



**HENRIK IBSEN'S *A DOLL'S HOUSE*: WOMAN'S FIGURE  
REPRESENTATION IN THE VICTORIAN ERA**

a final project  
submitted in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra*  
in English

by  
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Semarang, Februari 2015

Yang membuat pernyataan,



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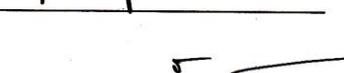
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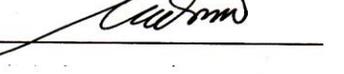
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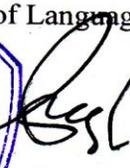


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*"Life is too short for you to learn all the knowledge that you find  
attractive, so learn what inspires you, only what inspires."*

*(ALI BIN ABI THALIB)*

*"You have to endure caterpillars if you want to see butterflies."*

*(ANTOINE DE SAINT)*

*To my parents, Mujiono, S.Pd and Budi Setyowati, S.Pd;*

*my brother, Farid Agung Kurniawan;*

*my friends and my family*

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The writer realizes that there are still many shortcomings in this final project, so that the writer will be appreciating for suggestions, comments, and critics that could improve this final project.

## ABSTRACT

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This final project was a study of Henrik Ibsen's play *A Doll's House*. The aim of the study was to find woman's figure representation which was portrayed in the play during the Victorian era.

The method used is descriptive qualitative. Qualitative data research does not focus on numerals or statistics but gives most attention to concepts which are being learned. Therefore, the writer focused on the words, phrases, sentences, monologues, and dialogues as the data to analyze. The data were collected by reading the play, selecting and identifying the data, and classifying the data based on related research question. The data were also analyzed by using sociological criticism on feminist critique. By using this criticism, the writer analyzed the work which was written by Henrik Ibsen, especially in how he depicted woman's figure in this play. The collected data were analyzed by identifying woman's figure representation through the intrinsic elements, making interpretation and explanation, making conclusion, and reporting the data in the appendix.

The analysis results in two findings. Woman's figure representation in this play is portrayed by Nora's character and by the symbol of "doll." Woman's figure represented by Nora's character was complex that she prances about in the first act, behaves desperately in the second, and gains a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*. In the first, act she represents childlike qualities such as childish, deceptive, obedience, conceited, inconsistent, unadorned, insisted, and dependence. In the second act, she represents a desperate woman by being manipulative, insecure, and seducer. In the final act, she represents mature qualities such as becomes calmer, bolder, and more independent. Woman's figure represented by the use of "doll" as a symbol of woman in this play is that both Nora and the doll are demanding treatment, demanding leadership, and having physical beauty that can give amusement.

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# **CHAPTER I**

## **INTRODUCTION**

This chapter discusses background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the report.

### **1.1 Background of the Study**

Language is a means of communication. People use language to express their ideas, feelings, and thought either in spoken or sung texts, or written form. Language of written form could be found such as in novels, poems, plays, short stories, essays, and so on. Those examples are called literature; “anything that is written which expresses ideas, emotions, feelings, and attitude toward life” (Rees in Ade and Okunoye, 2008:2). In general, literature could be classified according to whether it is fiction or non-fiction, and whether it is poetry or prose. The works are often categorized according to historical periods, or according to their adherence to certain aesthetic features or expectations (genre).

A play is a form of literature written by a playwright. It consists of scripted dialogue among characters, intended for theatrical performance rather than just reading. The genre of a play could be varied from comedy, farce, satirical, tragedy, and historical. Comedies are plays which are designed to be humorous. Comedies are often filled with witty remarks, unusual characters, and strange circumstances. Certain comedies are geared toward different age groups. Farces

are often overacted and often involve slapstick humor. A satire play is an attack on or criticism of any stupidity or vice in the form of scathing humor, or a critique of what the playwright sees as dangerous religious, political, moral, or social standards. Tragic plays convey all emotions, and have extremely dramatic conflicts. Historical plays focus on actual historical events. They can be tragedies or comedies, but are often neither of these.

*A Doll's House*, a three-act play which was written by Henrik Ibsen, tells about a family life in which Torvald Helmer is the husband and Nora is the house wife. The major characters in this play are Torvald Helmer (a bank manager), Nora Helmer (Torvald's wife), Dr. Rank (Tovald's closest friend), Mrs. Linde (Nora's childhood friend) and Nils Krogstad (a bank clerk). Meanwhile, the minor characters are Ivar, Emmy, Bob, (the Helmers' three little children), Anne-Marie (a nurse), Helene (a maid), and a delivery boy. Dated back to the period when the play was written, this play criticizes the traditional roles of man and woman in the 19th century marriage during the Victorian Era. Ibsen's *A Doll's House* uncovers a shocking secret: some dolls don't get to play the roles they really want. Mayer, (2008:3) explains that

Ibsen's Nora Helmer is symbolized as a doll trapped in her house, a condition underscored by the fact that all the play's action takes place in her own living room. Repressed by a husband who expects her to fulfill her wifely and motherly roles under strict guidelines of morality and appearance, Nora discovers she has a will of her own. Ultimately, Nora realizes there is only one path that leads to her true identity, and that path begins outside the doll house.

In accordance with the high expectation of man to woman, as Torvald did to Nora, the writer as one of the English Literature students, wants to analyze

Ibsen's representation of woman's figure portrayed in this play. For those reasons, the writer wants to propose a research entitled "*HENRIK IBSEN'S 'A DOLL'S HOUSE': WOMAN'S FIGURE REPRESENTATION IN THE VICTORIAN ERA.*"

## **1.2 Reasons for Choosing the Topic**

The writer chose this topic because of several reasons. First, a dramatist tends to mirror the condition of his society through his work. In his work, he recreates the society's condition, he either affirms or criticizes the values of the society in which he lives. In this study, the writer wants to analyze how Henrik Ibsen as a male playwright, depicts woman's figure representation as portrayed in his play during the reign of Queen Victoria.

Second, Henrik Ibsen is one of the greatest playwrights in Norway. He was a theatre director and a poet, too. He was the most frequently performed dramatist in the world after Shakespeare, and *A Doll's House* became the world's most performed play by the early 20th century. Vollebaek in Strømme (2006:2) says that "his plays are read in more than 100 languages and Ibsen is played on roughly 100 stages all over the world every month of the year. Alongside William Shakespeare, Ibsen is the most performed playwright ever." Vollebaek continues,

Ibsen's plays concern fundamental values and rights of human beings. As a social reformer, he challenges social conventions that – regardless of where in the world we may find ourselves – are a threat to personal development and liberty. His themes are universal: freedom of speech, repression of women, the institution of marriage, business ethics, the hypocrisy and power of the press, double moral standards, religion, education, and legislation (Vollebaek in Strømme, 2006:2)

Last, as one of the forms of literary work, a play is very effective in the way it represents the values and ideas or concepts to its readers. A play contains not only dialogues and monologues, but also the information and explanations of the setting. Therefore, the readers will be helped to understand and imagine how the setting of the play can be if they are not having the chance to see the live performance on stage. The writer also expects that the readers have a proper understanding and perception about how is woman's figure represented in Ibsen's play *A Doll's House* that was written during the reign of Queen Victoria.

### **1.3 Statements of the Problem**

In order to focus on the study and also to analyze the play systematically, the writer needs a statement of problem as the frame of the study. For that reason, the writer intends to limit this discussion of the play by presenting the main problem, that is: how is woman's figure represented in Henrik Ibsen's play *A Doll's House*?

### **1.4 Objectives of the Study**

The problem of this study is how woman's figure is represented in Henrik Ibsen's play *A Doll's House*, so the objective of this study is to describe the representation of woman's figure in Henrik Ibsen's play *A Doll's House*.

### **1.5 Significance of the Study**

Through this study, the writer expects to give such delineations about the representations of woman's figure that is portrayed in this literary work. As we

know, the enthusiasm of the audiences to come to see drama performances are innumerable, but if they do not have the chance to see the live performance on stage, they can read the play script first. Some audiences comprehend the entire drama with its beauty and the unity of the meaning behind, but many of them do not have such an awareness to see what the drama is trying to talk about. The writer expects that the audiences would try to start seeing things in a different way, so that they could enjoy the drama performances as a whole.

Theoretically, the findings of this study are intended to be used for a reference to literary studies, especially the one that concerns in drama analysis or theatre. Practically, this study is expected to give useful information for English lecturers, learners, and future researchers. First, for English lecturers, this study can be used as the learning material and supplementary information for drama analysis or theatre classes. Second, for learners, this study can become the secondary resources that will be very helpful in understanding the work of Henrik Ibsen's play *A Doll's House*. Third, for the future researchers, the writer hopes this study provides the proper data that can be used as a reference for those who are interested in analyzing literary work, especially drama or play.

## **1.6 Outline of the Report**

This paper is systematically organized as follows.

Chapter I provides introduction that consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the report.

Chapter II is about reviews of related literature which support the writing of this final project. It provides the previous studies, description of play, description of drama, functions of drama, elements of drama, description of doll, and description of Victorian Era. It also discusses theoretical studies and framework of analysis.

Chapter III is about research methodology. It describes the object of the study, role of the researcher, research design, research instrument, data collection, and data analysis.

Chapter IV is the result of the study. It presents the most essential part of the study because it discusses about how woman's figure is represented in Ibsen's *A Doll's House*.

Chapter V is the last chapter. It provides the conclusion of the study. This chapter also provides suggestion which is relevant to the topic.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the review of related literature which discusses review of previous studies and theoretical studies.

#### **2.1 Review of Previous Studies**

*A Doll's House*, a three-act play which is written by Henrik Ibsen has already become the object of some researches:

Prasetyo, Budi (2008) had conducted a research for his final project entitled *Men's Arrogances as Reflected in Henrik Ibsen's "A Doll's House"*. He presented the result of some examples of the arrogances of men that is reflected on the play.

Wulandari, Ratri (2012) had conducted a research for her final project entitled *Conflict-Based Spectacle Design for Ibsen's Drama "A Doll's House"*. She presented the arrangement of the spectacle design of the drama based on the drama's conflicts.

Considering the previous studies above, the writer has the chance to do a research about Ibsen's representation of woman's figure in this play.

#### **2.2 Play**

Abrams (1999:69) writes that play is dramatic composition. It is written by a playwright. It usually consists of scripted dialogue of the characters, and intended

for theatrical performance rather than just reading. Plays could be performed in every place, from school events to Broadway.

Morner and Rausch (1998:167) define play as a literary work written in dialogue and intended for performance before an audience by actors on stage or other performing area. Moreover, Lethbridge and Mildorf (2008:90) say that “plays are first and foremost written for the stage”. The term "play" refers to both the written works of playwrights and to their complete theatrical performance. Sometimes, the word drama and play are interchangeable, but Whittaker (2008:5-6) distinguishes between drama from play as follows:

Drama is the process, something that is ongoing and theatre is a] a place and b] the finished product, a performance in front of an audience. Thus ‘drama’ can cover rehearsals and work up to a performance and also the process of learning. You might hear of a written play-text called a ‘drama’ too. If you think of this play text as something that is still in embryo - something that has to have a lot of input before it becomes a finished piece performed before an audience, then you will see that the play text - the ‘drama’ - is also something that is ongoing, unfinished. This is something to bear in mind if you are studying a play as part of an English course; a play is always meant for performance. Playwrights will differ in the amount of information they give about characters and staging; all playwrights recognize that the writing of the play is only the first part of what will then be a process of creation involving large numbers of people - actors, designers, director - before it becomes a finished entity and consequently a piece of theatre.

So, it could be inferred that a play is a series of incidents organized to accomplish a purpose; it represents human being in action of what and why characters do something. The play script is a blue print of what the playwright wished to say. In order to understand what is meant by the playwright, the reader must be sensitive to the nuances in the play script. Iwuchukwu (2008:11) writes that “a play is a written drama text, while drama is the performance of those plays

itself on stage. It is difficult to separate play from drama and vice versa in the study of dramatic literature.” She continues that “in addition to the fact that plays can be read and enjoyed by people in the privacy of their homes, people also watch and enjoy the plays as an audience in a theatre when the plays are presented on stage. The audience gives an immediate reaction to the performance on stage.” (Iwuchukwu, 2008:11) Because of those close relationship among play and drama, the description of drama will be presented in the next sub-chapter.

### **2.3 Drama**

There are a number of different branches of literature such as drama, poetry, the novel, the short story; all these are works of the imagination arising from man’s capacity for invention. The primary aim of literature is to give pleasure, to entertain those who voluntarily attend to it.

Drama as a literary genre is realized in performance, which is why DiYanni in Dukore (1974: 867) describes it as “staged art.” As a literary form, it is designed for the theatre because characters are assigned roles and they act out their roles as the action is enacted onstage. These characters can be human beings, dead or spiritual beings, animals, or abstract qualities. Drama is an adaptation, recreation and reflection of reality on stage. Generally, the word, dramatist is used for any artist who is involved in any dramatic composition either in writing or in performance.

Drama and play are difficult to be separated, because during the stage performance of a play, drama gives the audiences the realistic life experiences.

The playwright does not tell the story instead the audiences get the story as the characters interact and live out their experiences on stage. In drama, the characters/actors talk to themselves and react to issues according to the impulse of the moment.

There is numerous definition of drama; Esslin in Iwuchukwu (2008:5) defines drama as follows:

(1) Drama can be seen as a manifestation of the play instinct as in children who are playing mother and father. (2) Drama is something one goes to see, which is organized as something to be seen. (3) It is an enacted fiction an art form based on mimetic action. (4) In arts, drama is the most elegant expression of thought nearest to the truth (reality). (5) It is the most concrete form in which art can recreate human situation, human relationship.

Aristotle's given definitions sum up numerous definitions of drama by different scholars. He defines drama simply as an imitation of an action. He links it to the mimetic impulse in human beings like children playing father and mother in a childhood play. This means that imitation is part of life. Human beings have the desire to imitate others, situations or events. In the other hand, Brecht in Iwuchukwu (2008:5-6) writes that "drama is not just an imitation of action, but also a tool for the demonstration of social conditions. It is not just an entertainment but an instrument of political and social change."

From these definitions, it could be inferred that drama is a way of creating or recreating, and re-presenting a situation, an articulation of reality through imitation, impersonation or re-enactment. An action becomes drama if it is imitating an earlier action whether it is a reality or imagination.

## **2.4 Functions of Drama**

Drama performance could be seen to be the most effective tool for mass mobilization by the government or private agencies to do their campaigns that is intended to disseminate information or to mobilize the people to accept or reject any concept, action or program, educate, enlighten while at the same time entertain the people.

The dramatist is mirroring his society and through his work, he could affect social reform. This is happening because his work has a unique characteristic of presenting events in an obvious, tangible and realistic manner. This helps to imprint social conditions realistically in the minds of the audience. Its message is therefore immediate. The rich and the poor, the young and the old, the literate and the illiterate enjoy and assimilate the message of drama once it is presented in the appropriate language as the actors live out the story (message) on stage. Iwuchukwu (2008:13) writes that “the drama of any society, therefore, reflects the problems, aspirations, philosophy and cultural background of the people.”

In accordance with that, drama could be used by the dramatist to help him shaping the future of certain societies. He is not only reflecting the ugly sides of the societies, but also by promoting the positive aspects of the people’s way of life that are worth emulating or cultivating. He also helps to ensure the continuity of his tradition and culture by reflecting himself in his plays. Each dramatist, therefore, tries from his perspective to use his art to enlighten his audience on the goodness, imbalances and shortcomings of his society. He tries to highlight his

cultural background through the use of myths, legends, music, songs, dances, proverbs, riddles, and other local expressions. In this way, dramatists could be considered as the preserver of his societies' social and cultural life.

## **2.5 Elements of Drama**

Piggin (2000:1) states that elements of drama are the building blocks of a performance. It is the basic principles of something of a subject that has to be learned first. According to Iwuchukwu (2008:16) elements of drama are imitation, plot, action, and dialogue.

### **2.5.1 Imitation**

In simple terms, imitation means the act of copying somebody or something. It is an act of copying the ways somebody talks and behaves, especially to entertain. In literature, imitation is used to describe a realistic portrayal of life, a reproduction of natural objects and actions. This type of imitation includes writing in the spirit of the masters using merely their general principles; borrowing special "beauties" in thought and expression from the works of the best poets; or adapting their materials to the playwright's own age.

Imitation is more pronounced in performance. This is understandable because a play is written primarily to be performed. What is being imitated in drama is basically life. Drama tries to present life as realistically as possible on stage. This is why the writer says that drama mirrors life. Aristotle insists that imitation is part of life. He likens the imitation in drama to the children's play instinct. If you cast your minds back to your childhood experiences, you will

recall that sometimes when you were playing, one child will say let me be the mother while another person becomes the father. In most cases, the mother collects discarded empty cans and uses them as pots, collects sand and some leaves to cook food. She uses sticks as spoons. When the food is ready, they eat by taking the 'food' close to their mouths and throwing them away. In some cases, they try to dress like their parents and some of them try to talk like their parents while those who are the children try to behave the way children are expected to behave. This is imitation. The children are imitating their parents or imitating life as it is lived in the family.

Imitation in drama involves a story. For it to be drama a story must be told through dialogue as the characters interact among themselves and that story must have a beginning, middle and an end. It is different from musical presentations. Musicians in these presentations do not imitate anybody. They may wear costumes and act in weird manners but they are being themselves.

### **2.5.2 Plot**

Abrams (1999:224) states that plot "... (which Aristotle termed in the **mythos**) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects."

Lim in Iwuchukwu (2008:23) compiles the following definitions of plot from different scholars:

- (1) The plot as the organization of action was traditionally conceived as a sequence of important moments arranged chronologically, with an introduction, series of complications intensifying the conflict, a climax clinching the fate of the central characters, a resolution and a denouement that concludes and summarizes the issues.
- (2) Plot is the organization of a series of

action or events usually moving through conflicts to a climax and resolution. The arrangement often implies causality and achieves certain effects. (3) Plot does not concentrate on an individual hero or his fate or her fate. Instead, its open structure permits the inclusion of other important but minor characters.

It could be inferred that plot is the structure of the actions which is ordered and presented in order to achieve particular emotional and artistic effects in a play. It helps to give the play an organic unity and a coherence that makes the play easy to understand. Plot in simple terms is the arrangement of a story in such a way that there will be a sequential, logical and chronological order. Iwuchukwu (2008:24) explains that “the plot should be arranged in such a way that the action starts from the beginning rises to a climax and falls to a resolution. It is arranged in this form – exposition, discovery, point of attack, complication, crisis, climax, denouement or resolution.”

#### 2.5.2.1 Structure of Plot

A good plot should have a beginning, middle, and an end. Brocket in Iwuchukwu (2008:26) explains further that the beginning contains the exposition or the setting forth of information about earlier events, the identity of characters and the present situation. Another aspect of the beginning is the point of attack which is the moment at which the main story starts as a potential conflict is identified.

The middle is made up of series of complications. A complication is a new element which changes the direction of the action. It leads to the discovery of new information. The series of complications culminate in crises and climax. The end is the last part of the play. Here issues are unraveled, untied and resolve. The

success of a play depends mainly on the plot. It helps the audience or reader to understand the theme and the motivations of the characters in the play.

#### 2.5.2.2 Types of Plot

There are different types of plots and each is designed for a particular purpose. Some plots, for instance, are designed to achieve tragic effect and others the effects of comedy, satire, or romance. However all plays do not have what it might called as good plots; consists of beginning, middle and end.

Aristotle divides plot into two – complex and simple plots. A simple plot is that in which the action is simple and continuous and in which a change of fortune takes place without reversal of the situation and without recognition. In a complex plot, on the other hand, the change is accompanied by a reversal of the situation or by recognition or by both.

Aristotle also identified two types of plots; the unified plot and the episodic plot. He refers that the unified plot as the well-made plot. In the unified plot, the incidents are presented in a logical order and there is a causal arrangement. It means that the play starts from the beginning followed by the middle and the incidents in the middle are consequences of what happened in the beginning and these are resolved in the end. It is a kind of cause and effect presentation. The incidents will be so related that when anything is removed, it will create illogicality.

In episodic plot, there is no causal relationship between the incidents. The only unifying factor is that the incidents are related or happening to one man. In unified plot, the removal of any incident affects the organic structure of the play,

but in episodic plot, an aspect of the plot could be removed without changing or destroying the plot. It means, therefore, that the part that was removed is not necessary.

### **2.5.3 Action**

#### **2.5.3.1 Dramatic Action**

Iwuchukwu (2008:30) writes that action is the process of doing something or the performance itself. The series of events that constitute the plot in any literary work is referred to as action. It includes what the characters say, do, think and in some cases, fail to do. Action involves activity. This activity becomes more pronounced in drama where the action is presented in concrete form as the actors present the story to the audience for entertainment and education.

Drama is the only genre of literature in which the story is presented in dialogue from the beginning to the end. However, dialogue alone does not constitute dramatic action. What makes it drama is the action that is involved. Dramatic action includes facial expression, gestures and movements. So, what makes dialogue dramatic is the presence of action. It is only through action that the playwright can portray the human situations he chooses to dramatize. It is the action that propels the plot and helps to advance the theme.

Brocket in Iwuchukwu (2008:31) explains that dramatic action is a “series of incidents that are logically arranged by the playwright to achieve specific response like joy, pity, fear, indignation, ridicule, laughter, thoughtful contemplation, from the audience.” It could be inferred that the action in drama is

usually organized in a climatic order with the scenes increasing in interest by increasing suspense and emotional intensity.

#### 2.5.3.2 Motivation

Motivation is the drive behind every action a character takes in a play. What this means is that there must be a reason for any action taken by every character in the play. It is so, because the action is presented in dialogue and the playwright does not have the space to explain the action like the novelist, some of the actions that cannot be incorporated in dialogue are presented in the stage direction. The explanation of the action in the stage direction helps the reader to enjoy the action and also helps the director in the blocking of the play during rehearsals before the performance.

#### 2.5.3.3 Types of Dramatic Action

##### 2.5.3.3.1 *Physical Action*

The physical action in drama refers to the movements made by a character in the play. It is visible and may or may not involve dialogue. Physical action could be in the form of movements/gestures, mime or pantomime (Iwuchukwu, 2008:33).

##### 2.5.3.3.1.1 Movement/Gesture

This includes the steps taken by the character while he is speaking or in the process of undertaking other tasks. Movement is used to describe mainly the actual movements like walking, running, pacing, kneeling, lying down, standing or sitting. Movement is simply the process of moving, change of place, position, or passing from one place to another. It involves the activities or whereabouts of a character or a group of characters. These movements are usually accompanied by

dialogue. Meanwhile, gesture refers to body movements like position, posture, and expressions. Gestures are used by characters to express their thoughts, feelings, or as a rhetorical device. It could be used as a symbol to indicate intentions or evoke a response. Characters also use gesture as signal, motion, or an indication for his feelings or an action to taken by another character.

#### 2.5.3.3.1.2 Mime

Another form of physical action is mime. Sometimes, certain actions are presented without words to show meaning for the purpose of entertainment by dramatists. This is mime. Dougill (1987:13) defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression".

In a play, the actions in mime are usually enclosed in the stage direction and mostly in italics. Some of these mimes are flashbacks, that is those events from the past that are recalled to help explain certain things in the play but some of them are presented as part of the present action in the play.

#### 2.5.3.3.1.3 Pantomime

Pantomime is synonymous with mime. It is a term for silent acting; the form of dramatic activity in silent motion, gesture, facial expression, in which costume are relied upon to express emotional state or action.

#### 2.5.3.3.2 *Reported Action*

In dramatic action, sometimes, it is not possible to present every action on stage. This could be as a result of the prevalent convention or because the action cannot be realized on stage. In the Classical Period, for instance, violence was not

presented on stage. The playwrights were expected to maintain single settings indoor actions and violence were reported on stage.

#### 2.5.3.3.3 *Mental Action*

Mental action is an action that takes place in the character's mind. In most cases, mental action is manifested in facial expressions.

#### 2.5.4 *Dialogue*

Dialogue is the conversation of two or more people as represented in writing, especially play, novels, short stories, and narrative poems (Morner and Rausch, 1998:55). Dialogue is important in forwarding the action, developing the characters, and intensifying a sense of reality and immediacy. Dialogue in drama is presented from the beginning to the end; the entire story is presented in dialogue. So, in order to fully understand the story while reading plays, not only the characters' dialogue, but also the details like the stage direction, the motivation of the characters, the place where the action is taking place and other information provided about the environment and the personality of the characters must be read.

### 2.6 **Doll**

Dolls are kind of toys. Phoenix in Stormbroek (2013:29) explains that “toys are symbols that have a figurative power to embody thoughts and emotions that may have their origins in childhood, but are not childish. We recognize parts of ourselves—our secret, wishing selves—in toys. The part of us a toy touches is our unexpressed, dream(ing) self.” But dolls are not merely a toy; its form indicates a

miniature representation of human being. Doll is a model of a human being, often used as a toy for children. The word dolls according to [www.dictionary.reference.com](http://www.dictionary.reference.com) in Stormbroek (2013:3) also have several meaning, as follows:

Noun: (1) A small figure representing a baby or other human being, especially for use as a child's toy. (2) Slang: (a) A pretty but expressionless or unintelligent woman. (b) A girl or woman, especially one who is considered attractive, (c) A boy or man who is considered attractive, (d) (Sometimes initial capital letter) an affectionate or familiar term of address, as to a child or romantic partner (sometimes offensive when used to strangers, casual acquaintances, subordinates, etc., especially by a male to a female), (3) (Informal) a generous or helpful person: "You're a doll for lending me your car". Verb Phrases: (4) "Doll up." (Informal) to dress in an elegant or ostentatiously stylish manner: She got all dolled up for a trip to the opera.

In accordance with the given definitions about dolls above, it could be inferred that dolls are toys/symbols in a form of small figure representing human being which have figurative power to embody thoughts and emotions. In the informal way of speaking, dolls are associated with unintelligent pretty girls or women, attractive girls or women, and an affectionate term of addressing someone.

Dolls have traditionally been used in magic and religious rituals throughout the world, and traditional dolls made of materials like clay and wood are found in America, Asia, Africa and Europe. The earliest documented dolls go back to the ancient civilizations of Egypt, Greece and Rome. Dolls being used as toys were documented in Greece around 100AD. They have been made as crude, rudimentary playthings as well as elaborate art. Modern doll manufacturing has its roots in Germany going back to the 15th century. With industrialization and new

materials like porcelain and plastic, dolls were increasingly mass-produced.

During the 20th century dolls became increasingly popular as collectibles.

Fergusson in Stormbroek (2013:9) says that:

Dolls have been part of human culture since before recorded history. Before they were children's toys, they had other specific functions. They were used as fashion models, offerings to the gods for newlywed brides, and for other iconic purposes. The earliest dolls were religious symbols for use in ceremonies. Somewhere along the line their religious significance decreased and dolls were given to the children.

It could be inferred that dolls have an important role towards the human life from generation to generation. The lives of our ancestors could not be separated from the existence of dolls.

Besides the dolls that are objects, there are also the dolls that were made from people. In China, there were women who had their feet bound since childhood, to create Lotus feet. Many of them were unable to walk and move normally, creating the dependence on others for being able to move, just like dolls that are dependent on us for movement. In Japan, the Geisha was dressed in a way we associate with dolls, the way they had their hair and make-up done originated as a way to be visible in barely lit places but it also strongly resembles a porcelain doll to us.

Today, dolls are mainly seen as a plaything for children, although a lot of adults play with them too, they are often designed in a different way. As someone plays with dolls, he can remake his own reality as a sort of mirror he can view through. With his own imagination he can make this world his own, change it, and polish it to be perfect in a heavenly or hellish way. He can make the fantastic

ordinary and the ordinary fantastic. While playing he is the creator, he is in the position of God.

Dolls often serve as actors in self-generated dramas that help children enact, understand, and feel some control over events and relationships in their lives. They also serve as a means for practicing adult roles and skills such as work and parenting. Dolls and figurines can also function as representatives of spiritual identity, faith and desire. Dolls can tell us many things about ourselves.

Phoenix in Stormbroek (2013:30) writes “when a toy is played with, it becomes more ‘charged’, more filled with the personality of the owner. As a toy absorbs and re-enacts plans, secrets, ambitions, and desires, it becomes an essential part of the owner, both carrier of and link back to intense personal experience.”

Dolls are typically gender stratified. Although both girls and boys play with dolls, many more girl dolls are made than boy dolls. Historically, boys have been directed toward male action figures to “teach” them about bravery and to provide an outlet for aggressive behavior, whereas girls have been encouraged to play with female dolls to learn how to care for babies, practice personal hygiene, and play-act dating. Deas (2012:1) observes that:

Girls have played with dolls from pioneer days to modern times. Like many forms of imaginative play, it is a natural process where children develop empathy for others and advance their language, thinking, problem-solving and social skills as they pretend to be something in the world around them and mimic future adult-like roles.

The imaginative play of childhood forms the foundation for the hopes and dreams of adulthood. The toys that children use to play may have profound influences on their ideals and aspirations as they grow into adults.

Some women and girls may not be intrigued by studies of the environmental impacts of cars, computers, or other technologies but they may relate well to a study of a familiar object, such as a doll, that is part of their daily lives. They are sculptural representation of human form that because of this likeness, humans, especially women and girls often form emotional attachments to dolls.

The strong relationship that bound girls to dolls that play role as their playing partners hone their skill in improving their psychological functions as a female. According to Assagioli (1965:2) he writes that in vital operations, psychologically the woman as wife and mother is primarily concerned with maintaining and preserving the life and resources of the family. The woman is better developed in the sphere of emotions and imagination. While woman's mental functions are less developed, her superiority in the intuition balanced it. Women also have qualities of feminine type such as sensitivity, feeling, imagination, and intuition remain in an undeveloped and, at times, almost atrophied conditions. Assagioli (1965:3) further explains:

The average woman's opinion are usually nothing more than prejudices and superstitions to which she clings obstinately, even in the face of factual evidence to the contrary. (...) Their mental activity consists of examining things in an unanalytical, diffuse, and inconclusive manner, with arguments that are often of a personal rather than objective character. (...) The average woman, in her turn, is unable to get out of her subjectivity and personal

approach to things, lacks understanding of masculine activities and qualities, and often does not even try to understand them [men].

Stormbroek (2008:14) explains that:

Philosophers, psychologists, cognitive scientists, and artificial intelligence researchers who study embodied cognition and the embodied mind argue that all aspects of cognition are shaped by aspects of the body. The aspects of the body include the motor system, the perceptual system, the body's interactions with the environment (situatedness) and the ontological assumptions about the world that are built into the body and the brain. So it could be said, that as soon as someone dresses like a doll, they become the doll, not only in their appearance but also in their mind.

Henrik Ibsen in his play entitled *A Doll's House* also brings forward the story of woman who was being related to dolls. Dolls that are usually seen as a familiar play thing to us, but in *A Doll's House* it shifts to become the uncanny thing that needs to be left behind.

## **2.7 Victorian Era**

The Victorian Age got its name from Queen Victoria, who came to the throne in 1837 and ruled until her death in 1901. During her reign Britain became the richest and most powerful nation in the world. The British Empire grew and expanded around the world, creating immense wealth. In 1899 the British Empire was the biggest empire in the world, covering about one-fifth of the earth's land area, with 370 million people under its control. It was so vast that they said 'the sun never set on it.'

The Victorian Age was a time of exceptional achievements in science and industry, and great changes took place in the way people lived, worked and travelled. The train replaced the coach, electricity was used for lights and a greater

variety and quantity of products were available on the market. This kind of progress was made possible because of the Industrial Revolution, which took place in England between the late 1700s and the 1800s. Santee (2010:1) explains,

at the beginning of the 19th century British scientist Richard Trevithick and American inventor Oliver Evans devised successful engines using high pressure steam. This invention alongside the development of other machinery towards the end of the 18th century introduced the Industrial Revolution which gathered force as the 19th century progressed, creating profound changes in the British society and in the personality of the English nation. Small villages and cottages were replaced, within a hundred years, by factories with inexpensive newspapers, linked by railroads and steamboats, and machinery for mass production.

During the Industrial Revolution people who lived in the country and worked on farms began going to big cities to work in factories. Factory systems emerged; machines meant that workers had to be gathered in one single place, the factory. Many people left their villages in the hope of finding work in the cities.

The early Victorian period (1830–1848) saw the opening of Britain’s first railway and its first Reform Parliament, but it was also a time of economic distress. The Reform Bill of 1832 extended voting privileges to men of the lower middle classes and redistributing parliamentary representation more fairly. Yet the economic and social difficulties associated with industrialization made the 1830s and 1840s a “Time of Troubles,” characterized by unemployment, desperate poverty, and rioting. Santee (2010:1) further explains,

Social conditions for most of the population were grim; people were forced to live together in crowded, unsightly and uncomfortable buildings. The factories in which they worked were dirty and dangerous, and they had to put in long hours of hard work. Women and children were exploited at work, wages were unfair and unemployment was high. It was only at the end of the century that the mass of workers were to be considered humanely.

It was only then that the right to vote was extended to the common man.

The Chartists, an organization of workers, helped create an atmosphere open to further reform. The “condition of England” became a central topic for novelists including Charles Kingsley, Elizabeth Gaskell, and Benjamin Disraeli in the 1840s and early 1850s.

Although the mid-Victorian period (1848–1870) was not free of harassing problems, it was a time of prosperity, optimism, and stability. The achievements of modern industry and science were celebrated at the Great Exhibition in Hyde Park (1851). Enormous investments of people, money, and technology created the British Empire. Many English people saw the expansion of empire as a moral responsibility, and missionary societies flourished. At the same time, however, there was increasing debate about religious belief. The Church of England had evolved into three major divisions, with conflicting beliefs about religious practice. There were also rationalist challenges to religion from philosophy (especially Utilitarianism) and science (especially biology and geology). Both the infallibility of the Bible and the stature of the human species in the universe were increasingly called into question.

In the later period (1870–1901) the costs of Empire became increasingly apparent, and England was confronted with growing threats to its military and economic preeminence. A variety of socialist movements gained force, some influenced by the revolutionary theories of Karl Marx and Friedrich Engels. The literature of the 1890s is characterized by self-conscious melancholy and aestheticism, but also saw the beginnings of the modernist movement.

The extreme inequities between men and women stimulated a debate about women's role known as "The Woman Question." Women were denied the rights to vote or hold political office throughout the period, but gradually won significant rights such as custody of minor children and the ownership of property in marriage. By the end of Victoria's reign, women could take degrees at twelve universities. Hundreds of thousands of working-class women labored at factory jobs under appalling conditions, and many were driven into prostitution. While John Stuart Mill argues that the "nature of women" was an artificial thing, most male authors preferred to claim that women had a special nature fitting them for domestic duties,

And it's no use saying that the nature of the two sexes fits them for their present functions and positions. . . . Standing on the ground of common sense and the constitution of the human mind, I deny that anyone can know the nature of the two sexes, as long as they have only been seen in their present relation to one another. . . . What is now called 'the nature of women' is an artificial thing—the result of forced repression in some directions, unnatural stimulation in others. . . . A hot-house and stove cultivation has always been provided for some of women's capabilities, for the benefit and pleasure of their masters (Mill, 2009:12).

Literacy increased significantly in the period, and publishers could bring out more material more cheaply than ever before. The most significant development in publishing was the growth of the periodical. Novels and long works of non-fiction were published in serial form, fostering a distinctive sense of a community of readers. Victorian novels seek to represent a large and comprehensive social world, constructing a tension between social conditions and the aspirations of the hero or heroine. Writing in the shadow of Romanticism, the Victorians developed poetry of mood and character. Victorian poetry tends to be

pictorial, and often uses sound to convey meaning. The theater, a flourishing and popular institution throughout the period, was transformed in the 1890s by the comic masterpieces of George Bernard Shaw and Oscar Wilde. Very different from each other, both took aim at Victorian pretense and hypocrisy.

## **2.8 Theoretical Studies**

### ***2.8.1 Sociological Criticism***

Sociological criticism “examines literature in the cultural, economic and political context in which it is written or received” (Kennedy and Gioia, 2010:2036). It explores the relationships between the artist and society. Scott (1962:123) observes that “art is not created in a vacuum, it is the work not simply of a person, but of an author fixed in time and space, answering a community of which he is an important, because articulate part.” Sometimes, it looks at the sociological status of the author to evaluate how the profession of the writer in a particular milieu affected what was written.

Morner and Rausch (1998: 205) proposed the definition of sociological criticism which means a literary criticism focusing on the social and economic conditions surrounding the production of literary work – the social and economic status of the author and of his or her audience. It means that the critic might look at the society – or context – in which the text was written or he might look at the society in which the text is read or seen or heard. He might look at the culture of the society, including standards of behavior, etiquette, the relations between opposing groups (e.g., parents and children, the rich and the poor, men and

women, religious beliefs, taboos, and moral values.) The critic might also look at the economy and politics of the society, including its system of government, the rights of individuals, how wealth is distributed, and who holds the power.

Marxist criticism and feminist criticism are types of sociological criticism (Smith, 2013:12). Marxist criticism focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental.

In the other hand, according to DiYanni, (2007:2175) feminist criticism examines the social, economic and cultural aspects of literary works, but especially for what those works reveal about the role, position, and influence of women. Feminist critics also see literature as an arena in which to contest for power and control, since as sociological critics, feminist critics also see literature as an agent of social transformation.

Feminist criticism examines the role and image of women in literature, media, art, and other forms of text. Showalter in Benstock (2002:157) states that there are two distinct varieties of feminist criticism. The first, “feminist critique,” to analyze works by male authors especially in how they depict women characters.

It focuses on

woman as reader—with woman as the consumer of male-produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significant of its sexual codes. ... [I]t is a historical grounded inquiry which probes the ideological assumptions of literary phenomena. Its subjects include the images and stereotypes of women in literature, the omissions of and misconceptions about women in criticism, the fissures in male-constructed literary

history. It is also concerned with the exploitation and manipulation of the female audience, especially in popular culture and film; and with the analysis of woman-as-sign in semiotic systems (Showalter in Benstock, 2002:157)

Showalter's second type focused on woman as writer. She termed this form "gynocriticism," to study women authors' writing. Showalter in Benstock (2002:158) explains,

woman as writer—with woman as the producer of textual meaning, with the history, themes, genres, and structures of literature by women. Its subjects include the psychodynamics of female creativity, linguistics and the problem of a female language; the trajectory of the individual or collective female literary career; literary history; and, of course, studies of particular writers and works.

In accordance with the above explanation, the writer find out that feminist criticism as sociological criticism can help to clarify the stated problem in this study: how is woman's figure represented in Henrik Ibsen's play *A Doll's House*? The writer uses Showalter's feminist critique which put the woman as reader and focuses on the literary work.

## 2.9 Framework Analysis

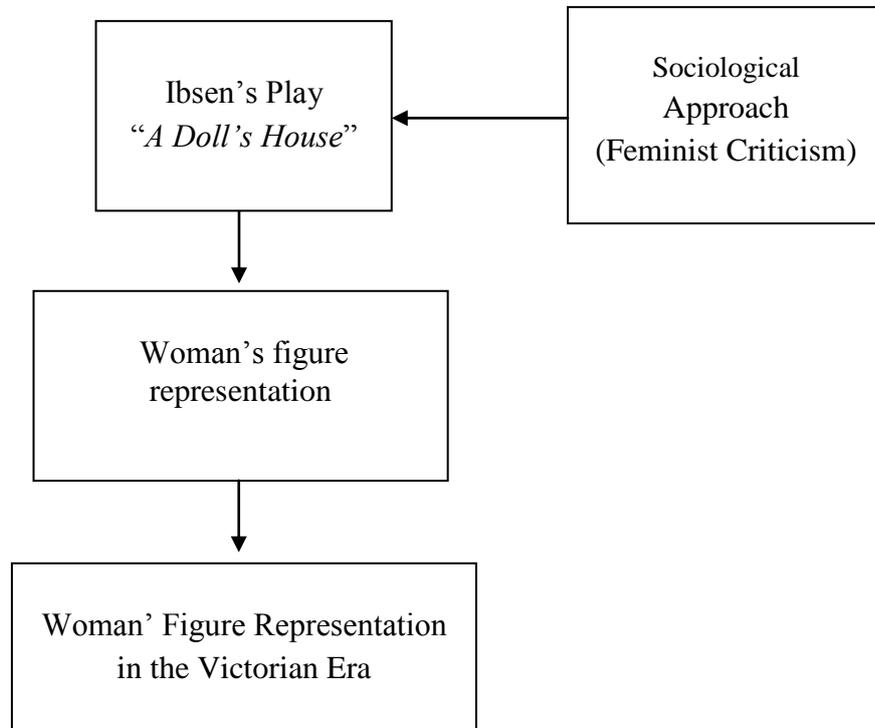


Figure 2.1: Framework of Analysis

In this research, the writer focuses on the Representation of the Figure of Woman in the Victorian Era as reflected in Ibsen's play "*A Doll's House*." Then, the writer identifies the representations of the figure of woman, makes interpretation and explanation, summarizes the findings then discusses how woman deals with the condition towards her given representation in the society of that time.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

Chapter three discusses about research methodology. This chapter consists of the object of the study, research design, role of the researcher, data collection, and data analysis.

#### **3.1 Object of the Study**

The object of this study is a three-act play in prose that was written by Henrik Ibsen entitled *A Doll's House*.

*A Doll's House* was written by Henrik Ibsen in 1879 and premiered at the Royal Theatre in Copenhagen, Denmark, on 21 December at the same year. The play told us about a marriage life of a family in the 19th century in which Torvald Helmer is the husband and Nora is the house wife. The major characters in this play are Torvald Helmer (a bank manager), Nora Helmer (Torvald's wife), Dr. Rank (Tovald's closest friend), Mrs. Linde (Nora's childhood friend) and Nils Krogstad (a bank clerk). Meanwhile, the minor characters are Ivar, Emmy, Bob, (the Helmers' three little children), Anne-Marie (a nurse), Helene (a maid), and a delivery boy. *A Doll's House* portrays Nora as a seemingly typical housewife who becomes disillusioned and dissatisfied with her condescending husband.

#### **3.2 Role of the Researcher**

In this study, the writer as the researcher collected and analyzed the data that are contained in *A Doll's House* play. It made the writer as the collector and the analyst of the data.

1) As the data collector

The writer collected the data in the form of words, phrases, clauses, and sentences in *A Doll's House* play. The writer also collected another data from several books, dictionaries, journals, essays, articles, and WebPages which are related to this study.

2) As the data analyst

The collected data were analyzed to answer the stated problems. In analyzing those data, the writer used descriptive-qualitative analysis.

### **3.3 Research Design**

Burns and Grove (2003:195) define a research design as “a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings”. Parahoo (1997:142) describes a research design as “a plan that describes how, when and where data are to be collected and analyzed.” The research approach in this study is descriptive-qualitative analysis.

Descriptive research attempts to describe, explain and interpret conditions of the present i.e. “what is”. The purpose of a descriptive research is to examine a phenomenon that is occurring at a specific place(s) and time. A descriptive research is concerned with conditions, practices, structures, differences or relationships that exist, opinions held, processes that are going on or trends that

are evident. By using this method, the writer will interpret and describe the object of the study in line with the topic of the study.

Burns and Grove (2003:19) describe a qualitative approach as “a systematic subjective approach used to describe life experiences and situations to give them meaning”. Parahoo (1997:59) states that qualitative research focuses on the experiences of people as well as stressing uniqueness of the individual. Holloway and Wheeler (2002:30) refer to qualitative research as “a form of social enquiry that focuses on the way people interpret and make sense of their experience and the world in which they live”. Researchers use the qualitative approach to explore the behavior, perspectives, experiences and feelings of people and emphasize the understanding of these elements.

The writer uses sociological criticism on feminist criticism to analyze descriptive-qualitative data. Lund (1996:11) defines that sociological approach examines the relationship between literary works and their social context:

Sociological criticism focuses on the relationship between literature and society. Literature is always produced in a social context. Writers may affirm or criticize the values of the society in which they live, but they write for an audience and that audience is society.

Sociological criticism then, can be used to discover what a text can tell us about the society in which it was written, to discover what a text can tell us about our society, and to discover whether the author is affirming or criticizing his/her own society. In accordance with that, the writer decides to use sociological criticism of feminist critique to analyze Ibsen’s play *A Doll’s House*.

### **3.4 Research Instrument**

Instrument is an important element for collecting the data in a study. It helps the researcher in analyzing the data. According to Parahoo (1997:52) a research instrument is a tool used to collect the data. In doing this research, the writer used two research instruments: an observation sheet and lists of meanings to facilitate in arranging the data.

#### ***3.4.1 Observation Sheet***

The writer recorded any findings in observation sheets. They consist of dialogues among the characters, action, and situation taken from script of *A Doll's House* which were collected as the data of the study. In the observation sheet, the writer wrote down the words or sentence or dialogues which related to the topic and answering the problem. The observation sheets are attached in appendices.

#### ***3.4.2 List of Questions***

In analyzing the data, the writer also used list of questions in order to help managing the process of analysis in a more systematical way. The questions were also designed in such manner in order to keep the writer focus on the stated problem.

### **3.5 Data Collection**

In collecting the data that will be analyzed, the writer used several steps, as follows:

1) Reading

First of all is reading. The play will be read several times thoroughly so that it is expected that the writer can catch the real meaning, symbols, and understand the whole play. The previous studies related to *A Doll's House* were also read to heighten the writer's understanding about the drama.

2) Selecting and Identifying

After reading the script and other sources thoroughly, some dialogues which were related to the study were selected to answer the stated problem. The selected dialogues were chosen based on the requirements needed that can be used to assess how woman's figure, through Nora's character, was portrayed in the play. Then, the dialogues were also identified to reveal the supporting details such as actions, words, and symbols that will be used to answer the problems.

3) Classifying

The data were classified into some categories. The categories were differentiated by the statements of problem in this study. Each category was used as the data to answer each problem. In this part, the writer collected the data into the category which shows the representations of woman's figure in *A Doll's House*. After that, the data will be reported in appendices in the form of detailed analysis that answers the whole problems.

### **3.6 Data Analysis**

The data analysis is used to find out the representations of woman's figure portrayed in *A Doll's House*. Here the steps of analysis:

- 1) Finding the representations of woman's figure which are presented in *A Doll's House* by marking the quotations related to the problems and put them into the list. The representations of woman's figure in *A Doll's House* are illustrated through the dialogues.
- 2) Analyzing the representations of woman's figure that are found in Ibsen's *A Doll's House*.
- 3) Concluding, describing, and explaining the result from the presented data.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, conclusion from the data analysis presented. Following the conclusion, suggestion is also provided with the hope that they will be useful for readers.

#### 5.1 Conclusion

The objective of this study is to describe the representation of the woman's figure portrayed in Ibsen's play *A Doll's House*. After analyzing the play, the writer found two findings to answer the stated problem.

The finding for the stated problem is that woman's figure representation in this play was portrayed by Nora's character and by using the symbol of "doll." Woman's figure represented by Nora's character was complex that she pranced about in the first act, behaved desperately in the second, and gained a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*. In the first act she represents childlike qualities such as childish, deceptive, obedience, conceited, inconsistent, unadorned, insisted, and dependence. In the second act, she represents a desperate woman by being manipulative, insecure, and seducer. In the final act, she represents mature qualities such as became calmer, bolder, and more independent.

Woman's figure represented by the use of "doll" as a symbol of woman in this play is that both Nora and the doll are demanding treatment, demanding

leadership, and having physical beauty that can give amusement. There was one aspect that differ them, it was because Nora was human being and doll was inanimate being.

## **5.2 Suggestion**

Based on the story of the play and the conclusion above, the writer would like to suggest that the readers should appreciate any kinds of literary works. Not only see it as an entertainment, but also see the value or message from the literary works as a lesson of life. Make use of the lesson although it was not our own experience. From Henrik Ibsen's *A Doll's House*, the readers could learn that honesty is the best policy. There is no good in telling lies, it brings harm. If we lied once, we would always lie to cover our previous lie.

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## **APPENDIX 1: THE SUMMARY OF *A DOLL'S HOUSE***

### **Act One**

It was Christmas Eve in the Helmers' apartment. Nora Helmer entered in outdoor clothes, carried parcels. A porter carried in a Christmas tree, and Nora asked the maid to hide it. She gave the porter a generous tip. Taking out a packet of macaroons from her pocket, she eats some, but hurriedly hid them when Torvald, her husband, enters from his study. Torvald addressed her like a child, calling her his "little squirrel." He chided her for spending money. Nora said that they do not need to economize as much as before, since Torvald was due for a rise in salary. But Torvald pointed out that he would not receive his increased salary until April. Nora suggested that they could borrow until then, but Torvald teasingly asked her what she would do if he were to die unexpectedly and she were left with debts. Then he gave her extra money. He asked her what she would like for Christmas. She asked for money.

Again, Torvald affectionately rebuked her for being a spendthrift, saying that she inherited this trait from her father. He asked if she had been breaking the rule that he had set against her eating sweets. She lied. Torvald was pleased that he had a secure income and said this means she would not have to make the Christmas decorations, as he believed she did last year.

Two visitors call: a woman, and Dr. Rank. Nora recognized the woman as Christine Linde, an old friend she had not seen for ten years. Mrs. Linde was a widow. Nora told her of the relief she felt at Torvald's promotion to the position of manager at the bank. Torvald was also a barrister, but refused to take "unsavory"

cases, so the income from that had been uncertain. Mrs. Linde smilingly said that Nora was always a spendthrift. But Nora defended herself, saying she was not so silly: she had had to take odd jobs, and Torvald had worked so hard that he had become seriously ill. The doctors said he had to go south or he would die. But he was too proud to get into debt, and Nora was faced with the problem of how to pay for the trip. Nora claimed she was given the money for the trip by her father, who had died around this time. Nora was unable to nurse her father because she was looking after Torvald. They had gone to Italy for a year, and Torvald had recovered.

Mrs. Linde explained that she married her husband, whom she did not love, for financial security, since she had to support an invalid mother and younger brothers. The husband died bankrupt and she had been forced to work hard to survive. But now her mother was dead and her brothers were self-sufficient. While no longer desperate, she needed a job. She also confessed that her life felt empty, and that she had no one to live for. She hoped that Torvald may be able to give her a job. Nora was eager to help and says she would ask him.

Mrs. Linde thanked her for her kindness and says it was especially remarkable in one who had known so little of hardship. Nora, stung by her friend's judgment, protested that she had not told her the important thing. She had saved Torvald's life. She was not given the money for Italy by her father; she borrowed it, and Torvald still did not know. Mrs. Linde pointed out that by law, Nora could not borrow without her husband's consent. Nora did not immediately answer this. She had tried to cajole Torvald into traveling to Italy by claiming she wanted to go

there, and asked him to take out a loan. He had responded angrily. So she had taken out a loan, telling him her father had given her the money. She had had to save money in order to pay off the loan and interest. She had to scrimp on providing for Torvald or the children and made the repayments from the money Torvald gave her for things for herself. She had also taken jobs. She anticipated that their new wealth will enable her to pay off the debt.

Krogstad, who works at the bank, was announced. Mrs. Linde was startled. Nora secretly asked him why he had come. He said he wanted to see Torvald on business and went into his study. Mrs. Linde found out from Nora who he was, and said that she used to know him. Nora said he was now a widower after an unhappy marriage. Dr. Rank joined the two women. He expressed his low opinion of Krogstad's character, which he said was morally diseased. Nora offered Dr. Rank a macaroon, pretending that Mrs. Linde gave them to her.

Torvald entered, having sent Krogstad on his way. Nora immediately asked him to give Mrs. Linde a job. He agreed. Nora invited Mrs. Linde and Dr. Rank to come back in the evening.

The Nurse brought in Nora's children, and Nora plays with them happily. She was startled by Krogstad, who had come unannounced. She sent the children off. He established that her visitor was Mrs. Linde, whom he once knew. He asked Nora to use her influence with Torvald to ensure that he kept his post at the bank. Nora refused, but Krogstad hinted that if she did not cooperate, he would tell Torvald about the loan. He was prepared to fight to keep his job, as it was all that preserves his current respectability after a period of disgrace. Nora told Krogstad

to do his worst; she was sure that Torvald would pay off the loan and cut Krogstad off. But Krogstad revealed that he knew that she forged her father's signature on the document agreeing the loan. He knew this because she had carelessly dated it three days after her father died. She had committed forgery. She explained that her father was too ill for her to bother him with such matters. She could believe that the law would find her guilty, since she acted out of love for her husband. But Krogstad pointed out that the law cared nothing for motive. He warned her that for her to keep her position with him, he must keep his position at the bank. He left.

Nora distracted herself by decorating the Christmas tree and thinking up ways to please Torvald. Torvald entered and asked her if someone had been there. Nora denied it. He insisted that he saw Krogstad leaving and asked her if he came to ask her to intercede for him regarding his job. Nora admitted that this was so. He was angry that she had promised anything to such a morally dubious person as Krogstad, and that she lied about his visit. Nora asked what Krogstad did to earn such disgrace. Torvald said that he forged someone's name, and then failed to admit his crime and accept the punishment. He said that the atmosphere of lies in Krogstad's house would corrupt his children.

Nora applied Torvald's harsh judgment of Krogstad to herself. She had committed the same crime, and lied, and she had children. When Torvald went into his study, she would not allow the children to come to her.

## **Act Two**

It was Christmas day. The Christmas tree was stripped of decorations and the candles were burned out. Nora was worried that a letter might arrive from

Krogstad, revealing her secret to Torvald. The Nurse entered, carrying a box of fancy dress clothes. Nora asked after the children. It was clear that she had deliberately been spending less time with them. She asked the Nurse if they would forget their mother if she went away. She asked too how the Nurse managed to send her own child away to be looked after by others. The Nurse replied that she had no choice; her baby was illegitimate, the father did not help, and she would not have been able to take her present job if she had a child to look after.

Mrs. Linde arrived and repaired a Neapolitan fisher-girl's dress that Torvald wanted Nora to wear to a party in the upstairs flat the following evening. She was going to dance the Tarantella. Nora told Mrs. Linde that Dr. Rank was suffering from tuberculosis of the spine, and that he inherited the sickness from his dissolute father. It was implied that the father had syphilis, a venereal disease.

Mrs. Linde expressed concern about Dr. Rank's daily visits. She believed that he was unduly fond of Nora and that he was the one who lent her the money. Nora refuted her suspicion about the source of the money. Nora heard Torvald returning and quickly hustled Mrs. Linde into the next room on the grounds that he could not bear to see dressmaking going on. Once again, she asked Torvald not to dismiss Krogstad. She claimed she was afraid that he would slander Torvald. Torvald replied that she was thinking of her father, who was similarly slandered. But Torvald insisted that he, unlike her father, had a reputation that was above suspicion. He had let it be known that he was dismissing Krogstad, and could let it be thought that he was changing his mind under the persuasion of his wife. His final reason for dismissing Krogstad was that while he might overlook his "moral

failings," he feared that he would embarrass him in public by treating him familiarly (they were once close friends).

Nora was shocked at her husband's narrow-mindedness. Stung by her judgment of him, Torvald decided to settle the matter and sent a letter of dismissal to Krogstad with his final salary. Nora, panic-stricken, begged him to recall the letter, but he refused, assuring her that he would take any troubles that arose on his own shoulders. He suggested that she practice her Tarantella dance.

Dr. Rank arrived and revealed to Nora that he was expected to die within a month. He did not wish to have Torvald in his sick-room, but will sent Nora a card with a black cross on it when his death was imminent. Nora flirted with Dr. Rank, showing him her silk stockings. She played with the idea of asking him for the money to pay off Krogstad, but he revealed that he loved her, and she decided that she could not now ask him.

The maid entered with Krogstad's visiting card. Nora invented a story for Dr. Rank that a new dress was being delivered and asked him to keep Torvald occupied, as he might not see it. Dr. Rank left and Krogstad entered with a letter for Torvald, telling him about the loan to Nora and her forgery of her father's signature. He told Nora that he did not intend to accuse her publicly, but to blackmail Torvald. He would keep her bond showing details of the loan, rather than returning it when the loan was paid off, as was customary. He would not be content with his old job back; he wanted a promotion. He dropped the letter into the glass-fronted letter box, to which only Torvald had the key.

Mrs. Linde entered. Nora, in a state of terror, showed her the letter. Mrs. Linde realized that Krogstad loaned Nora the money. Nora still expected that Torvald would take the blame entirely onto himself, as he had promised, but she wished Mrs. Linde to know that she alone was responsible. Mrs. Linde believed that it was best that Torvald knew the truth. But Nora insisted that he might not find out. Mrs. Linde left to talk to Krogstad.

Nora was desperate to prevent Torvald from reading the letter. She distracted him by insisting that he play the piano while she practiced the Tarantella. She danced increasingly wildly, and he tried to slow her down. Dr. Rank took over the piano while Torvald gave her instructions, which she ignored. She begged Torvald to focus only on her and not to open any letter until after the party. He agreed.

Mrs. Linde told Nora that Krogstad had left town until the following evening, and that she had left a note for him. Left alone, Nora worked out that she had just thirty-one hours to live. Torvald entered, asking for his "little skylark", and she rushed to his arms.

### **Act Three**

It was the night of the party, and dance music could be heard from upstairs. Nora and Torvald were at the party and Mrs. Linde sat alone in their apartment, waiting for someone. Krogstad arrives; it was he whom she was expecting. He reproached Mrs. Linde for jilting him, but she said she had no choice; she had family to support and he was poor. She told him that only today did she discover that it was his job that she was due to take. He asked her if she

would give it back to him, but she said this would not benefit him. She needed someone to look after, and suggested that they get back together. He could believe that she could overlook his past life, but she had faith in his essential goodness and believed his previous claim that he would be a better man if he were with her. He was delighted. He realized that she knew what steps he had taken with the Helmers, and suggested that he asked for his letter back. But Mrs. Linde insisted that Torvald must know Nora's unhappy secret. They must give up concealment and grow to a full understanding. Krogstad left. Mrs. Linde was overjoyed that at last she would have someone to care for.

Torvald entered, dragging Nora in with him. She had wanted to stay at the party but he had insisted that they come home. Mrs. Linde explained her presence by saying she wanted to see Nora in her dress. Torvald showed off his wife's beauty but censured her "self-willed" behavior. When he left to light candles, Mrs. Linde quickly told Nora that she had nothing to fear from Krogstad, but that she must tell Torvald the truth, or the letter would. Nora says that she now knew what she must do.

Mrs. Linde left. Torvald was glad of it, since his desire had been aroused by Nora's dancing and he had hurried her back home in order to make love to her. He told her that he had been fantasizing about her all evening, thinking of her as his secretly promised bride. Nora rejected his advances. Just as Torvald was voicing disbelief that she could refuse him his conjugal rights, they were interrupted by Dr. Rank. He had called by on his way home from the party, ostensibly to borrow a cigar. In a coded conversation that Torvald failed to

understand, Nora asked Dr. Rank about the results of scientific investigations he had been performing. Dr. Rank knew that she was inquiring about medical tests. She understood his reply to mean that he was certain to die very soon. During their playful discussion about what costumes they would wear to the next party, Dr. Rank suggested that she should go as a good fairy - but dressed just as she was normally. He said that he would wear a big black hat that would make him invisible. Nora understood the significance of his words and of the two cards with black crosses that he dropped into their letter box as he left: both refer to his imminent death.

Torvald noticed that someone had been trying to pick the lock of his letter box. Nora blamed the children. Torvald found Dr. Rank's cards and realized that he was announcing his own death, which he found "an uncomfortable idea." Torvald embraces Nora and reflected that now they would be thrown entirely upon each other. Nora drew away and firmly asks him to read his letters. He took them into his study.

Nora put on Torvald's cloak and is apparently about to rush off and drown herself when Torvald came in with Krogstad's letter in his hand and asked if the contents were true. Nora confirmed that it was true, that she had loved him more than anything else in the world. Torvald dismissed this as "excuses." He demanded an explanation but gave her no chance to give one. He accused her of disgraceful behavior and said she had no sense of religion, morality or duty - all traits he believed she inherited from her father. She had, he said, ruined his life by putting him at Krogstad's mercy. Nora said that when she was out of the way, he

would be free, but this only made him angrier, as Krogstad could still make the affair known and imply that he was a party to Nora's forgery. Torvald planned to appease Krogstad. He wanted Nora to remain in his house and pretended that all was as before between them. But the appearance of a marriage will be all that remained. She would not be allowed to bring up their children.

A maid arrived with a letter for Nora. Torvald seized it and opened it. It was from Krogstad, who had returned Nora's bond with a letter of repentance. Torvald changed his attitude toward Nora, saying that he had forgiven her and knew that she acted out of love for him; she chose the wrong means because of her lack of knowledge and helplessness, a trait that he finds attractive. He argued that, by forgiving her, he felt she had given Nora a new life so that she was now both his wife and his child. But Nora said that Torvald had never understood her and that, until now, she had never understood Torvald. As he continued to address her as a little bird that he had to rescue, she took off her fancy dress. Now in everyday dress, she wanted to discuss their marriage. She told him that this was their first serious talk in eight years. She said that both her father and Torvald had treated her like a doll-child, with no opinions of her own, and had only played with her. Both men had committed "a great sin" against her. It was Torvald's fault that she had made nothing of her life.

Torvald grudgingly admitted that there was some truth in what she said. He said that playtime was over, and now he would start to educate her. But she replied that he was not the man for the job, which was why she was leaving him; she must educate herself. Torvald asked how she could neglect her sacred duty as

a wife and mother. She said that she has a more important duty, to herself as a human being. She intended to look into religion and morality and form her own philosophy, rather than accepting the dictated that society has imposed upon her. Torvald believed she was ill or has lost her mind, but she said her mind had never been so clear. She no longer loved Torvald, as he was not the man she thought him. She had believed that a wonderful thing would happen: that Torvald would stand up to Krogstad's threats, challenge him to do his worst, and took the entire blame upon himself, in order to shield her. She would not have accepted such a sacrifice on his part, and indeed, she had wanted to kill herself to prevent his having to make it. But she had been disillusioned by the fact that he never intended to make it.

He replied, "no man would sacrifice his honor for the one he loves." Nora pointed out that thousands of women had done so. She, of course, was one of them. To make things worse, as soon as his fear about the damage that Krogstad's revelations might do to him was over, he wanted to pretend that nothing had happened, and for her to return to being his fragile little doll. He now appeared like a stranger to her, and she could not spend another night in his house. She would leave her children in the care of the Nurse, who she believed will do a better job of bringing them up than she could at the moment. She gave him his wedding ring back and asked for hers. She forbade him even to write to her. He asked if they could ever be together, but she said that the most wonderful thing of all would have to happen first: they would both have to have changed so much that their life together would be "a real marriage." In his despair, Torvald clung to

a last hope that this most wonderful thing might still happen. But his hope was shattered by the sound of Nora shutting the door as she left.

## APPENDIX 2: TABLE OF CLASSIFIED DATA

### 2.1 Table of Classified Data: Answering Problem (Woman's Figure Represented by Nora's Character)

Quotes No.	Woman's Figure Represented by Nora's Character	Found		Emphasized in
		Page	Act	
1	Childlike Quality (Childish)	4	1	Helmer. ( <i>calls out from his room</i> ). Is that my little lark twittering out there? Nora. ( <i>busy opening some of the parcels</i> ). Yes it is! Helmer. Is it my little squirrel bustling about? Nora. Yes! Helmer. When did my squirrel come home? Pg.4
2	Childlike Quality (Deceptive)	4	1	Helmer. When did my squirrel home? Nora. Just now. ( <i>Puts the bag of macaroons into her pocket and wipes her mouth</i> ). Come in here, Torvald, and see what I have bought. Pg.4
3	Childlike Quality (Deceptive)	7	1	Helmer. ( <i>wagging his finger at her</i> ) Hasn't Miss Sweet Tooth been breaking rules in town today? Nora. No; what makes you think that? Helmer. Hasn't she paid a visit to a confectioner's? Nora. No, I assure you, Torvald— Helmer. Not been nibbling sweets? Nora. No, Torvald, I assure you really— Helmer. There, there, of course I was only joking.

				Nora. ( <i>Going on the table on the right</i> ). <i>I should not think of going against your wishes.</i> Pg.7
4	Childlike Quality (Deceptive)	4	1	Helmer. Don't disturb me. ( <i>A little later, he opens the door and looks in the room, pen in hand</i> ). Bought, did you say? All these things? Has my little spendthrift been wasting money again? Pg.4
5	Childlike Quality (Obedience)	5	1	Helmer. ... No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle. Nora. ( <i>moving towards the stove</i> ). As you please, Torvald. Pg.5
6	Childlike Quality (Obedience)	6	1	Helmer. What are little people called that are always wasting money? Nora. Spendthrifts—I know. Let us do as you suggest, Torvald, then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it? Pg. 6
7	Childlike Quality (Dependence)	6	1	Nora. For myself? Oh, I am sure I don't want anything. ---- Nora. No. I really can't think of anything—unless, Torvald— ---- Nora. ( <i>Playing with his</i>

				<p><i>coat buttons and without raising her eyes to his</i>). If you really want to give me something, you might—you might—</p> <p>----</p> <p>Nora. (<i>Speaking quickly</i>). You might give me money, Torvald. Only just as much as you can afford; and then one of these days I will buy something with it.</p> <p>Helmer. But, Nora—Nora. Nora. Oh, do! Dear Torvald; please, please do! Then I will wrap it up in beautiful gilt paper and hang it on the Christmas Tree. Wouldn't that be fun?</p> <p>Pg.6</p>
8	Childlike Quality (Conceited)	13	1	<p>Nora. How do you mean?—Oh, I understand. You mean that perhaps Torvald could get you something to do.</p> <p>Mrs. Linde. Yes, that was what I was thinking of.</p> <p>Nora. He must, Christine. Just leave it to me; I will broach the subject very cleverly—I will think of something that will please him very much. It will make me so happy to be of some use of you. Pg.13</p>
9	Childlike Quality (Unadorned)	14	1	<p>Nora. Come here. (<i>Pulls her down on the sofa beside her</i>). Now I will show you that I too have something to be proud of</p>

				<p>and glad of. It was I who saved Torvald's life.</p> <p>----</p> <p>Nora. Papa didn't give us a shilling. It was I who procured the money. Pg.14</p>
10	Childlike Quality (Deceptive)	16	1	<p>Nora. ... I have had to save a little here and there, where I could, you understand. ...</p> <p>----</p> <p>Nora. Of course, Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things. ... pg.16</p>
11	Childlike Quality (Conceited)	14	1	<p>Nora. I think so too. But now, listen to this: I too have something to be proud and glad of.</p> <p>----</p> <p>Nora. Come here. (<i>Pulls her down on the sofa beside her.</i>) Now I will show you that I too have something to be proud of. I was I who saved Torvald's life.</p> <p>----</p> <p>Nora. Papa didn't give us a shilling. It was I who procured the money. Pg. 14</p>
12	Childlike Quality (Deceptive)	15-16	1	<p>Nora. Good Heavens, no! How could you think so? A man who has such strong opinion about these things!</p>

				And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now. Pg. 15-16
13	Childlike Quality (Conceited)	16	1	Nora. Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many at time I was desperately tires; but all the same it was a tremendous pleasure to sit there and working and earning money. It was like being a man. Pg.16
14	Childlike Quality (Conceited)	24	1	Nora. What right have you to question me, Mr. Krogstad?—you, one of my husband’s subordinates! But since you ask, you shall know. Yes, Mrs. Linde is to have an appointment. And it was I who pleaded her cause, Mr. Krogstad, let me tell you that. Krogstad. I was right in what I thought, then. Nora. ( <i>Walking up and down the stage</i> ). Sometimes one has a tiny

				<p>little bit of influence, I should hope. Because one is a woman it does not necessarily follow that. When anyone is in a subordinate position, Mr. Krogstad, they should really be careful to avoid offending anyone who— who— Krogstad. Who has influence? Nora. Exactly. Pg.24</p>
15	Childlike Quality (Inconsistent)	25	1	<p>Very likely; but, to come to the point, the time has come when I should advise you to use your influence to prevent that. Nora. But, Mr. Krogstad, I have no influence. Krogstad. Haven't you? Nora. Naturally I did not mean to put that construction on it. I! What should make you think that I have any influence of that kind with my husband? Pg.25</p>
16	Childlike Quality (Unadorned)	28	1	<p>Krogstad. ... There is no harm in that. It all depends on the signature of the name; and this is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here? Nora. <i>(After a short pause, throws her head up and looks differently at him).</i> No, it was not. It was I that wrote papa's name. Pg.28</p>

17	Childlike Quality (Insisted)	28	1	Krogstad. It would have been better for you if you had given up your trip abroad. Nora. No, that was impossible. That trip was to save my husband's life; I couldn't give that up. Pg.28
18	Childlike Quality (Deceptive)	30	1	Helmer. Yes. Has anyone been here? Nora. Here? No. Helmer. That is strange. I saw Krogstad going out of the gate. Nora. Did you? Oh, yes, I forgot, Krogstad was here for a moment. Pg.30
19	Childlike Quality (Dependence)	31	1	Nora. There is no one has such good taste as you. And I do so want to look nice at the fancy-dress ball. Torvald, couldn't you take me in hand and decide what shall I go as, and what sort of dress I shall wear? ---- Nora. Yes, Torvald, I can't get along a bit without your help. Pg.31
20	Childlike Quality (Deceptive)	32	1	Nora. ( <i>Takes her hand out of his and goes to the opposite side of the Christmas Tree</i> ). How hot it is in here; and I have such a lot to do. Pg.32
21	Desperate Woman (Desperate)	35	2	Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn, and I haven't

				any idea— Pg. 35
22	Desperate Woman (Manipulative)	39	2	<p>Nora. If your little squirrel were to ask you for something very, very prettily—?</p> <p>Helmer. What then?</p> <p>Nora. Would you do it?</p> <p>Helmer. I should like to hear what it is, first.</p> <p>Nora. Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.</p> <p>Helmer. Speaks plainly.</p> <p>Nora. Your skylark would chirp about in every room, with her song raising and falling—</p> <p>Helmer. Well, my skylark does that anyhow.</p> <p>Nora. I would play the fairy and dance for you in the moonlight, Torvald.</p> <p>Helmer. Nora—you surely don't mean that request you made to me this morning?</p> <p>Nora. (going near him). Yes, Torvald I beg you so earnestly— Pg.39</p>
23	Desperate Woman (Insecure)	41	2	<p>Nora. (Breathlessly). Torvald—what is that?</p> <p>Helmer. Krogstad's dismissal.</p> <p>Nora. Call her back, Torvald! There is still time. Oh, Torvald, call her back! Do it for my sake—for your own sake—for the children's sake! Do you hear me, Torvald? Call her</p>

				back! You don't know what the letter can bring upon us. Pg.41
24	Desperate Woman (Seducer)	44	2	Rank. (Sitting down). What is it? Nora. Just look at those! Rank. Silk stockings. Nora. Flesh-colored. Aren't they lovely? It is so dark here now, but tomorrow—. No, no, no! You must only look at the feet. Oh, well, you may have leave to look at the legs too. Pg. 44
25	Desperate Woman (Manipulative)	54	2	Nora. No, I haven't practiced at all. Helmer. But you will need to— Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing. Helmer. Oh, we will soon work it up again. Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear? Pg.54
27	Mature Quality (Calm)	69	3	Nora. (Disengages herself, and says firmly and decidedly). Now you must read your letters, Torvald.

				<p>----</p> <p>Helmer. (Kissing her on the forehead). Goodnight, my little singing-bird. Sleep sound, Nora. Now I will read my letters through. (He takes his letters and goes into his room, shutting the door after him). Pg.69</p>
28	Mature Quality (Bold)	69	3	<p>Nora. Never to see him again. Never! Never! (<i>put her shawl over her head.</i>)  Never to see my children again either—never again. Never! Never!—Ah! The icy, black water—the unfathomable depths—If only it were over! He has got it now—now he is reading it. Goodbye, Torvald and my children! (<i>She is about to rush out through the hall, when Helmer opens his door hurriedly and stand with an open letter in his hand.</i>)  Pg.69</p>
31	Mature Quality (Bold)	74-75	3	<p>Nora. No, only merry. And you have always been so kind to me. But our home has been nothing than 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</p>

				marriage has been, Torvald. Pg.74-75
32	Mature Quality (Independent)	75	3	Nora. Didn't you say to yourself a little while ago—that you dare not trust me to bring them up? ---- 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. Pg. 75
33	Mature Quality (Independent)	77	3	Helmer. You talk like a child. You don't understand the conditions of the world in which you live. Nora. No, I don't. but now I am going to try. I am going to see if I can make out who is right, the world or I. pg. 77
34	Mature Quality (Independent)	80	3	Helmer. Nora—can I never be anything more than a stranger to you? Nora. ( <i>Taking her bag</i> ). Ah, Torvald, the most wonderful thing of all would have to happen. Helmer. Tell me what that would be? Nora. Both you and I would have to be so changed that—. Oh,

				Torvald, I don't believe any longer in wonderful things happening. Pg.80
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**2.2 Table of Classified Data: Answering Problem (Woman's Figure Represented by the Symbol of "Doll")**

Quotes No.	Woman's Figure Represented by the Symbol of "Doll"	Found		Emphasized in
		Page	Act	
35	Both <i>Doll</i> and Nora were demanding Treatment	5	1	Nora. ( <i>counting</i> ). Ten shillings—a pound—two pounds! Thank you, thank you Torvald; that will keep me going for a long time. Pg. 5
36	Both <i>Doll</i> and Nora were demanding Leadership	54	2	Nora. No, I haven't practiced at all. Helmer. But you will need to— Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing. Helmer. Oh, we will soon work it up again. Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear? Pg.54
37	Both <i>Doll</i> and Nora were giving Amusement	39	2	Nora. If your little squirrel were to ask you for something very, very prettily—? Helmer. What then?

				<p>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.  Helmer. Speaks plainly.  Nora. Your skylark would chirp about in every room, with her song raising and falling—  Helmer. Well, my skylark does that anyhow.  Nora. I would play the fairy and dance for you in the moonlight, Torvald.  Helmer. Nora—you surely don't mean that request you made to me this morning?  Nora. (going near him).  Yes, Torvald I beg you so earnestly— Pg.39</p>
38	Both <i>Doll</i> and Nora were having Physical Beauty	35	2	<p>Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn and I haven't any idea— Pg.35</p>
39	Both <i>Doll</i> and Nora were having Physical Beauty	4	1	<p>Nora. Hide the Christmas Tree carefully, Helen. Be sure the children do not see it until this evening, when it is dressed. (<i>To the PORTER, taking th purse</i>).  How much? Pg.4</p>