IMAGE OF WOMAN IN HENRIK IBSEN’S
A DOLL’S HOUSE

A Thesis
Submitted in Partial Fulfillment of the Requirements
for the Degree of Letters Scholar

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This research is aimed to discover the image of women in *A Doll’s House*, and also to know how the opinion of the author, Henrik Ibsen upon the feminism. Since the feminism is not only the subject for women but also for men. So it is probably that an author can be contrary against the idea of feminism or support it.

This research is divided into two parts, first the analysis of the intrinsic elements of drama, such as characterization, plot, setting and theme. The second is the analysis of the feminism in *A Doll’s House* by applying the feminist literary criticism. This research focuses on one subdivision of Feminist Criticism: ideological critic about women reveals in literary works, or known as the feminist ideological criticism.

Through this research, it is found that Nora is positioned as private and domesticated woman, she is introduced as the weak, stupid, and dependent wife. However, her decision to leave Torvald is a symbol of women’s rebellion against men’s domination through patriarchy. Henrik Ibsen, through this drama wanted to tell the readers and the audiences that women have freedom. The rule that shackled women in the patriarchy must be eliminated.
APPROVEMENT

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LEGALIZATION

The thesis entitled “Image of Woman in Henrik Ibsen’s A Doll’s House” was examined before the Letters and Humanities Faculty’s Examination Committee, State Islamic University (UIN) Syarif Hidayatullah Jakarta on April 20th, 2007. The thesis has already been accepted as a partial fulfillment of the requirement for acquiring the degree of Strata 1 (S1) in English Letters Department.

Jakarta, April 20th, 2007

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, April 20th, 2007

Hendrizal Rasyid
PREFACE

IN THE NAME OF ALLAH THE BENEFICENT THE MERCIFUL

Praised be to Allah, Lord of the universe

The researcher is very grateful to Allah the Almighty who has given me the favor and He will always be. The Almighty has allowed the researcher to finish this paper. Peace and blessings be upon our prophet Muhammad SAW and His families, His Relatives.

This paper is written to fulfill one of the requirements to obtain the Sarjana Degree at Department of English Letters, Faculty of Adab and Humanities, State Islamic University Syarif Hidayatullah Jakarta.

On this occasion the writer would like to express the deepest gratitude and highest appreciation to those who have contributed their helps in writing this paper.

1. Prof. Dr. Komaruddin Hidayat, MA. The head of State Islamic University Syarif Hidayatullah Jakarta.
2. Dr. Abdul Chair, MA. The Dean Faculty of Adab and Humanities
3. Dr. Muhammad Farkhan, M.Pd, The head of the English Letters Department, whom the researcher owes a debt gratitude to, and who was so generous with his time and expertise. He has done everything wisely.
4. Na'man Tarihoran, M.Hum, who has spent his time by counseling and supervising the researcher until the paper is finished. Without his guidance, this paper will never be completed.
5. All of the lectures who have given support directly and indirectly
6. My parents, brothers, sisters, and all of friends who helped and motivated the researcher in finishing this paper.

May Allah, The Almighty bless them all, Amien.
Finally, the writer realizes that the paper is not in perfection, therefore he would like to accept any constructive correction and suggestion to make this paper better.

Jakarta, April 2007

Writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Many decades ago literary work had become culture regime and had the strong power of attraction concerning to gender issue. The view about women as a graceful human, jewel, flower, on the other hand men as intelligent human, active, and the kinds –always influence the literary work. Those images as if have conceived tightly in the mind of authors.

Up to now, the concept which is difficult to eliminate is the male hegemony to female. Almost in all kinds of literary works, whether written by men or women, male domination much bigger and wider than female. Male figure must be the authority, and women assume as a fantasy and dream. Woman always considers as a second sex, the second class which is subordinated. The image of woman as second sex, which even beautiful but her existence was not regarded as a normal human being. Moreover, among the philosophers said that women were created to accompany men. Aristotle stated that women are sex determined based on their incomplete qualities for certain stuffs.¹ Women are usually responsible for domestic work such as nurture of children, family health, cooking, providing food and other household services.

The feminism is apparent here. Feminists question women’s right and interest which are ignored and forgotten. They do not have equal portion of rights and roles on their capacity as individuals and society’s members. They are restricted and can not gain the freedom to have their own activities and have the initiative to struggle their rights and interest.

In correlation between literary work and feminist movement, Stimpson in Adib Sofia stated that literary work is useful to women’s liberation movement:

"Because of its origin in the women’s liberation movement, feminist criticism values literature that is of some use to the movement. Prescriptive criticism, then, is best defined in terms of the ways in which literature can serve the cause of liberation. To earn feminist approval, literature must perform one or more of the following function: (1) serve as a forum for women, (2) help to achieve cultural androgyny,(3) provide role-models, (4) promote sisterhood, and (5) augment consciousness-raising."2

A Doll’s House is one of Henrik Ibsen’s well-known plays, this play was written in 1879 and considered as his groundbreaking play. Ibsen’s A Doll’s House was written while Ibsen was in Rome and Amalfi, it was published in a time of revolution in Europe. It is Ibsen who can be credited for mastering and popularizing the realist drama derived from this new perspective.3

This play focused on the way that women were seen, especially in the context of marriage and motherhood. A Husband, in particular, had a very clear and narrow definition of women’s role. Torvald Helmer believed that it is sacred duty of women

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2 Adib Sofia, Sugihastuti, Feminisme dan Sastra, Mengukuh Citra Perempuan Dalam Layar Terkembang, (Bandung: Katarsis, 2003), p 26
3 From the article “A Doll’s House in http/www.gradesaver.com/ClassicNotes/Titles/adollshouse/ (February 24th 2007)
to be good wife and mother; moreover he told his wife that women were responsible for the morality of the children.

In the resolution of *A Doll's House* when Nora left her husband, home, and children, there was no implication that it was the solution for every wife in whom self-realization as an individual is being stifled by marriage; it is the course for Nora because of what she is, what Helmer is, and all the individual circumstances of their lives. Whether Nora's decision was right or wrong, when her universe crashed about her, unaccustomed to decisions as she was, she stood up and used all the powers of mind, feeling and will she possessed; the decision was inevitable one for her.

Nora’s position in *A Doll’s House* is a reflection of thousand of women in real world. Women do not have as many important roles as men have. They were focused on domestics work and caring the children.

The study which tries to analyze about how to analyze women and their rights and roles on literary work is feminist literary criticism. According to Soenarjati Djajanegara feminist ideological criticism is frequently used by many researchers in order to analyze the women’s image and their stereotypes that revealed in literary work.⁴

From the above reasons, the writer feels curious to analyze this drama to know how the feminism issue is revealed in *A Doll's House*, How is the woman image in *A Doll’s House*. Through the above considerations, the researcher decides to

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⁴ Soenardjajati Djajanegera, *Kritik Sastra Feminis, Sebuah Pengantar*, (Jakarta: Gramedia Pustaka Utama, 2000) p. 28
write a thesis entitled: IMAGE OF WOMAN IN HENRIK IBSEN’S *A DOLL’S HOUSE*.

B. Focus of the Study

Literary work is world of possibilities. It means as the reader reads the literary work, it will bring about many interpretation. Every reader has a right, and often makes a varied interpretation toward the meaning of such literary work.

Noticing that the problems which offered by the literature are widely opened and complex. In this occasion the writer bounds the scope in order to find a focused discussion. So the writer tries to limit the discussion toward the intrinsic element of the drama such as, theme, character, characterization, plot, setting. Afterward the writer discusses about woman image in *A Doll’s House*, and Ibsen’s Opinion upon the Feminism.

C. Research Questions

The questions that have to be answered in this research are:

1. What are the images of woman presented in *A Doll’s House*?

2. How Ibsen’s opinion upon the feminism in *A Doll’s House*?

D. Significance of the Research

The writer hopes the result of the study can be used:
1. For other readers who are interested to study literature, so they can increase the new and some significant information about literature especially about *A Doll's House*.

2. As one of the reference in the English educational institution, especially for the English Letters Department of Faculty of Adab and Humanities, State Islamic University (UIN).

3. For other researcher who want to do a study and get more knowledge about feminist ideological criticism, especially about the image of women in literary work.

**F. Research Methodology**

1. **Objective.**

   The objective of this research is to answer the questions which are revealed in the statement of the problem. The objective of this research is to know how the image of woman in the main character *A Doll’s House* and how is Ibsen’s opinion upon the feminism

2. **Method**

   This research uses qualitative method, through a descriptive analysis explanation, since there is no numeric data and only verbal data available. The researcher tries to answer all of the questions revealed in the statement of problems by analyzing the problem in the research. The researcher also tries to analyze the unit of the analysis by using many literature references that related to the research.
Soenarjati Djajanegara in *Kritik Sastra Feminis* stated the way how to apply the feminist literary criticism as follow: Firstly we have to identify one or some women character in literary work. Secondly we look for their position in society. Afterward we should know their objective in their life. Furthermore, through the author or the playwright, we can get the description of the behavior and characterization of those women.

The next step is the analysis of the male character who has the relationship with the female character. Soenarjati also stated that even though the objective of this research is the female character, the researcher will not gain the description of feminism if he/she does not analyze the other character, especially the male character.\(^5\)

3. Instrument

The research instrument is the researcher himself who tries to read accurately the phenomena that related with the statement problem that reveals in this research.

4. Unit of the Analysis

The unit that will be analyzed in this research is the drama A Doll’s House written by Henrik Ibsen in 1879. This Drama is in Norwegian. However, researcher takes the translated play on English published by Airmont Company Publishing, in 1966 entitled *Henrik Ibsen: Four Major of Plays*. The analysis does not uncover

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\(^5\) Soenarjati Djajanegara, *op. cit.*, p. 53.
each element of the drama. It only discusses some important scenes that related to the theory.

5. Technique of Data Analysis

The writer collected the data from several sources; such as books and internet that related to the study and will be analyzing by descriptive analysis. The writer analyzes the image of woman in *A Doll's House* by Feminist ideological criticism.
CHAPTER II

THEORETICAL FRAMEWORK

A. The Nature of Drama

Unlike a short story or a novel, a drama is a work of storytelling in which the characters are represented by actors. It is not written to be read in schoolbooks but to be performed. A drama is addressed to a group of people seated together in a theater.

The performance of a drama is to exchange the emotions between performers and audience. The performance is given by the actors to entertain the viewers. They will catch their breath in excitement, murmur in surprise, laugh, sigh, or applaud.

The description below is written by researcher to give more about the theory of drama

1. Definition of Drama

Drama is primarily different from fiction or even poetry, because drama is tended to be perform in front of the audience by using stage. The playwright, in this occasion, collaborates with the actors, directors, set, lighting, and costume designer to perform the audio visual and social experience in front of the audience’s eyes. For this purpose, the actors are free to elaborate everything based on the play’s concept under the direction of the playwright to give the message to the audiences. The
function of it is presenting issues on stage. Afterwards, anything that related with the drama must contain any particular message given for the audiences.⁶

If a novel or a poem has art on its extension in general, a drama has its art as an art of intensification. Its intensity greater develops on character, so the characters have the primary function to perform the idea of the drama. Its resultant is, major characters in serious drama, are depicted under the stress of relatively high tension.⁷ From the characters, the art of drama performs.

2. Kinds of Drama

According to Aristotle on his Poetics, there are only two categories of drama: Tragedy and Comedy. Based on this distinction, it can be discovered more about this two terminologies. The third terminology, Tragic-Comedy, is given as an addition, since it is Shakespeare’s invention in the kinds of Drama.

a. Tragedy

Tragedy is the highest form of a literary art, since it deals with conflicts and problems more than it could be imagined. It also deals with the story which ended by unhappy ending or even full of sorrow.

The protagonist character of the drama may died and find what he or she is looking for. The protagonists are heroes or heroines who are greater than any ordinary human.

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being. They are regarded best, since what they have to face the external causes and they struggle to overcome it, although they are failed. These are their action to engage the honorable and the dignity of man against fate, social system, or power.  

b. Comedy

If tragedy is related with sorrow, comedy has the opposite position. Comedy tries to present a happy ending that gives new social norms that is different from the prevailing norms, or in the other words to reestablish the social norms. Comedy deals with problem that occur in the ordinary people live, such as sex, love, and social class, that performed in a humor and wit idea. It is apparently different from the tragedy, since the last one deals with they who are regarded as heroes or heroine, but the characters of the comedy are ordinary people. The conflicts that occur are more than in tragedy, because the primary conflict usually has any deriving conflict that involved many characters.

c. Tragic-Comedy

Tragic-Comedy is a mingle of tragedy and Comedy. Shakespeare did this collaboration when he arose the tragedy in farce and arises farce in tragedy in *Anthony and Cleopatra*. As Barrows has stated: “This third form resembles tragedy in making use of a temporarily serious action and in raising one of the tragic powers,

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fear. It resembles comedy by employing comic situations and characters and by an ending that resembles that of comedy."^{10}

Christopher Russe Reaske adds the kinds of drama by delivering melodrama, a kind of drama that consist of music in its theatrical work. But since these three kinds of drama is sufficient to understand, any other explanation will vague.

4. Elements of Drama

A Drama must consist of several elements. Without these elements, a drama will not occur. Each of these parts has specific function and plays the important role in drama. These elements can not be substituted by others.

There are four elements in a drama. They are characterization, setting, theme, and plot. Although Sheena Gillespie has explained that the elements of drama include setting, character, plot, style and tone, and narrator, it will be sufficient to divide drama into those four elements, since those are the most important elements of the drama. Hence, these are description based on the explanation given by Donald Hall in *To Read Literature: Fiction, Poetry, Drama* when he wrote about elements of drama:

a. Characterization

Characterization can be defined as the people created by the playwright imagined by the audiences. He or she must be fictitious and non-real. But, if the story

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10 Herbert Barrows, *op. cit.*, p. 345
11 Christopher Russell Reaske, *How To Analyze Drama* (New York: Monarch Press, 1966) p. 40
12 Sheena Gillespie, *op. cit.*, pp. 983-987
is based from a real fact, the character must be real. The characterization in the drama itself can be divided into two: The protagonist and the antagonist. The protagonist is the main character of the drama. He/she is the character which usually deals with truth and being conflicted by other characters. The antagonist is the opposition character. He/she forces the protagonist and often gives any trouble or even conflict to protagonist character.

In another way, the character can be divided based into its development into two: the dynamic and the static one. The dynamic character has a fluctuate and growth personae, meanwhile the static one opposites the dynamic characters.

b. Plot

Plot is the most important element of a play as what Aristotle has stated in his book, Poetics. It is an arrangement of the situation happened in the drama. It is a kind of framework of the events that occur in the drama. Most of the dramatists use a pattern of plot like exposition, raising action, climax, falling action, and resolution. When the drama starts, there are several events occurred in the beginning of the story. It is called as the exposition. When some of the events become greater and related from one character into another, the raising action begins to start. The climax happens when the characters are dealt with conflict each other and change the situation occurred in the beginning of the story. After the climax is over, the story develops into falling action and reveals a resultant called resolution.

Although most of the dramatist uses this conventional pattern, some of modern playwrights break this rule by using an absurd one. This is called as Theater
of the Absurd which “sometimes eliminating one or more part of the plot and sometimes obscuring altogether any sense that one event necessarily follows or causes another.”

Below is the diagram:

- **c. Setting**

  Setting deals with both the physical location and the cultural environment. It contains time and place of the drama. It answers the question when and where the drama is happen. The setting is represented in the drama by stage. Which deals with lighting, decoration and costume of the actors.

- **d. Theme**

  Theme refers into a term that related with the idea and message given by the play wright to the audience through the drama. It can be any concept, ideologies, or moralities that the play embodies. In some cases, drama does not bring any themes, but bring some questions about life and its static structural institution, such as laws, religious conviction, justice, and power.
Below the writer quotes the explanation about principles to describe the theme from Lawrence Perrine's book *Literature: Structure, Sound, and Sense*. First, theme must be expressible in the form of a statement with a subject and a predicate. Secondly, the theme must be stated as a generalization about life. The third, the theme is the central and unifying concept of a story. So it must account for all the major details of the story, the theme must not be contradicted by any detail of the story, and the theme must not rely upon supposed facts-facts not actually stated or clearly implied by the story. The last principle is the theme should avoid any statement that reduces the theme to some familiar saying that we have heard all our lives, such as "you can’t judge a book by its cover" or "a stitch in time saves nine."

B. Feminism in Literary Work

This research uses feminism ideological criticism. This theory recognizes the image of women in literary work and the equality of their right and roles in literary works. This is a simple description about feminism before attempting the idea of feminist ideological criticism.

1. The History of Feminism

The history of Feminist movement is a long political history. This is developing as a substantial force in two big countries, America and Britain, throughout the nineteenth and early twentieth centuries. Histories of feminism have

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15 Soenarjati Djajaneagara, *op. cit.*, p. 28
16 *ibid.*
talked about the historical appearance of strong feminist movements as a series of ‘waves’.

a. The First Wave

The ‘first-wave’ feminism is used to refer to the late-nineteenth-century and early twentieth-century feminist movement that were concerned (although not exclusively) with gaining equal rights of women, particularly the right of suffrage. The first wave of feminism movement was begun in the 19th century, precisely in 1848. In that year, a convention in Seneca Falls, USA, was held. The convention tried to declare another version of the Declaration of Independence which is not represented the women inspiration, just because the Declaration of Independence declared, “All men are created equal.” So to bring the equality between men and women, the convention declared another version, “all men and women are created equal.” This event was the first bar of feminism movement and noticed in history as Women Great Rebellion.17

The demand to declare women’s aspiration was getting stronger. The feminist arranged the government to fulfill their demands. At least, for the first time, women were allowed to have political rights as they entered the parliamentary ballot in 1920.18 It was the first opportunity for women to choose or to be chosen. After what they did in political area. The movement of feminism has found new significant roles in society such as in education, social, and politics.

17 Soenarjati Djajanegern, op. cit., p. 1
18 ibid., p 8
b. The second wave

‘Second-wave’ feminism refers to the resurgence of feminist activity in the late 1960s and 1970s, when protest again centered around women’s inequality, although this time not only in terms of women’s lack of equal political rights but in the areas of family, sexuality, and work.¹⁹

Several themes dominate the second wave criticism: the omnipresence of patriarchy, the inadequacy for women of existing political organization, and the celebration of women’s difference as central to the cultural politics of liberation. In order of these purpose, there were several important feminists figures: Kate Millet, Julia Kristeva, Luce Irigaray, Helene Cixous, Shulamith Firestone, Elaine Showalter, Juliet Mitchell. Each of them has specific idea that differ from others.

Although those figures have various idea, but their idea was on the line of that women must be free from men’s domination, so that they can put themselves independent from the world ordered by men. This concept reveals through the scientific research, so that in the scientific research, there is a motivation to view about women’s role.

c. The third Wave

The movement of feminism rises into the third wave. Some scholars say it is the “rebirth of feminism”²⁰ Which gives a new formulation to bring a new concept of life for women. Moreover, it also produces fundamental transformations in many field of life.

It can be said that women are liberate themselves. Their social function have recreated and changed the social structures, so that their position in the society transforms into public sphere. Obviously, this condition indicates that they are not domestically any longer. In this case, globalization has cause positive effect in order to stimulate the condition. No wonder if nowadays we can see there are many women work as driver, manager, lawyer, journalist, lecturer, parliament member, minister, even president.

Even though, up to now the idea of feminism cannot reach all parts of women segmentation in every part of the world, especially in the East Society. Only some of those who are well educated can understand and apply the idea of feminism.

2. Meaning of Feminism.

According to Adib Sofia and Sugihastuti, feminism is a struggle to change the structure of hierarchy between men and women toward the equality of rights, status, opportunity and roles in society. While Mansour Fakih gave another opinion: “Femnisme merupakan gerakan yang berangkat dari asumsi dan kesadaran bahwa kaum perempuan pada dasarnya ditindas dan dieksploitasi, serta harus ada upaya mengakhiri penindasan dan pengeksplotasi tersebut.”

From the above definitions the writer concludes that feminism focuses on analyzing gender inequality and the promotion of women’s right, interest, and issues.

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21 Adib Sofia, Sugihastuti, *op. cit.*, pp. 27
Theme explored in feminism include discrimination, stereotyping, objectification, oppression, and patriarchy.

3. Feminist Ideological Criticism
The feminist tried to liberate women from their inferiority. They did their struggle by making women a field of study, so that gender studies and women studies occurred after never seen before. In the relationship to literature there is new way that attempt to analyze about women in literary work and anything related to women in literary work. This is the primary concept of feminism in literary criticism. This study aims to enrich the knowledge about experience, needs and life of women. Afterward, the study that makes women as a field of study that occurred in the literary work is defined as feminist literary criticism.23

According to Raman Selden, there were two significant feminist literary critics. The first one was Virginia Woolf. She was the author of *A Room of One's Own* and *Three Guineas*. She principally concerned with the differences that compared between men and women. She recognized that gender identity is socially constructed and can be challenged and transformed. The second one was Simone De Beauvoir. She was the author of *The Second Sex*. De Beauvoir has distinguished between sex and gender and has seen an interaction between social and natural functions, without any notion of biological determinism. She wanted freedom from

23 Soenarjati Djajanegara, *op. cit.*, pp. 17-19
biological and the social enfranchisement of women’s rational abilities, where she can distrust of ‘femininity’.  

The development of feminist literary criticism itself was begun by the publishing of Feminine Mystique, written by Betty Friedan. Friedan has stated “women had gone back to the house abandoning their jobs to men who came back from the war to claim their positions, and a feminine mystique was created in the media making the housewife and mother the ideal models for all women.” Of course, this condition has brought women into the reduction of their identity and socio-cultural passivity.

Kate Millet has continued Friedan’s ideas by attempting the publication of Sexual Politics. Sexual Politics argues that ideological indoctrination as much as economic inequality is the cause of women’s oppression. Millet has seen that patriarchy has subordinated female to male. Patriarchy treats female as an inferior male, where women coerced by a system of sex-role stereotyping to which they are subjected from the earliest age. She continued the sociological concept about ‘sex’ and ‘gender’, where ‘sex’ is determined biological but ‘gender’ is physiological.

She showed the “first modern principles of feminist criticism by embarking upon a critique of sexist assumptions in male-authored texts and introducing some of the fundamental terms, such as ‘patriarchal,’ which gained considerable significance in feminist literary studies.” She has argued that the politic of patriarchy has differentiated between man and women and put them into domination and put

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women as inferior. Moreover, patriarchy has reduced many of women’s right and their role in the society. Unfortunately, this image also reveals in literary work when many men author did the same as the real world.

There are three assumptions about feminist literary criticism that encourage feminism approaches upon literary works:

1. All literature, like all culture, dramatizes implicitly or explicitly the difference between the masculine and the feminine.

2. All literature, like all history, records the struggle of women and men with the social forces of patriarchy

3. Criticism functions, as does reading itself, to facilitate the awakening of human consciousness to the gender-delimiting elements of human experience.  

Since the problem of women are very complex, it must be very naïf, if there is no more details specification. That is why the feminist literary criticism has three subdivision as Cheri Register has stated on her article:

Feminist criticism has three distinct subdivision, each its own target. The first two are well defined and frequently practiced: (1) the analysis of the “image of women,” nearly always appears in works by male researchers; and (2) the examination of existing criticism of female researchers. The third type still needs formulating, but it may become the crux of feminism criticism in the future. It is a “prescriptive” criticism that attempts to set standards for literature that is “good” from feminist viewpoint.  

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25 From the article “Feminist Literary Criticism” www.cddc.edu/feminism/lit.html (March 12, 2007)
Until this point, it can be assumed that there are three subdivision that focused in literary critic of feminist literary criticism. They are ideological critic about women reveals in literary works, or known as the feminist ideological criticism; The critic about women authors in literary works, or the gynocritics; and the reference critic of literary standard based on women’s viewpoint.

The analysis of women’s description in a literary work has a close relationship with the description or image of women in the literary work itself. On the other hand, this critic tries to make an analysis about how the image of women built in literary works which are dominated by men. This critic is called feminist ideological criticism. It has aim to research about misunderstanding and biased about women and all of the causes why they are marginalized or even not regarded as significant component of the society in the literary work. As Soenarjati Djajanegara has stated:

...Kritik sastra yang paling banyak dipakai adalah kritik ideologis. Kritik sastra feminis ini melibatkan wanita. Khususnya kaum feminis sebagai pembaca. Yang menjadi pusat perhatian pembaca wanita adalah citra serta stereotype wanita dalam karya sastra. Kritik ini juga meneliti kesalahpahaman tentang wanita dan sebab-sebab mengapa wanita sering tidak diperhitungkan...

It is clear that feminist ideological criticism is an effort to interpret the text and to know more about image of women throughout the text. Through this spot, it can be considered how much do this critic is needed in order to analyze the phenomena of women reveal in a literary work. Without this approach, it must be difficult to understand more.

27 Soenarjati Djajanegara, op. cit., p. 28
Related to this concept, there is Marry Ellman’s idea that must not be denied. She has stated her opinions through her outstanding book, *Thinking About Women*, which has generated many public debates about women and their effort for gaining social equality in the 1960s. According to Ellman, there are several attributes that reveals in literary works which always dominated by men. The attributes are usually negative rather than positive. In most of men’s literary works, women are stereotyped by coward, passive, irrational, complex, materialism, low rationality, melancholic, and seems to be instable.²⁸

From the psychological point of view, what Ellman has stated above is true, since most of literary works are represent women with those kinds of attributes. From the classical period until the modern era, this problem has not changed. The literary works represent women to be weak, coward, irrational, passive, complex, materialistic, melancholic, and emotionally unstable. These attributes apparently different from men’s which are considered to be brave, rational, active, dynamic, and stable.

An outstanding analysis about the image of women in literary work has delivered by Virginia Woolf. In her book, “A Room of One’s Own” (1929), Woolf has discerned in some cases, like classical literary works, that women were imagined as a creature with no education, no money, an ideological antipathy, unoriginal, private and domestic (as a housewife, a girl, or servant who taken care the household).

²⁸ Cheri Register, *op. cit.*, p. 3
Creative only with their biology, and self-doubt with fearlessness (and obedience). Yet, the image can be stereotyped as social, biological, and psychological. Thus, it can be concluded that women were stereotyped socially when they positioned domestically as a housewife, servant, or girl, with no money, no education, no social rules; biologically when they were performed as beautiful, weak, and charming people; and psychologically when they were performed to be self-doubt, passive, complex, irrational and coward.

Barracano Schmidt explained in *American Literary Criticism: A Bibliographical Introduction* in Josephine Donovan, there are three reasons why a particular stereotype might appear in the works of several authors over a period of time: (1) The character is derivative, the writer having used a common model (2) The character is a product of social conditioning, an ideal or counter-ideal of the prevailing values of the society, and (3) The character is symbolic fulfillment of the writers’ need.

For the author itself, it can be discovered about his/her opinion about women. As what Stephen Heath has stated that feminism is a subject both for women and men, it is possible that an author can be contrary against the idea of feminism or support it. It can be concluded that when an author represents women stereotyped and discourages women’s right, he must support minimally did not deny the idea of

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30 Cheri Register, *op. cit.*, p. 5
feminism in his work, but when he represent women positively and encourages the rights of women, he has criticized feminism. Thus an author can be concluded to be the one who supports or denies the patriarchy based on his/her literary work.

From the above theories and explanation the writer thinks that feminist ideological criticism is the right approach to analyze the feminism in *A Doll’s House*. This approach will help the researcher to understand how is women’s image in *A Doll’s House*, and Ibsen’s opinion upon the patriarchy based on feminism ideological criticism. By using this theory, the researcher also tries to discover the conclusion of these two problems.
CHAPTER III
RESEARCH FINDINGS

A. Intrinsic Elements of *A Doll’s House*

1. Characterization

The treatment of character is a basic part of the playwright work. That is why the character plays an important role in a play. The function of character’s analysis is to know the moral quality and particular character’s preference from his/her attitude, speech, and action. The research about the characters applied by identifying the characters themselves and classifying those characters into the kinds of character in the play such as explained in chapter two.

a. Characters in A Doll’s House

There are nine characters in A Doll’s House:

1. Nora Helmer

Nora Helmer: Main character, the wife of Torvald Helmer. Nora has never lived alone, going immediately from the care of her father to that of her husband. Inexperienced in the ways of the world as a result of this sheltering, Nora is impulsive and materialistic. However, the play questions the extent to which these are mere masks that Nora uses to negotiate the patriarchal oppression she faces every day. Over the course of the three Acts, Nora emerges as a fully independent woman who rejects both the false union of her marriage and the burden of motherhood. Nora initially seems like a playful, naïve child who lacks knowledge of the world outside her home. She seems completely hanny. She responds
affectionately to Torvald's teasing, speaks with excitement about the extra money
his new job will give them, and takes pleasure in the company of her children and
friends. She does not seem her doll-like existence. In which she is coddled,
pampered and patronized.

As the play progresses, Nora reveals that she is not just a "silly girl," as
Torvald calls her. She does have some worldly experience, however and the small
acts of rebellion in which she engages indicate that she is not as innocent and
happy as she appears. Her understanding of the business details related to the debt
she incurred in taking out a loan to preserve Torvald's health indicates that she is
intelligent and possesses capacities beyond mere wifehood. Her description of her
years of secret labor undertaken to pay off her debt manifests her fierce
determination and ambition. Additionally, the fact that she was willing to break
the law in order to ensure Torvald's health shows her courage.

Krogstad's blackmail and the trauma that follows do not change Nora's
nature; they simply open her eyes to her unfulfilled and underappreciated
potential. "I have been performing tricks for you, Torvald," she says during her
climatic confrontation with Torvald. Nora comes to realize that in addition to her
literal dancing and singing tricks, she has been putting on a show. She comes to
see her position in her marriage. She has pretended to be someone she is not in
order to fulfill the role that Torvald, her father, and society at large expect of her.

Torvald's severe and selfish reaction after learning of Nora's deception and
forgery serves as the final catalyst for Nora's awakening. But, even in the first act,
Nora shows that she is not totally unaware that her life is at odds with her true
macaroons and then lying to him about it, for instance. She also swears, apparently just for the pleasure she derives from the minor rebellion against societal standards. As the drama unfolds, and as Nora's awareness of the truth about her life grows, her need for rebellion escalates. This need culminates in her walking out on her husband and children in order to find independence and finds the strength to free herself from her oppressive situation.

2. Torvald Helmer

Torvald embraces the belief that a man's role in marriage is to protect and guide his wife. He clearly enjoys the idea that Nora needs his guidance, and he constantly interacts with her as a father would. He instructs her with trite, moralistic sayings, such as: "A home that depends on loans and debt is not beautiful because it is not free." He is also eager to teach Nora the dance she performs at the costume party. Torvald likes to envision himself as Nora's savior, asking her after the party, "Do you know that I've often wished you were facing some terrible dangers so that I could risk life and climb, risk everything, for your sake?"

Although Torvald seizes the power in his relationship with Nora and refers to her as a "girl," it seems that Torvald is actually the weaker and more childlike character. Dr. Rank's explanation for not wanting Torvald to enter his sickroom —"Torvald is so fastidious, he can not face to anything ugly"—suggests that Dr. Rank feels Torvald must be sheltered like a child from the realities of the world. Furthermore, Torvald reveals himself to be childish pettily at times. His real objection to working with Krogstad is not deficiencies in Krogstad Moral
decision to fire Krogstad stems ultimately from the fact that he feels threatened and offended by Krogstad’s failure to pay him the proper respect.

Torvald is very conscious of other people's perception of him and of his standing in the community. His explanation for rejecting Nora’s request that Krogstad be kept on the office – that retaining Krogstad would make him “a laughing stock before the entire staff” - shows that he prioritizes his reputation over his wife’s desire. Torvald further demonstrates his deep need for society's respect in his reaction to Nora deception. Although he says that Nora has ruined his happiness and will not be allowed to raise the children, he insists that she remain in the house, because his chief concern is saving “the appearance” of their household.

3. Nils Krogstad

Krogstad is one the minor character in A Doll’s House, but he is not necessarily a villain. Though his willingness to allow Nora’s torment to continue is cruel, Krogstad is not without sympathy for her. As he says, “Even money-lenders, hacks, well, a man like me, can have a little of what you call feeling, you know.” He visits Nora to check on her, and he discourages her from committing suicide. Moreover, Krogstad has reasonable motives for behaving as he does: He wants to keep his job at the bank in order to spare his children from the hardships that come with a spoiled reputation. Unlike Torvald, who seems to desire respect for selfish reason, Krogstad desires it for his family’s sake.

Like Nora, Krogstad is a person who has been wronged by society, and
Though he did break the law, Krogstad’s crime was relatively minor, but society has saddled him with the stigma of being a criminal and prohibited him from living down his past. Additionally, Krogstad’s claim that his immoral behavior came about when Mrs. Linde abandoned him for a man with money so she could provide for her family makes it possible for us to understand Krogstad as something of a victim of circumstances. One could argue that society forced Mrs. Linde away from Krogstad and thus prompted his crime. Though society’s unfair treatment of Krogstad does not justify his actions, it does align him more closely with Nora and therefore tempers the readers perception of him as a despicable character.

4. Mrs. Kristine Linde

Kristine Linde is Nora’s childhood friend old schoolmate of Nora. Mrs. Linde comes back into Nora’s life after losing her husband and mother. Mrs. Linde’s account of her life of poverty underscores the privileged nature of the life that Nora leads. Also, it is known from the play that Mr. Linde takes responsibility for her sick parent, whereas Nora abandoned her father when he was ill. Pressed for money, Mrs. Linde successfully asks Nora to help her secure a job at Torvald’s bank; ultimately, Mrs. Linde decides that she will only be happy if she goes off with Krogstad. Christine’s older, weary viewpoint provides a foil for Nora’s youthful impetuosity as well as a symbol of the ultimate hollowness of the matriarchal role. Her relationship with Krogstad also provide a point of comparison for that of Nora and Torvald.
5. Dr. Rank

Friend of the family and physician of Torvald, Dr. Rank embodies and subverts the theatrical role of the male moral force that had been traditional in the plays of the time. Rather than providing moral guidance and example for the rest of the character, Dr. Rank is a corrupt force, both physically and morally. Sick from consumption of the spine as a result of his father's sexual exploits, the Doctor confesses his desire for Nora in the second Act and goes off to die in the third.

6. Three children (Bob, Emmy, and Ivar)

Bob, Emmy, and Ivar are Nora and Torvald's three small children. In her brief interaction with her children, Nora shows herself to be a loving mother. Her later refusal to spend time with her children because she fears she may morally corrupt them reveals Nora's belief that the quality of parenting strongly influences a child's development. These three young children rose primarily by Anne, the Nurse (and Nora's old Nurse), the children spend little time with their mother or father. The time they do spend with Nora consists of Nora playing with them as if she were just another playmate.

7. Anne-Marie

The Helmer's nanny. Though Ibsen doesn't develop her character much, Anne-Marie seems to be a kindly woman who has genuine affection for Nora. She had to give up her own daughter in order to take the nursing job offered by Nora's father. Thus, she shares with Nora and Mrs. Linde the act of sacrificing her own
8. Helen
A housemaid, and there is no more explanation about her.

9. A porter
This character appears only in the beginning of the act I

2. Plot

Below, the writer quotes some dialogues which can describe the development of Plot in Henrik Ibsen's play.

a. Exposition: as it stated in the Chapter two about the plot that every playwright has to put the audience or reader in the know about whatever has "happened" before the play begins. This necessity of doing this is the task of exposition. So the writer will quote the situation of the beginning of the play:

"A room furnished comfortably and tastefully but not extravagantly. At the back, a door to the right leads to the entrance-hall, another to the left leads to Helmer's study. Between the doors stands a piano. ...

There are also some expositions introducing the person in the play, for instance, the introduction of Dr. Rank, Mrs. Linde and Krogstad.

b. Rising Action: is the entire first part of the play in which the forces creating conflict are delineated, enlarged, and prepared for some disaster.

NORA, If your little squirrel were to ask you for something very, very prettily-?
NORA, Would you do it?
HELMER, I should like to hear what it is, first.
NORA, Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.

The rising is built upon three effort to find a way out, each a more difficult way than the preceding. Here, Her first effort begins, the simplest if it works,
direct action on Helmer to keep Krogstad in the bank. Nora led up to the subject with her established feminine methods.

c. Climax/Crisis: The first major pause in the play occurs when the hero makes a decision or makes some all-important discovery about either himself or someone else in the play, the act which interrupts everything else that happening, is always referred to as the climax. This is the end of the rising action, for it constitutes a major turning point in the play.

HELMER. What is this? Do you know what is in this letter?
NORA. Yes, I know. Let me go! Let me get out!
HELMER. (holding her back). Where are you going?
NORA. (trying to get free). You shan't save me, Torvald!
HELMER. (reeling). True? Is this true, that I read here? Horrible! No, no—it is impossible that it can be true.
NORA. It is true. I have loved you above everything else in the world. 39

With the revelation of the forgery, comes an unforeseen development, revelation of an entirely different character and relation to her in Helmer than she had expected. Her former decision is no longer a solution; she is confronted with the necessity of a new and final decision. The major dramatic question goes through three phases for the audience: Will revelation of the forgery averted? What will happen when it is revealed? What will the effect be on Nora of the revelation of Helmer’s character and what will she do?

d. Falling Action: The falling action follows the climax and usually presents the ways in which the hero is slowly overpowered and becomes increasingly helpless. The falling action does not usually last as long as the rising action. Because there is inevitably such intense emotionalism in the falling action, the playwright often provides comic-relief.
(A ring is heard at the front-door bell.)
HELMER. (with a start). What is that? So late! Can the worst--? Can he--?
Hide yourself, Nora. Say you are ill.
(NORA stands motionless. HELMER goes and unlocks the hall door.)
MAID. (half-dressed, comes to the door). A letter for the mistress.
HELMER. Give it to me. (Takes the letter, and shuts the door.) Yes, it is from
him. You shall not have it; I will read it myself.
NORA. Yes, read it.

The complication of the letter introduces a dramatic reversal for Helmer, and with Helmer’s reaction to it, clears the ground for Nora’s final decision and the movement to the resolution. The letter gives Helmer one last chance to show some thought for Nora.

Resolution: The ending is the final portion of the play.

The resolution of the play is accomplished when Nora says “Good bye.” Ibsen introduces a note of hope at the end of the play. Nora feels it for a moment, and then in weariness and disillusion after holding up so bravely through the scene, she can only say, “Oh, Torvald, I don’t believe any longer in wonderful things happening.” Her last few speeches reveal her emotion at parting and the depth of the love she has felt for Helmer. When Helmer says eagerly, “But I will believe in it. Tell me?” one feels this is no longer his false air of superiority asserting itself, but a hint of fresh strength which may grow in him out of suffering. That he welcomes the idea of change in himself shows a change has already begun. The hope for the future is emphasized by Helmer’s last words after Nora is gone, “The most wonderful thing of all-?” Helmer as well as Nora needs to stand alone for realization of his character. Helmer’s self-centeredness is given such extreme emphasis at the crisis, that the suggestion at the end is highly
desirable to round out the reality of the character. The ending of the play suggests a new play but does not interfere with the completeness and finality of the action. When the sound of the door shutting is heard, one phase of the lives of Nora and Helmer has closed.

3. Setting

The setting of A Doll's House was taken occurrence in the late 1970s, since Ibsen wrote it in 1979. A Doll's House setting is only in Norway. There is no other country as the place of the drama. Moreover, the whole acts of A Doll's House took place in one room, in Helmer's living room. All of the activities held in the living room. Nora as the major character never leave the living room. The only chance that she left the room when she was at the party.

4. Theme

It is difficult to formulate the themes of A Doll's House, because there are so many substantial issues brought by this play, so the writer preserves some possibilities. The first is: The Sacrificial of Women. In A Doll's House, Ibsen paints a bleak picture of the sacrificial role held by women of all economic classes in his society. In general, the play's female characters exemplify Nora's assertion (spoken to Torvald Helmer in Act Three) that even though men refuse to sacrifice their integrity.

*Helmer:* I'd gladly work for you day and night, Nora—and take on pain and deprivation. But there's no one who gives up honor for love.

*Nora:* Millions of women have done just that. (*d.344-345 – Act III)*

In order to support her mother and two brothers, Mrs. Linde found it necessary to abandon Krogstad, her true but penniless love and marry a richer man.

*Mrs. Linde:* Don't forget I had a helpless mother and two small brothers. We couldn't wait for you, Nils; your prospect seem hopeless then. (*d.20– Act III)*
The nanny had to abandon her own child to support herself by working as Nora's children's caretaker. As she tells Nora, the nanny considers herself lucky to have found the job, since she was "a poor girl who'd been led astray. (d.20 Act II)\textsuperscript{43}

Though Nora is economically advantaged in comparison to the play's other female characters, she nevertheless leads a difficult life because society dictates that Torvald be the marriage's dominant member. Torvald issues decrees and condescends to Nora, and Nora must hide her loan from him because she knows Torvald could never accept the idea that his wife or any other woman had helped save his life. Furthermore, she must work in secret to pay off her loan because it is illegal for a woman to obtain a loan without her husband's permission. By motivating Nora's deception, Torvald's and society's attitudes leave Nora vulnerable to Krogstad's blackmail.

Nora's abandonment of her children can also be interpreted as an act of self-sacrifice. Despite Nora's great love for her children (d.283 Act I)\textsuperscript{44}-manifested by her interaction with them and her great fear of corrupting them- she chooses to leave them. It seems that Nora truly believes in her statement that the nanny will be a better mother and that leaving her children is in their best interest.

The second is: Parental and filial Obligations. Nora, Torvald, and Dr. rank each express the belief that a parent is obligated to be honest and upstanding, because a parent's immorality is passed on to his or her children like a disease. In fact, Dr. Rank does have a disease that is the result of his father's depravity. Dr.
Ran implies that his father's immorality—his many affairs with women—led him to contract a venereal disease that he passed on to his son. Causing Rank to suffer for his father's misdeeds.

Torvald voices the idea that one's parent determine one's moral character when he tells Nora, "Almost everyone who goes bad early in life has a mother who's a chronic liar." (d.448 Act I). He also refuses to allow Nora to interact with their children after he learns of her deceit, for fear that she will corrupt them.

Yet, the play suggests that children too are obligated to protect their parents. Nora recognized this obligation, but she ignored it, choosing to be with and sacrifice herself for her sick husband instead of her sick father. Mrs. Linde, on the other hand, abandoned her hopes of being with Krogstad and undertook years of labor in order to tend to her sick mother. Ibsen does not pass judgment on either woman's decision, but he does use the idea of a child's debt to her parent to demonstrate the complexity and reciprocal nature of familial obligation.

It can be noted that A Doll's House is a play about Women's right. The women—Nora— in this play breaks the stereotype or mold that is put on her. Nora chooses to simply walk away from the problem she faces. This action goes along with most mothers tell their children when they face similar situations. Nora is suppressed by Torvald's word. She tries to help her husband and, according to the author, saves his life. Torvald is unaware of her sacrifice and is ashamed of Nora's deceitful behavior. She is finally sick of being called a little skylark and a spendthrift and decides to leave Torvald, which is unheard during that time. The play ends with Nora slamming the door and Torvald mumbling to himself. It
shows a woman taking charge of her life and breaking the mold that stereotypes her.

B. Feminism in A Doll's House

1. The Image of Nora Helmer in the Beginning of The Play

a. Dependent Woman

From the beginning of the play it is obvious that man’s treatment of woman –Nora- is very badly and in a way insulting her because she is a woman. He calls her little pet names, and says that she is frail. Nora also does thing according to what Torvald wants. Everything is done by his standard.

"NORA. (moving towards the stove).
As you please, Torvald"^{5}

b. Weak Woman

Torvald didn’t allow her to have very much freedom. He didn’t leave decisions to Nora. It obviously shown when they talk about what Nora is going to wear and do for ball.

"HELMERWasn't that a happy thought of mine, now?
NORA.Splendid! But don't you think it is nice of me, too, to do as you wish?^{6}

Torvald’s chosen names for Nora reveal that he doesn’t see her as an equal by any means, Nora is at times predictable and silly doll and at times a captivating and exotic pet or animal, all created for Torvald.
c. Private and Domesticated Woman.

It can be seen in the title *A Doll’s House*. This title invites the reader at once to wonder about the issue of power. It describes the readers of this play to see what is going on the Helmer household as somehow analogous to a child’s game featuring an artificial life of dolls manipulated by the doll master.

As it is known that Nora had never left the living room since the very beginning of the play Nora is introduced as the weak, stupid and dependent wife. The treatment continued to Act II and Act III:

*NORA.*
I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as your else I pretended to, I am really not quite sure which--I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman--just from hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life.

*NORA.*
No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.47

From the above statements we know that Torvald has treated her like a “doll” to be played with and admired. It is the social satisfaction he derives from having a beautiful young wife to himself, someone he can parade around in front of other men as his trophy, arousing their jealousy when he takes her away from the party to gratify the sexual stimulation he has gained by her dance.
This scene can be analyzed by using feminist ideological criticism. Based on the theory, the image of Nora can be discovered. Nora is a woman who lives in a patriarchy system. As what Kate Millet has said, the system of patriarchy which differs men and women and gives advantages to men has reduced women rights. It shackles women’s right and oppresses them as inferior. Kate Millet has argued that ideological indoctrination as much as economic inequality is the cause of women’s oppression. Millet has seen that patriarchy has subordinated female to male.

Virginia Woolf in Mary Eagleton has stated that a woman be stereotyped socially, biologically, and psychologically. In this drama the image of Nora socially is being private and domestically. And biologically, she is beautiful and charming, that Dr. Rank was in love with her.

b. The Transformation of Nora’s Image

In Act III, it is noted the transformation from Nora from doll-like puppet to real life human being concludes with her decision to leave her family. Nora realizes that woman should be free to discover their own true identities. Nora realizes that before she can be wife, she must first discover herself through venturing out into the world, she leaves an unformed soul, determined to become a full person rather than the doll of the male figure in her life.

Nora is woman who has the potential to be independent and forceful, when

Torvald selfishly said:

*HELMER.*

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

It is a thing hundreds of thousands of women have done

In this statement she realizes that she has had many accomplishments and that she is worthy of a larger award than what she has given.

NORA. (undisturbed).

I mean that I was simply transferred from papa’s hands into yours. You arranged everything according to your own taste, and so I got the same tastes as your else I pretended to. I am really not quite sure which—sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman—just from hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life.

NORA.

No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa’s doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.

NORA.

Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself—you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now.49

In conclusion, one can see Nora’s struggle to break free of her caged prison. In the beginning of the play she was characterized as weak and childlike person, as a doll wife who revels in the thought of luxuries that can be afforded. She gains some strength to stand up to Mrs. Linde, even going as far as helping her, and to push off Krogstad, she finally after realizing Torvald’s true character, breaks free of her cage and does what birds do best—fly.

Up to this point, the writer encourages himself to deny the theory given by Virginia Woolf and Mary Ellman50 When they have stated that women must be put as coward, irrational, complex and dependent to men in literary work written
by men. Oppositely, through the character of Nora, Ibsen has showed how a woman, even though being domestically, still can be a brave person to challenge the life rather than to be something she does not like. It is proved that in the character of Nora, there is no character of a woman for being coward, irrational, passive, and complex, or even dependent to men. A woman can be imagined as private and domestically but has positive attitude such as courage and dynamic as what the character of Nora shows through this drama. The character of Nora gives a positive image about women when she reveals as a brave and independent girl who has challenge the patriarchy bravely.

Although Nora is put domestically, Ibsen has brought her into a glorify challenge against the patriarchy. When Nora leaves her husband, the representation of patriarchy, Nora becomes the symbol of women’s rebellion against the patriarchy. Thus the image of Nora in this drama seems to be a private and domesticated woman but powerful to decide her life based on her own consideration. In the other words, it can be said that not every women were imagined in literary works as coward, irrational, passive, or even dependent to men, since the character of Nora challenges the opinion.

B. Ibsen’s Opinion upon the Feminism in *A Doll’s House*

The last act gives the resolution of the drama. Nora leaves her husband. The act is also the deciding point of Nora’ life: will the "wonderful thing" happen or not? It begins with a foil for Nora and Torvald's marriage. In fact, Mrs. Linde and Krogstad's decision to be together can be seen as ironic in the context of Nora.
significant personal and moral problems, they have a better chance of a happy and true marriage than Nora and Torvald. Mrs. Linde advocates revealing all to Torvald because, as her union with Krogstad suggests, she believes that it is possible to build a relationship of mutual dependence of unformed characters as long as both parties are fully aware of each other's motives. Mrs. Linde hopes that, through this union, both she and Krogstad can become the better people they know that they can be.

The extent of Torvald's investment in a fantasy world and the importance of Nora's false characterization is revealed when he describes how, at parties, he pretends not to know her so that he may seduce her all over again. And, perhaps more importantly, Nora is quite candid about her understanding of all this, telling him flatly that she knows.

It is important to notice that Nora's time at the party has been the first time that she has left the confines of the one room in the entire play. Moreover, she has to be dragged back in. This suggests that it is Torvald's own desires to have Nora entertain him that necessarily forces Nora to journey into the real world. Also, it is interesting to note that she also temporarily leaves the room to exchange her party dress for everyday clothing, her first lone foray from the room. This new trend is the beginning of her final departure from the room (a departure that ends the play, shattering the values that had supported the walls of the house.

But, when she leaves for the final time, she is leaving for reasons other than what she had intended at the beginning of the Act. Before Torvald confronts her with the letter, she is on her way to commit suicide, determined that Torvald
thing to do because she believes that he would willingly give his life for hers as well. In this way, they have an equal relationship. However, she is extremely disappointed to discover that he clearly has no intention of sacrificing himself for her. Instead of refusing to abide by Krogstad's demands and taking the blame on himself, Torvald accuses Nora of ruining his life, telling her that she will no longer be able to see her children or maintain their marriage except in public appearances. Nora even asks him whether he would give his life for her and her fears are confirmed when he answers that he would never sacrifice his honor for a loved one. Consequently, Nora resolves to leave Torvald, aware that true wedlock is impossible between them because neither of them loves the other, or even capable of doing so. Nora realizes that, before she can be a wife, she must first discover herself through venturing out into the world. She leaves an unformed soul, determined to become a full person rather than the doll of the male figures in her life.

*A Doll's House* Henrik Ibsen’s popular play, as literary product written during 19th century, shows the playwright opinion toward the feminism. In his work Ibsen emphasizes that, indeed, women’s place is their homes, and working outside their homes creates problems for women. In addition to this Ibsen points out that in this world men are acting as the superior and women are the inferior. Men dominate every single aspect of life and, accordingly, women’s place is marginalized. Through the description of the female characters, Ibsen shows that women are dependent on men and that women are the objects rather than the subject.
In A Doll’s House at least three major conflicts are present: a conflict between Nora and Torvald, conflict between Nora and Krogstad and a conflict between Nora and society. Through Nora’s conflict with Torvald, the writer found that patriarchy socialization of women into servicing creature is the major accusation. Nora’s painful account to Torvald of how Torvald, —and her father—used her for their amusement. How she had no right to think for herself, only duty to accept their opinion. Excluded from meaning anything, Nora has never been subject but only object. Nora is imprisoned within her respective roles; she must be passive and nurturing.

The second conflict is Nora’s conflict with Krogstad. When Krogstad comes to visit her, after she took matters in her own hands, forged her father’s signature and saved her husband’s life. Krogstad decide to manipulate her. However she turns on him a classical show of strength. Not only did Nora refer to Krogstad as “a stupid lawyer”, but she also calls the law “a very stupid law.” Her strong statements show that she has the potential of being a strong woman.

The third conflict is Nora’s conflict with the society. Ibsen sheds light on the forces that subjugate women. Nineteenth-century, society was male-dominated. Married women could not borrow money without their husbands’ signature. Nor could they own real estate in their own names or enter into contract. In addition, all their assets—including inheritances and trust funds—automatically become the property of their husbands at time of marriage.

Ibsen showed his disagreement to patriarchy by letting Nora leave her husband rather than to be something she does not like. He shows woman’s
the patriarchy through the character of Torvald, by showing Torvald self-centeredness and his cowardice. As what Stephen Heath has stated, an author, through his literary work, must be contrary to or support the patriarchy. In this case, Ibsen not only has put himself contrary against patriarchy, moreover, he also criticizes the patriarchy itself. This is what feminism struggle for, to against inequality between male and female.

The system of patriarchy which built by the egoism and man's dominance— it is what feminist struggle for—must be eliminated. Properly, a husband has to be wise and must not be selfish. He must be a good model for his wife in overcoming the problem, not by threatening his wife's life.

When Torvald blamed his wife for the forgery and Nora said Torvald is not the man to educate her into being a proper wife for him, obviously, is a critic from Ibsen to the patriarchy. Ibsen believes that in many marriages as the relation of men and women conventionally existed in his day, the woman seemed against in the manner described by Nora. Actually a husband and wife can have worked out the problem together.

HELMER.
You blind, foolish woman!
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!
Ibsen again criticized what male first concern for appearances, a part of social hypocrisy and ignores the feeling of Nora, as the victim of his manner which consider woman as a household-unit.

Finally Ibsen shows that the feminism is brought into reality in Nora emancipation as a woman. She fought against the dehumanizing oppression of women. She offers the readers a vision of the need for a new-found freedom for woman amid a suffocating society governed wholly by unsympathetic and insensitive men.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. CONCLUSION

After analyzing *A Doll's House* written by Henrik Ibsen viewed from the feminist ideological criticism, the writer concludes throughout this drama, the image of Nora reveals in variations. She is a beautiful and lovely lady. She is also positioned as private and domesticated woman. However she is courageous or brave and independent. She has no fear to challenge her husband, the representation of patriarchy. She chooses to be “free” rather than a doll’s house. Based the theory in chapter two, these stereotypes appear from Ibsen because the character is a product of social conditioning, and ideal or counter-ideal of the prevailing values of the society.

The feminism focuses on analyzing gender inequality and the promotion of women right, interest and issues. The themes explored in feminism include discrimination, stereotyping, objectification, oppression, and patriarchy. The writer finds that The feminism is brought into reality in Nora emancipation as a woman. She fought against the dehumanizing oppression of women. She offers the readers a vision of the need for a new-found freedom for woman amid a suffocating society governed wholly by unsympathetic and insensitive men.

Nora has wriggled the rules of patriarchy when she decides not to stay with her husband. The decision is a symbol of women’s rebellion against men’s domination through patriarchy. When the rules shackled her, she opposes it. She
struggles all of that oppression, in the same time to show that as a human being, she also has right to decide. She prefers leaving to being shackled by the patriarchy.

Through three conflicts in *A Doll's House* – a conflict between Nora and Torvald, conflict between Nora and Krogstad, and conflict Nora and society- Henrik Ibsen wanted to guide the audiences and the readers to recognize that women have freedom. The rule that shackled women in the patriarchy must be deleted. The rule is not properly with human right, so it is must not be endured. Thus, in the end of the drama it can be seen how Ibsen blames the patriarchy. Through this drama, it is proved that Ibsen agrees the idea feminism

B. SUGGESTION

In analyzing a play or literary works, the writer would suggest to start research by making the methodology of research. The building of methodology would give direction of the process research. The next step, the researcher should look for the right approaches or theory to discuss the problems.

The researcher suggests those who are interested to do the same study about relationship between the feminist ideological criticism and literary work to read more about feminist literary criticism. Some books that are suggested by the researcher to study such as *Feminist Literary Criticism* edited by Mary Eagleton, *Feminist Literary Criticism: Exploring in theory* edited by Josephine Donovan, and *Kritik Sastra Feminis* written by Soenarjati Djajanegara.
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SYNOPSIS

The story starts on Christmas Eve. Nora makes preparation for Christmas. While she eats macaroons, Dr. Rank and Mrs. Linde enter. Rank goes to speak with Torvald while Linde speaks with Nora. Linde explains that her husband has died and that she needs to find a job. Nora agrees to ask her husband to give Linde a job at the bank. Nora tells her about borrowing money to pay for the trip to Italy for her and her husband. She explains that Torvald doesn’t know that she paid for it. Rank leaves the study and begins to speak with Nora and Linde. He complains about the moral corruption in society. Krogstad arrives and goes to the study to talk to Torvald about keeping his job. A few minutes later, he leaves and Rank comments that Krogstad is one of the most morally corrupt people in the world. Rank and Linde leaves and Krogstad reenters. He tells Nora to ask her husband to keep Krogstad, or else he will reveal Nora’s crime of forgery. Krogstad leaves and when Torvald reenters. Nora asks him not to fire Krogstad. Torvald says that he must fire him because of his dishonesty and because he gave Krogstad’s job to Linde. Torvald returns to his study.

The Nurse, Anne-Marrie, enters and gives Nora her ball gown. Anne-mare explains that she had to leave her children to take the job taking care of Nora. Anne-Mare leaves. Linde returns and begins to help Nora with stitching up her dress. They talk for a while about Dr. Rank. Torvald enters and Linde leaves to the nursery. Nora asks Torvald again not to fire Krogstad and Torvald refuses. He gives Krogstad’s pink slip to the maid to be mailed to Krogstad. Torvald leaves to his study. Rank enters and tells Nora about his worsening illness. They talk and flirt for a while. Rank
tells Nora that he loves her. Nora said that she never loved Rank and only had fun with him. Rank leaves to the study and Krogstad enters. He is angry about his dismissal and leaves a letter to Torvald explaining Nora's crime in the letter box. Nora is frightened. Nora tells Linde about the matter and Linde assures her that she will talk to Krogstad and set thing right. Linde leaves after Krogstad and Rank and Torvald enter from the study. They help Nora practice the tarantella. After practice, Rank and Torvald exists. Linde enters and tells Nora that Krogstad left town, but she left a note for him. Nora tells her that she's waiting for miracle to happen.

That night, during the dance Linde talks to Krogstad in Helmer's apartment. She explains to him that she left him for money, but that she still loves him. They get back together and Krogstad decides to forget about the whole matter of Nora's borrowing money. However, Linde asks Krogstad not to ask for his letter back since she thinks Torvald needs to know of it. Both leave and Torvald and Nora enter from the dance. Torvald checks his letter box and finds some letters and two Business cards from Dr. Rank with black crosses on them. Nora explains that they mean that Rank is announcing his death. After the bad news, Torvald enters his study and Nora prepares to leave. However, before she can get out the door, she is stopped by Torvald who read Krogstad's letter. He is angry and disavows his love for Nora. The maid comes with a letter. Torvald read the letter which is from Krogstad. It says that he forgives Nora of her crime and will not reveal it. Torvald burns the letter along with the IOU that came with it. He is happy and tells Nora that everything will return