor. Tez, evliliğin adaletsizlik ve sömürü ile karakterize edildiğini savunuyor.

Tez, Henrik Ibsen'in *A Doll's House* (1879) ve *Ghosts* (1881) adlı yapıtlarını evlilik kavramı açısından incelemektedir. Araştırma, oyunların Ibsen'in evlilik kavramında temsil edilen proto-feminist fikirlerini gösterdiğini savunuyor. Çalışma, kadınların hem kamusal hem de özel alanlarındaki konumlarını ve eylemlerini keşfederek, Ibsen'in oyunlarının on dokuzuncu yüzyılda Viktorya dönemi kadın burjuva toplumunu eleştirmedeki önemini ortaya koymaktadır. Çalışma, son olarak, Ibsen'in oyunlarındaki kadınların sınıflandırılmasını, çağdaş kadınlara nasıl davranıldığını ve Viktorya dönemi kadın karakterlerinde anneliğin rolünü yorumlamaya çalışmaktadır.

Wurood ALHATAB, 2021

**Anahtar Kelimeler:** Henrik Ibsen, Bir Bebeğin Evi, Hayaletler, Evlilik, Viktorya Dönemi Kadınları, Annelik

## ABSTRACT

### REPRESENTATION OF MARRIAGE IN IBSEN'S *A DOLL'S HOUSE* AND *GHOSTS*

This study aims to analyze different concepts and functions of marriage in the eighteenth, nineteenth, and twentieth centuries and discusses the patriarchal society in which marriage has been compared to slavery. It also explores how the concept of marriage differs from one century to another and from one society to another. The thesis draws on feminism and materialism to discuss how women challenge the dominant ideology of the time and their endeavour to gain autonomy. Its focus is on the nineteenth century increased discrimination towards women and examines the ways women rise against the patriarchal domination to gain their independence by focusing on Ibsen's two major works. The thesis argues that marriage has been characterized by injustice and exploitation.

The thesis studies Henrik Ibsen's *A Doll's House* (1879) and *Ghosts* (1881) with regards to the concept of marriage. The research argues that the plays show Ibsen's proto-feminist ideas as represented in the concept of marriage. The study reveals the importance of Ibsen's plays in criticizing Victorian women bourgeois society in the nineteenth century by exploring the position and actions of women both in their public and private spaces. The study finally attempts to interpret the classification of women in Ibsen's plays, the treatment of contemporary women and the role of motherhood in the female characters Victorian women.

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**Keywords:** Henrik Ibsen, *A Doll's House*, *Ghosts*, Marriage, Victorian Women, Motherhood

## INTRODUCTION

Drama is one of the important forms of literature. It's one of a kind in that it may be read as well as performed. Dramatic power has an enduring impact on its audience and readers. The most memorable texts are distinguished by their uniqueness or timeless quality. As a result, the focus of this thesis is on two outstanding plays: *A Doll's House* and *Ghosts*. Despite the fact that the plays were written in Danish and released in the nineteenth century, the topics they addressed remain relevant today.

Henrik Ibsen was a renowned Norwegian dramatist in the nineteenth century. For his inventive theatrical traditions and courageous writings on forbidden themes, Ibsen is generally referred to as the "father of modern drama." Ibsen's rebellious spirit underpinned his daring position against bourgeois society, despite the attack against him. He is now widely regarded as Norway's finest novelist, and the Norwegians regard him as a national hero. It is assumed that each society adheres to a set of social norms, such as values and customs. As a result, the way society is organized has a significant influence on a person's social relationships. This leads to the conclusion that each human is a product of their environment, and life, in its continuous cycle, transmits some features from one civilization to the next with small variations. As a result, most societies see certain characteristics as abomination and actively oppose them, while admiring others and squinting at others. Most of Ibsen's writings were influenced by his battle with bourgeois society and his plays were intended to expose the so-called ideals for blindfolded women and working-class men.

Authors' own values, culture, and views are often deeply ingrained in how they view the world. As a result, most of what they write is just a description of their surroundings; they feel that what is important to them will be important to their readers. The current research delves further into the dramatic and aesthetic work of this social playwright, whose work elicited a startling societal awakening. The past shapes the present, to the extent that whatever



was experienced in the past has a direct effect on what is being experienced in the present. In other words, the past determines the present. Similarly, literature is passed on from one generation to another, through preservation and repetition. If literature is something that gets to be preserved and repeated, then should not the works of writers such as Shakespeare and George Elliott be regarded as literature because they are just the study of words? Take children's stories, songs, and films as an example. They are impressively successful and are all made up of lyrics, however the film is slightly different because it consists of visual images and scenes that evolve through time and space, as well as children's songs that we do not know the author of. Therefore, if they are just songs transmitted through the ages by preservation and repetition, then they become part of the oral heritage.

The twenty-first study of the English language sometimes refers to the study of words that are the subject of research. It is about the discovery of semantics or potential meanings in English. Thus, this definition of English may help explain what renders literature as real literature. If English is only viewed as the study of words, then can oral heritage work, such as the return of Odysseus in Greece to his home, the stories of the Trojan war, the stories on the papyrus rolls, attributed to *Odyssey*, all be considered as literature? When anyone hears the word literature, they think that there must be an author, but is the author's presence itself enough to produce literature like in the examples of *Odyssey* and *Iliad*? Can the authors of romantic literary stories, novels or plays be compared to a number of great authors such as Jane Austen? Can we put them all in the same category? (Hernandez, 2007, pp. 29-54). The answer to this question depends on the time available to the reader, as there are many romantic novels published in the life of the writer Jane Austin. Such novels give the reader a good idea of what the literature entailed in the early nineteenth century. It helps us to understand exactly how this artist has mastered the expression of the traditions of romantic literature, its employment, and superiority.

On the other hand, in literary criticism, the judgment is based on written works, not on the basis of what is said but how it is said. It may not be such a difficult task to write a religious booklet, scientific research, or a political article in a newspaper, in a distinctive and attractive literary style. In contrast, the complexity of writing literary works is difficult to enjoy and a definite obstacle to the writer as well as the reader. Literary work is often judged through a personal lens, with some people believing that Russian writer Vladimir Nabokov is one of the best novelists in English writing in the twentieth century, while others find him to be too vulgar. Such example can be seen in the way a teacher, I. A. Richards, wanted to show how arbitrary and subjective literary value judgments can be, by providing his students a selection of poems and asking them to evaluate them without knowing the titles or authors' identities. The ensuing verdicts were notably mixed: well-known poets were snubbed, while lesser-known ones were lauded (Eagleton, 1983, p.13). This simple experiment showed how biased critics can be.

An analysis of the impact of stylistic patterns and influences is one of the main components of the study of written literary work, but the most interesting step is to distinguish the voice of the author. Authors of literature do more than just choose words, sentence fragments, curves of conversation, or narratives, they also create written voices with distinctive characters. Cardinal Newman wrote: "Literature does not express aim truth - it is the so-called personal truth, not things but ideas ... Literature is personal use or exercise. Language ... and the method is thinking about language" (Newman & Garraghan, 1912, p.79). This is one of the reasons literatures is used in novels and plays to discuss emotional problems, family problems and more specifically the problems of women, so that the actual problems which are inherent in our lives, can be expressed in order to raise an issue, by way of the literature.

This research highlights the importance of women in realistic literary works, through various critical works and their portrayal at the level of the upper, middle, and poor classes in the society. The author's ability to draw an artistic figure for women in several plays, such as

the character of a mother and wife and her role in motherhood, raises her status and role to the point of approaching sanctification and reverence. Women are the foundation of society, with enormous a capacity in building an integrated community by raising generations to help build the country. They are given the role of providing the family atmosphere as well as nurturing emotional stability, by way of their kinetic cultural management in society.

The happiness and safety of society depends on the role played by women. This group of women has a voice which appeals through several issues, while specializing in feminism and sexual discourse. Feminism and its emergence in the literary, political, and economic arenas, are not the results of the understatement and disparagement of women in a male society. On the contrary, feminism has a long and militant history rooted in the liberation of women and their rights in the nineteenth-century, ridding them of slavery and patriarchal thought that prevailed at that time, and formed anti-slavery and slavery associations in Philadelphia in 1832, and other American cities (Brown, 1978, p.146). It was also enhanced with the idea of liberation and equality which resulted in women's widespread accession to the movement.

In addition, this movement reached several playwrights, including Henrik Johan Ibsen a great Norwegian author and playwright, who was considered one of the most important realist writers working on the emergence of contemporary real-life drama. Henrik Ibsen was known as one of the playwrights who supported women and feminism. "It is the movement of struggle and freedom from slavery and customs and traditions and the man's view of women" (Ahmad & Wani, 2018, p.52).

The sharing of Henrik Ibsen's work to the real theatre was thought to convey the tragedy from within the middle-class houses, thus making the heroes of the play have a tragic character. In this way, the average reader watches such scenes of reality while relating it to his own true state in society. The goal is to urge society not to stick to the customs imposed by its people and to have freedom choice, not what is already chosen by society.

The most important thing that distinguishes Ibsen, from other writers of his time, are the pursuit of unjust social customs and traditions and liberation. This provoked a lot of anger around him and criticism in the nineteenth century. There were no writers who dared to raise such issues against society and violate customs, especially the issue of Ibsen on the liberation of women. It is worth mentioning that Ibsen has had impressive success, through way of writers and critics, on raising such issues in which he was able to break societal restrictions. He also succeeded in provoking public controversy and public opinion about asking many questions concerning the fairness of laws governing women, their social status, and taking freedom as a form of life and self-determination for her and her family.

The writer drew a lot of attention to himself at the time. It created a new era of feminism and a change in the attitude toward women. Naturally, they looked at marriage with another view after the development of humanity. Marriage has become an intimate relationship that is difficult to take easily, because of the responsibility of the matter, due to the fact that each of us has our own conditions that must be met. Marriage is a sacred ceremony that brings together two people who will complete their life journey together, a path of security and self-stability, to be independent and separate from the family which they were raised in. If they must be realistic with the idea of marriage and stay away from what they see in movies, books, and romantic novels, that is, they must live in the real world, which will cause them to face a lot of difficulties. Difficulties not only in marriage, but in the new life faced after marriage, such as problems at work, money spent on the responsibilities of the home, raising children, and managing their lives properly as they mature from a young age.

Ibsen's point of view on these two plays was his pessimism about the past, present, and future, especially with regard to the relationship of women to men. The second view was the denial of love and the promise of appreciation of the sacrifice of the opposite party. This was done in the way he monitored these situations through characters in a play representing social

relations, most notably in his two plays *A Doll's House* and *Ghosts*. Giving importance to such issues related to family and social relations is very important, considering theatre as a stage for women and society to express their concerns. By presenting critical topics of social problems, the *Ghosts* play barely caught any attention, but when focused on one can realize its portrayal of injustice and the traditions of society become very clear in the absence of women's mistakes for men.

Ibsen's realistic writing style with topic relevance spoke to the core of many current concerns. Einar Haugen (1979) highlights the significance of Ibsen's work in the nineteenth-century western culture to broadening societal awareness on issues like paresis, "divorce, political corruption, incest, suicide, arson, murder, seduction, financial and child maltreatment, swindles are some of the crimes that have been committed" (Haugen, 1979, p.85). From the reader's point of view, they search for events in the literary work and decide how a book, play, or poem is interpreted. All main elements of literary works add curiosity and make it more sustainable. Literature does not deal with simple issues, but rather with more contentious issues, this makes literature widely open and complicated. Ibsen is one of those authors who, in his writings, constantly raises new points of contention. In every literary work, he seeks to discuss a variety of issues. This study focuses on a contentious issue in *A Doll's House* and *Ghosts*. The writer paints a vivid picture of women and how they are handled, as well as how Ibsen views women in his era, and his perspective on feminism.

## **FIRST CHAPTER**

### **1. THE HISTORY OF FEMINIST THEORY**

Feminism is a theory that asserts that men and women should be treated equally in terms of economics, politics, and social status. Feminism is seen differently by various people. Feminism is a group of philosophies and organizations dedicated to ensuring, protecting, and defining equal political, cultural, economic, and social rights for all women. The true meaning of feminism is that women should have equal opportunities in all aspects of life. There should be no gender discrimination, and women should be treated with the same respect and as men. While the words "feminism" and "feminist" were not commonly used until the 1970s, they were already used earlier in popular parlance. The history of feminism can be split into three waves, according to Maggie Humm and Rebecca Walker, in the nineteenth and early twentieth centuries was the first feminist movement, the second was in the 1960s and 1970s, and the third stretches from the 1990s to the present (Meiliana, 2016, p. 146). The theory of feminism developed out of these feminist movements. It is clear in a range of fields, such as feminist geography, feminist literature, and through the literary critique of feminism.

In a broad variety of fields, within Western society, feminism has altered prevailing perspectives, ranging from ideology to law. Feminists have advocated for the civil rights of women (contract rights, property rights, voting rights, etc.); for the right of women to have their own dignity and autonomy; for the right of abortion; and for the right to reproduce as they please. Other benefits motivated by the movement are protecting women and girls from domestic abuse, sexual harassment, and rape; rights in the workplace; against misogyny, and against other types of gender-specific discrimination against women. Further included in these are rights to maternity leave and fair pay (Feminism and women's rights movements 2021). Scientists and feminists have divided feminism into three categories according to the period of time.

Feminist literary theory became popular in the mid-1980s, after the phrase feminist literary criticism had been used before. Traditionally, criticism referred to a practical approach to literary study, such as careful reading of texts, whereas theory related to the interpretation, appraisal, and investigation of the writings' philosophical and political text. Today, criticism and theory appear simultaneously in feminist anthologies and the feminist literary theory includes both, practical and theoretical, approaches to literature (Code, 2000, p. 261).

Meanwhile, Cuddon (1998) describes feminist critique as: a development and movement in critical theory and literary assessment that began in the late 1960s and has grown steadily since then. It is an attempt to explain and understand (and reinterpret) women's experiences as represented in many forms of literature, particularly the novel, but also poetry and theatre to a lesser extent (Cuddon, 1998, p. 351). According to Rice and Waugh (2001), the goal of feminist literary theory (and feminism in general) "must be to break down the public/private split and the binaries of masculinity/, mind/body, reason/feeling" (Rice & Waugh, 2001, p.153-4).

It was the period of enlightenment, and girls were encouraged to develop via education. Despite the fact that their counterparts were usually unwelcomed by this awakening, Feminist ideas were aplenty throughout Europe in the nineteenth century. Activists such as Mary Wollstonecraft and Anna Wheeler battled for women's rights in many parts of society, including politics, social justice, culture, and economics. Major leaders were from larger, more industrialized countries like England and France, maybe because their governments were not as harsh as those in smaller ones.

Feminist activists were particularly concerned with promoting equality in marriage, parenting, and obtaining property rights around the turn of the century. However, towards the conclusion, the attention had changed to two distinct areas. Others vigorously advocated for women's sexual and reproductive rights, while others concentrated on achieving political power

through suffrage. Although feminism had existed prior to the nineteenth century, it was at this time that it reached its pinnacle.

As a result, modern feminism appears to be divided into two waves. The first covers the years from the 1860s to the 1920s, while the second covers the years from the late 1960s to the present. The development of feminist knowledge is something they both have in common. Because the first wave's access to colleges and institutions was limited, the second wave produced more feminist thought. Women were 44 percent more likely than males to participate in the reorganization of knowledge creation. Departments of Women Studies and other comparable programs may now be found in practically every institution and university.

The canon of classical feminist philosophy includes a wide range of writings from the 1960s and 1970s. The concepts of women's emancipation, freedom, and oppression were the subject of these works. It's worth noting that in the research, the family was the major focus of attention. Family as an institution had a significant effect, according to descriptions of everyday life structures. It contributed to the gendered division of work by relegating most women to the home realm and most males to the public sphere. Women's access to the public domain of employment, decision-making, law-making, information creation, artistic production, and politics remained limited as long as their natural social function was in the private sphere. Women supposedly achieved the "good life" objective specified in most constitutions.

Feminism is sometimes misconstrued as a movement led by a group of enraged women seeking to control males. Feminism, on the other hand, is a viewpoint that sees society as traditionally unfair between men and women and aspires for gender equality. Men and women in the United States, for example, are not paid equally on average, despite having the same education and work responsibilities, according to surveys. Women are underrepresented in the government, are less likely to run a business, and are less likely to teach at colleges. Women are still regarded child carriers, despite the fact that today's job systems are based on males



rather than women. While women take time off to care for their children, they are generally deemed too elderly to start a high-profile profession when most men are at the pinnacle of higher-level work. Women are relegated to secondary work sectors with lower earnings, fewer fringe benefits, and less skill development programs as a result of this patriarchal setup. Modern women examine every aspect of their lives, as well as every aspect of their studies. They are searching for methods to make the woman's position more equal and to give her a voice. There are now so many fields of feminist philosophy and study that they are frequently overlapping and multidisciplinary, yet they are all trying to empower women.

In 1871, Georg Brandes initiated the movement of The Modern Breakthrough: he asked that literature serve progress and not reactionary views. It was then that Norway had the writers who became known as the "Big Four," namely Henrik Ibsen, Bjørnstjerne Bjørnson, Alexander Kielland and Jonas Lie. All four spoke for the cause of women. Camilla Collett and Aasta Hansteen wrote to defend the cause of feminist theories that were an integral parity of a larger program for the authors of the Modern Breakthrough.

Against the societal expectations of the period, Collett and Hansteen stood out for the underprivileged. Women who were unable to continue and fully enjoy an intellectual life and who could not freely dispose of their own life and body, primarily the wife who received a primary education, whose sole purpose was marriage, women who were unable to continue and fully enjoy an intellectual life, and women who were unable to freely dispose of their own life and body. Ibsen championed contemporary humanism and individuality; his play *A Doll House*, in particular, had a tremendous impact on the feminist movement even outside of Norway, since it was translated into numerous languages and played widely throughout Europe and beyond. In 1879, Bjørnson created *Leonarda*, a drama in which he defends the lady who "had a history." Above all, his play *A Glove* (1883) had a significant impression on the Norwegian audience.

Women's position was regarded as incompetent in 1840, implying that they were unable to join into any arrangement, incur obligations, or even manage their own finances. They were not eligible for any training or consideration for government jobs. Single women, of which there were many at the time, might seek to be placed in work under the supervision of a guardian. Married women shifted from living under their fathers' control to living under their husbands' authority on their wedding day. During the reign of Christian V (1670-1699), Norwegian law altered. His dynasty enacted the Law in Norway (1687), which categorized unmarried women as minors, in accordance with Danish law at the time.

However, in 1845, the "Law on the vast majority for single women," which provided women the right to vote at the age of 25, without the need to submit to a guardian beyond that age, was a first step toward their liberation. Women worked in the early textile mills and tobacco factories, which were set aside for them in the first half of the century. They also worked in the food business and in vocations that required "little hands," but not in heavy industry. From 1854 through 1879, feminism in Norway had a period of waking consciousness. New legislation was enacted during this time. Although it was not an immediate win, obstacles were being breached on a regular and quick basis. In barely two generations, formal equality between men and women has nearly been achieved. The rule of, who intended women to have no rights other than joint-rulership, expired, and equal inheritance for both sexes became the norm. But it did not happen without a lot of debate and opposition.

In 1863, a new legislation on the age of majority replaces the one of 1845, allowing both men and women to reach the age of majority at the age of 25. Widows, divorced, and separated people become prominent players regardless of age. In 1869, the legal age of majority was lowered to 21, however some questioned whether this was fair to women. The legal committee claimed that because women mature at a faster rate than males, this age is ideal for

her. In 1866, a legislation creating free enterprise (except for married women) was established, allowing anybody to apply for a license in their city.

The literature that was presented to women at the period reflected society's standards of conduct. As a result, these novels focused only on the search for a marriage, as if finding a suitable guy was a woman's only goal in life. Hanna Winsnes (1789-1872), Marie Wexelsen (1832-1911) and Anna Magdalene Thoresen were among the women authors published in Norway at the time (1819-1903). Camilla Collett was the first woman writer to break the boundaries that had previously been imposed for women's literature. Collett was a novelist and ardent supporter of women's rights who was born on January 23, 1813, in Kristiansand, Norway, and died on March 6, 1895, in Kristiania. She created the first novel in Norway to critically examine women's roles. The clash between society's conventional standards and an individual's sentiments and desires is the fundamental topic of this story (Stockton, 2011. p11).

Collett tackles the upbringing of middle-class young ladies whose lot in life was to marry in her novel *Amtmannens Døtre* (1854–55), translated as *The District Governor's Daughters*. Its enormous effect can be seen in the late nineteenth century, when women's liberation became a burning subject. Her fundamental thesis is that stereotypes about womanliness and marriage, which shape both women's and men's beliefs, corrupt women's character, weaken women's and men's relationships, and are socially damaging. As a result, true love between women and men is unreachable in today's culture (Collett, 1879, p. 11). Her work influenced other writers, like Henrik Ibsen, Jonas Lie, and Alexander Kielland, to mention a few. Camilla Collett was the motivation for others who took up the cause for women, and she single-handedly produced the first wave of feminism in Norway.

The double-standards debate Norway was an impoverished country in the nineteenth century, which resulted in a rural exodus and high levels of emigration. Norway had 30,000

departures in 1882, out of a population of 1.9 million people. Males outnumbered females in terms of emigration.

There were 165 men for every 100 women in 1900. As a result, the family unit disintegrated, resulting in a rise in births outside of marriage and a massive surge in prostitution. The discussion on double standards (1879–1884) focused on marriage as the essential unit of society, but one that needed to be modified. However, some argue that marriage is not a social basis and that the argument should instead focus on a more political solution to women's inequality. Some people saw marriage as a necessary evil, while others thought it should be replaced by free love.

Because they did not share the same viewpoints, novelist Amalie Skram emerged as the period's most radical figure. If she, like other writers, objected to the disparity in treatment of unfaithful men and women, she may conclude that Don Juan was the masculine counterpart of a prostitute. Don Juan, according to popular belief, does not sell himself; rather, he accumulates his conquests. Skram, dismissing the argument's validity, stated that a woman, too, had collected conquests. Even when she isn't selling, her conduct is presumed prostitution even when she is not selling.

Feminist sociology is a conflict theory and theoretical perspective that examines gender's relationship to power, both in face-to-face interactions and in the larger societal structure. Sexual orientation, race, economic status, and nationality are among the topics covered. The idea of structural oppression of women and historical male supremacy in most communities, known as patriarchy, is at the heart of feminist sociology. Charlotte Perkins Gilman (1860-1935) broke social conventions. She advanced her education by reading and mastering new concepts that were not available to women at the time. Her domain was the gender disparity that afflicted both men and women. Gilman understood how gender disparity is caused by differential socialization.

Gilman argues in her book *Women and Economics* (1898) that she believes women pretend to live a specific life in order to avoid attaining their full potential; hence, this is an example of false awareness rather than "genuine" consciousness. She also stated that the conventional division of work was imposed on a basic structure of how society was built since before the eighteenth century, rather than being biologically motivated (Gilman, 1898, p. 12).

Finally, Gilman views it as a social tragedy since women are ignored as part of the survival of the fittest worldview. Females are seen as delicate and weak beings who are solely used for productive purposes. They are portrayed as sensitive and fragile women who were created to serve their husbands, children, and families rather than live for themselves. Gilman's sociological study was crucial in the development of feminist thought.

In the mid-nineteenth century, women's marital subjugation began to erode. Women's rights activists concentrated on marriage reform, launching campaigns to ensure that married women retain ownership of the property and incomes they brought to the marriage, and launching new initiatives. divorce processes and being given custody of children following a divorce. The campaigning paid off in the end. The Married Women's Property Acts of 1870 and 1882 gave married women the right to own property. Women whose husbands were unfaithful and aggressive may apply for divorce under the 1857 Divorce Act; in 1923, they obtained the ability to file for divorce on the same grounds as men (Perkin 1989; Shanley 1989; Roberts, 1995). Some more radical feminists have completely abandoned marriage (Jeffreys 1985, p. 88).

In the 1960s, a new wave of dissatisfaction with marriage erupted. Betty Friedan's *The Feminine Mystique* (1963) and Hannah Gavron's *The Captive Wife in Britain* (1966) looked at the predicament of middle-class housewives. According to Jessie Bernard (1973), housewives have a high prevalence of depression. Ann Oakley's *The Sociology of Housework* (1974) and *Housewife* (1976) followed, both based on interview research among married women,

mirroring Gavron's study. Some of the assessments (such as Friedan's and Gavron's) were primarily liberal feminist demands for women to succeed academically and work outside the house.

Marriage was exposed as an economic institution that exploited women's unpaid labor by socialist and Marxist feminists. This system was labeled patriarchal because it benefited males and ensured their control. Men's employment is limited to limited hours at a workplace, but women's home work is continual. Furthermore, the economic, cultural, emotional, sexual, and reproductive labour (Delphy, 1992; Leonard, 1996, pp. 21-22) that women conduct at home is not deemed legitimate work within the public/private dichotomy. Women remain reliant on their spouses since they are not compensated. Radical feminists revealed marriage's potential threat by viewing it as a main arena of men's dominance. Domestic abuse, which might be difficult to flee due to women's financial dependency, was discovered to be a common occurrence in many marriages. They also slammed language for being patriarchal.

Women became their husbands' property by adopting their husbands' surnames, whilst the Miss/Mrs marital status distinction, which did not exist for males, signalled to men whether or not women were available, thereby defining them by their connection to men (Spender, 1980, pp. 24-28). Aspects of these feminist critiques have made their way into mainstream conversation about marriage. The pro-feminist 'new man' was said to have come for a brief period in the early 1980s. The new man encouraged equality, emotionally close partner connections, and shared household labour as a counterweight to a macho, patriarchal male (Chapman, 1988& Ayto, 1999, p. 52& Knowles, 1997, pp. 212-213).

The common language of marriage as connection is interpreted by David Morgan as including the views that marriage is an individual decision; the outcome of an already existing personal, companionate relationship; a source of stability and security; and, lastly, that it is natural. The companionate marriage idea is partially supported by Oakley (1974), Morgan

(1991), Finch and Summerfield (1991) and Delamont (Morgan, 1981, pp. 94-109), however they claim that it obscures contemporary gender inequities in marriage.

The topic of whether Henrik Ibsen was a feminist is debatable. Finney write "The position supporting Ibsen as a feminist might be understood as lying along a continuum of views, with Ibsen as quasi-socialist at one extreme and Ibsen as humanist at the other" (Finney, 1994, p. 89). The issue of Ibsen's relationship to feminism, whether one is talking about the turn-of-the-century women's movement or feminism as a philosophy, in general, has become a contentious one. Ibsen is a humanist. Proponents of the first job would refer to an amateur production of *A Doll's House* and *Ghosts* in a Bloomsbury drawing-room in 1886, in which all the actors were not only feminists but either had or might gain popularity in the British socialist movement. Looking at Ibsen's fans in terms of political parties, it is fair to say that his most ardent followers were socialists. The fact that socialism and feminism were common bedfellows in the nineteenth century. The most influential socialist theorists of the day, both men and women, recognized that sexual freedom requires radical changes in society; it is no coincidence that egalitarian views toward women in Scandinavia have been linked to liberal developments. This argument is probably better interpreted in the context of Ibsen's repeated declarations that he dislikes belonging to some sort of party or society. In general, it appears counterproductive to consider Ibsen's three causes as mutually exclusive: the socialist cause, the women's cause, and the individual cause. His sympathy for the condition of the human soul pervades all social classes and genders. This event is not to suggest that he did not focus his attention on the status of women as women at times.

## SECOND CHAPTER

### 2. HENRIK IBSEN AND FEMINISM

The issue of Ibsen's relationship to feminism, whether one is talking about the turn-of-the-century women's movement or feminism as a philosophy, in general, has become a contentious one. As a supporter of feminists, Ibsen can be found at both ends of a continuum. On the one hand, Ibsen is a quasi-socialist, and on the other hand, Ibsen is a humanist. Proponents of the first job would refer to an amateur production of *A Doll's House* in a Bloomsbury drawing-room in 1886, in which all the actors were not only feminists but either had or might gain popularity in the British socialist movement. Looking at Ibsen's fans in terms of political parties, it's fair to say that his most ardent followers were socialists.

Similarly, Ibsen said to the working men of Trondheim in 1885 in a widely quoted speech: "The transformation of social conditions, which is now being undertaken in the rest of Europe is largely concerned with the status of the workers and of women. That is what I am hoping and waiting for, that is what I shall work for, all I can" (McFarlane, 1994, pp. 445). The fact that socialism and feminism were common bedfellows in the nineteenth century. The most influential socialist theorists of the day, both men and women, recognized that sexual freedom requires radical changes in society; it is no coincidence that egalitarian views toward women in Scandinavia have been linked to liberal developments.

Ibsen gave a speech on 26 May 1898, at a banquet given in his honor by the Norwegian Women's Rights League:

I don't belong to the Women's Rights League. Nothing I've written has been done with the intention of propagandizing. I've been more of a poet and less of a social philosopher than other people say. I appreciate the toast, but I must decline the distinction of having actively supported the women's rights movement. And now, I'm not sure what these women's rights campaign is all



about. To me, it seems to be a phenomenon that affects all of mankind. (As cited in McFarlane, 1994, pp. 337-38)

This argument is probably better interpreted in the context of Ibsen's repeated declarations that he dislikes belonging to some sort of party or society. In general, it appears counterproductive to consider Ibsen's three causes as mutually exclusive: the socialist cause, the women's cause, and the individual cause. His sympathy for the condition of the human soul pervades all social classes and genders. This event is not to suggest that he did not focus his attention on the status of women as women at times.



## 2.1 Marriage in Ibsen's *A Doll's House* and *Ghosts*

For Victorian women, marriage became a contract that was extraordinarily difficult, if not impossible, to break. Despite this, the major ambition of nineteenth-century women was to marry a wealthy man, i.e., Austin girls. She is to bear his offspring and expect to be protected from the vicissitudes of life by him. Ibsen understood the suffocating link between poverty and women. In the nineteenth century, a poor woman lacked the resources to create a pleasant life for herself, and she often felt imprisoned in a marriage of convenience. Women in the nineteenth century had limited options and were always seeking for a way out (Hardwick, 1974, p. 74).

In Victorian periods, women's rights and privileges were severely restricted. Both unmarried and married women had to deal with difficulties and disadvantages. During this time, distinct distinctions in men's and women's rights emerged; males were given more stability, financial prestige, and control over their houses and their women. Working outside the house was expected to be avoided by middle-class women unless it was absolutely necessary. She was primarily to serve as the household's lady. Only a lady from a lower social level might be unpolished. Uselessness was the litmus test for women in any profession. Women were bred to be ornaments. They were instructed to nurture fragility since their leisure was a symbol of the family's financial well-being.

In *A Doll House*, Ibsen examines this problem through Nora's encounter with a counterfeit loan and the consequences, according to McFarlane (1994). "Women, like other vulnerable groups such as the ethnically distinct, the physically challenged, and the destitute, retained a secondary standing in nineteenth-century western civilization." Ibsen acknowledged these voiceless and downtrodden people groups' rights and argued that the "underprivileged" should band together to strive for change (McFarlane, 1994, p. 89).

Women, like usual, had a lower social status than males at the time. Despite the fact that laws were working to better women's roles in society, they still faced legal, educational, and economic challenges. There were some signs of progress toward giving women more rights towards the end of the nineteenth century and the beginning of the twentieth century.

The nineteenth century is known as the Victorian Age, after Queen Victoria of England, who ruled for nearly 60 years (1837-1901). Despite the fact that it was named for a woman, women's rights were non-existent. Virginia Woolf summed up the most annoying of all in the following phrase. Women were completely ignored by the law. "Earning money was impossible for them (women) in the first place, and even if it had been feasible, the law denied them the right to keep what they earned" (Woolf, 2008, p. 46).

It was a time when the industrial revolution had a significant influence on gender roles, particularly among the upper and middle classes. Due to Darwin's work on biological determinism, men and women were seen to have fundamentally distinct natures, and those differences were seen as dictating separate and different duties in society. Men were supposed to have natures that were more suited to the public sphere, while women had natures that were better suited to the private sphere. Stereotypes of both genders were formed based on the belief that biological distinctions existed.

It is worth noting, however, that the attributes are diametrically opposed. Some of them are also contradictory, such as the belief that women are purer, innocent and morally superior than males, women were stripped of their autonomy, and they were forbidden to make decisions or take action on any topic, even if it was personal.

A phenomenon of much interest in European literature is the Norwegian literature of the late nineteenth century. One of the best ones is Henrik Ibsen's name. The material and techniques of the modern European drama were renovated and enriched by Henrik Ibsen. In a handful of his best plays such as *Brandt*, *Peer Gynt*, *A Doll's House* and *Hedda Gabler*,

through a philosophical-poetical character. Fostering serious, continuing discussion and discourse on existing topics. In his literary career, the turning point is marked by *A Doll's House* in which the issue of women's liberty and integrity is dealt with firmly and efficiently.

Ibsen implemented new theatrical elements, thus opening up a new world of traditional theatrical elements with his powerful characters in modern drama creation. He ignited important topics of discussion in the intellectual discourse of his period. Among the Norwegian literature of the late and early nineteenth century, twentieth century is one of the best and most primitive literature. European literature and entertainment, exhibits. While it is Norway, a small country is an indisputable and literal Indicator of the fact that small and common countries generate geniuses that in turn have an honorable place in world culture's history. Ibsen represents his own philosophy in this drama. The absolute type of seeker that will then be offered in many other forms' spectacular versions.

A year later, Ibsen wrote a drama entitled *Peer Gynt*, where he tries to show the intentions of the man in his life. His great turning points have been marked by Ibsen's dramas. From early heroes, noisy details, and pathetic character speeches to problematic dramas focusing on everyday existential themes that plague contemporary people. Hereupon, to Ibsen, it can be called the first stage of activity in which sentimental and romantic spirit governed and in which critical attitudes towards narrow-mindedness and soul emptiness of honorable people were emphasized, to whom he wrote epigrams and made caricatures ionizing social faults and vices. The theme that concerns the creative conscience of the author in his first works, almost in all of poetry and sonnets, is that of freedom cause. A manifesto to the brothers from Norway and Sweden, where the author became a staunch post-Scandinavian fighter.

In the first dramas, such as *Catalina*, with the historical theme of the Roman era, the author not only communicates the anti-aristocratic character of his fiction but also the task of changing society and reviving man. The drama's core is the battle against despotism, as well as

man's task and improvement culture. Staying in Europe for a long time, Italy and Germany greatly extended the creative, sociopolitical, and philosophical scope of Ibsen and greatly affected the commitment of his trend towards creative development. During this time of his stay abroad, he was able to critically and decisively research contemporary European conditions, the process of consolidation of capitalism, and the complex problems connected with it. Under a new philosophical aesthetic light, Ibsen saw and perceived them. The depth of physical and historical discovery can be gradually noticed from the sentimental-romantic element of the initial composition.

Tend to thoroughly analyze the truth about Europe and Norway. The influence of Ibsen can be felt in the theatrical world, the personality, the strong and stoic man who struggles against life taboos, and the narrow-mindedness thereof. The protagonists try to escape from the chains of inconsistency found not only in reports with the society but also in the person himself in this attempt to question the world through squires and committal versus existential dilemmas. After wrote *The foundations of Society* in 1877 and *A Doll's House* which deal with Norwegian theatre themes.

The author now goes into the depths of social phenomena, not just of the national reality, but also of European reality. Such dramas, known for analytical composition and creativity in style triggered bitter debates not only in his country but in many other countries around the world as well, on other hand, this creative perspective, general stylistic and thematic renewal, transforming Ibsen, a drama associated with dramas of this period, a writer of somewhat suburban literature, such as Norwegian literature that commentators had no knowledge of at that time. Scholars, a key figure of the theatre in Europe. With *A Doll's House*, the focus of which he took from daily life, Ibsen's great turn started dramatically, giving the above-mentioned theme great generalizing power and an unrepeatable universality. This

drama, as critics consider it, is one of the most important dramatic and meaningful global examples of women's liberty.

Nora is nothing more than a doll in her home, a toy to please the selfishness of Helmer, who is her husband and who has never spoken about her serious affairs. The entire drama is based on Nora's grinding comparison. The emotional state increased, and her behavior seemed to be satisfied. His spiritual equilibrium is set in almost a mechanical way after a serious physiologic drama that she encounters with her husband, Nora finds the abyss that divides her from her husband and the spiritual culture. An aversion to this usual and hypercritical co-living, she thought, decides to offer this unacceptable conformity and validation at the beginning of a new interesting life. The author tries to point out the unsteady characters, the essence of the universe, and the discovery of life's heroes dramatically, it serves as a powerful instrument to reach deeply into social phenomena by switching from philosophical-symbolic dramas to analytical composed ones.

Ibsen wrote several dramas in the last time of his operation in which negative notes, linked to religion, lost in social perspectives, and the growth of human personality can clearly be felt. These dramatic wars often lead to tragedy, and their protagonists end tragically. Truth is combined with a distorted imagination. Truth is combined with a distorted imagination, and heroes pass dizzy amid the echoes of nature.

In *The Wild Duck* (1884), which is possibly the most dynamic and original false mirage drama, without which, contrary to previous dramas, without which, contrary to previous dramas, the average person is unable to resist environmental pressure and social conditions, In a grotesque look, the heroic characters are shown, while *Rosmersholm* (1886) introduces a drama of radical intellectually that cannot restore the light of knowledge juxtaposed with darkness and secret instinctive motives.

The proud recognition of the concept of husband and wife and family is in sharp contrast with all traditional social life laws. In the woman from the Sea, whereas the initiative of a superwoman who tries to put the activity message ending in suicide in motion is portrayed in *Hedda Gabler* (1890), Ibsen places the drama of the characters revealing their complex existence in the moral psychological plane. Scholars identify this drama as a tragicomedy, which carries with itself all the depth and power of Shakespearean tragedies, calling Ibsen an original playwright.

In all directions in a Shakespearean article. In the conventional form of drama, Ibsen added new elements. In addition to the framework exposure-situation-resolution, Ibsen included the discussion of great issues of the period in the entirety of drama elements. Daniel Burt adds, it is a critical commonplace to assert that modern drama originates with Henrik Ibsen, even to mark the exact moment when the modern theatre began (Burt, 2010, p.133).

December 4, 1879, with the publication of Ibsen's *A Doll's House*. Is incontestable that Ibsen set in motion a revolution on the stage as distinctive in the history of the theatre as that in fifth-century BC. Athens or Elizabethan, London. In his plays, Ibsen's audience had an interest in the socio-political issues he discussed. The fire of debate between them ignited his depiction of such problems because the philosophical and psychological elements mentioned in his plays and the ideological debates they produced were of greater interest to modern critics.

George Bernard Shaw (1856-1950) stated that "this was the way to go with the new drama." It should not fear shock, it should focus on thoughts. "Instead of external" accidents "such as spectacle and comedic twists, it should put great emphasis on" inner life (Wilson, 1985, p.259). As Drabble (1932) explicates, Ibsen is credited with being "the first major dramatist to compose tragedies about ordinary people in prose." The essence of his monologue "demanded and accomplished a new style of performance," and he threw away conventional theatrical influences (Drabble, 1932, p.513).

As could be expected, some of the earlier and lesser Ibsen's where well-known plays in Scandinavia have enjoyed a particularly complete and fascinating stage life. Amongst them, the pretenders, the first of his dramas to secure a permanent place in the repertoire of the Scandinavian theatre, preserve the history of a vigorous and fascinating output that would give an eloquent chronicle of evolving theatrical styles and tastes, by the end of the 1870s, Ibsen had emerged from his poetical era and started to forge a completely new and distinct era, a mode of dramatic speech that turned the stifling environment of contemporary biases and bourgeois moral hypocrisy into a metaphor for a tragic fate that was all-encompassing.

The challenge of a style that took up life in Scandinavia and solely as the basis and starting point was taken a generation of important naturalistic directors that included August Lindbergh in Sweden, Bjørn Bjørnson in Norway, and William Bloch in Denmark up without hesitation-and mostly without the accompanying controversy and scenes of moral indignation that followed the Ibsen movement in England or America. This focus was seen as a tactic to intensify the understanding of the fundamental spirit and importance of the play by the audience-to expose the inner world beyond the seemingly prosaic framework of daily life. His means of lighting and breathing life into the world, the circumstance, the stage action-of creating the requisite atmosphere around the only true reality in art, that of the soul, were the inanimate material objects, and the so-called lifelike touches. The only true reality in art, that of the soul, were the inanimate, material objects and the so-called lifelike touches.

The new modernism is an important feature, influenced primarily by Their frustration with the perceived "drabness" of stage naturalism was the renewed focus on the designer's place as an artist who enjoying equal standing with the director. Instead of this, the conviction emerged from Max Reinhardt's historic invitation to expanded to Munch, the foremost painter of Scandinavia during the Ibsen era, to build a series of designs in 1906 for *Ghosts*. For an early playwright who was fascinated by the nature of the self It has been so time-consuming that it



is unrealistic to assume that problem's Individual identity would always stop to involve his identity mindfulness:

In essence, I speak of relative change and suggest that the less emphasis in the later dramas is on characters or people for what they are about the complexities of circumstances where relations are made and broken, where mutual help is granted or refused, where attractions and repulsion are practiced, and not what passes between them, what keeps them together in conflict or drives them apart. (Durbach, 1980, p.73)

In the aesthetic elementary reading phenomenon, this modern excellence and renewal then refer to the stage of the transverse presentation of the theatre text, which is accompanied by the rich and dramatic learning know-how and the dramatic reminding of the fine results, the thunder Henrik Ibsen was a revised, confusing, and much more worrying invention, the theatre audience, from the director to the show staff to the successful conductor (actor), to the audience's visual appearance, who used to see a familiar color that was not as bright as seen on the modern stage.

Henrik Ibsen also created a new surge of drama, reception and comedy in the depiction of bourgeois society through its play, through the quarries of women, victims of persecution, in *Hedda Gabler* (1890), in the strange moment, the daughter of the General is being battered as if she were stuck inside a gold cage. Struggling to free herself from that narrow universe, which is compelled to live in its filthy, but dropping, to rise to the vassal of a Semitic station, smashing around it, thus, the same thing is destroyed in the unknown mild, because it ignores subspecies and follows the existing social norms. A serious question remains: what is the secret that Henrik Ibsen, feminist phenomenon and his continuing attempts at the half-life of women in the early twentieth century found it to be a new ideology or modern concept that he wanted to follow? He dedicated his theatrical text to it and defended it seriously.

It seems to be a contentious question to characterize their ambitions to free them from their social limitations and to achieve their individual freedom, which was governed by the male dictatorship school, whether he was concerned with women, was a lover, or was it a great coincidence, blessed with women. The opinion that supports the view of Henrik Ibsen as a promoter of feminist trends can be seen in a variety of attitudes, it is the same modern experimental at the table of subtraction, handling, interpretation, and treatment. Perhaps the attempt to reinvent psychological conflicts with the same salves laboratory activation that forced critics to call him the "Freud the Theatre" to subject his living personalities to the psychological analysis and revolutionizing features of a conscious coup to the manifestations of male persecution, these revolutionary tendencies repeated community-based tire work in the great play, which was considered to be its new and creative revolutionary structure.

A revolution over the old tradition of preventing and treating the bad community phenomena in different forms and theatrical styles, which vary completely, at the level of the rich plot, and philosophical, in accordance with the theoretic requirements believed in the areas of their dramatic work on what appeared in the orders through the revival of various schools, doctrines, literary and artistic styles, and the extent of their ability to discuss social phenomena. In general, the Western theatre did not recognize the consistent the original sense of the phase of liberation from the constraints of Aristotelian theatre, and only in the nineteenth and twentieth centuries did it relegate the idea of classical simulation through the revival of experimental study and the emergence of many schools and theatrical, musical, cultural, and monetary doctrines. In order to eradicate closed logical theory, based on the concept of logic, speech sciences, and to step away from classical doctrine at all, which was consistent with the attitude of theatre artists and the tradition of simulation, these doctrines, and literary experimental scientific theorists were also suppressed.

The world is perfect, with old-style myths and the sense of the inner the spiritual world of personalities without focusing on the external appearance and these philosophical and conceptual views have had a great influence in the cultural and artistic circles of France in (1880). This has contributed effectively and significantly to the birth of a current and artistic and literature called symbolic calling for the theological theology of the theatres (Disarmed), which is based on spiritual philosophy.

If we want to draw the original and obvious idea in the modern position of Henrik Ibsen, we should make a quick extrapolation of his intellectual and psychological features by inference to our time of study in his last well-known theatres *When We Dead Awaken* (1899). In the course of this play, he drew a character Rubik and took care of the art of formulating its intellectual inspiration and writing its own sayings through its dialogs and the motives of its internal conflicts, where he dropped intellectual and perhaps ideological squabbling on the necessity of that personality from its events.

It is clear that, through his high-quality linguistic and organizational prowess and creative methods, he has sought to analyze his dramatic personalities in a psychological sense. Starting with *A Doll's House* and *The Wild Duck* up to *The Pillars of Society* (1877), we can infer that Ibsen is one of the glorious sides and pillars on which modernity has based its contemporary stage. His plays show the pulse of the street, the lives of people and their immediate problems, dramatically shifting into the spirit of the theatrical script, later to be transported by many creative and artistic actors.

Ibsen is leading the movement in Scandinavian cultural life for progressive and practical modern literature, questioning the traditions of middle-class society and establishing fundamental rights and freedoms for the citizen, Charles Lyons describes him as "the realist, the iconoclast, the successful or failed idealist, the poet, the psychologist, the romantic" (Lyons, 1987, p. 16). Ibsen is generally regarded as the founder of modern drama, but his literary and

historical importance obscures the influence of his creative stage strategy and anti-traditional theatrical concepts. James Joyce noted about Ibsen, his youthful idol, "there may be a question whether any man has established a strong empire on the thinking world of modern times" (Joyce, 1930, p.11).

The human mind served as the constant backdrop for Ibsen's creative endeavors. Contrary to Denmark's dominance in Scandinavian drama, he initially focused on the themes of Norwegian nationalism and historical issues, but with little success. Ibsen's first play written from exile in Italy won fame for him, but their critical reception varied. Later, because of William Archer's faithful translations and George Bernard Shaw's embrace of Ibsen's work as reinforcement for his own Socialist beliefs, his social issue plays received their greatest modern acclaim in England. In the next stage of development, Ibsen focused on the psychological state of the individual; his last plays, written after his return to Norway and dealing with the conflict between art and life, demonstrated his shift to Symbolic meaning and were lauded by James Joyce and Thomas Mann, who both taught Norwegian pupils to read Ibsen's works.

Though many of the dramatists who were influenced by Ibsen's work have outgrown his contributions to dramatic theory and form, his understanding of the human condition had not. Ibsen claimed to have "described human beings" as well as "human destiny." This kind of fate stems from the basic tension inherent in the human character and provides rich and fresh materials for infinite meditation. All of Ibsen's earliest plays have a romantic bent to them. By the time Ibsen published his first poetry play in 1850, Romanticism had reached its peak in most of Europe. Ibsen's last twelve plays are divided into three groupings, each with four dramas, each with a prominent thematic element social, psychological, or philosophical.

Ibsen used his experience in each field in a unique way. The social dramas from *The Pillars of Society* to *The Enemy of the People*, including current scenes and characters, are integrated into what is and should be the ancient war expressed by modern industrialization.

Between *The Wild Duck* and *Hedda Gabler*, Ibsen's hammer pierced a deeper layer of awareness beyond the social, shattering the walls that people build between their self-image and their aspirations. Finally, from *When We Are Dead and Awakening* to *The Architect*, Ibsen explores the conflict between his creative mission and his responsibility to those who love him. From *The Architect* to *When We Dead Awaken*, he uses a flawed creative personality in each play who finally understands that the greatest pinnacle of accomplishment is denied him because he has not been able to integrate love with his craft.

Ibsen adopted what Fjelde calls "a method of seeing, apparently photographic on the surface, but a complicated synthesis of views, with the twelve plays of his writing cycle." As he at once reached the top and the deepest center of his personal experience of life, Ibsen adopted what Fjelde calls "a way of seeing, deceptively photographic on the surface, but a complicated fusion of viewpoints, which eventually became his dramatic approach" (Fjelde 1982 p. 295).

Ibsen left improvements to the theatre in particular and to writing in general that are almost as startling in retrospect as they must have been to his predecessors. Ibsen was the first to include ordinary people in the play. He abandoned traditional themes and replaced them with moments that can be found in any sultry living room or in the heart of suffering people. For the first time in centuries, he disseminated knowledge about the depth and nuances of human characters and relationships, especially female characters and relationships, which evokes the pinnacle of mankind. These experiences were earlier in these Periclean Greeks and Elizabethans. The tragic experience is seen in people. Ibsen dared to speak out against social injustices since he had experienced the agony himself. He delved into the subconscious mind in a way that was unrivaled until the publication of Sigmund Freud's theories decades later.

Ibsen often linked and blended the issue of women with other intellectual, political, and economic fields, which needed reform, and the cleansing process, and was much argued in his

panel discussions, and he referred to his positions arising from a sincere intellectual belief in the direction of feminism, where he says, "All marginalized people (including women) should form a strong political party to fight to improve the status and education of women" (Ibsen & Kildal, 1910, p.65).

Ibsen's relationship with the idea of socialism through a clear and truth is based on the premise that socialism and the active feminism of the nineteenth century were powerful allies working on the first feminist wave, which was born from the eighteenth century to the nineteenth century i.e., extended from the nineteenth century to the beginning of the twentieth century. But according to the European chronology, it is the second and most outstanding socialist thinker of the time, men and women.

From *A Doll's House* and *The Wild Duck* to *The Pillars of Society* in 1877, with *Ghosts* which earned her the title "Freud of the World Theatre." Hence, the inductive and analytical inference can prove the equation that Ibsen was one of the glorious sides and pillars on which modernity in the modern theatre was based and based on feminist theory, renewal, and modernity in the pictorial structure, dialogue, and the struggle to write the theatrical text, by conveying it from that inertia and the old stereotyping a life that it was before the emergence of an Ibsen star into vibrant social realist texts that say the pulse of the street, people's lives, and their immediate problems.

The woman question was the name given to what is now known as Feminism. This is a condemnation of male supremacy, patriarchal culture, chauvinism, and female slavery. Nora slammed the door behind her, opening the door for a long line of women who had never seen the light at the end of the dark misery. As a result, Nora is the unusual woman who challenges everything about her existence as a woman. As Ledger (1997) argues, "The New Woman has been in poetry and drama and fiction for close to sixty years," and acclaimed Ibsen's Nora as an early model of "a woman 'new'" (Ledger, 1997, p.154).

Enslave is a metaphor for something that takes away a person's ability to make decisions in some way; such as, women in the late eighteenth and early nineteenth centuries. Ibsen's use of women to show his scorn for society was not accidental. All superior men in the nineteenth century subjugated women. In his plays, he depicts many forms of female captivity. In his notes for *Ghosts*, Ibsen raises a question, which Michael Meyer quotes in his "Introduction to *Ghosts*":

These modern women, misused as daughters, as sisters, as wives, not educated according to their talents, barred from their vocation, robbed of their inheritance, their minds embittered - these are the women who are to provide the mothers for the new generation. What will be the consequence? (*Ghosts*, 1881, p.9)

*Ghosts* and *A Doll's House* focus on the male-female relationship that develops after a marriage. We cannot deny that social norms and customs influence interactions, including the functions of men or women in the family and society as a whole. The underpinnings of modern family life seemed to be crumbling, as Ibsen often sought to show a different couple and, above all, a new style of connection, thereby raising questions about something that appears to be simple to grasp, but is never questioned by anybody. Individuals and the personal wish for one's own originality are given great emphasis here, although societal conventions will unavoidably affect the molding of relationships and individuals in society.

Nora and Helmer's connection is evolving, and this is worth noting. He has created a Christmas mood in this drama so that he may stress or exaggerate the idealistic environment in that house, or emphasize the perfect and happy atmosphere. Nora and Helmer's unintended and obviously contrived roles had shocked modern society. The pair lives their lives as if they were puppets on a stage, where they act every day and everything runs well. Torvald Helmer, the spouse, is a protector, a domineering romantic hero, whereas Nora is an emotionally, and weak

woman who needs and appreciates protection. "Torvald is a man with a good of pride," Nora remarks (Ibsen, 1881, p.15)

There are several specific circumstances where they get connected to one another: Nora's attempt to aid her husband, the forging of signatures and all that followed. The primary reasons for the relationship transformation is that the link is not founded on any shared facts. Helmer is concerned with beauty standards in this scene, thus anything unpleasant that may detract from Nora's beauty is forbidden. In terms of idealism, Helmer's vision of love is shown through his contemplation on Nora and her conception of the marriage bond. His actions and body language show that unpleasant things should not be spoken, and issues should not be acknowledged; love should display good feelings while concealing negative ones. Love is only a game to him. He stayed true to his part to the end, even after the letter and dissatisfaction with Nora, as if she just wanted to keep playing her game. On the one hand, Helmer is depicted as a dominant figure, a protector and a hero. On the other, he is shown as a guy incapable of dealing with any tough situation or facing the reality. Moi argues that "Helmer's refinement cannot deal with death and pain" (Moi, 2006 p.110).

Ibsen depicts his characters in an entirely different light than he did at the start, inferring, among other things, the concept of life's relativity. If we analyze Nora's character, her idealism and her love as they seem at the start, it is clear that Nora, not like Helmer has a shallow knowledge of life and relationships. Nora and Helmer are not just characters in *A Doll's House*; they are also representations of a normal, all-too-common relationship between spouses in Ibsen's day. In this type of civilization, the prevailing standards dictated a man's or woman's duties in both the household and community. "It is a purely masculine culture, with laws created by men and attorneys and judges who assess feminine behavior from a masculine perspective" (Ibsen, 1998, p. VIII). Ibsen focuses on the male-feminine roles performed in society or family in *A Doll's House*. It is easy to believe that social circumstances have changed in the past and



today, yet gender inequalities still exist as a result of inherent biological disparities. As Langaas (2005) puts it, "this drama is not so much about Nora's battle to rediscover herself as a human being, as it is about her startling experience of being treated as a woman because of the actions she performs" (Langaas, 2005, p.165).

The distinctions between men and women are revered, if not exaggerated, as an act of God. Helmer invokes religion, and a woman's responsibilities at one point in the play when Nora adamantly declares she wants to leave her home. Nora did not respond in kind, which shows that she follows a set of rules and adheres to an ideology:

Nora: - But I'm not content any more with what most people say, or with what it says in books. I have to think things out for myself, and get things clear.

Helmer: - Surely you are clear about your position in your own home? Haven't you an infallible guide in questions like these? Haven't you your religion?

Nora: - Oh, Torvald, I don't really know what religion is.

Helmer: - What do you say!

Nora: - All I know is what Pastor Hansen said when I was confirmed. He said religion was this, that and the other. (Act III, p. 82)

Furthermore, she is not portrayed as a sinner since her goal is to uncover her true self so that, at the end of her life, she may be a wonderful mother and wife one day. Two images are present in the play: one, where men and women play their roles in accordance with society and beliefs, and in which a woman respects the role she bears but does not think about. The other, in which a woman abandons her duty as a mother and abandons her duty as a human being, disrupting the equilibrium and causing gender conflict. As a result, the departure from how gender works in reality results in tragedy.

Finally, we are faced with two possible conclusions. First, Nora should never have acted like a man, and following gender norms leads to an unhappy ending on both a relationship and

individual level. Second, the discussed norms are based on prejudices and not what men and women actually are. In *Ghosts*, both hypocrisy and immorality are noticed in Pastor Manders's personality. Although Mendes is a devout Christian, we are told that he had an improper relationship with Mrs. Alvin before getting married. He is the spokesman of the old morality, of duty or ideals. But despite his professed rectitude, he is a timorous fellow, extremely sensitive to public opinion.

It is his weakness that stops him from grasping Mrs. Alving's hand, allowing Engstrand to blackmail her later. His conduct with Engstrand demonstrates that he is not just a poor judge of character, but also naive and immature. One begins to wonder if his morality is only a facade. Pastor Manders is the play's subtly evil. His game is to set up prostitution in order to get money and to persuade Engstrand to burn down the Alving Heritage orphanage. Pastor Manders is also the perpetrator of the crime from an ethical standpoint. Engstrand played the role of greed. He is the primary perpetrator, a traitor, and a hypocrite. His physical deformity is a metaphor for his mental crookedness. He is a thief, a con artist, and a cheat. He is harmful to society. Unlike Pastor Manders, he understands his trade and how to entice others around him. He plans to burn down the Alvin Heritage Orphanage with the help of Pastor Mendes.

Despite his lack of institutional experience, he is a natural conversationalist and an expert in artistic simulation. He is easy to bribe Pastor Mendes, but he lacks courage and wisdom. Engstrand devises a scheme to build "a type of hostelry for the sailors" such as "captains and officers and the tip-top individuals" with the money he has amassed (Ibsen, 1989, p. 6). Engstrand was persuaded by Pastor Mendes to blackmail Mrs. Alvin and start prostitution to make money in an immoral way. As a result, Ibsen has created a depressing and filthy atmosphere in which both Johanna and Regina succumb to sexual bondage and find themselves in the grips of patriarchal authority and dominance. The two female characters are both witnesses to the nineteenth century Scandinavian Bourgeois society. The play's plain topic is

the revelation of the hollowness and falsehood of conventional morality's hypercritical canons, notably the hollowness of traditional Bourgeois marriage and familial problems.

*Ghosts* by Ibsen is a play about a human problem that is practically archetypal, namely, a position of bondage or confinement and man's want to be free of it. Ibsen's goal is to show hypocrisy, stigma, false trammels, incestuous male-female relationships of established nineteenth century Bourgeois customs and ideals. He believes that such behavior is deserving of punishment, and he is well-versed in inflicting it on society. Ibsen also takes aim at the masculine members of society for their emptiness and irresponsibility.

Henrik Ibsen is known for his tendency to disappoint, he used disappointment to surprise the audience. The works of Norwegian playwrights are called real-life dramas. Ibsen did not want to add to the nineteenth-century Norwegian stage's old customs by producing unrealistic plays that often hid the truth that the society as a whole was struggling with. Instead, Ibsen attempted to depict reality as it was. Many socialists and feminists have regarded *A Doll's House* as a feminist classic, "[a] watershed moment in women's rights" (Moi, 2006, p. 279). Ibsen does not aim for his characters' delusions to be extended in his plays. Rather, he brilliantly constructs circumstance that causes a character's disenchantment. When it comes to family and the connection between men and women, he might be described as forthright or even scandalous by the nineteenth-century audience in Norway.

*A Doll's House* is mostly on the life of Nora, a married woman. Helmer, her husband, holds her in high regard and provides her with a comfortable house. We learn later in the play that Helmer was stricken by an ailment years ago that would have killed him if he hadn't travelled to Italy for a healthier environment. We also learn that Nora was the one who donated the funds for such an extravagant trip.

We find that she faked her father's signature and obtained a loan with the aid of Krogstad, a colleague employee at Helmer's office, that rescued her entire family from disaster.

Nora spends the next few years working ceaselessly to pay off her debt, though invisibly. However, her secret is revealed due to a sequence of bad events, and Helmer's reaction is unexpected. She needs to review her status as a daughter, wife, and mother for the first time in her life because it is so distant from what she expected.

The play that can be considered a watershed moment in the history of theatre. Once Nora closes the door on her husband, a marriage predicated on patriarchal ideals. *A Doll's House* is a type of sexual revolt. The slamming of the door indicates Nora's departure, the sound of which echoes throughout the room. Audiences and critics in the nineteenth century were particularly disturbed because they saw this as an attack on marriage itself. As Egan (1997) argues, "Nora became a monster, an unnatural woman, a Victorian Medea capable of abandoning home, husband, and children in quest of a unique ideal" (Egan, 1972, p. 7).

This play, according to Ibsen, is a modern-day tragedy, perhaps as a result of the married couple's unsolved issues and Nora's departure for an unknown future on her own. The drama does, however, leave up the potential of self-discovery and the meaning of liberty. Nora sets out on an adventure by herself, because, according to Ibsen, "truth is something particular and subjective," she searches for a new meaning for reality" (McFarlane, 1994, p. 75). In the play, there are two types of women's concerns. The patriarchal dominance is powerful, and women's images are weak:

Krogstad: I promised to get you that amount, on certain conditions. Your mind was so taken up with your husband's illness, and you were so anxious to get the money for your journey, that you seem to have paid no attention to the conditions of our bargain. Therefore, it will not be amiss if I remind you of them. Now, I promised to get the money on the security of a bond which I drew up.

Nora: Yes, and which I signed.

Krogstad: Good. But below your signature there were a few lines constituting your father, a surety for the money; those lines your father should have signed.

Nora: Should? He did sign them.

Krogstad: I had left the date blank; that is to say, your father should himself have inserted the date on which he signed the paper. Do you remember that?

Nora: Yes, I think I remember—

Krogstad: Then I gave you the bond to send by post to your father. Is that not so?

Nora: Yes

Krogstad: And you naturally did so at once, because five or six days afterwards you brought me the bond with your father's signature. And then I gave you the money.

Nora: Well, haven't I been paying it off regularly?

Krogstad: Fairly so, yes. But—to come back to the matter in hand—that must have been a very trying time for you, Mrs. Helmer?

Nora: It was, indeed.

Krogstad: Your father was very ill, wasn't he?

Nora: He was very near his end.

Krogstad: And died soon afterwards?

Nora: Yes.

Krogstad: Tell me, Mrs. Helmer, can you by any chance remember what day your father died? —on what day of the month, I mean.

Nora: Papa died on the 29th of September.

Krogstad: That is correct; I have ascertained it for myself. And, as that is so, there is a discrepancy (taking a paper from his pocket) which I cannot account for.

Nora: What discrepancy? I don't know—

Krogstad: The discrepancy consists, Mrs. Helmer, in the fact that your father signed this bond three days after his death.

Nora: What do you mean? I don't understand—

Krogstad: Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn't it? (NORA is silent.) Can you explain it to me? (NORA is still silent.) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here? Nora (after a short pause, throws her head up and looks defiantly at him). No, it was not. It was I that wrote papa's name. (Act I, pp. 26- 28)

Nora tells Krogstad what she has done, which is to forge her father's signature. It is a risky revelation because Nora has little authority to make crucial decisions. When Nora wants to do something but breaches the rules, she must first get her husband's permission. When she told Mrs. Linde the truth, it showed that she was in a difficult situation:

Mrs. Linde: (smiling). Nora, Nora, haven't you learned sense yet? In our schooldays you were a great spendthrift.

Nora: (laughing). Yes, that is what Torvald says now. (Wags her finger at her.)  
But "Nora, Nora" is not so silly as you think. We have not been in a position for me to waste money. We have both had to work.

Mrs. Linde: You too?

Nora: Yes..... (Act I, pp. 10-11)

Mrs. Linde learns Nora's secret, which is that they both have to work, not only for her husband but also for her. Mrs. Linde discloses Nora's secret when she adds that Nora was a big spendthrift at school, but that she now needs to work to pay off the debt. She works discreetly behind her husband's back to try to make money on her own terms. This event is demonstrated in the following example.

Nora: Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so, I locked myself up and sat writing every evening until quite late at night. Many a time I was desperately tired; but all the same, it was a tremendous pleasure to sit there working and earning money. It was like being a man.

Mrs. Linde: How much have you been able to pay off in that way?

Nora: I can't tell you exactly. You see, it is very difficult to keep an account of a business matter of that kind. I only know that I have paid every penny that I could scrape together. Many a time I was at my wits' end. (Smiles.). (Act I, p. 16)

Nora is under her husband's influence right from the beginning, Nora, the vivacious and bubbly sort of woman, is really excited about the stuff she bought for Christmas. She was anxious to prove it to Helmer. But Helmer's response is very cold to her cheerfulness, and he says, "Don't perturb me." He calls her a "spendthrift" instead of enjoying her shopping, and advises her not to spend a lot of money:

Helmer: What are little people called that are always wasting money?

Nora: Spendthrifts—I know. Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it? Helmer [smiling]. Indeed, it is—that is to say, if you were really to save out of the money, I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again.

Nora: Oh but, Torvald—

Helmer: You can't deny it, my dear little Nora. [Puts his arm round her waist.] It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little persons are!

Nora: It's a shame to say that. I do really save all I can.

Helmer [laughing]: That's very true, —all you can. But you can't save anything!

Nora [smiling quietly and happily]: You haven't any idea how many expenses we skylark and squirrels have, Torvald.

Helmer: You are an odd little soul. Very like your father. You always find some new way of wheedling money out of me, and, as soon as you have got it, it seems to melt in your hands. You never know where it has gone. Still, one must take you as you are. It is in the blood; for indeed it is true that you can inherit these things, Nora.

Nora: Ah, I wish I had inherited many of my father qualities. (Ibsen ,1879, p.7)

There are several such instances where it is not shown that Nora and Helmer are on the same platform. Even if they claim to be in love with each other, they are not together. Nora borrows money for his care, as an obligation to love her husband and protect him by honouring his ego. In culture, Nora, an unexposed woman, has a daring spirit and an idea that her husband is



always there to safeguard her. It was a little butterfly. She realized that she was just her father's virgin doll until he handed it over to Helmer, who had a doll all her life. She is not allowed to do so, and he does not respect her financial opinions. Moreover, it is always repressed when you use love and anxiety as an excuse:

Nora (looking at her watch): It is not so very late. Sit down here, Torvald. You and I have much to say to one another. (She sits down at one side of the table.)

Helmer: Nora—what is this? —this cold, set face? Nora. Sit down. It will take some time; I have a lot to talk over with you.

Helmer (sits down at the opposite side of the table): You alarm me, Nora! and I don't understand you.

Nora: No, that is just it. You don't understand me, and I have never understood you either—before tonight. No, you mustn't interrupt me. You must simply listen to what I say. Torvald, this is a settling of accounts.

Helmer: What do you mean by that?

Nora (after a short silence): Isn't there one thing that strikes you as strange in our sitting here like this?

Helmer: What is that?

Nora: We have been married now eight years. Does it not occur to you that? this is the first time we two, you and I, husband and wife, have had a serious conversation?

Helmer: What do you mean by serious?

Nora: In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject. (Act III, p. 73)

When Nora discovers that her spouse is unconcerned, everything changes. He is unconcerned with what she has done for him since he is only concerned with himself. Nora becomes aware at this point, and she attempts to express all of her genuine sentiments to her husband. She attempts to strike up a serious discussion with him from that point forward. She claims that they have never had a real talk since they married. Nora always does as he says; thus, it happens. Nora finds the guts to tell him what she's feeling this time:

Nora: Yes, yes, it will. But come here and let me show you what I have bought. And all so cheap! Look, here is a new suit for Ivar, and a sword; and a horse and a trumpet for Bob; and a doll and dolly's bedstead for Emmy, they are very plain, but anyway she will soon break them in pieces. And here are dress lengths and handkerchiefs for the maids; old Anne ought really to have something better.  
(Act I, p.5)

Nora pays attention to her child, even if it is just a small detail. She also bought gifts for their servants. Nora also showed how she pays attention to everyone around her by doing so. Nora is, in fact, a caring person. She likes to tell stories to children.

As a result of her profound disappointment, she made the decision to leave her family. Nora and Helmer's relationship is deteriorating at the end of the play when he reads Krogstad's letter. Krogstad exposes everything here. Nora has borrowed money from him, he claims, and she forges her father's signature. Helmer is angry at first because he thought Nora has humiliated him. She borrows money from someone with a bad attitude and as a result. Helmer's reputation may be destroyed. Helmer seems unconcerned with what Nora has done for him. He does not seem to mind that Nora has gone to great lengths to save his life. Nora is saddened by this, and it drives her to make one life decision: to leave her family. This event implies that she abandons her children as well. She resolves to leave her family in order to pursue a better life.

She wants to be free of anyone's control of her life. It is demonstrated in the following conversation between Nora and Helmer:

Nora: I must try and get some sense, Torvald.

Helmer: To desert your home, your husband and your children! And you don't consider what people will say!

Nora: I cannot consider that at all. I only know that it is necessary for me.

Helmer: It's shocking. This is how you would neglect your most sacred duties.

Nora: What do you consider my most sacred duties?

Helmer: Do I need to tell you that? Are they not your duties to you? husband and your children?

Nora: I have other duties just as sacred.

Helmer: That you have not. What duties could those be?

Nora: Duties to myself (Act. III, pp. 76-77).

Nora has transformed into a new person in this location. She transforms into a woman who has no fear of anyone, especially her husband. Nora disobeys her husband's expectations for her to be a decent mother and stay-at-home wife. It happens because Helmer has been incorrect the entire time. He is solely interested in what others have to say. He is unconcerned about his family, including his wife and children. He only worries that he needs to work hard for the family as a nice spouse. Nora's dissatisfaction is also conveyed in the following dialogue:

Nora: Yes, indeed I can. It was tonight, when the wonderful thing did not happen; then I saw you were not the man I had thought you were.

Helmer: Explain yourself better. I don't understand you.

Nora: I have waited so patiently for eight years; for, goodness knows, I knew very well that wonderful things don't happen every day. Then this horrible

misfortune came upon me; and then I felt quite certain that the wonderful thing was going to happen at last. When Krogstad's letter was lying out there, never for a moment did I imagine that you would consent to accept this man's conditions. I was so absolutely certain that you would say to him: Publish the thing to the whole world. And when that was done—

Helmer: Yes, what then? —when I had exposed my wife to shame and disgrace?

Nora: When that was done, I was so absolutely certain, you would come forward and take everything upon yourself, and say: I am the guilty one.

Helmer: Nora—!

Nora: You mean that I would never have accepted such a sacrifice on your part? No, of course not. But what would my assurances have been worth against yours? That was the wonderful thing which I hoped for and feared; and it was to prevent that, that I wanted to kill myself.

Helmer: I would gladly work night and day for you, Nora— bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves.

Nora: It is a thing hundreds of thousands of women have done.

Helmer: Oh, you think and talk like a heedless child.

Nora: Maybe. But you neither think nor talk like the man I could bind myself to. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to you—when the whole thing was past, as far as you were concerned it was exactly as if nothing at all had happened. Exactly as before, I was your little skylark, your doll, which you would in future treat with doubly gentle care, because it was so brittle and fragile. (Getting up.) Torvald—it was then it dawned upon me that for eight years I had been living here with a

strange man, and had borne him three children—. Oh, I can't bear to think of it!

I could tear myself into little bits. (Act III, pp. 77- 78)

Nora's disappointment with her husband is plainly stated in the exchange above. Nora's comment demonstrates her independent spirit in attempting to live independently by learning about what occurs in the real world. Despite being completely dependent on her father and her husband throughout her childhood, Nora has no qualms about living alone and even declares that she wants to conquer the world. This event demonstrates her ability to live independently without being influenced by Helmer's supremacy.

Many critics view Ibsen's domestic tragedy *Ghosts* as his most astringent work and the first outstanding tragedy is written in ordinary everyday English about middle-class people, it was composed in 1881 and originally performed in Chicago in 1882. Ibsen was well-known among his contemporaries for bringing social issues to the stage, but 'Ghosts' sparked outrage because it addressed several taboo topics head-on, such as supporting free love and proposing that incest may be tolerated under certain circumstances.

When the critics noticed a sense of sad beauty woven throughout the drama, they understood how important it was. The essence of *Ghosts* is Ibsen's obsession with the subject of hereditary degradation, as he seeks to link spiritual degeneracy to physical degeneracy of individuals by a companion and parallelism. The idea of the past as a threat to the future and present became a recurring theme in Ibsen's work, bordering on obsession. This event is the play's underlying concept. In *Ghosts*, the villain is the haunting voices from the past affecting the present, haunting the future; the Victorian society's double standard, hypocritical morality; the deadening sense of duty; or an inherited sickness. The drama appears to be simply about hereditary sickness and "fathers' crimes," but its focus is on society's sin and how biases, inflexible norms, and poisonous traditions are passed down through generations. Mrs. Helene Alving's adhesion to Victorian marital custom bonds her to a wayward and syphilitic husband,

Captain Alving, in the play *Ghosts*. She tries unsuccessfully to protect her son, Oswald, from the ghosts of the past, particularly his father's destructive impact. Mrs. Alving is preparing for the inauguration of an orphanage as a monument to her deceased husband when the play begins. The occasion occurs the next day, and her old confidante Parson Manders arrives to execute the necessary rituals. When Manders accuses Mrs. Alving of lacking a sense of responsibility and morality, she informs him about her husband's degeneracy and her motive for creating the orphanage. She plans to keep Captain Alving's identity hidden forever and give her money to Oswald when he returns from his studies in Paris for the orphanage's dedication. Oswald has an affair with the maid Regina, she is an illegitimate daughter, only his mother knows. Joanna, Regina's mother, used to work as a maid at Alving's house. Mrs. Alving reveals Regina and Oswald's relationship, and Regina immediately rejects Oswald. Oswald later revealed to his mother that he had an incurable disease, which doctors believed was a congenital disease.

Oswald loses control after learning about his father's degeneracy and Regina's true parentage, and in his delirium, he begs his mother to poison him. Mrs. Alvin stood feebly in front of Oswald, who was completely tortured by illness at the end of the game. Mrs. Alving seems forlorn and scared, unable to decide whether to take Oswald's life by giving the poison tablets he has given her or to let him live to suffer in torment.

Hereditary and environmental influence hovers over the entire drama like a gloomy fog. *Ghosts* opens on the tenth anniversary of Captain Alving's death, which Mrs. Alving has chosen as the day to dedicate the orphanage she has constructed in his honor. The orphanage is being built with the money she earned from managing her deceased husband's fortune to keep Alving's existence hidden forever and to cancel the bride price Alving paid for her. She undertakes all of this to make sure that nothing Alving has done will be passed on to Oswald: "Mrs. Alving: I did not wish Oswald, my own son, to inherit a penny that belonged to his father." She tries everything she can to keep Oswald from inheriting his father's contaminated

money: "Mrs. Alving: I don't wish it to pass onto Oswald's hands. My son shall have everything from me. I am determined" (Act 1, p. 98). Mrs. Alving feels relieved after years of trying to safeguard his son: "Mrs. Alving: this long dreadful comedy will be at an end. After tomorrow, I shall feel as if my dead husband had never lived in this house. There will be no one else here then but my boy and his mother" (Act I, p. 99).

However, the play's action proceeds in the opposite direction of her expectations. When Mrs. Alving observes Oswald and Regina's affair shortly after making this statement, she understands the opposite result of her goals. It is as though the past is being re-enacted. Captain Alving's spirit reappears in his son's passion, seizes control of the home, and reappears precisely at the moment Mrs. Alving pronounces his last banishment. Pastor Mendes considers pregnant and unmarried women as dishonest:

Mrs. Alving: Then what have you to say of me? I went and married a fallen man.

Manders: Why—good heavens! —what are you talking about! A fallen man!

Mrs. Alving: Do you think Alving was any purer when I went with him to the altar than Johanna was when Engstrand married her?

Manders: Well, but there is a world of difference between the two cases... (Act II, p. 47)

In the play, maintaining appearance is all for Helmer and Reverend Manders, Pastor Mendes believes that in *Ghosts*, Mrs. Alving has a responsibility to continue to accept her husband, despite his poor moral integrity, even ten years after his death, and she doesn't think about her happiness. In addition, when Mrs. Alving said she wanted to confess the truth to her son, Pastor Mendes persuaded her not to tell him. After performing her "duty" for thirty years, she was almost uncomfortable and sacrificed her honor by deceiving her son.

Mrs. Alving lives in a claustrophobic environment. There were severe norms of conduct that inhibited the person's genuine expression and forced him to perform a succession of face-saving roles. Pastor Manders' actions throughout the play showed the religious community, which was one of the strong institutions of this society, as a hypocritical sham. When Mrs. Alving needed him the most, he turned her down, fearing the community's judgment first and his weak understanding of Christianity second:

Pastor Manders: It' was grossly inconsiderate of you to seek refuge with me.

Mrs. Alving: "With our priest? Our great friend?"

Pastor Manders: "For that reason, above all. thank God that I had the necessary strength of mind to dissuade you 'from your outrageous plan; and that it was vouchsafed to me to lead you back to the path of duty home to your rightful husband." Pastor Yes, you can – and home to your rightful husband. (Ibsen 1989: P. 47)

When he learns that Mrs. Alving read books that "stimulate free thinking," he immediately rejects them, basing his decision on the opinions of others: "Pastor Manders: I've read quite enough about such books to disapprove of them." Pastor Manders has not read these books, yet he is quick to abhor them. One cannot form a balanced, reasonable judgement on something when they are basing their argument solely on the opinions of others. Pastor Manders justifies his preconceived ideas about the books by saying "There are many occasions in life when one must rely upon the opinions of others. That is the way of the world. And- rightly too, how else could society continue?" (Ibsen ,1989, P.33 ).

This lack of conviction is surprising in someone who is regarded as a pillar of society. Mrs. Alving, like a genuine tragic protagonist, discovers the truth in the midst of her current life's irreparable wreckage. As her world finally crumbles, she realizes how naive she was to believe that one day she would be able to live as if the past had never existed. She eventually



comes to grips with life via her renunciation of all hopes. She shrieks at first as she observes Oswald's bodily transformation, but she quickly learns to suppress her shrieks and stares. She accepts the fact that it is unavoidable. Furthermore, their discussion reveals a sexual interaction between Pastor Manders and Mrs. Alving prior to her marriage. Mrs. Alving had a sexual relationship with Pastor Manders, as evidenced by their conversation:

Mrs. Alving: Oh, how can you say that? Oswald takes after me.

Manders: Yes, but there's an expression at the corner of his mouth, something about his lips, that reminds me so vividly of Alving at any rate now then he's smoking.

Mrs. Alving: How can you say that? Oswald has much more the mouth of a clergyman, I think.

Manders: True, True. Some of my colleagues have a similar expression. (Ibsen 1989, p. 21)

From their talk, it seems that Mrs. Alving and Pastors Manders have a mature sexual connection, as we can see from the expression at the corner of Oswald's mouth and his lips. Has accentuated the physical appeal with subtle understanding during a conversation between Mrs. Alving and Pastor Manders about Oswald's physical features, particularly his mouth and lips. Although Mrs. Alving will not avoid the influence of her husband in "Ghosts" even though the husband is dead: "Oswald: Everything will burn. All that recalls father's memory is doomed. Here am I, too, burning down" (Ibsen,1881,p,100).

Despite her good intentions, Mrs. Alving's life eventually became "ashes." Dependency is that you have less power and authority than anyone on the team. In the case of a family, they consider an institution, it is hard for a woman to have eight plays and be she is the heroine of the narrator and to be able to make her own decisions if always, she is seen as second only to a man, no matter how weak the man is physically, psychologically, or even cruel.

The signs of powerlessness have been Helen Alving, representing the feeling of low self-esteem and low self-confidence. Hence, the subordination of women is a condition in which a relation of dominance occurs, by men control rule. Mr. Alving is conspicuous even though he is dead right from the beginning. His life and his personality are scattered throughout the play, in the minds of the characters, and in their destiny. Helen is best known as Mrs. Alving and, as an obligation to her husband, spends all her life with him. Mrs. Alving sacrificed all the pleasures of life by giving herself to the tasks with which she was burdened. She used to read magazines and books because that is the only pleasure she used to have. About Pastor Manders, his disapproving remarks continue to bombard a woman's morality, a woman's responsibility, and the values a woman needs to obey.

The female protagonists of Ibsen are the slaves of the existing male-dominated culture, societal expectations of the frame of being a woman having secondary status, and people's attitudes towards this. Ibsen created these photos of women whose layers show a several facets of becoming a woman in those times and facing patriarchal society. The female characters in his plays, reveal humanity and compassion for women in society. There is no up or down graph of the liberalization of women or liberty Every female character, however, is seen to be awakened to fulfill the sacred duty of self. Everybody's approach is different. Ibsen aims to portray a modern and logical female as a model through these approaches to life in particular and their relationships with their husbands.

Mrs. Alving realizes the injustice done to her. She's doing all her responsibilities, with the exception of the 'obligation to self.' But she dares to give all the money to the orphanage after the death of her husband and live a happy life with her son Oswald. Ibsen calls into question the validity of marriages, which are contracts concluded for economic reasons or social status, and keep up a decent appearance. The open truths between spouses and women's freedom of choice are the core values expressed in the drama, his criticism of the relationship

between men and women raises serious questions about the culture he writes about. Ibsen said he hopes the drama will depict the plight of women in a male-dominated society. He wrote: "In today's society, women cannot be the same person. This is a society made up entirely of men " (Meyer, 1971, p.66 ).

This is already a problem to be solved, but unfortunately Ibsen has not offered any positive solutions. Ibsen's drama lacks a deeper understanding of women and marriage can be useful. This imbalance has led to some harmful conclusions. The theme central to the feminist movement is the theme of female self-fulfillment that pervades many of Ibsen's plays.

Marriage means that the body is a gift for the establishment of unity between man and woman, their humanity, masculinity, their destiny to God, and the fertility of children. Created by force, on a spiritual level, this tangible physical reality should not be underestimated. Dismantling them not only has a painful effect on the couple, and their children, but also on society. Instability in marriage can severely weaken the social structure. For women, fulfilling this promise is essential to a strong sense of self-ownership, which is rooted in the recognition of their human dignity before God and the importance of showing femininity in marriage (Paul, 1984, pp. 197-200). It does not follow that they should reject their marriage vow if a couple knows that they began their marriage on a poor basis; it should lead them to seek the grace to base their relationship on the freedom of their being's truth and goodness lived for God and for each other.

In particular, Ibsen's plays lack any inference that there is a need for grace, redemption for wrongdoing, or forgiveness - both of which are central to surviving in a fallen world the truth of an indissoluble Christian marriage. In particular, Ibsen's plays lack any inference that there is a need for grace, redemption for wrongdoing, or forgiveness, many of Ibsen's plays end in darkness at the end of the marriage, usually divorce or suicide. This event leads to a lack of

hope or confidence in the marriage system, damage to women's stereotypes, and a lack of positive social and moral standards.

The goal of this research is to look at how women and their roles are portrayed in Ibsen's plays *A Doll's House* and *Ghosts*. Various feminist ideas are used to investigate the injustice, oppression, subjection, sexualities, and inequalities faced by women in nineteenth-century Norwegian culture and society. The examination of several female characters in both plays demonstrates how men of this period repressed women, because of society's constraints, and many rights were out of grasp.

Henrik Ibsen asserts in *Ghosts* she is chasing Mrs. Alving, and the hypocritical Pastor, Manders, and even the innocent as a result of their parents' mistakes. Ibsen explains the idea of Mrs. Alving and what would happen if Nora came home instead of leaving her children and her husband. In fact, Mrs. Alving has taken on all responsibilities, such as family, business, and financial affairs, even in sending her son away. This shows us her rebellion against society's expectations and that she has her own ideas. However, at the same time, she is still concerned about society and her reputation as a whole. Her tenacity, character, and disobedience are demonstrated by her leaving her marriage to seek the guy she truly loved. She went home and attempted to make the most of a bad situation after being turned down.

After all, she did not have any other options or places to go. Mrs. Alving was unable to save her son from his father's misdeeds in the end, and everything from her history came back to haunt her. Ibsen wants to illustrate that this scenario is worse than Nora's. Her life may have turned out differently, if she had taken another decision before getting married, but she let her mother force her into marriage.

Nora solely cares about her family's happiness since it is more precious than anything else she has. Nora is confident in her spouse, Torvald Helmer. In his own unique way, he can provide enjoyment to himself and his children. Nora desires a happy life for her children

as a mother. Nora didn't want her three children, Bobby, Emmy, and Ivar, to be depressed. Nora's pleasure comes from spending every moment she has with her children. Despite the fact that her actions turned him into a puppet. What a husband should love his wife and children for. Because a spouse should serve as a role model for his family. In women's society, the function of the media is used to benefit others and to respect the social processes that occur.



## CONCLUSION

Known as the father of modern theatre, Henrik Ibsen launched a realistic movement in theatre. We find that in his play, Ibsen faces acute male ideologies and challenges some concepts he feels are incorrect in the nineteenth century. It is a constant and well-known fact that he defends women, who are inflicted with injustice, to gain a decent life full of rights, duties and to live in the right environment. Therefore, social reforms are urgently needed. As society changes with the function and influence of theatre, Ibsen theatre revolutionaries have decided to transform the theatre from a purely entertaining form into a major propaganda system to express their revolutionary views. They brought real-life problems and presented them in their plays and replaced the fairy tales we see in the movies. The main purpose of this change was to get viewers to relate with the main characters in the play.

In his plays, Ibsen focuses on the psychological and internal struggles of his characters. Most of Henrik Ibsen's work contains a dialectic complexity in the plot, which can spark discussions about morality, love and religion. Through these plays, Ibsen hopes to motivate people to discuss and question their surroundings and the environment where they live. He describes these real-life works as "primary realism," in which writer Henrik Ibsen mocks societies in the nineteenth century for a good marriage. For instance, one of his plays that demands the reform of marriage and the treatment of women, and its inability to dispose of money independently.

In addition of the thinking of societies, at that time women should also be subject to their husbands. Ibsen showed us the negativity of society and the extent to which women had to serve their husbands. It was seen that women are less than men. Because of this, he wanted to portray how controlling relationships were before marriage and how the relationships were full of lies and deception.

Ibsen outlines how women should be able to control their financial affairs, in order to be independent in their lives and stable. This is why Ibsen created these plays with real-life problems and credible characters to support the public with social reform. Ibsen tries to help people reform society. The realistic method of his plays enables people to deeply relate to the characters and feel that they are more connected to them through their conflicts. This strategy, which was classified on a psychological level, Ibsen succeeded in expressing the social realities he tried to fix, including the average marriage and women. Having read Ibsen's production history from a distance, are we close to understanding global success? Do we have a new way of finding a new answer to this question? The assumptions behind this research are those patterns in our dimensions that shape visions through forces that limit artistic diversity and complexity. This analysis focused on the methods used by artists and their audiences where artists are committed, competing, and opposing these forces.

His specific attention to social issues earned him international acclaim. The plays of this era dealt with the individual's relationship with society. He valued individual rights over societal conventions, which he considered outdated, because that is where most self-realization difficulties occur. Ibsen's plays focus on society's expectations and private relationships. Heredity, individual liberation, incest, illegitimacy, independence, marriage institution and family duties were among the topics he addressed.

However, these rights still exist in many countries of the world and are rejected, and the benefits of these changes have not been evenly distributed in Europe and America. Some contemporary feminists believe that virtual interests represent a shift in the nature of inequality or persecution, rather than being terminated. Then legal inequality, along with private dependence within the family, were partially replaced by more dispersed and less understandable forms. Economic dependence on public repression of pornography and sexual manipulation is the main culprit. Women are no longer limited to domestic work, but we are

talking about an entire society exploited by all groups. Even in developed countries, and up to the present, this situation is repeated several times. It especially takes place in the position of public authority, which is in the hands of men, by an overwhelming majority. So far, women still work longer hours than men, especially in domestic work, breeding and reproduction. So, there is a fear of sexual violence that has restricted their lives by depriving them of control over reproduction.

As Ibsen demonstrates, man is not able to overcome the tension between redemption and morality, human sexual impulse and social duty. The matter of authority regulating sexuality for social welfare remains complex and unresolved. Henrik Ibsen has imprinted a lasting image of a middle-class culture on which the female body is fixated in order to maintain masculinity in the debate of power and sexuality. Since the nuanced representation of the discourse of authority, sexuality remains a core concern in today's cultures. Ibsen's argument is that this type of culture cannot meet the natural needs of women for equality, and this notion serves as the foundation for his critique of modern life and society. In his plays, he shows that there is a conflict between an individual's official and private lives. As a commentator on modern culture, he attempts to propose this notion. In his opinion, the individual is a necessary part of society, and therefore his status in the family reflects his place in society as a whole. The social system in the domestic home mirrors the oppressive power systems that exist in the rest of the country. Ibsen focuses on a few stages of the current scenario when a latent crisis becomes clear. In this way, he is able to encapsulate current societal issues through the lens of women's fate. Ibsen's plays show real-life events and their repercussions and effects. He does not provide simple solutions to the audience since he claims he does not have any solvation.



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