

# The Portrayal of Women in Henrik Ibsen's *A Doll's House*

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## The Portrayal of Women in Henrik Ibsen's *A Doll's House*

### **Abstract:**

This research investigates the portrayal of women characters in Henrik Ibsen's play, *A Doll's House*. Ibsen is the father of modern theater and often advocates for social issues in his plays. This study aims to shed light on the portrayal of women in this play and how they are different from each other, the study is an important to portray women's experiences in Ibsen's era. Ibsen himself champions gender parity, reflects in characters like Nora Helmer, Mrs. Linde and Anne Marie. The study uses a feminist framework to analyze the play's multiple feminist trends. Considerable attention will be devoted to illuminating the inequitable marriage system, the constraints imposed on women's autonomy, and their endeavor for emancipation.

The study concluded that those women fought a lot to be free and did many unfortunate things to solve their problems. Researcher strongly suggested that there are stark differences between the women characters in this play. While Nora Helmer, Mrs. Linde, and Anne Marie seemed happy as the play began, they moved in parallel but in opposite directions. Nora left her husband's house to live an independent life, having her thoughts and decisions, and facing her fears about the future; Mrs. Linde and Anne Marie quickly overcame obstacles in life and grew up. They sacrificed a lot to get safety and provide for their families.

**Keywords:** The Portrayal of Women, Patriarchal Society, Women's Issues, Individuality, and Struggle for Freedom.

## تصوير شخصيات النساء في مسرحية "بيت الدمية" للكاتب هنريك إبسن

### الملخص:

يتناول هذا البحث تصوير شخصيات النساء في مسرحية "بيت الدمية" للكاتب هنريك إبسن. يعد إبسن أباً للمسرح الحديث ويؤيد في مسرحياته قضايا اجتماعية. تهدف هذه الدراسة إلى إلقاء الضوء على تصوير النساء في هذه المسرحية وكيفية اختلافهن عن بعضهن البعض، وتعتبر هذه الدراسة مهمة لتصوير تجارب النساء في عصر إبسن. يؤيد إبسن نفسه المساواة بين الجنسين، وينعكس ذلك في شخصيات مثل نورا هيلمر والسيدة ليند وأن ماري. تستخدم الدراسة إطاراً نسبياً لتحليل الاتجاهات النسوية المتعددة في المسرحية. وسيولى اهتمام كبير لتوضيح النظام الزوجي الظالم والقيود التي تفرض على استقلالية النساء وسعيهن للتحرر. وخلصت الدراسة إلى أن هؤلاء النساء قاتلن كثيراً لتحقيق الحرية وفعلن أشياء غير محظوظة لحل مشاكلهن. وأوصى الباحث بشدة بأن هناك اختلافات كبيرة بين شخصيات النساء في هذه المسرحية. في حين بدت نورا هيلمر والسيدة ليند وأن ماري سعيدات عند بدء المسرحية، إلا أنهن تحركن بشكل متوازي وفي اتجاهات معاكسة. غادرت نورا بيت زوجها لتعيش حياة مستقلة، وتفكيرها وقراراتها ومواجهتها مخاوفها من المستقبل. بينما تغلبت السيدة ليند وأن ماري بسرعة على العقبات في الحياة واستقرتا. وضحين بكثير من أجل الحصول على الأمان وتوفير احتياجات عائلاتهن.

الكلمات الافتتاحية: تصوير النساء، المجتمع الأبوي، قضايا النساء، الفردية، النضال من أجل الحرية.

## 1. Introduction:

Henrik Ibsen was one of the greatest writers in the world, he is the father of modern drama, who plays an important role in supporting women. At the time, when Victorian attitudes about family life and appropriateness were very much in the public eye, his plays were considered shocking. In their work, Ibsen examined substances that had been placed behind many front walls and which the common public did not wish to see. First of all, he wrote a couple of romantic plays. There were *Love's Comedy*, *Brand*, *League of Youth*, and *Peer Gynt*, each being created over four years from 1862 to 1876. The author then turns his attention to the production of theatrical works that include real themes and explore practical issues. The author's works are very clear and consistent in their criticism of the flawed cultural standards that exist all over the world, resulting in mental anguish and a loss of basic human decency. The discussion first began in 1877, with "The Pillars of Society," which has been followed by other works such as "A Doll's House"(1879), "Ghosts" (1881), and "An Enemy of the People" (1882). And last but not least, and "the Wild Duck" (1884).

These works provide an exceptional ability to paint people's behavior in a precise way. Ibsen, for instance, examines relevant social issues of the modern era that relate to domestic themes and complexity in unions between married couples in his play *A Doll's House*. In a succinct remark, the writer Allardyce Nicoll characterizes his dramatic works as follows: "His drama is a domestic drama and he aims to dramatize the life of his day. He realized that perfect emotions of the spectacular plays had nothing in common with ordinary men and women" (Nicoll 340). His works of theatre contain a focus on national themes in their initial form. Drama is a form of literature or performance art in which narrative work or non-narrative works use the depiction of fictional or real characters. Conflicts and dialogue are usually employed in this art form to communicate a certain theme or point of view. Drama may be performed by individuals or a group of actors, in real writing form, on the stage of a theatre. In the centuries since then, this genre has played an important role in entertainment, enlightenment, and social commentary. The main objective of the author is to create a dramatic portrait of the existence led by that individual.

In its initial manifestation, his theatrical work exhibits a focus on domestic themes, which is a rich in history and has served as a means of entertainment, enlightenment, and social commentary throughout the centuries. The primary objective of the author is to present a dramatic portrayal of the existence led by the individual in a question.

The Ibsen heroines had been painted as submissive women willing to accept social restrictions before *A Doll's House*. Over time, Ibsen focused more on women's issues, as seen in *The League of Youth* where Selma Bratsberg protests her objectification by her husband. In *The Pillars of Society*, Ibsen features Lona Hessel and Dina Dorf who express discontent with their gender-based subordination in society. In the writer's masterpiece *A Doll's Home*, those plays have an important elements that marked the author as a distinguished dramatist in the history of English literature.

According to Ibsen, the primary objective of his play is not to advocate for women's liberation, but rather to emphasize the importance, as noted by his biographer Michael Meyer of individuals discovering and embracing their true selves. This assertion suggests that "the primary duty of anyone was to find out who he or she was and to become that person" (Meyer 456). This implies that everyone was under a primary duty to find out.

## 2- Literature Review:

The historical narrative of the 19<sup>th</sup> century highlights the prolonged and arduous efforts undertaken by women to achieve visibility and challenge the entrenched patriarchal social order. In "The Second Sex" (1949), Simone de Beauvoir posits that within patriarchal societies, "males are commonly viewed as independent entities possessed of autonomous volition, whereas females are regarded as reliant beings subject to external circumstances" (Beauvoir 15). In contrast, women's significance is predominantly contingent on their relationship with men. Women are characterized not only by their differences from men but also by their insufficiency when measured against men, hence, it can be surmised that the term "woman" predicts similar connotations as the term "other". The assertion that a woman is not an inherently autonomous individual is a notion espoused in certain social and cultural contexts. The

concept of femininity has long been associated with the notion of the "Other", specifically as a subordinate counterpart to the masculine identity. This perspective posits that women are situated as entities lacking in the same level of worth and agency as their male counterparts, operating as a sort of foreign presence in the male-dominated spheres of society, and lacking the full capacity for self-actualization comparable with men.

Jennifer Hansen in his "One Is Not Born a Woman," noted that "Beauvoir strongly believed that marriage trapped and stunted women's intellectual growth and freedom" (2). According to Beauvoir, women strive to avoid confronting their freedom and realizing their potential in society by wholeheartedly investing in the achievements of their husbands and sons. This tendency arises from a perceived fear of taking personal responsibility, as the realization of individual potential presents uncertain outcomes without guarantees. The achievement of success or the attainment of a state of well-being. "If a woman seems to be the inessential [being] which never becomes the essential," Beauvoir suggests, "it is because she fails to bring about this change" (10). Women appeared to be inconsequential individuals that did not achieve essentially; it is due to their failure to instigate such alteration.

The societal perspectives concerning women appear to have been significantly influenced by the inclination to categorize them as a representation of the unfavorable characteristics related to men. Gender role attributions often place men in the position of being active and women in the role of passivity. Furthermore, men are frequently associated with negative qualities, resulting in women being similarly burdened with these labels. Beauvoir's discussion of the dichotomous perspective has yielded considerable impact on social and personal hierarchies, resulting in the perpetuation of gender-based disparities and exerting influence on individual experiences.

Ghassan Awad Ibrahim shared the idea in "Women's Rights in Henrik Ibsen's A Doll's House" he tackled the issue of women's distress in a patriarchal society during the 1800s, where men held the upper hand and authority over women. This article elucidates how Ibsen portrays a benevolent wife in the play that, despite exerting

every effort to protection her well-being, experiences maltreatment at the hands of her partner.

In "The Concept of Feminism in Henrik Ibsen's *A Doll's House*, Rayees Ahmad; analyzed gender roles and power norms to pave the way for modern drama, inspiring current playwrights and directors. This article went further to critically analyzed Beauvoir's "Other" theory on marriage and women's liberation to give a clear picture of the state of knowledge. Dlvn Kalthum Mohammed shared the idea in "A Feminist Critical Study of Ibsen's *A Doll's House*" by exploring the depiction of women characters as being independent and making their mark through the pursuit of freedom rather than conforming to societal expectations. In this condition, they liberated selves from the restraints that confined them. Finally, regarding women, who have been marginalized, Amir Hossain likewise examined his perspectives in "Ibsen's Treatment of Women", such as addiction, trauma, difficult choices, women's rights, and suffrage. It critically analyzed the subjugation of women in the 19<sup>th</sup> century in Scandinavian bourgeois society. It additionally scrutinized Ibsen's proficiency in identifying formidable female characters, not only in their individual lives but also in their interactions with others.

### **3- Scope of the Study:**

This study will be limited to investigate how Henrik Ibsen's play *A Doll's House* shows women by explaining how the marriage system is unfair, and how women have limited on their freedom. It will also show how women in the play try to become more independent and have their own different personalities in the play.

### **4- Objectives:**

The objectives of this study are:

- To shed light on the portrayal of women in Ibsen's play *A Doll's House*
- To show the differences between women characters in this play

### **5- Method of the Study:**

The method of this research is qualitative. It uses two methods. First, the survey

method was used to collect data about the playwright's personal life for its close connection with his social reform doctrine. The second is an analytical descriptive method to critically analyze this play by using the feminist approach as there are indeed plenty of feminist tendencies, based on Simone de Beauvoir's the marriage system emphasizes women's individuality and fight for their freedom, in addition to opposing all restrictions of society.

## **6- Analysis:**

Taking all of the above elements into consideration, this research will scrutinize the representation of female characters in Henrik Ibsen's acclaimed work, *A Doll's House*. The play opens on Christmas Eve when Linde arrives at a designated spot. Rank and Torvalds are in deep conversation while Mrs. Linde converses with Nora. The play revolves around Torvald's family, with Torvald portraying the role of a respectable husband who is expected to be dominant over Nora. Nora loves her husband deeply, and in an effort to save his life, she obtains a loan without Torvald's knowledge. However, Torvald is unappreciative of Nora's actions and responds with anger, leaving Nora feeling frustrated. Eventually, Nora decides to assert her independence and leaves Torvald behind.

## **Women Characters:**

### **Nora Helmer**

The protagonist in the play is Nora Helmer, who assumes the role of a domestic homemaker. Throughout the European era, she serves as a representation of a woman who is objectified and treated as a plaything. Nora holds a deep affection for her spouse and admires him. She allows her husband to express his opinion without interrupting or disrupting him. She attentively hears her husband's discourse and deems everything he utters to be accurate. She cannot form her point of view or wield power. Despite his love for his wife Nora, he perceives her as a possession he owns. Nora's value is closely tied to the presence of her husband, Torvald, as an individual, she possesses minimal value. She got upset when she found out that Torvald was not kind and caring husband, she believed him to be. Nora decides to go against what



people expect of her and discover who she really is. She lied herself when she thought that she was only a wife and mother.

Throughout the play *A Doll's House*, Nora undergoes a significant transformation in her understanding of the truth about her life and relationships. Initially, she is content with her role as a wife and mother, playing the part of a dutiful and submissive partner to her husband Torvald. However, as the play progresses, Nora begins to see the flaws and limitations of her life, and realizes that she has been living in a world of illusion. In the end, she understands the truth about her own worth and potential, and makes the decision to leave her husband and children in pursuit of a more authentic and fulfilling life.

Nora has a history of victimization by her husband. Early in their marriage, Torvald became very ill and destitute and he lost his job due to his illness. According to the ideas of the time, Nora Helmer was considered a perfect woman. She is a "dud", a "rabbit" for her husband, Torvald, and a beautiful or documentary mother for her children. For many years, Nora made sacrifices to save money to repay the loan she took out to save her husband's life. She forged her father's signature without thinking about the consequences, just to save Helmer's life. This is one of Nora's sacrifices. Nora thought that she was in need of doing something to keep her husband's love for her when she grew old, as she said:

"Yes – sometimes, perhaps. Years from now, when I'm no longer pretty. You mustn't laugh! I mean, of course, when Torvald no longer loves me as he does now; when it no longer amuses him to see me dance and dress up and play the fool for him. Then it might be useful to have something up my sleeve" (Ibsen 40)

In her simple mind, Nora feels this sacrifice will be appreciated by Torvald and that he will love her more and more. Despite her lack of expertise in the legal field, Nora is convinced that there must be regulations that allow for such scenarios, as she said: "I don't know much about law, but I am certain that there must be laws permitting such things as that" (*the Sane Society* 29). This depicts how Nora, despite having limited

intelligence, made significant efforts to assist her spouse, even resorting to impersonation.

As a mother, Nora articulates her perception of her social status as a mother or wife instead of being regarded as an individual of equal value and rights. As she says: "While I was at home with my father, he used to tell me all his opinions, and I held the same opinions. He used to call me his doll-child and played with me as I played with my dolls. Then I came to live in your house" (Ibsen 66). According to Nora, her domicile has always served as nothing more than a recreational area. Nora tells Helmer that her departure from home is due to her pursuit of education: "I must educate myself. And you can't help me with that. It's something I must do by myself, that's why I'm leaving you...I must stand on my own feet if I am to find out the truth about myself and life" (Ibsen.67). She is currently prioritizing her responsibilities towards herself rather than towards her spouse or offspring. According to Behnam, human beings in *A Doll's House* depicted "as the victim of outside forces as conventions and social rules" (63). It is worth mentioning that Ibsen has emphasized that Nora's name is a term of endearment, similar to how one would refer to a child. Travold uses it in the same way Nora's father did. She is considered possession and controlled by both her father and her husband like a puppet.

On a certain day, Krogstad made a proposition to Nora that he would protect her confidential information in exchange for her convincing her husband to retain his employment. Helmer held a negative opinion of Krogstad due to his portrayal as a deceitful character. Nora implored her spouse to permit Krogstad to retain his employment, but he refused to grant her request. Nora is experiencing a sense of melancholy and is uncertain about how to handle it. Regarding this, Ibsen states "Nora to Mrs. Linde, after Krogstad, drops a letter about Nora's debt to him and her forgery of her father's signature, into Torvald's letter box. She is referring to her expectation that Torvald will take all the blame for her actions upon himself" (Ibsen 92). She thinks that if her husband knew the truth, he would put the blame upon himself to save her, but what he does is he puts all the blame upon her in order not to be criticized by society. As Anderson and Fromm assure, "To generate life, it is to surpass one's

position as an individual that is thrown into life as cubes are thrown out of a cup" (The Heart of Man 15). Fromm additionally thinks that abolishing existence additionally denotes surpassing it and taking away the insupportable sorrow of indifference. He also says "To generate life needs different abilities than the impotent person loses" (ibid).

In the course of the play, Nora told her husband that he and her father had been unfair to her and treated her like a doll. In her father's house, she must listen to her father's views and opinions, and she must obey him while she is at her husband's house; she has to accept her husband's point of view and testicles as she says: "You arranged everything according to your taste, and so I got the same tastes as you"(Ibsen 93). Nora informs her husband that she is someone who has her own opinions and views as an independent person, as she says: "I will do everything I can think of to please you" (Ibsen 37). She tells Helmer that she will teach herself the experience and that she has now stopped loving him because he has proven a selfish man. She declares that she wants to leave him, her home, and even her children. As Declan Kiberd in *Men and Feminism in Modern Literature*: confirms that in the evenings, Nora got an uncommon feeling of independence "and learned the joy of 'being' rather than 'having" (65). So, she decided to leave him and determined that she couldn't stay with him for various reasons leading to his departure. "It is for that reason that I cannot remain with you any longer" (Ibsen 76). She has come to recognize that her departure is a disputable must. Thus, she left the house behind her, slapping the outer door of the house behind her.

### **Christine Linde**

Christine Linde is Nora's friend at school. She didn't have as much as Nora did, and she had to go through many difficult times. Her husband has passed away, but she is not sad about it. She married him because she wanted to support her mom and brothers and have enough money to be stable. Christine thinks that her own thoughts and beliefs are the right answer. To make sure Torvald knows about the loan, Nora should tell him the truth and not hide anything from him. While Mrs. Linde is no longer alone, she does miss the company of somebody to take care of her. She is able to

have a family again thanks to the reunion of her First Love, Krogstad. Christine's aim in doing so is to balance the independence of her finances with family happiness. When Nora asked her friend, Christine Linde, about her husband and Christine: "Yes; my husband died three years ago" (Ibsen 22). She looks "Much colorless and Much older" (Ibsen 22) than Nora. She comes to Nora to help her to find a job; she had married for money to support her family, namely her mother and two young brothers. As she said, "My mother was then alive, bedridden and helpless; and then I had my two younger brothers to think of. I was justified in refusing his offer" (Ibsen 30). Her husband's bankruptcy led to her independent life as a single working woman. She's financially struggling and has no one to care for. In Act one, she makes an appearance at Nora's house, but Nora fails to recognize her as they haven't met in years.

During the initial dialogue between Mrs. Linde and Nora, Linde subtly hints at the dollhouse motif by understating Nora's unassuming way of living. Mrs. Linde elaborated on the matter: "How kind you are, Nora, to be so anxious to help me! It is doubly kind of you, for you know so little of the burdens and troubles of life. Nora, I know so little of them...My dear! Small household cares and that sort of thing, you are a child, Nora" (Ibsen 32). As well as in the conversation between them: "Yes. So, he was. Mrs. Linde. How he has changed!" (Ibsen 110). Mrs. Linde and Krogstad were so in love at one point, but Mrs. Linde left him and married another for money. Ultimately, after reaching a mutual decision, she and Krogstad agreed to tie the knot. Her happiness stems from the fact that she will have a person to look after. She determined that Torvald couldn't be misled any further by Nora and inferred that Krogstad should keep his letter to maintain his post at the bank.

### **Anne Marie**

Another character, Anne Marie, who is a caretaker for the Helmers. Although Ibsen is not quite developed into her own character, Anne Marie seems like a nice lady who really cares about Nora. She probably had to let go of her daughter so she could take the nursing job that Nora's father offered her. That is why she shares in Nora and Mrs. Linde's sacrifice of happiness for the sake of financial necessity. She first took care of Nora as a nurse in her childhood and later also became a caregiver for Emmy, Ivar,

and Bob in Nora's later years. Anne Marie is willing to give up her daughter for adoption to retain her position as Little Nora's nurse, as she said: "I was obliged to, if I wanted to be Little Nora's nurse" (Ibsen 94). This quotation shows Nora's desperation to survive in her society. While Nora refers to Anne Marie's misfortune as a tragedy, the elderly nurse sees it as an everyday occurrence. Despite the societal expectations imposed upon her, she acknowledges and embraces her role with ease and finds satisfaction in having received only two correspondences from her daughter throughout her life. On this occasion, it can be inferred that Nora and Anne Marie exhibit similarities as well as differences. Anne Marie fully embraces her role, whereas Nora also acknowledges it to some degree. When Torvald tells Nora that kids get affected by having a dishonest mother, she acknowledges the statement and decides to part ways with her cherished dolls.

Anne Marie and Nora exhibit conformity to their societal norms, with Anne Marie displaying a certain sense of conviction and Nora opting to adhere to Torvald's directives for her future endeavors. This discloses a facet of Nora that remained undisclosed to the reader earlier. Nonetheless, Nora's departure from Torvald and their children does not denote a simple acquiescence to the societal conventions that have been imposed upon her. She undergoes genuine change. Similarly, Nora's childhood friend, Mrs. Linde, has come to town in search of work. Mrs. Linde is a widow who lost her job after her husband passed away and is in need of employment.

### **General Analysis:**

The initial observation suggests that *A Doll's House* is indicative of the conventional portrayal of women, characterized by irrationality, and naivety, along with a dependence on men. Moreover, it upholds the Victorian paradigm of demarcating public and private domains, thereby restricting women to the domestic realm. The realm of domesticity often excludes women from political participation, in the words of Rice and Waugh, it "relegates women to the demesne of domesticity and deprives them of a political voice while requiring that men identify with a discourse of rationality which splits off and denies the importance of feeling" (Rice and Waugh 143). This expectation of conformity to a discourse centered on rationality creates a division

between the genders, as men are simultaneously expected to conform to it.

In Act 1 Scene 2, Nora shows Torvald her recent purchasing, but he initially responds with "Don't disturb me" before giving her attention later on. Upon finishing tasks, he exits his workspace, indicating his main focus is earning. Nora explains her academic growth during undergrad, showing her journey of expanding skills and critical thinking. Torvald's regard for reputation over affection worsens anticipation of his accepting responsibility for her offense (Ibsen 94), it's suggested that love wouldn't make a man sacrifice his integrity. Torvald is depicted as an authoritative yet emotionally distant character. He advises Nora to be frugal and avoid sweets for dental health, but this advice is biased against women. Additionally, people with lower intelligence may be unfairly perceived as less intelligent. In one instance, Torvald tells a woman that he dislikes spending and borrowing too much by talking about himself. He then asks Nora how she would repay financiers if he were to die. Nora shows no concern and says she does not know who they are. In response, Torvald criticizes her behavior, saying it is "like a woman's behavior" (Ibsen 3). In Act 1:2, he also derogatorily refers to her as a "featherhead."

During this era, the marriage of Nora and Torvald conformed to the dominant societal norms of Norway. The way Nora is depicted suggests that society has given her a subservient position, obliging her to behave like a puppet and please her husband's desires without question. Torvald consistently asserts his dominance over her as if she were an object solely under his control, causing her to fulfill his every whim and desire. In *The Second Sex* (1949), Simone de Beauvoir writes, "While women are considered dependent beings controlled by circumstances. Men can act upon the world, change it, give it meaning, while women have meaning only to men" (15). Women are often characterized not only by their differentiation from men but also by their perceived inferiority when compared with men. In the early part of the 1900s, likewise, Virginia Woolf said in a book called *A Room of One's Own* states that, "Men have treated women as inferiors for many years. It is the men who define everything in the society" (28). This is true in this play; Nora, despite having limited intelligence, she made significant efforts to save the life of her husband, even by committing forgery. Anne Marie, and Lindy all demonstrate varying degrees of self-sacrifice. Mrs.

Linde married a wealthy man to support her sick mother, despite not being in love with him. Anne Marie gave up her children in exchange for pay. Lindy, on the other hand, is deeply committed to sustainable living, prioritizing the health of the planet over her own personal convenience.

The research presented evidence to support the notion that sacrifice often requires forfeiting one's self-esteem. To provide further clarification, let us examine the scenario which involves Mrs. Linde. To provide for her mother and siblings, Mrs. Linde opted to forgo her betrothal to Krogstad and instead entered into matrimony with a man whom she deemed to be financially prosperous. During that particular period, she says: "My mother was alive then and was bedridden and helpless, and I had to provide for my two younger brothers; so, I did not think I was justified in refusing his offer" (Ibsen 30).

Anne-Marie, a nanny employed by Nora to take care of her children, had to make the difficult decision to give up her daughter to secure a stable job. She revealed to Nora, her appreciation for the opportunity to work for her as it was a much-needed source of stability and financial security in her life. According to Nora, the act of making a sacrifice can be summarized in her own words as she said, "I have had to save a little here and there, where I could, you understand (Ibsen 41). This is when Torvald provides her with a sum of money which requires her to allocate a portion of it toward repaying her debt. However, she is unable to disclose this debt to Torvald since he would never appreciate the notion of his wife, a woman who holds a lower societal status, being one responsible for rescuing his life - especially when she still has to fulfill the repayment.

Toward the end of the play, Nora was looking for self-discovery. She did now no longer realize what she desired or favored in her lifestyle when she was young. She did a whole lot to thrill her father and agreed with all his critiques, and, whilst she did now, she no longer hides it. As Nora said, "He knew as me his doll-toddler and he performed with me simply as I used to play with my dolls" (Ibsen 209). After she was married to Torvald, she was given identical treatment. So she said "And once I got here to stay with you- I imply that I have become transferred from Papa's arms into

yours" (Ibsen 209). Her husband did a whole lot in step with his flavor which she needed to adapt. He handled her like a toddler and desired her to rely on him. Additionally, in the past, he affectionately referred to her with endearing nicknames such as "my darling squirrel," but presently, he fails to communicate with her in the same level of regard. Therefore, Nora chooses to end the play by showing a woman's independence.

In this play, Nora reflects on her past role as a submissive and obedient child, stating "I've been your doll-spouse here, simply as I became Papa's doll-toddler. And the kids were my dolls in their turn" (Ibsen 211). Nora recognizes that she has played the role of a doll throughout her life, first as her father's obedient child, and later as her husband's submissive spouse. Even her own children have become like dolls to her at times.

### **Conclusion:**

The investigation demonstrated that Nora commences as a young protagonist and displays stereotypical feminine traits while also venturing into a realm of fantasy. During that specific era, the lady in question adhered to societal expectations regarding gender roles and complied with her husband's directives, despite his mistreatment. She acquiesced to his demands as a woman. Linde was the initial individual to arrive and happened to be a solitary female who had suffered the unfortunate demise of her partner, therefore lacking any familial or filial bonds in her existence. She undergoes seclusion and lacks gratification while toiling in the corporate sector.

It is significant to note that the women in question actively participated in the fight to achieve their independence and resorted to several unfavorable methods to alleviate their difficulties. Research findings indicate distinct variations among female characters in their attempts to overcome obstacles within a male-dominated societal structure. It indicated that Nora Helmer, Linde, and Ann Marie were observed to exhibit a level of satisfaction. These women execute movements in a manner that is parallel to each other, while also moving in opposite directions. Nora embarked on an independent life, relinquishing the constraints of her spouse's abode in pursuit of



individuality, and self-determination, and ultimately confronting her fears regarding the unknown. Conversely, Linde and Ann Marie encountered various impediments throughout their lifetimes, although managing to overcome said hindrances and develop as individuals. In their pursuit of safety and the welfare of their families, numerous sacrifices were made.

The research showed that Nora starts as a young protagonist and demonstrates typical female characteristics while also delving into a world of imagination. During that specific time, the woman in question followed societal expectations related to gender roles and obeyed her husband's orders, even though he treated her poorly. She complied with his requests as a female. Linde was the first person to arrive and happened to be a lone woman who had suffered the unfortunate loss of her partner, thus lacking any familial or filial ties in her life. She experiences isolation and lacks satisfaction while working in the corporate sector.

At the end of the play, the study reveals that the women in question actively engaged in the struggle to attain their independence and resorted to several unfavorable means to mitigate their difficulties. Study findings indicate pronounced variations among women characters in their endeavors to surmount challenges within a patriarchal societal framework. It indicates that Nora Helmer, Linde, and Ann Marie were observed to exhibit a level of contentment. These women individuals execute movements in a manner that is parallel to each other, while simultaneously moving in opposite directions. Nora embarked on an autonomous life, relinquishing the confines of her husband's domicile in pursuit of individuality, self-determination, and the eventual confrontation of her apprehensions regarding the unknown. Conversely, Linde and Ann Marie encountered various obstacles throughout their lifetimes, albeit managing to surmount said hindrances and evolve as individuals. In their quest for safety and the well-being of their families, there were various sacrifices made.

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