

Modern Drama



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1st Lecture

Modern Drama

After the death of Shakespeare and his contemporaries drama in England suffered a decline for two centuries. Even Congreve in the seventeenth, and Sheridan and Goldsmith in the eighteenth, could not restore drama to the position it held during the Elizabethan Age. It was revived, however, in the last decade of the nineteenth century, and then there appeared dramatists who have now given it a respectable place in English literature.

Two important factors were responsible for the revival of drama in 1890's. One was the influence of *Ibsen*, the great Norwegian dramatist, under which the English dramatists like *Bernard Shaw* claimed the right to discuss serious social and moral problems in a calm, sensible way. The second was the cynical atmosphere prevailing at that time, which allowed men like *Oscar Wilde* to treat the moral assumptions of the Victorian age with frivolity and make polite fun of their conventionality, prudishness or smugness. The first factor gave rise to the **Comedy of Ideas or Purpose**, while the second revived **the Comedy of Manners** or the Artificial Comedy.

Under the influence of Ibsen the serious drama in England from 1890 onward ceased to deal with themes remote in time and place. He had taught men that the real drama must deal with human emotions, with things which are near and dear to ordinary men and women. The new dramatists thus gave up the melodramatic romanticism and pseudo- classical remoteness of their predecessors, and began to treat in their plays the actual English life, first of the aristocratic class, then of the middle class and finally of the labouring class.

This treatment of actual life made the drama more and more a drama of ideas, which were, for the most part revolutionary, directed against past literary models, current social conventions and the prevailing morality of Victorian England. The new dramatists dealt mainly with the problems of labour and of youth, fighting against romantic love, capitalism and parental authority which were the characteristic features of Victorianism. The characters in their plays are constantly questioning restless and dissatisfied. Young men struggle to throw off the trammels of Victorian prejudice.

Following the example of Nora, the heroine in *Ibsen's A Doll's House*, who leaves her dull domineering husband who seeks to crush her personality and keep her permanently in a childlike, irresponsible state, the young women in these plays join eagerly the Feminist movement and glory in a new-found liberty. Thus these dramatists introduced Nature and Life in drama, and loved to make them play their great parts on the stage.



In the new drama of ideas, action became slow and frequently interrupted. Moreover, inner conflict was substituted for outer conflict, with the result that drama became quieter than the romantic drama of the previous years. The new researches in the field of psychology helped the dramatist in the study of the 'soul', for the expression of which they had to resort to symbols.

By means of symbolism the dramatist could raise the dark and even sordid themes to artistic levels. The emphasis on the inner conflict led some of the modern dramatists to make their protagonists not men but unseen forces, thereby making wider and larger the sphere of drama.

In the field of non-serious comedy there was a revival, in the twentieth century, of the *Comedy of Manners*. The modern period, to a great

extent, is like the Augustan period, because of the return of the witty, satirical comedy which reached its climax in the hands of *Congreve* in 1700. Though this new comedy of manners is often purely fanciful and dependent for its effect upon wit, at times it becomes cynical and bitter when dealing with social problems.

Mainly it is satirical because with the advancement of civilization modern life has become artificial, and satire flourishes in a society which becomes over-civilized and loses touch with elemental conditions and primitive impulses.

The two important dramatists who took a predominant part in the revival of drama in the last decade of the nineteenth century were George Bernard Shaw and Oscar Wilde, both Irishmen. Shaw was the greatest practitioner of the *Comedy of Ideas*, while Wilde that of the new **Comedy of-Manners**.

Shaw, who was a great thinker, represented the Puritan side of the Anglo-Irish tradition. Wilde, on the other hand a life of luxury and frivolity, was not a deep thinker as Shaw; and his attitude to life was essentially a playful one .

The success of Oscar Wilde as a writer of artificial 'comedy or the comedy of manners was mainly due to his being a social entertainer, and it is mainly as 'entertainment' that his plays have survived. Wilde may be considered, therefore, as the father of the comedy of pure entertainment as Shaw is the father of the *Comedy of Ideas*. Other modern writers who have followed Wilde directly are **Somerset Maugham** and **Noel Coward**.

But the artificial comedy of the last fifty years in England does not compare well with the artificial comedy of the Restoration. The reason is that in the twentieth century there is a lot of confusion and scepticism about social values. Moreover, social manners change so rapidly in the modern time, that the comedy of manners grows out of date more rapidly than any other type of drama.

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This is not the case with the comedy of ideas or social comedy. **George Bernard Shaw**, the father of the comedy of ideas, was a genius. His intellectual equipment was far greater than that of any of his contemporaries. He alone had understood the greatness of **Ibsen**, and he decided that like **Ibsen's** his plays would also be the vehicles of ideas.

But unlike **Ibsen's** grim and serious temperament, **Shaw** was characterized by jest and verbal wit. He also had a genuine artistic gift for form, and he could not tolerate any clumsiness in construction. For this purpose he had studied every detail of theatrical workmanship. In each of his plays he presented a certain problem connected with modern life, and his characters discuss it thoroughly.

In order to make his ideas still more explicit he added prefaces to his plays, in which he explored the theme more fully. The main burden of his plays is that the civilized man must either develop or perish. Other modern dramatists who followed the example of **Bernard Shaw** and wrote comedies of ideas' were **Granville Barker, Galsworthy, James Birdie, Priestly, Sir James Barrie and John Masefield**, but none of them attained the standard reached by Shaw.

Besides the artificial comedy and the comedy of ideas, another type of drama was developed in England under the influence of the **Irish Dramatic Movement** whose originators were **Lady Gregory and W.B. Yeats**. The two important dramatists belonging to this movement are **J.M. Synge and Sean O'Casey**.

There has been the revival of **Poetic Drama** in the twentieth century, whose most important practitioner was **T. S. Eliot**. Other modern dramatists who have also written poetic plays are **Christopher Fry, Stephen Philips and Stephen Spender**. Most of the poetic plays written in modern times have a religious theme, and they attempt to preach the doctrine of Christianity .

1- Henrik Ibsen (1828-1906)

Henrik Ibsen is considered the father of modern realistic drama. This does not mean that he started his dramatic career by a representation of real life problems. He underwent certain developments beginning with experimental plays that were indebted to the French well-made play of Scribe and to romantic and traditional patterns. This is clear in ***Lady Inger Of Ostrat (1855), Love's Comedy (1862), The Pretenders (1863)***.

With his voluntary exile to Rome, he embarked upon his second stage which produced the poetic dramas of **Brand (1866)** and **Peer Gynt (1867)**.

With his stay in Germany, the third stage started, namely, the realistic social stage which has brought him world-fame, and which has resulted in the birth of a new drama, very well represented in ***A Doll's House, Ghosts, An Enemy of the People, The Wild Duck*** and others.



In these plays Ibsen treated social problems that reflect "his own inner needs on the one hand, and the Zeitgeist (the spirit of the age) on the other. Being in advance of the latter, he did not try to adjust himself to it, but rather to adjust it to himself, to his own demands and values.

These burning social issues were expressed in a realistic technique which is based on the abandonment of verse in favour of everyday prose, the realistic portrayal of characters to the extent of drawing on living models, the emphasis on discussion rather than external action, and the use or rather the perfection of technical devices such as the retrospective method which gives scope to the clash of ideas and narration rather than presentation of events.

Model Questions

1- AFTER THE DEATH OF SHAKESPEARE AND HIS CONTEMPORARIES DRAMA IN ENGLAND SUFFERED A.....FOR TWO CENTURIES.

- A- success
- B- flourishing
- C- decline
- D- progress

The correct answer is (c)

2- DRAMA WAS REVIVED IN THE LAST DECADE OF THE.....

- A- 16th Century.
- B- 17th Century.
- C- 18th Century.
- D- 19th Century.

The correct answer is (D)

2nd Lecture

2- George Bernard Shaw (1856-1950)

The greatest among the modern dramatist was George Bernard Shaw. He was born and brought up in Ireland, but at the age of twenty in 1876 he left Ireland for good, and went to London to make his fortune. At first he tried his hand at the novel, but he did not get any encouragement. Then he began to take part in debates of all sorts, and made his name as the greatest debater in England.

He read Karl Marx, became a Socialist, and in 1884 joined the Fabian Society which was responsible for creating the British Labour Party. He was also a voracious reader, and came under the influence of Samuel Butler whom he described as the greatest writer of the later half of the nineteenth century. Shaw was specially impressed by Butler's dissatisfaction with the Darwinian Theory of Natural Selection.

Shaw came to believe in the Force which Butler had described as 'the mysterious drive towards greater power over our circumstances and deeper understanding of Nature. Shakespeare had described it as 'divinity that shapes our ends'. Shaw termed it the Life Force.

Two other writers who provoked the critical mind of Shaw during his formative period were **Ibsen**, a Norwegian dramatist; and Friedrich **Nietzsche**, a German philosopher. Ibsen whose doctrine, 'Be Thyself,' which was very much like Nietzsche's theory of the Superman who says 'Yea to Life', gave a dramatic presentation of it by picturing in his plays the life of the middle class people with relentless realism. In his plays Ibsen had exposed sentimentality, romanticism **and** hypocrisy.

He showed men and women in society as they really are, **and** evoked the tragedy that may be inherent in ordinary, humdrum life. Working under the influence of Butler, Nietzsche and Ibsen, Shaw who up to the age of forty was mainly concerned in learning, in propagating ideas, in debating, and" persuading people to accept his views about society and morals, decided to bring the world round to his opinions through the medium of the theatre.

With that end in view he studied the stage through and through, and came out with his plays which were theatrically perfect and bubbling with his irrepressible wit. The result was that he immediately attracted attention and became the most popular and influential dramatist of his time.



Shaw wrote his plays with the deliberate purpose of propaganda. He himself said, "My reputation has been gained by my persistent struggle to force the public to reconsider its morals." He prepared the minds of the audience by written prefaces to his plays which are far more convincing than the plays themselves. That is why his plays were more successful when they were produced a second or third time when the audience had read them in their published forms.

All the plays of Shaw deal with some problem concerning modern society. In *Widower's House* he put the blame on society, and not on the individual landlord for creating abuses of the right to property. In *Getting Married* he showed the unnaturalness of the home-life as at present constituted. In *The Doctor Dilemma* he exposed the superstition that doctors are infallible. In *John Bull's Other Island*, the hero talks exactly like Shaw, and the Englishman represents the worst traits in English character.

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Caesar and Cleopatra has no particular theme, and that is why it comes nearer to being a play than most of Shaw's works. In *The Apple Cart* Shaw ridiculed the working of democratic form of government and hinted that it needed a superman to set things right. It was in *St. Joan* Shaw reached the highest level of his dramatic art by dealing in a tragic manner a universal theme involving grand emotions.

3- Oscar Wilde (1856-1900)

Another dramatist who took an important part in the revival of drama in the later part of the nineteenth century was **Oscar Wilde**. It was only during the last five years of his life that he turned his attention to writing for the stage. During his lifetime his plays became very popular, and they were thought to represent a high mark in English drama. But their importance was exaggerated, because they are merely the work of a skilled craftsman. It was mainly on account of their style- graceful, polished and full of wit- that they appealed to the audience.

Oscar Wilde had the tact of discovering the passing mood of the time and expressing it gracefully. Otherwise, his plays are all superficial, and none of them adds to our knowledge or understanding of life. The situation he presents in his plays are hackneyed, and, borrowed from French plays of intrigue.

Lady Windermere's Fan (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* are the four important comedies of Wilde. The first three plays are built on the model of the conventional social melodramas of the time. They are given sparkle and literary

interest by the flashing wit of the dialogue. *The Importance of Being Earnest*, on the other hand, is built on the model of the popular farce of the time.

Wilde calls this a trivial comedy for serious people. It is successful because of its detachment from all meaning and models. In fact this play proved to Wilde that the graceful foolery of farce was the form which was best suited to the expression of his dramatic genius.

4- John Galsworthy (1867-1933)

Galsworthy was a great dramatist of modern times, who besides being a novelist of the first rank, made his mark also in the field of drama. He believed in the naturalistic technique both in the novel and drama. According to him. "Naturalistic art is like a steady lamp, held up from time to time, in whose light things will be seen for a space clearly in due proportion, freed from the mists of prejudice and partisanship."

Galsworthy desired to reproduce, both upon the stage and in his books, the natural spectacle of life, presented with detachment. Of course his delicate sympathies for the poor and unprivileged classes make his heart melt for them, and he takes sides with them.

The important plays of Galsworthy are *Strike (1909)*, *Justice (1910)*, *The Skin Game (1929)*, and *The Silver Box*. All these plays deal with social and ethical problems. *Strike* deals with the problem of strikes, which are not only futile but do immense harm to both the parties. *The Skin Game* presents the conflict between the old-established class. *Justice* is a severe criticism of the prison administration of that period. *The Silver Box* deals with the old proverbs that there is one law for the rich and another for the poor.

5- Harley Granville-Barker (1877-1946)

Granville-Barker belonged to that group of dramatist like Galsworthy who dealt with Domestic Tragedy and Problem Plays. Though he wrote a number of plays of different sorts in collaboration with other playwrights, he occupies his place in modern drama mainly as a writer of four "realistic" plays-***The Marrying of Anne Leete (1899)***, ***The Voysey Inheritance (1905)***, ***Waste (1907)*** and ***The Madras House (1910)***. Each of these plays deals with a dominant problem of social life.

The importance of Granville-Barker in the twentieth century drama lies in his fine delineation of character and realistic style. His plays seem to be excerpts of real life to a greater extent than even those of Galsworthy. The dialogue is very natural and near to ordinary conversation. The life



presented in those plays is the narrow and petty life lived by the upper-middle class in England in his days.

6- John Masefield(1878- 1967)

Another dramatist belonging to the same school as Galsworthy and Granville-Barker is Masefield. He combines in himself high imagination and a sternly classical spirit; passionate enthusiasm and cold logic, fantasy and realism. Though he clings to the natural world and is a confirmed realist, he is wrapped in the spirit of mysticism. All these conflicting qualities are seen in his greatest play-*The Tragedy of Nan*, which is the best modern example of the form of domestic tragedy.

7- J.M. Barrie (1860-1937)

J.M. Barrie did not belong to any school of dramatists. The best of his work is marked by imaginative fantasy, humour and tender pathos. His most characteristic and original play is *The Admirable Crichton* (1902) a drawing-room comedy in which the family butler is the hero. Three other plays, *Peter Pan*, *The Golden Bird* and *The Golden Age* have the children story-book characters in them, who are brought to life by the writer's skill.

Barrie's last and most ambitious drama was *The Boy David* (1936) in which he has given a fine picture of the candid soul of boyhood. As the play deals with a story from the Bible, which is well-known, Barrie could not here effectively make use of the element of surprise; which is his strongest point in other plays.

On the whole, Barrie is a skilled technician. He discovered that in an age of affectations and pretensions, the theatre-goers needed the sincerity and innocence of childhood, and he earned his popularity by giving them what they needed.

Model Questions

1-G.B. SHAW DIED IN.....

A- 1950

B- 1951

C- 1952

D- 1953

The correct answer is (A)

2-G.B. SHAW WAS BORN AND BROUGHT UP IN.....

A- Britain

B- Ireland

C- France

D- Italy

The correct answer is (B)



3rd Lecture

A DOLL'S HOUSE

High Tragedy About Ordinary People in Everyday Prose

Ibsen's contribution to the theatre, says a critic, was threefold, and in each respect the drama owes more to him than to any other dramatist since Shakespeare. Firstly, he broke down the social barriers which had previously bounded it. He was the first man to show that high tragedy could be written about ordinary people and in ordinary everyday prose.

Before Ibsen, tragedy had concerned itself with kings and queens, princes or princesses. Ibsen showed that high tragedy did take place at least as frequently in back parlors as in castles and palaces. He was, of course, not the first dramatist to attempt this, but he was the first to write a tragedy about ordinary people that proved a tremendous success.

No Artificialities of Plot; and Creation of Complex Characters

His second great contribution was technical. He threw out the old artificialities of plot. Equally important was his third contribution: he developed the art of prose dialogue to a degree of refinement which has never been surpassed; not merely the different ways people talk, and the different language they use under differing circumstances, but that double-density dialogue which is his peculiar legacy, the sub-text, the meaning behind the meaning.

Ibsen's Deep Understanding of human Character and Human Relationships

But none of these technical contributions explains the continued life of Ibsen's plays on the stage today. Ibsen's enduring greatness as a dramatist is due not to his technical innovations, but to the depth and subtlety of his understanding of human character (especially feminine character), and, which is rarer, of human relationships.

He created a succession of male characters of a size and strength that represent a challenge to any actor—Brand, Peer Gynt, Oswald Alving, characters who defy shallow or clever acting but who, worthily interpreted, offer as rewarding experiences as it is possible to receive in a theatre. Yet so delicate was Ibsen's understanding of human relationships that a selfish actor can only partially succeed in these roles. Unless the relationships with the other characters are right, the performance fails.

A Doll's House- Key Facts

full title · *A Doll's House*

author · *Henrik Ibsen*

type of work · *Play*

genre · *Realistic, modern prose drama*

language · *Norwegian*

time and place written · *1879, Rome and Amalfi, Italy*

date of first publication · *1879*

tone · *Serious, intense, somber*

setting (time) · *Presumably around the late 1870s*

setting (place) · *Norway*

protagonist · *Nora Helmer*

major conflict · *Nora's struggle with Krogstad, who threatens to tell her husband about her past crime, incites Nora's journey of self-discovery and provides much of the play's dramatic suspense. Nora's primary struggle, however, is against the selfish, stifling, and oppressive attitudes of her husband, Torvald, and of the society that he represents.*

rising action · *Nora's first conversation with Mrs. Linde; Krogstad's visit and blackmailing of Nora; Krogstad's delivery of the letter that later exposes Nora.*

climax · *Torvald reads Krogstad's letter and erupts angrily.*

falling action · *Nora's realization that Torvald is devoted not to her but to the idea of her as someone who depends on him; her decision to abandon him to find independence.*

themes · *The sacrificial role of women; parental and filial obligations; the unreliability of appearances*

motifs · *Nora's definition of freedom; letters*

symbols · *The Christmas tree; New Year's Day*



foreshadowing · *Nora's eating of macaroons against Torvald's wishes foreshadows her later rebellion against Torvald.*

The Title and Its Significance

The play has an appropriate title. The word "doll" means a woman without any will or mind of her own, a passive and subservient woman. For eight long years Nora has been a passive and obedient wife to Helmer, always conforming to his ideas, opinions, and tastes. He has always treated her as a pet and as his property. His attitude towards her has always been possessive, as if she wholly belonged to him and had no individuality of her own.

She has always accepted that position. Thus Nora has all these years been a "doll" and she has been living in a doll's house. But at the end Nora rejects her role as Helmer's "doll-wife" and, forsaking him, goes into the world outside in order to have a first-hand experience of life to establish her own identity and to discover her own potentialities.

A Modern Tragedy

Ibsen called his play a modern tragedy, and a modern tragedy it surely is. It is a tragedy because it has a sad ending, with Nora leaving not only her home and her husband but even her children, in order to face an uncertain future. It is a tragedy because it depicts the break-up of a family and the disintegration of the domestic life of a couple. It is modern because it departs from the old style of writing tragedies.

Tragedy before Ibsen used to deal with kings, queens, princes, princesses, army generals and so on. But Ibsen's tragedy deals with middle-class characters. Besides, tragedy was previously written in verse, but here it is 'a tragedy in prose, and in everyday prose at that. The play is modern also in so far as its message is concerned and so far as its technique is concerned.

The Story

A Doll's House is the story of Nora and her husband Helmer. They have been married for about nine years and have three children. Eight years ago Nora had borrowed some money from a man called Krogstad against a promissory note on which she had forged the signature of her father who was supposed to be a surety for the repayment of the loan. Nora had found it absolutely necessary to obtain this loan.

Her husband had fallen critically ill and the doctors had advised her to take him away to a warm climate. Having no money and desperately anxious to save her husband's life by taking him to Italy she had raised this loan. Her husband had fully recovered. Since then Nora has regularly been paying monthly installments to Krogstad against the principal amount and the interest accruing thereon.

However, she has never told her husband about the loan, about the purpose for which the loan was taken, about the terms of the loan, and about the monthly payments she has been making. Nor has she ever had any notion that in forging her father's signature she had committed a serious criminal act. Now after eight years, Krogstad needs Nora's help to save his job in a bank of which Nora's husband has been appointed the manager. As Nora finds it impossible to help Krogstad, he reveals Nora's secret transaction with him and the fact of the forgery to her husband through a letter.

Helmer becomes furious with his wife for having been guilty of the crime of forgery. Nora is shocked by her husband's attitude. She had thought that he was capable of making any conceivable sacrifice for her sake, but she finds that he is a self-centered man. She also finds that he is incapable of living 'up to the moral principles which he has always been professing loudly and emphatically. Her love for him drops dead, and she leaves him and also her children.

A Variety of Themes in the Play

A Doll's House deals with a variety of themes. The most important theme, of course, is the liberation of the individual from the shackles and restraints of custom -and convention. More emphatically, the theme is the assertion of her rights by a wife. Nora who has remained passive and self-effacing for eight years ultimately asserts herself and becomes an individual in her own right.

Taking this aspect of the play, we can confidently affirm that A Doll's House is a feminist play, even though Ibsen denied this fact. Then there is the theme of filial duty which is embodied in the person of Mrs. Linde who sacrificed her personal happiness for the sake of her old and sick mother (and also for the sake of her two younger brothers).

The Story of a woman's Liberation from Conventional Restraints

A Doll's House, written by a Norwegian dramatist, is a play in three Acts. It was written in 1879 a time when women were completely subservient 'to their husbands. No matter how much a husband might love his wife, she was regarded by him in those days as his property. In other words, a husband looked upon his wife as his possession. Custom and convention demanded that she should be guided completely by her husband and should in all respects adjust herself to his ideas, views, opinions, and tastes.

This meant that a woman had no opportunity to develop her own mind and her own individuality. A *Doll's House* tells the story of a woman called Nora who, after having lived as a conventional kind of wife to her husband for nine years or so, ultimately decided to liberate .herself from the restraints under which she had been living contentedly .and without complaint.



In order to liberate herself, this woman took the extreme step of leaving her home, her husband, and even her three children. She went into the world outside to get a first-hand experience of life and to discover her own potentialities.

A model Question

1- IBSEN..... THE SOCIAL BARRIERS WHICH PREVIOUSLY BOUNDED DRAMA.

A- settled

B- broke own

C- fixed

D- established

The correct answer is (B)

4th Lecture

"A Doll's House": The Story in Brief

ACT ONE

Helmer's Advice to Nora to be Economical

A Doll's House largely concerns Torvald Helmer, a lawyer, and his wife Nora. They have been married for .eight or nine-years, and they have three children, two boys and a girl. The play begins on a Christmas eve when Nora has just returned home after having made some purchases in connection with the Christmas festival. She has brought a Christmas tree and some Christmas presents for the children, for the Nurse, and for the maid-servant.

Helmer asks her if she has spent a lot of money. Nora replies that they can afford to be a little extravagant at this Christmas because, now that he has been appointed the manager of a bank, he would be getting a fat salary. Helmer says that he is yet to take charge of the bank as its manager and that the fat salary will start coming only three months after that.

He then urges her to continue to be economical in spending money on household needs. At the same time he gives her a little extra money for Christmas. From Helmer's manner of talking to Nora we find that he is very fond of her even though he tries to impose his own will upon her. He addresses her by such pet names as "my little skylark" and "my little squirrel".

We also find that he is a moralist; he advises his wife in a solemn manner never to borrow money and never to incur debts. He has also advised her not to eat macaroons because sweets would spoil her teeth. However, Nora loves sweets and eats them secretly.

A Visit By Mrs. Christine Linde

Christine Linde, a friend of Nora's school-days, now comes to see Nora. They have not met for many years. Nora receives her friend cordially and, from the dialogue which now ensues' between them, we learn something about the past lives of both the women.

Christine had been forced by circumstances to marry a man of wealth whom she did not love. She had found it necessary to marry, him because her mother had at the time been bed-ridden and she had two younger brothers also to look after. However, her husband had died soon afterwards, and his business too had gone to pieces after his death. Christine had therefore been faced with great difficulty in maintaining herself, her mother, and her younger brothers.



But now her mother is dead and her younger brothers are grown up and can therefore look after themselves. Feeling lonely and having no purpose in life, Christine has come to this city in order to look for a job: Having been aware that Nora lives in this city, she has now come to see her in order to seek her help in getting a job. Nora *promises* to speak to her husband about Christine's need for a job.

Money Borrowed By Nora from Krogstad

Nora's own past life had not been very comfortable or happy either. Eight years ago her husband had fallen critically ill and she had been forced to borrow money, secretly and without telling her husband, in order to take him to a warm climate under medical advice.

She has regularly been paying monthly installment to her creditor, Krogstad, but in order to do so she has had to save every penny and she has been denying to herself many things that she could otherwise have been able to buy for herself. However, she has no regrets. In fact, she is proud of the fact that she had been able to save her husband's life by having borrowed money in order to take him to Italy where they had stayed for a year or so.

Helmer's Promise of a Job to Mrs. Linde

When the two women are talking to each other, the man called Krogstad comes to see Helmer and is admitted into Helmer's study. Mrs. Linde tells Nora that she had known this man many years ago when he was a solicitor's clerk in the town where she had been living. Nora tells her that this man had got married, but that he is now a widower with several children. Just then Doctor Rank, a close friend of Helmer and Nora, and a regular visitor at this house, joins the two women.

He tells them that Krogstad, the man who has just gone into Helmer's study, is morally corrupt. Doctor Rank describes Krogstad as "rotten to the core". A little later Helmer also joins this group, after having seen off Krogstad. Nora introduces her friend Mrs. Linde to her husband and asks him to arrange for a job for her.

Helmer promises to give her a job in the bank of which he would be taking charge on the New Year's day. Helmer, Doctor Rank, and Mrs. Linde then go away, and Nora is left alone.

Krogstad's Threat to Nora On the Basis of Her Act of Forgery

Nora is now playing with her children when there is a knock at the door and Krogstad comes once again, this time to meet Nora. Actually Krogstad is the man from whom Nora borrowed money eight years ago and to whom she has regularly been paying monthly instalments against that loan. Krogstad has been working for some time in the bank of which Helmer has been appointed the manager.

But with Helmer as the manager of the bank, Krogstad's job is in danger because Helmer does not have a good opinion about this man. Krogstad has already met Helmer about his job, but Helmer has not given him a favourable reply. Krogstad now comes to seek Nora's help in this matter.

He tells Nora that she can save his job in the bank by recommending his case to her husband. But she tells him that it would not be possible for her to influence her husband and that she can therefore be of no help to him. Krogstad thereupon says that he has a weapon in his possession against her and that he

will use that weapon in case she does not prevail upon her husband to let him keep his job in the bank. Krogstad then explains what he means.

He tells her that she had signed a bond in order to get the money from him on credit. It had been necessary for her to have the bond signed by somebody who could stand surety for her for the repayment of the loan. She had said that her father would stand surety for her and that she would send the bond to her father for his signature. After a few days she had given the bond to Krogstad with her father's signature. However, Krogstad had discovered a disparity in the bond.

The date on which her father was supposed to have signed the bond as surety for her was the 2nd October, but her father had died four days earlier, on the 29th September. How could a dead man have signed the document? asks Krogstad He then says that the obvious explanation for this disparity is that she herself had signed for her father. Nora admits that she had signed for her father. Krogstad tells her that in signing for her father she had been guilty of forgery which is a criminal act.

Nora says that her father had been seriously ill at the time and that she had not thought it proper to send the document to him for his signature. As Krogstad had demanded a surety for the loan, she had herself signed for her father. Krogstad says that she had been guilty of fraud. Nora says that she had badly needed the money because her husband was critically ill at the time and had to be taken away to a warm climate. Krogstad says that she does not seem to realize the gravity of her offence.

He then tells her that *he* himself had been guilty at one time of an act of forgery and that he had suffered heavily for having been guilty of it. He goes on to say that in the eyes of the law forgery is a serious crime. Nora says that no law can be so unjust as to ignore the motives and circumstances behind a criminal act. If her intention in forging her father's signature had been to save her husband's life with the money that she wanted as a loan, no law can punish her.

Krogstad says that the law takes no account of motives, and that a crime remains a crime no matter what the motive behind it. Krogstad then says that the choice is hers to make. Either she should prevail upon her husband to let him retain his post in the bank, or he would make a public disclosure of her crime of forgery. Krogstad then goes away.

Nora, Mentally Disturbed

Nora is now feeling much disturbed mentally. When her children come again to play with her, she sends them away because she is feeling very upset on account of the threat which Krogstad has given her. She tries to get busy with the Christmas tree which she has yet to decorate for the evening's celebration. But Krogstad's threat keeps coming to her mind and making her feel uneasy.



5th Lecture

"A Doll's House": The Story in Brief

Nora, Scolded by Helmer for Telling a Lie

Helmer now returns home and asks if anybody had come to see him or her. Nora tells a lie, saying that nobody had come. Helmer says that he had just seen Krogstad leaving their house. Nora then admits that Krogstad had come and had remained with her in the house for a minute or so. Helmer asks if Krogstad had sought her help in connection with his post in the bank.

Nora admits that this was the case. Helmer mildly scolds Nora for having talked to an undesirable man like Krogstad. He also scolds her for having told him a lie by having said that nobody had come to the house in his absence. However, he also begins to fondle Nora in order to show that he is not very annoyed with her. Helmer then gets busy with his official papers while Nora gets busy with the Christmas tree.

Helmer's Strong condemnation of Krogstad's Character

After a brief pause, Nora speaks to Helmer and asks him what kind of dress she should wear for the fancy-dress ball which is to be held the next evening in their neighbors' apartment upstairs. He replies that he would think over the matter and let her know what kind of a costume she should wear for the purpose. She then asks Helmer what offence Krogstad had been guilty of and why Krogstad's post at the bank is now in danger.

Helmer replies that Krogstad had been guilty of forgery which was a very serious offence. Nora says that Krogstad had perhaps been compelled to commit forgery by circumstances over which he had no control. Helmer says that it might be so and that he would not like to punish a man to the extent of dismissing him from the bank just because he had been guilty of one single offence.

Nora feels happy to hear this, but Helmer goes on to say that not only had Krogstad committed an offence but that he had escaped the punishment for that offence by means of a cunning trick. It was the use of this trickery which showed Krogstad to be a morally depraved person. Helmer then goes on to express his views about the evil effect which such a man would be exercising upon his family. If a man has a crime on his conscience, he would always be telling lies and putting on false appearances.

Such a man would spread disease and infection all over his household. Such a man would be an evil influence on his children because the house of such a man would be full of evil germs. Helmer says that he finds it impossible to work with a man like Krogstad and that he would feel literally sick in that man's presence. Helmer then goes into his study. Helmer's attitude clearly shows to Nora that he is bent upon dismissing Krogstad.

Nora's Torturing Thoughts

Nora is now feeling terribly upset. Not only has she failed to save Krogstad's job for him, but she has been told by Helmer that a person with a crime on his conscience is sure to exercise an evil influence upon his children. Helmer's words are now ringing in her ears and she asks herself if she too is unconsciously exercising an evil influence upon her children because she, like Krogstad, has been guilty of a criminal act.

Indeed, the thought terrifies her and in a brief soliloquy she expresses *the* state of her mind thus: 'Corrupt my children? Poison my home? It's not true! It could never, never be true!' In other words, she is now torn by a conflict. Far from having been able to help Krogstad, she is herself faced with a dilemma. She now does not think it proper even to let her children come near her.

When the maidservant asks Nora if she should bring the children, Nora replies that the children should be asked to stay with their Nurse and should not be allowed to come to her. Helmer's words have thus produced a profoundly disturbing effect upon her.

"A Doll's House"

ACT TWO

Nora in a Terrible Fix

It is Christmas day. Nora continues to be in a deeply disturbed state of mind. When the Nurse, who had been asked to bring the box containing her fancy-dress costumes, comes with the box, Nora asks her about the children. The Nurse replies that they are playing with their Christmas toys but that they have been asking for their mummy.

Nora says that from now onwards she would not be able to spend as much time with the children as she had been doing previously. When the Nurse has gone and Nora is alone, she again begins to feel troubled by all sorts of doubts. Krogstad had threatened her with a disclosure of her criminal act of forgery, and Helmer has made her feel that her influence on her own children would be pernicious. (Of course, Helmer does not know in the least that Nora had been guilty of forgery.

He does not even know that she had borrowed money from Krogstad. He has been under the impression that she had got the money for the trip to Italy from her father. Nora had never told Helmer about the loan or about the person from whom she had taken the loan or anything about her forging her father's signature). Indeed, Nora is now feeling tortured by her thoughts about Krogstad's threat and even more so about her criminal act and her influence upon her children.

Helmer's Rejection of Nora's Recommendation

Nora now takes up with Helmer the case of Krogstad. She had already spoken to him on Krogstad's behalf but he had told her that he could not do anything for that man. Now once again she appeals to



him to let Krogstad keep his job at the bank. Helmer says that he is going to give Krogstad's job to Mrs. Linde. Nora suggests that he should keep Krogstad in his post and dismiss some other clerk in the office in order to accommodate Mrs. Linde.

Helmer says that she should not persist in her suggestion because it is simply impossible for him to keep Krogstad in the bank. Nora says that, in case Krogstad is dismissed, he might spread false propaganda against him and her and thus bring both of them into disrepute. She recalls the case of her father who had been made the victim of much malicious propaganda and who would really have found himself in trouble if Helmer had not come to his rescue. Helmer says that there is a good deal of difference between his own case and her father's case.

Her father's professional conduct had not been entirely above suspicion, while his professional conduct is beyond reproach. He says that he wants to maintain his good reputation and that he is not going to keep Krogstad in the bank no matter what Krogstad does, especially because he has already made it known that he is going to remove Krogstad from the bank. He goes on to say that he does not want people at the bank to think that he can be influenced by his wife in his official decisions.

The Order or Dismissal Against Krogstad

He then tells her that there is another reason also why he has decided to dismiss Krogstad. He could have perhaps overlooked Krogstad's past record, but Krogstad has made a nuisance of himself to him at the bank in another way. He and Krogstad had been intimate friends at school, and Krogstad now embarrasses him by speaking to him always in a familiar manner.

Krogstad has a tendency to speak to him like an equal, addressing him by his Christian name and trying to show that he is intimate with him. This position is not tolerable to him, says Helmer. Nora says that, if Helmer resents Krogstad's familiar manner of speaking to him, it only shows that Helmer is a petty-minded man. Helmer feels much offended at being called a petty-minded man and says that he would put an end to this whole affair by immediately sending the order of dismissal to Krogstad.

He then summons the maidservant and asks her to send somebody to Krogstad's house in order to deliver a letter to him. He hands over to the maid-servant the order of Krogstad's dismissal in spite of Nora's appeals to him not to do so. He tells Nora that he fully understands her anxiety, that he knows that her anxiety is due to her love for him, but that he cannot change his decision to dismiss Krogstad.

Helmer Ignorant of the Real Situation

Actually, of course, Helmer does not know the true reason for Nora's anxiety in this matter. Nora is worried because Krogstad had given her a threat that he would disclose her criminal act of forgery. But Helmer is under the impression that Nora is

feeling worried because Krogstad, after receiving the order of dismissal, would begin to spread false and malicious propaganda against Helmer.

Having this impression, Helmer now tells Nora that he has enough strength to face whatever happens and that he is man enough to take everything upon himself. Now there is

an irony in this situation. Helmer means that -he has courage enough to face all the consequences of his action in dismissing Krogstad.

But Nora takes him to mean that, in case anything happens to her, Helmer would take all the blame upon his own shoulders, She thinks that, if Krogstad exposes her criminal act of forgery, Helmer would come forward and declare that he was entirely responsible for whatever Nora had done.

Helmer then goes away into his study while Nora feels terribly frightened by the thought that Krogstad would expose her criminal act of forgery.

MODEL QUESTIONS

1- IN TELLING HELMER THAT NOBODY HAD COME TO SEE HIM OR HER, NORA WAS TELLING.....

- A- the truth
- B- a fact
- C- a lie
- D- a joke

The correct answer is (c)

2- KROGSTAD HAD BEEN GUILTY OF.....

- A- robbery
- B- murder
- C- burglary
- D- forgery

The correct answer is (D)



6th Lecture

"A Doll's House"

ACT TWO

Krogstad's Second Visit and His Fresh Threat to Nora

Doctor Rank now goes away into Helmer's study, while Krogstad comes to have a private talk with Nora. Krogstad has received the letter of dismissal and he now comes to settle the whole thing with Nora and to get her help. He is desperately anxious to keep his job at the bank and so he tells Nora that, in case she does not help him to retain his job, the consequences for her and her husband would be very serious.

He has brought with him a letter addressed to her husband. He has stated in this letter all the facts about Nora's transaction with him and about Nora's having forged her father's signature. He now tells Nora that, after having suffered the loss of his reputation by his criminal act of forgery, he had now decided to lead an upright life in order to re-establish his good reputation but that her husband was now bent upon dismissing him and thus ruining his plan to reform himself.

He says that now he does not simply want to retain his job, but that he wants her husband to promote him to a higher post so that in course of time he can become the most important official in the bank. In case she does not manage this, he would hand over the incriminating letter to Helmer and then both she and her husband would find themselves in trouble.

Nora tells him that she is in no position to help him. She admits that she had even thought of committing suicide because of the complication that he has created in her life, but he tells her that suicide is not something easy. Krogstad then goes away but, before going, he drops the letter which he had brought with him into Helmer's locked letter-box.

Nora feels that very soon Helmer would come to know all the facts about the loan and the forgery and that she would then be in real trouble.

Mrs. Linde's Promise to Help Nora

Mrs. Linde who had been all this time mending Nora's fancy dress in the other room has now completed the job and she comes to hand over the costume to Nora. By this time Mrs. Linde has also been able to judge that it was from Krogstad that Nora had borrowed the money. Nora now admits to her that she had forged a signature on the bond which she had executed.

Mrs. Linde promises to speak to Krogstad and to prevail upon him to withdraw the incriminating letter. Nora says that something miraculous is going to happen. What she means is that, if Helmer comes to know that she had forged a signature, he would take upon himself the entire responsibility. But she is mistaken in this belief.

NORA'S INTENTION TO COMMIT SUICIDE

Mrs. Linde goes away to meet Krogstad, while Nora begins to rehearse the Tarantella in the presence of her husband and Doctor Rank. Nora's effort now is to prevent Helmer from opening the letter-box as long as possible so that Mrs. Linde gets enough time to speak to Krogstad and prevail upon him to withdraw the letter before Helmer reads it.

After a little while Mrs. Linde returns and informs Nora in a whisper that Krogstad was not available because he had gone out of station and would return on the following day. Nora now makes up her mind to commit suicide after giving her dance performance at the fancy-dress ball on the following day. She inwardly calculates that she has now about thirty one hours more to live.

She has decided to commit suicide for two reasons: first, because Helmer would now come to know that she had borrowed money and that she had forged a signature; second, because, Helmer, on coming to know about her criminal act of forgery, would take the entire responsibility on his own shoulders.

Nora does not want that Helmer should be put in a position in which he has to perform such a great sacrifice for her sake. Nora does not want that her husband should take upon himself the responsibility for what she had done. The best course, under the circumstances, would be for her to put an end to her own life, she thinks.

"A Doll's House"

ACT THREE

Mrs. Linde's Offer of Marriage to Krogstad

Mrs. Linde had left a message for Krogstad when she had gone to his lodgings to have a talk with him about the complication which he had created in Nora's life. Krogstad now comes to see Mrs. Linde at the Helmers' apartment in response to Mrs. Linde's message. Helmer and Nora are at this time attending the fancy dress ball in the flat upstairs.

So Mrs. Linde is alone with Krogstad. First Mrs. Linde explains to him the circumstances under which she had been forced to terminate her relationship with him and to marry another man. She tells him that she had to look after her ailing mother and her two younger brothers and that it was necessary for her to marry somebody rich enough to enable her to look after them.



Krogstad says that, when he had received the letter from her terminating her relationship with him, the ground from under his feet had slipped away and that he had at that time felt most miserable. Even now, says Krogstad, he is like a broken man, like a ship-wrecked man clinging to a bit of wreckage.

Mrs. Linde thereupon says that she is herself like a ship-wrecked person, with nobody to care for and with no purpose in her life. She then suggests that, if they get married now, they might be able to provide some comfort to each other. Krogstad is astonished by Mrs. Linde's offer to marry him. He asks her if she is really serious about her proposal, and she assures him that she is really serious.

Krogstad feels overjoyed by Mrs. Linde's reply. However, wanting to make sure that she is sincere about her offer, he asks her if she is making this offer (if marriage in order that he should spare her friend Nora. She tells him that it is not for Nora's sake that, she is offering to marry him. He then feels fully satisfied and says that, in view of her promise to marry him, he would now, of his own accord, withdraw the incriminating letter which he had addressed to Helmer.

But by now Mrs. Linde has changed her view in this affair. She tells Krogstad that he should not withdraw his letter because she feels that Helmer should come to know all the facts about what Nora had done. In her opinion, the secret which Nora had been hiding for years from her husband should now become known to Helmer so that all secrecy and deception should end between Helmer and Nora and so that they can come to some sort of permanent understanding .

Helmer's Angry Outburst After Reading Krogstad's Letter

Just then Helmer, who has gone through Krogstad's letter, flares up and surprises Nora with his outburst of anger. Krogstad's disclosure of Nora's having borrowed money and having forged her father's signature has come as a great shock to him; but even more shocking to him is Krogstad's threat that he would make a public disclosure of all the facts if Helmer does not keep him in the bank at a higher post than the one which he has been holding so far.

Helmer gets furious with Nora and says that she has ruined his entire happiness and endangered his whole future. Krogstad's threat means that Helmer should accept all Krogstad's demands because, if Krogstad makes a public disclosure of Nora's guilt, there would be a scandal and Helmer's name would be dragged into the mud.

Helmer now tells Nora that he will have to comply with Krogstad's demands but that at the same time he would not be able to treat Nora with the same love and regard which he has always felt for her. To all appearances they would still continue to be man and wife but the relationship between them would now be of a different kind.

He would not be able to trust her any longer with their children because in the light of what she had done, he does not think her fit to continue to be in charge of the children's upbringing.

MODEL QUESTIONS

1- KROGSTAD HAS RECEIVED THE LETTER OFFROM HELMER.

- A- congratulations
- B- dismissal
- C- praise
- D- recommendation

The correct answer is (B)

2- KROGSTAD DROPPED..... INTO HELMER'S LOCKED LETTER- BOX.

- A- a parcel
- B- a gift
- C- a letter
- D- nothing

The correct answer is (C)



7th Lecture

"A Doll's House"

ACT THREE

A Shocking Revelation for Nora

Helmer's reaction to Krogstad's letter comes to Nora as a shocking revelation. She had thought that Helmer, with all the moral principles which he had always professed, would never yield to Krogstad's blackmail and would defy Krogstad, refusing flatly to accept his demands.

She had also thought that, with all the love that he had been professing for her and in the light of the sacrifice she had made for his sake, he would take upon his own shoulders the entire responsibility for the criminal deed which she had committed without having realized its implications.

But Helmer has lost his temper and taken a drastic decision against her even without giving her a chance to explain the circumstances under which she had entered into that transaction with Krogstad several years ago. But there is yet another shock in store for her.

Krogstad's Second Letter, and Helmer's Reaction to it

Just at this time another letter from Krogstad comes through a messenger. In this letter Krogstad has said that, on account of the good luck that has befallen him in the shape of Mrs. Linde's offer to marry him, he no longer bears any grudge against Nora and her husband.

In this letter he has offered an apology to Nora for having written his previous letter and for having tried to blackmail her and her husband. On going through this letter, Helmer feels overjoyed. This letter has put an end to all the tormenting anxiety which he had been experiencing only a few moments ago. This means that there will be no scandal and that he will be secure in his position.

At the same time his attitude towards Nora undergoes a complete change. He tells her that the crisis with which he was faced is over and that they have now nothing to worry about. He tells her that he forgives her for whatever she had done and that he will again love her, protect her, and guide her through life just as he had been doing before.

He says that now she is his property in a double sense because he has given her a new life by having forgiven her. He goes on to say that she has now become both his wife and his child. In other words, he will love her as his wife and he will protect her as if she were his child.

Helmer's reaction to this second letter from Krogstad shows that Helmer has relapsed into his

former self-complacency and has once again assumed the role of the "possessor" of his wife. Krogstad's second letter has made Helmer forget all those offensive remarks which he had made to Nora only a little while ago as a consequence of the first letter.

Nora's Discovery of the True Character of Helmer

Helmer's behaviour after-going through Krogstad's first letter and then after going through Krogstad's second letter has revealed to Nora the true character of her husband. It has become clear to her that he is not the kind of self-sacrificing husband that she had thought him to be.

It has also become clear to her that the moral principles which he always used to profess were not genuinely held by him. She has discovered the hollowness of his moral principles and the selfishness of his love for her.

She has also discovered his ego-centric nature and his unabashed self-complacency. As a result of these discoveries, Nora now takes a crucial decision so far as her relationship with Helmer is concerned.

Nora's Decision to Leave Her Husband Altogether

Nora now tells Helmer that, having discovered what he really is, she has made up her mind to leave him altogether. She says that he is not the man she had thought him to be. She says that he has always treated her as his doll-wife just as her father had always treated her as his baby-doll.

She says that she has always been adopting his opinions and views and conforming to his tastes just as she had, as a girl, been adopting the views and opinions of her father. But now she is no longer prepared to continue to live in a doll's house. She has discovered that she is an individual in her own right. She has discovered her own identity.

She can no longer continue to accept unquestioningly the ideas and views of society. She wants to discover for herself what is right and what is wrong. She is not prepared to accept even the teachings of religion blindly.. She would go out into the world to gain first-hand experience of life and to find out whether she is right or society is right.

She must test the traditional ideas of society by her own experience. She tells her husband that his treating to her as his property and as a doll is a traditional way of treating a wife, but that she wants to find out her own potentialities. She would not mind even leaving her children in order to arrive at her own conclusions about life from her first-hand experience of it.

Helmer tries to dissuade her from leaving him and her home, and he repeatedly appeals to her not to leave. But her mind is made up. She says that more sacred than her duty to her husband and to her children is her duty to herself.

She takes back from Helmer the wedding-ring which she had given him at the time of the marriage and she then makes her exit from the house, slamming the door behind her.

The Significance of Nora's Decision

Nora leaves her home, her husband, and even her children in order to establish her own identity and individuality in the world and in order to form her own ideas and opinions.



Her action is a symbol of the liberation of the individual from the traditional bonds and restraints under which the individual suffers and which hinder his development. But, more than that, the drastic step taken by Nora was at that time a trumpet-call to the women of the time to assert their rights and not to continue as the property of their husbands.

The Message of the Play

It is in the final Act that the message of the play becomes clear to us, Even though Ibsen himself denied it, the last discussion between Nora and Helmer in this Act clearly shows that the real theme of the play is the rights and duties of a woman. Nora's decision at the end is intended to show that a man has no business to treat his wife as an item of his property or as a possession of his.

A woman has a mind of her own, and an individuality of her own. She needs a favorable environment in which she can think for herself and can make her own wishes known to her husband. She should not be taken for granted by her husband.

Helmer has shown himself to be a complete egoist, a self-centered man, a self-complacent husband who thinks that a wife is intended to be a source of warmth and comfort in the household and that all that matters is the husband's ideas, opinions, and tastes to which a wife

must conform, Nora, by her bold action at the end, shows that she is not the conformist type of wife, or that she has been a conformist for too long a time and that she is not prepared to continue in that role. The play's advocacy of feminist independence becomes manifest in this Act.

A MODEL QUESTION

AT THE END OF A DOLL'S HOUSE NORA HAS DISCOVERED HER.....

- A- own car
- B- own house
- C- own doll
- D- own identity.

The correct answer is (D)

8th Lecture

Helmer's Reasons for wanting to dismiss Krogstad

Helmer and Krogstad had been great friends during their boyhood but now Helmer holds Krogstad in contempt. In the first place, Krogstad had spoiled his reputation by an act of dishonesty for which he could have been prosecuted if the matter had gone to the court.

This act of dishonesty in Krogstad's part was an act of forgery similar to that of Nora. But while Nora had forged a signature without realizing that it was something illegal and punishable with imprisonment, Krogstad had committed an act of forgery knowing fully well what he was doing. Helmer had come to know of Krogstad's act of dishonesty and had therefore formed a low opinion about his friend of old days.

For this reason, Helmer has decided to dismiss Krogstad from his post in the bank and now when Nora recommends Mrs. Linde for a job, Helmer makes up his mind to appoint Mrs. Linde to the post which would be vacated by Krogstad. But Helmer has a second reason also to get rid of Krogstad. Krogstad always speaks to Helmer in a familiar manner, addressing him by his Christian name and behaving as if the friendship of their days of boyhood still exists between them.

Helmer does not want that a man in a subordinate position, and especially a man who had been guilty of a criminal act, should behave as if he were Helmer's equal.

Of course, as has already been pointed out above, Helmer is totally unaware of two very important facts which are relevant to the present situation. He does not know that his wife had borrowed money from Krogstad, and he does not know that his wife had forged a signature on the bond which she had executed at the time. (She had borrowed money from Krogstad in order to take her husband to Italy to save his life from the dangerous illness from which he was suffering at the time).

A Doll's House- Themes, Motifs & Symbols

Themes

Themes are the fundamental and often universal ideas explored in a literary work.

The Sacrificial Role of Women

In A Doll's House, Ibsen paints a bleak picture of the sacrificial role held by women of all economic classes in his society. In general, the play's female characters exemplify Nora's assertion (spoken to Torvald in



Act Three) that even though men refuse to sacrifice their integrity, “hundreds of thousands of women have.”

In order to support her mother and two brothers, Mrs. Linde found it necessary to abandon Krogstad, her true—but penniless—love, and marry a richer man. The nanny had to abandon her own child to support herself by working as Nora’s (and then as Nora’s children’s) caretaker. As she tells Nora, the nanny considers herself lucky to have found the job, since she was “a poor girl who’d been led astray.”

Though Nora is economically advantaged in comparison to the play’s other female characters, she nevertheless leads a difficult life because society dictates that Torvald be the marriage’s dominant partner. Torvald issues decrees and condescends to Nora, and Nora must hide her loan from him because she knows Torvald could never accept the idea that his wife (or any other woman) had helped save his life.

Furthermore, she must work in secret to pay off her loan because it is illegal for a woman to obtain a loan without her husband’s permission. By motivating Nora’s deception, the attitudes of Torvald—and society—leave Nora vulnerable to Krogstad’s blackmail.

Nora’s abandonment of her children can also be interpreted as an act of self-sacrifice. Despite Nora’s great love for her children—manifested by her interaction with them and her great fear of corrupting them—she chooses to leave them. Nora truly believes that the nanny will be a better mother and that leaving her children is in their best interest.

The Unreliability of Appearances

Over the course of A Doll’s House, appearances prove to be misleading veneers that mask the reality of the play’s characters and -situations. Our first impressions of Nora, Torvald, and Krogstad are all eventually undercut. Nora initially seems a silly, childish woman, but as the play progresses, we see that she is intelligent, motivated, and, by the play’s conclusion, a strong-willed, independent thinker.

Torvald, though he plays the part of the strong, benevolent husband, reveals himself to be cowardly, petty, and selfish when he fears that Krogstad may expose him to scandal. Krogstad too reveals himself to be a much more sympathetic and merciful character than he first appears to be. The play’s climax is largely a matter of resolving identity confusion—we see Krogstad as an earnest lover, Nora as an intelligent, brave woman, and Torvald as a simpering, sad man.

Situations too are misinterpreted both by us and by the characters. The seeming hatred between Mrs. Linde and Krogstad turns out to be love. Nora’s creditor turns out to be Krogstad and not, as we and Mrs. Linde suppose, Dr. Rank. Dr. Rank, to Nora’s and our surprise, confesses that he is in love with her.

The seemingly villainous Krogstad repents and returns Nora’s contract to her, while the seemingly kindhearted Mrs. Linde ceases to help Nora and forces Torvald’s discovery of Nora’s secret.

The instability of appearances within the Helmer household at the play's end results from Torvald's devotion to an image at the expense of the creation of true happiness. Because Torvald craves respect from his employees, friends, and wife, status and image are important to him.

Any disrespect—when Nora calls him petty and when Krogstad calls him by his first name, for example—angers Torvald greatly. By the end of the play, we see that Torvald's obsession with controlling his home's appearance and his repeated suppression and denial of reality have harmed his family and his happiness irreparably.

Motifs

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

Nora's Definition of Freedom

Nora's understanding of the meaning of freedom evolves over the course of the play. In the first act, she believes that she will be totally "free" as soon as she has repaid her debt, because she will have the opportunity to devote herself fully to her domestic responsibilities.

After Krogstad blackmails her, however, she reconsiders her conception of freedom and questions whether she is happy in Torvald's house, subjected to his orders and edicts. By the end of the play, Nora seeks a new kind of freedom. She wishes to be relieved of her familial obligations in order to pursue her own ambitions, beliefs, and identity.

Letters

Many of the plot's twists and turns depend upon the writing and reading of letters, which function within the play as the subtext that reveals the true, unpleasant nature of situations obscured by Torvald and Nora's efforts at beautification. Krogstad writes two letters: the first reveals Nora's crime of forgery to Torvald; the second retracts his blackmail threat and returns Nora's promissory note.

The first letter, which Krogstad places in Torvald's letterbox near the end of Act Two, represents the truth about Nora's past and initiates the inevitable dissolution of her marriage—as Nora says immediately after Krogstad leaves it, "We are lost." Nora's attempts to stall Torvald from reading the letter represent her continued denial of the true nature of her marriage.

The second letter releases Nora from her obligation to Krogstad and represents her release from her obligation to Torvald. Upon reading it, Torvald attempts to return to his and Nora's previous denial of reality, but Nora recognizes that the letters have done more than expose her actions to Torvald; they have exposed the truth about Torvald's selfishness, and she can no longer participate in the illusion of a happy marriage.



A MODEL QUESTION

NORA INITIALLY SEEMS A SILLY, CHILDISH WOMAN, BUT AS THE PLAY PROGRESSES, WE SEE THAT SHE IS

A- stupid and careless.

B- intelligent, motivated.

C- unintelligent and mindless.

D- slow- witted and unmotivated.

The correct answer is (B)

9th Lecture

A Doll's House- Themes, Motifs & Symbols

Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

The Christmas Tree

The Christmas tree, a festive object meant to serve a decorative purpose, symbolizes Nora's position in her household as a plaything who is pleasing to look at and adds charm to the home. There are several parallels drawn between Nora and the Christmas tree in the play.

Just as Nora instructs the maid that the children cannot see the tree until it has been decorated, she tells Torvald that no one can see her in her dress until the evening of the dance. Also, at the beginning of the second act, after Nora's psychological condition has begun to erode, the stage directions indicate that the Christmas tree is correspondingly "dishevelled."

New Year's Day

The action of the play is set at Christmastime, and Nora and Torvald both look forward to New Year's as the start of a new, happier phase in their lives. In the new year, Torvald will start his new job, and he anticipates with excitement the extra money and admiration the job will bring him.

Nora also looks forward to Torvald's new job, because she will finally be able to repay her secret debt to Krogstad. By the end of the play, however, the nature of the new start that New Year's represents for Torvald and Nora has changed dramatically.

They both must become new people and face radically changed ways of living. Hence, the new year comes to mark the beginning of a truly new and different period in both their lives and their personalities.

Important Quotations Explained

1. One day I might, yes. Many years from now, when I've lost my looks a little. Don't laugh. I mean, of course, a time will come when Torvald is not as devoted to me, not quite so happy when I dance for him, and dress for him, and play with him.



EXPLANATION FOR QUOTATION 1

In this quotation from Act One, Nora describes to Mrs. Linde the circumstances under which she would consider telling Torvald about the secret loan she took in order to save his life. Her claim that she might consider telling him when she gets older and loses her attractiveness is important because it shows that Nora has a sense of the true nature of her marriage, even as early as Act One.

She recognizes that Torvald's affection is based largely on her appearance, and she knows that when her looks fade, it is likely that Torvald's interest in her will fade as well. Her suggestion that in the future she may need something to hold over Torvald in order to retain his faithfulness and devotion to her reveals that Nora is not as naïve as she pretends to be. She has an insightful, intelligent, and manipulative side that acknowledges, if only in a small way, the troubling reality of her existence.

Quotation 2

2. Free. To be free, absolutely free. To spend time playing with the children. To have a clean, beautiful house, the way Torvald likes it.

EXPLANATION FOR QUOTATION 2

In this quotation from her conversation with Mrs. Linde in Act One, Nora claims that she will be “free” after the New Year—after she has paid off her debt to Krogstad. While describing her anticipated freedom, Nora highlights the very factors that constrain her. She claims that freedom will give her time to be a mother and a traditional wife who maintains a beautiful home, as her husband likes it.

But the message of the play is that Nora cannot find true freedom in this traditional domestic realm. As the play continues, Nora becomes increasingly aware that she must change her life to find true freedom, and her understanding of the word “free” evolves accordingly. By the end of the play, she sees that freedom entails independence from societal constraints and the ability to explore her own personality, goals, and beliefs.

Quotation 3

3. Something glorious is going to happen.

EXPLANATION FOR QUOTATION 3

Nora speaks these prophetic-sounding words to Mrs. Linde toward the end of Act Two as she tells her about what will happen when Torvald reads Krogstad's letter detailing Nora's secret loan and forgery. The meaning of Nora's statement remains obscure until Act Three, when Nora reveals the nature of the “glorious” happening that she anticipates. She believes that when Torvald learns of the forgery and Krogstad's blackmail, Torvald will take all the blame on himself and gloriously sacrifice his reputation in order to protect her.

When Torvald eventually indicates that he will not shoulder the blame for Nora, Nora's faith in him is shattered. Once the illusion of Torvald's nobility is crushed, Nora's other illusions about her married life are crushed as well, and her disappointment with Torvald triggers her awakening.

Quotation 4

4. *From now on, forget happiness. Now it's just about saving the remains, the wreckage, the appearance.*

EXPLANATION FOR QUOTATION 4

Torvald speaks these words in Act Three after learning of Nora's forgery and Krogstad's ability to expose her. Torvald's conversations with Nora have already made it clear that he is primarily attracted to Nora for her beauty and that he takes personal pride in the good looks of his wife. He has also shown himself to be obsessed with appearing dignified and respectable to his colleagues.

Torvald's reaction to Krogstad's letter solidifies his characterization as a shallow man concerned first and foremost with appearances. Here, he states explicitly that the appearance of happiness is far more important to him than happiness itself.

These words are important also because they constitute Torvald's actual reaction to Nora's crime, in contrast to the gallant reaction that she expects. Rather than sacrifice his own reputation for Nora's, Torvald seeks to ensure that his reputation remains unsullied. His desire to hide—rather than to take responsibility—for Nora's forgery proves Torvald to be the opposite of the strong, noble man that he purports himself to be before Nora and society.

Quotation 5

5. *I have been performing tricks for you, Torvald. That's how I've survived. You wanted it like that. You and Papa have done me a great wrong. It's because of you I've made nothing of my life.*

EXPLANATION FOR QUOTATION 5

Nora speaks these words, which express the truth that she has gleaned about her marriage, Torvald's character, and her life in general, to Torvald at the end of Act Three. She recognizes that her life has been largely a performance. She has acted the part of the happy, child-like wife for Torvald and, before that, she acted the part of the happy, child-like daughter for her father.

She now sees that her father and Torvald compelled her to behave in a certain way and understands it to be "great wrong" that stunted her development as an adult and as a human being. She has made "nothing" of her life because she has existed only to please men. Following this -realization, Nora leaves Torvald in order to make something of her life and—for the first time—to exist as a person independent of other people.



10th Lecture

Torvald's and Nora's attitudes toward money

Torvald and Nora's first conversation establishes Torvald as the member of the household who makes and controls the money and Nora as the one who spends it. Torvald repeatedly teases Nora about her spending, and at one point Mrs. Linde points out that Nora was a big spender in her younger days. These initial comments paint Nora as a shallow woman who is overly concerned with -material delights.

Yet Nora's generous tip to the porter in the play's opening scene shows that she is not a selfish woman. More important, once the secret of Nora's loan is made known to the audience, we see that Nora's interest in money stems more from her concern for her family's welfare than from petty desires. We realize that the excitement she has expressed over Torvald's new, well-paying job results from the fact that more spending money means she can finally pay off her debt to Krogstad.

While Torvald seems less enthralled by money because he doesn't talk about it except to chastise Nora for her spending, he is obsessed with having a beautiful home, including a beautiful wife. He considers these things important to his reputation, and keeping up this reputation requires money. Although Torvald accuses Nora of wasting money, Nora spends her money mostly on worthy causes, whereas Torvald uses his for selfish, shallow purposes.

Mrs. Linde and Nora at the end of the play

By the end of Act Three, both Nora and Mrs. Linde have entered new phases in their lives. Nora has chosen to abandon her children and her husband because she wants independence from her roles as mother and wife. In contrast, Mrs. Linde has chosen to abandon her independence to marry Krogstad and take care of his family.

She likes having people depend on her, and independence does not seem to fulfill her. Despite their apparent opposition, both Nora's and Mrs. Linde's decisions allow them to fulfill their respective personal desires. They have both chosen their own fates, freely and without male influence. Ibsen seems to feel that the nature of their choices is not as important as the fact that both women make the choices themselves.

Analysis of Major Characters

Nora Helmer

At the beginning of A Doll's House, Nora seems completely happy. She responds affectionately to Torvald's teasing, speaks with excitement about the extra money his new job will provide, and takes

pleasure in the company of her children and friends. She does not seem to mind her doll-like existence, in which she is coddled, pampered, and patronized.

As the play progresses, Nora reveals that she is not just a “silly girl,” as Torvald calls her. That she understands the business details related to the debt she incurred taking out a loan to preserve Torvald’s health indicates that she is intelligent and possesses capacities beyond mere wifedom.

Her description of her years of secret labor undertaken to pay off her debt shows her fierce determination and ambition. Additionally, the fact that she was willing to break the law in order to ensure Torvald’s health shows her courage.

Krogstad’s blackmail and the trauma that follows do not change Nora’s nature; they open her eyes to her unfulfilled and underappreciated potential. “I have been performing tricks for you, Torvald,” she says during her climactic confrontation with him.

Nora comes to realize that in addition to her literal dancing and singing tricks, she has been putting on a show throughout her marriage. She has pretended to be someone she is not in order to fulfill the role that Torvald, her father, and society at large have expected of her.

Torvald’s severe and selfish reaction after learning of Nora’s deception and forgery is the final catalyst for Nora’s awakening. But even in the first act, Nora shows that she is not totally unaware that her life is at odds with her true personality. She defies Torvald in small yet meaningful ways—by eating macarons and then lying to him about it, for instance.

She also swears, apparently just for the pleasure she derives from minor rebellion against societal standards. As the drama unfolds, and as Nora’s awareness of the truth about her life grows, her need for rebellion escalates, culminating in her walking out on her husband and children to find independence.

Torvald Helmer

Torvald embraces the belief that a man’s role in marriage is to protect and guide his wife. He clearly enjoys the idea that Nora needs his guidance, and he interacts with her as a father would. He instructs her with trite, moralistic sayings, such as: “A home that depends on loans and debt is not beautiful because it is not free.”

He is also eager to teach Nora the dance she performs at the costume party. Torvald likes to envision himself as Nora’s savior, asking her after the party, “[D]o you know that I’ve often wished you were facing some terrible dangers so that I could risk life and limb, risk everything, for your sake?”

Although Torvald seizes the power in his relationship with Nora and refers to her as a “girl,” it seems that Torvald is actually the weaker and more childlike character. Dr. Rank’s explanation for not wanting



Torvald to enter his sickroom—“Torvald is so fastidious, he cannot face up to anything ugly”—suggests that Dr. Rank feels Torvald must be sheltered like a child from the realities of the world.

Furthermore, Torvald reveals himself to be childishly petty at times. His real objection to working with Krogstad stems not from -deficiencies in Krogstad’s moral character but, rather, Krogstad’s overly friendly and familiar behavior. Torvald’s decision to fire Krogstad stems ultimately from the fact that he feels threatened and offended by Krogstad’s failure to pay him the proper respect.

Torvald is very conscious of other people’s perceptions of him and of his standing in the community. His explanation for rejecting Nora’s request that Krogstad be kept on at the office—that retaining Krogstad would make him “a laughing stock before the entire staff”—shows that he prioritizes his reputation over his wife’s desires.

Torvald further demonstrates his deep need for society’s respect in his reaction to Nora’s deception. Although he says that Nora has ruined his happiness and will not be allowed to raise the children, he insists that she remain in the house because his chief concern is saving “the appearance” of their household.

11th Lecture

Text- A Doll's House

Act One- A Doll's House

A Doll's House by Henrik Ibsen

DRAMATIS PERSONAE

Torvald Helmer. Nora, his wife.

Doctor Rank. Mrs. Linde.

Nils Krogstad. Helmer's three young children.

Anne, their nurse. A Housemaid.

A Porter. (The action takes place in Helmer's house.)

(The action takes place in Helmer's house.)

(SCENE.--_A room furnished comfortably and tastefully, but not extravagantly.

A bell rings in the hall; shortly afterwards the door is heard to open. Enter_ NORA, _humming a tune and in high spirits. She is in out-door dress and carries a number of parcels; these she lays on the table to the right. She leaves the outer door open after her, and through it is seen a_ PORTER _who is carrying a Christmas Tree and a basket, which he gives to the_ MAID _who has opened the door_.)

Porter. Sixpence.

Nora. There is a shilling. No, keep the change. (_The_ PORTER _thanks her, and goes out_. NORA _shuts the door. She is laughing to herself, as she takes off her hat and coat. She takes a packet of macaroons from her pocket and eats one or two; then goes cautiously to her husband's door and listens_.) Yes, he is in. (_Still humming, she goes to the table on the right_.)

Helmer (_calls out from his room_). Is that **my little lark** twittering out there?

Nora (_busy opening some of the parcels_). Yes, it is!

Helmer. Is it my little squirrel bustling about?

Nora. Yes!



Helmer. When did **my squirrel** come home?

Nora. Just now. (_Puts the bag of macaroons into her pocket and wipes her mouth_) Come in here, Torvald, and see what I have bought.

Helmer. Don't disturb me. (_A little later, he opens the door and looks into the room, pen in hand_) Bought, did you say? All these things? Has my little spendthrift been wasting money again?

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

Helmer. Very well. But now tell me, you extravagant little person, what would you like for yourself?

Nora. For myself? Oh, I am sure I don't want anything.

Maid (_in the doorway_). A lady to see you, ma'am,--a stranger.

Mrs Linde_ (_in a dejected and timid voice_). How do you do, Nora?

Nora (_doubtfully_). How do you do--

Mrs. Linde. You don't recognize me, I suppose.

Nora No, I don't know--yes, to be sure, I seem to--(_Suddenly_) Yes! Christine! Is it really you?

Mrs. Linde. Yes, it is I.

Nora. Christine! To think of my not recognising you! And yet how could I--(_In a gentle voice_) How you have altered, Christine!

Mrs. Linde. Yes, I have indeed. In nine, ten long years--

Nora (_gently_). Poor Christine, you are a widow.

Mrs. Linde. Yes; it is three years ago now.

Nora. Yes, I knew; I saw it in the papers. I assure you, Christine, I meant ever so often to write to you at the time, but I always put it off and something always prevented me.

Mrs. Linde. I quite understand, dear.

Nora. It was very bad of me, Christine. Poor thing, how you must have suffered. And he left you nothing?

Mrs. Linde. No.

Nora. And no children?

Mrs. Linde. No.

Nora You mustn't be angry with me. Tell me, is it really true that you did not love your husband? Why did you marry him?

Mrs. Linde. My mother was alive then, and was bedridden and helpless, and I had to provide for my two younger brothers; so I did not think I was justified in refusing his offer.

Mrs. Linde. My poor mother needs me no more, for she is gone; and the boys do not need me either; they have got situations and can shift for themselves.

Nora. But it was absolutely necessary that he should not know! My goodness, can't you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south.

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. Thank Heaven, any clothes look well on me, and so Torvald has never noticed it. But it was often very hard on me, Christine--because it is delightful to be really well dressed, isn't it?

Servant (_at the hall door_). Excuse me, ma'am--there is a gentleman to see the master, and as the doctor is with him--

Nora. Who is it?

Krogstad (_at the door_). It is I, Mrs. Helmer. (_Mrs. LINDE _starts, trembles, and turns to the window_.)

Nora (_takes a step towards him, and speaks in a strained low voice_). You? What is it? What do you want to see my husband about?

Krogstad. Bank business--in a way. I have a small post in the Bank, and I hear your husband is to be our chief now--

Nora. Then it is--

Krogstad. Nothing but dry business matters, Mrs. Helmers; absolutely nothing else.

(RANK, HELMER, _and_ MRS. LINDE _go downstairs. The_ NURSE _comes forward with the children;_ NORA _shuts the hall door._)



Krogstad. Excuse me, Mrs. Helmer.

Nora (_with a stifled cry, turns round and gets up on to her knees_). Ah! what do you want?

Krogstad. Excuse me, the outer door was ajar; I suppose someone forgot to shut it.

Nora. If you speak slightly of my husband, I shall turn you out of the house.

Krogstad. You are bold, Mrs. Helmer.

Nora. I am not afraid of you any longer, As soon as the New Year comes, I shall in a very short time be free of the whole thing.

Krogstad (_controlling himself_). Listen to me, Mrs. Helmer. If necessary, I am prepared to fight for my small post in the Bank as if I were fighting for my life.

Krogstad. Then it is because you haven't the will; but I have means to compel you.

Nora. You don't mean that you will tell my husband that I owe you money?

Nora. If my husband does get to know of it, of course he will at once pay you what is still owing, and we shall have nothing more to do with you.

Krogstad (_coming a step nearer_). Listen to me, Mrs. Helmer. Either you have a very bad memory or you know very little of business. I shall be obliged to remind you of a few details. _Nora_. Should? He did sign them.

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

Nora. Yes, I think I remember--

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

Nora. Yes.

—

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

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

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

Nora. It was, indeed.

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

Nora. He was very near his end.

Krogstad. And died soon afterwards?

Nora. Yes.

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

Nora. Papa died on the 29th of September.

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

Nora. What discrepancy? I don't know--

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

Krogstad_. Your father died on the 29th of September. But, look here; your father dated his signature the 2nd of October. It is a discrepancy, isn't it? (NORA _is silent_.) Can you explain it to me? (NORA _is still silent_.) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and _that_ is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?

—

Nora_ (_after a short pause, throws her head up and looks defiantly at him_). No, it was not. It was I that wrote papa's name.

Krogstad. Are you aware that is a dangerous confession?

Nora. In what way? You shall have your money soon.

Krogstad_. But let me tell you this--if I lose my position a second time, you shall lose yours with me. (_He bows, and goes out through the hall_.)



Nora (_appears buried in thought for a short time, then tosses her head)_ . Nonsense! Trying to frighten me like that!--I am not so silly as he thinks. (_Begins to busy herself putting the children's things in order_) And yet--? No, it's impossible! I did it for love's sake.

Helmer_. Just think how a guilty man like that has to lie and play the hypocrite with everyone, how he has to wear a mask in the presence of those near and dear to him, even before his own wife and children. And about the children--that is the most terrible part of it all, Nora.

Nora. How?

Helmer. Because such an atmosphere of lies infects and poisons the whole life of a home. Each breath the children take in such a house is full of the germs of evil.

Helmer_. It seems most commonly to be the mother's influence, though naturally a bad father's would have the same result. Every lawyer is familiar with the fact. This Krogstad, now, has been persistently poisoning his own children with lies and dissimulation; that is why I say he has lost all moral character. (_Holds out his hands to her.)_

That is why my sweet little Nora must promise me not to plead his cause. Give me your hand on it. Come, come, what is this? Give me your hand. There now, that's settled. I assure you it would be quite impossible for me to work with him; I literally feel physically ill when I am in the company of such people.

Nora_ (_after a pause, whispers_) . No, no--it isn't true. It's impossible; it must be impossible.

(_The_ NURSE _opens the door on the left._)

Nurse. The little ones are begging so hard to be allowed to come in to mamma.

Nora. No, no, no! Don't let them come in to me! You stay with them, Anne.

Nurse_. Very well, ma'am. (_Shuts the door._)

Nora (_pale with terror_) . Deprave my little children? Poison my home? (_A short pause. Then she tosses her head._) It's not true. It can't possibly be true.

12th Lecture

Act Two- A Doll's House

Helmer. Of course!--if only this obstinate little person can get her way! Do you suppose I am going to make myself ridiculous before my whole staff, to let people think that I am a man to be swayed by all sorts of outside influence? I should very soon feel the consequences of it, I can tell you. And besides, there is one thing that makes it quite impossible for me to have Krogstad in the bank as long as I am manager.

Nora_. Whatever is that?

Helmer. His moral failings I might perhaps have overlooked, if necessary--

Nora. Yes, you could--couldn't you?

Helmer. And, I hear he is a good worker, too. But I knew him when we were boys. It was one of those rash friendships that so often prove an incubus in after life. I may as well tell you plainly, we were once on very intimate terms with one another. But this tactless fellow lays no restraint upon himself when other people are present. On the contrary, he thinks it gives him the right to adopt a familiar tone with me, and every minute it is "I say, Helmer, old fellow!" and that sort of thing. I assure you it is extremely painful to me. He would make my position in the bank intolerable.

Helmer (_looking among his papers)_. Settle it. (_Enter_ MAID.) Look here; take this letter and go downstairs with it at once. Find a messenger and tell him to deliver it, and be quick. The address is on it, and here is the money.

Nora (_breathlessly_). Torvald--what was that letter?

Helmer. Krogstad's dismissal.

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 back! You don't know what that letter can bring upon us.

Nora. This dreadful thing is going to happen. It will happen in spite of me! No, no, no, it can't happen--it shan't happen! (_She bolts the door of_ HELMER'S _room. The_ MAID _opens the hall door for_ KROGSTAD _and shuts it after him. He is wearing a fur coat, high boots and a fur cap_.)

Nora (_advancing towards him_). Speak low--my husband is at home.

Krogstad. No matter about that.



Nora. What do you want of me?

Krogstad. An explanation of something.

Nora. Make haste then. What is it?

Krogstad. You know, I suppose, that I have got my dismissal.

Nora. I couldn't prevent it, Mr. Krogstad. I fought as hard as I could on your side, but it was no good.

Krogstad. Does your husband love you so little, then? He knows what I can expose you to, and yet he ventures--

Nora. How can you suppose that he has any knowledge of the sort?

Nora_. I am not speaking of what I owe you. Tell me what sum you are asking my husband for, and I will get the money.

Krogstad. I am not asking your husband for a penny.

Nora. What do you want, then?

Krogstad. I will tell you. I want to rehabilitate myself, Mrs. Helmer; I want to get on; and in that your husband must help me. For the last year and a half I have not had a hand in anything dishonourable, and all that time I have been struggling in most restricted circumstances. I was content to work my way up step by step. Now I am turned out, and I am not going to be satisfied with merely being taken into favour again. I want to get on, I tell you. I want to get into the Bank again, in a higher position. Your husband must make a place for me--

Krogstad. Have you forgot that it is I who have the keeping of your reputation? (_Nora stands speechlessly looking at him.)_ Well, now, I have warned you. Do not do anything foolish. When Helmer has had my letter, I shall expect a message from him. And be sure you remember that it is your husband himself who has forced me into such ways as this again. I will never forgive him for that. Good-bye, Mrs. Helmer. (_Exit through the hall.)_

Nora (_goes to the hall door, opens it slightly and listens_). He is going. He is not putting the letter in the box. Oh, no, no, that's impossible! (_Opens the door by degrees._) What is that? He is standing outside. He is not going downstairs. Is he hesitating? Can he--? (_A letter drops into the box; then_ KROGSTAD'S _footsteps are heard, till they die away as he goes downstairs._ NORA _utters a stifled cry, and runs across the room to the table by the sofa. A short pause_.)

Nora_. In the letter-box. (_Steals across to the hall-door_.) There it lies--Torvald, Torvald, there is no hope for us now!

(MRS. LINDE _comes in from the room on the left, carrying the dress_.)

Mrs. Linde. There, I can't see anything more to mend now. Would you like to try it on--?

Nora_ (_in a hoarse whisper_). Christine, come here.

Mrs. Linde (_throwing the dress down on the sofa_). What is the matter with you? You look so agitated!

Nora . Come here. Do you see that letter? There, look--you can see it through the glass in the letter-box.

Mrs. Linde . Yes, I see it.

Nora . That letter is from Krogstad.

Mrs. Linde . Nora--it was Krogstad who lent you the money!

Nora . Yes, and now Torvald will know all about it.

Mrs. Linde . Believe me, Nora, that's the best thing for both of you.

Nora . You don't know all. I forged a name.

Mrs. Linde . Good heavens--!

Nora . I only want to say this to you, Christine--you must be my witness.

Mrs. Linde . Your witness! What do you mean? What am I to--?

Nora . If I should go out of my mind--and it might easily happen--

Mrs. Linde . Nora!

Nora_ . Or if anything else should happen to me--anything, for instance, that might prevent my being here--

Mrs. Linde . Nora! Nora! you are quite out of your mind.

Nora . And if it should happen that there were someone who wanted to take all the responsibility, all the blame, you understand--

Mrs. Linde . Yes, yes--but how can you suppose--?

Nora_ . Then you must be my witness, that it is not true, Christine. I am not out of my mind at all; I am in my right senses now, and I tell you no one else has known anything about it; I and I alone, did the whole thing. Remember that.

Mrs. Linde . I will, indeed. But I don't understand all this.



Mrs. Linde. I will go at once and see Krogstad.

Nora. Don't go to him; he will do you some harm.

Mrs. Linde. There was a time when he would gladly do anything for my sake.

Nora. He?

Mrs. Linde. Where does he live?

Nora. How should I know--? Yes (_feeling in her pocket_) here is his card. But the letter, the letter--!

Helmer (_calls from his room, knocking at the door_). Nora.

Mrs. Linde_ (_who has read the card_) I see he lives at the corner here.

Nora. Yes, but it's no use. It is hopeless. The letter is lying there in the box.

Mrs. Linde. And your husband keeps the key?

Nora. Yes, always.

Mrs. Linde. Krogstad must ask for his letter back unread, he must find some pretence---

Mrs. Linde. You must delay him. Go in to him in the meantime. I will come back as soon as I can. (_She goes out hurriedly through the hall door_.)

Nora. What are you going to do there?

Helmer. Only see if any letters have come.

Nora. No, no! don't do that, Torvald!

Helmer. Why not?

Nora. Torvald, please don't. There is nothing there.

Helmer. Well, let me look.

Mrs. Linde_. Gone out of town.

Nora. I could tell from your face.

Mrs. Linde. He is coming home tomorrow evening. I wrote a note for him.

Nora. You should have let it alone; you must prevent nothing. After all, it is splendid to be waiting for a wonderful thing to happen.

Mrs. Linde. What is it that you are waiting for?

Nora_, Oh, you wouldn't understand. Go in to them. I will come in a moment. (MRS. LINDE _goes into the dining-room._ NORA _stands still for a little while, as if to compose herself. Then she looks at her watch_.) Five o'clock. Seven hours till midnight; and then four-and-twenty hours till the next midnight. Then the Tarantella will be over. Twenty-four and seven? Thirty-one hours to live.



13th Lecture

A Doll's House- Act Three

Mrs. Linde. I could not endure life without work. All my life, as long as I can remember, I have worked, and it has been my greatest and only pleasure. But now I am quite alone in the world--my life is so dreadfully empty and I feel so forsaken. There is not the least pleasure in working for one's self. Nils, give me someone and something to work for.

Mrs. Linde. I want to be a mother to someone, and your children need a mother. We two need each other. Nils, I have faith in your real character--I can dare anything together with you.

Krogstad (_grasps her hands_). Thanks, thanks, Christine! Now I shall find a way to clear myself in the eyes of the world. Ah, but I forgot--

Krogstad_. Yes, yes--I will go. But it is all no use. Of course you are not aware what steps I have taken in the matter of the Helmers.

Mrs. Linde. Yes, I know all about that.

Krogstad. And in spite of that have you the courage to--?

Mrs. Linde. I understand very well to what lengths a man like you might be driven by despair.

Krogstad. If I could only undo what I have done!

Mrs. Linde. You cannot. Your letter is lying in the letter-box now.

Nora (_in a hurried and breathless whisper_). Well?

Mrs. Linde. (_in a low voice_). I have had a talk with him.

Nora. Yes, and--

Mrs. Linde. Nora, you must tell your husband all about it.

Nora (_in an expressionless voice_). I knew it.

Mrs. Linde. You have nothing to be afraid of as far as Krogstad is concerned; but you must tell him.

Nora. I won't tell him.

Mrs. Linde. Then the letter will.

Helmer. What is this? Do you know what is in this letter?

Nora. Yes, I know. Let me go! Let me get out!

Helmer (_ holding her back_). Where are you going?

Nora (_ trying to get free_). You shan't save me, Torvald!

Helmer (_reeling_). True? Is this true, that I read here? Horrible! No, no--it is impossible that it can be true.

Nora. It is true. I have loved you above everything else in the world.

Helmer. Oh, don't let us have any silly excuses.

Nora (_ taking a step towards him_). Torvald--!

Helmer. Miserable creature--what have you done?

Nora. Let me go. You shall not suffer for my sake. You shall not take it upon yourself.

Helmer. No tragedy airs, please. (_Locks the hall door._) Here you shall stay and give me an explanation. Do you understand what you have done? Answer me? Do you understand what you have done?

Nora (_ looks steadily at him and says with a growing look of coldness in her face_). Yes, now I am beginning to understand thoroughly.

Helmer_ (_ walking about the room_). What a horrible awakening! All these eight years--she who was my joy and pride--a hypocrite, a liar--worse, worse--a criminal! The unutterable ugliness of it all!--For shame! For shame! (NORA _is silent and looks steadily at him. He stops in front of her._) I ought to have suspected that something of the sort would happen.

I ought to have foreseen it. All your father's want of principle--be silent!--all your father's want of principle has come out in you. No religion, no morality, no sense of duty--How I am punished for having winked at what he did! I did it for your sake, and this is how you repay me.

Nora. Yes, that's just it.

Helmer._ Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me, give me any orders he pleases--I dare not refuse. And I must sink to such miserable depths because of a thoughtless woman!

Nora._ When I am out of the way, you will be free.

Helmer. No fine speeches, please. Your father had always plenty of those ready, too. What good would it be to me if you were out of the way, as you say? Not the slightest. He can make the affair



known everywhere; and if he does, I may be falsely suspected of having been a party to your criminal action.

Nora (_coldly and quietly_). Yes.

Helmer. It is so incredible that I can't take it in. But we must come to some understanding. Take off that shawl. Take it off, I tell you. I must try and appease him some way or another. The matter must be hushed up at any cost. And as for you and me, it must appear as if everything between us were as before--but naturally only in the eyes of the world. You will still remain in my house, that is a matter of course. But I shall not allow you to bring up the children; I dare not trust them to you.

(_A ring is heard at the front-door bell._)

Helmer (_with a start_). What is that? So late! Can the worst--? Can he--? Hide yourself, Nora. Say you are ill.

(NORA _stands motionless._ HELMER _goes and unlocks the hall door._)

Maid (comes to the door). A letter for the mistress.

Helmer. Give it to me. (_Takes the letter, and shuts the door._) Yes, it is from him. You shall not have it; I will read it myself.

Nora. Yes, read it.

Helmer_ (_standing by the lamp_). I scarcely have the courage to do it. It may mean ruin for both of us. No, I must know. (_Tears open the letter, runs his eye over a few lines, looks at a paper enclosed, and gives a shout of joy._) Nora! (_She looks at him, questioningly._) Nora! No, I must read it once again--. Yes, it is true! I am saved! Nora, I am saved!

Nora. And I?

Helmer. You too, of course; we are both saved, both saved, both you and I. Look, he sends you your bond back. He says he regrets and repents--that a happy change in his life--never mind what he says! We are saved, Nora! No one can do anything to you. Oh, Nora, Nora!--no, first I must destroy these hateful things. Let me see--. (_Takes a look at the bond._) No, no, I won't look at it. The whole thing shall be nothing but a bad dream to me. (_Tears up the bond and both letters, throws them all into the stove, and watches them burn._) There--now it doesn't exist any longer.

Nora. I have fought a hard fight these three days.

Helmer. And suffered agonies, and seen no way out but--. No, we won't call any of the horrors to mind. We will only shout with joy, and keep saying, "It's all over! It's all over!" Listen to me, Nora. You don't seem to realise that it is all over. What is this?--such a cold, set face! My poor little Nora, I quite understand; you don't feel as if you could believe that I have forgiven you. But it is true, Nora, I swear it; I have forgiven you everything. I know that what you did, you did out of love for me.

Nora. That is true

Nora._ Thank you for your forgiveness. (_She goes out through the door to the right._)

Helmer. No, don't go--. (_Looks in._) What are you doing in there?

Nora (_from within_). Taking off my fancy dress.

Helmer (_standing at the open door_). Yes, do. Try and calm yourself, and make your mind easy again, my frightened little singing-bird. Be at rest, and feel secure; I have broad wings to shelter you under. (_Walks up and down by the door._) How warm and cosy our home is, Nora. Here is shelter for you; here I will protect you like a hunted dove that I have saved from a hawk's claws

Nora_ (_in everyday dress_). Yes, Torvald, I have changed my things now.

Helmer. But what for?--so late as this.

Nora. I shall not sleep tonight.

Helmer. But, my dear Nora--

Nora (_looking at her watch_). It is not so very late. Sit down here, Torvald. You and I have much to say to one another. (_She sits down at one side of the table._)

Nora. Sit down. It will take some time; I have a lot to talk over with you.

Helmer (_sits down at the opposite side of the table_). You alarm me, Nora!--and I don't understand you.

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

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

Nora._ That is just it; you have never understood me. I have been greatly wronged, Torvald--first by papa and then by you.

Helmer._ What! By us two--by us two, who have loved you better than anyone else in in the world?

Nora (_shaking her head_). You have never loved me. You have only thought it pleasant to be in love with me.

Helmer. Nora, what do I hear you saying?



Nora. It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you--

Nora_ (_undisturbed_). I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as you--or else I pretended to, I am really not quite sure which--I think sometimes the one and sometimes the other.

Nora_. No, I have never been happy. I thought I was, but it has never really been so.

Helmer. Not--not happy!

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

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

Nora_. I am going away from here now, at once. I am sure Christine will take me in for the night--

Helmer. You are out of your mind! I won't allow it! I forbid you!

Nora. It is no use forbidding me anything any longer. I will take with me what belongs to myself. I will take nothing from you, either now or later.

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

Nora. I have other duties just as sacred.

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

Nora. Duties to myself.

Helmer. Before all else, you are a wife and mother.

Nora_. I don't believe that any longer.

Nora_. I have never felt my mind so clear and certain as to-night.

Helmer. And is it with a clear and certain mind that you forsake your husband and your children?

Nora. Yes, it is.

Helmer. Then there is only one possible explanation.

Nora. What is that?

Helmer. You do not love me any more.

Nora. No, that is just it.

Nora (_going out to the right_). That makes it all the more certain that it must be done. (_She comes back with her cloak and hat and a small bag which she puts on a chair by the table_.)

Helmer. Nora, Nora, not now! Wait till tomorrow.

Nora (_putting on her cloak_). I cannot spend the night in a strange man's room.

Helmer. But can't we live here like brother and sister--?

Nora (_putting on her hat_). You know very well that would not last long. (_Puts the shawl round her_.) Good-bye, Torvald. I won't see the little ones.

Helmer. May I write to you, Nora?

Nora. No--never. You must not do that.

Helmer. But at least let me send you--

Nora. Nothing--nothing--

Helmer. Let me help you if you are in want.

Nora. No. I can receive nothing from a stranger.

Helmer. Nora--can I never be anything more than a stranger to you?

Nora (_taking her bag_). 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.

Helmer. But I will believe in it. Tell me? So changed that--?

Nora. That our life together would be a real wedlock. Good-bye. (_She goes out through the hall_.)

Helmer (_sinks down on a chair at the door and buries his face in his hands_). Nora! Nora! (_Looks round, and rises_.) Empty. She is gone. (_A hope flashes across his mind_.) The most wonderful thing of all--?



(_The sound of a door shutting is heard from below_.)

14th Lecture

FINAL REVISION- Modern Drama

After the death of Shakespeare and his contemporaries drama in England suffered a decline for two centuries. Even Congreve in the seventeenth, and Sheridan and Goldsmith in the eighteenth, could not restore drama to the position it held during the Elizabethan Age. It was revived, however, in the last decade of the nineteenth century, and then there appeared dramatists who have now given it a respectable place in English literature.

Two important factors were responsible for the revival of drama in 1890's. One was the influence of *Ibsen*, the great Norwegian dramatist, under which the English dramatists like *Bernard Shaw* claimed the right to discuss serious social and moral problems in a calm, sensible way. The second was the cynical atmosphere prevailing at that time, which allowed men like *Oscar Wilde* to treat the moral assumptions of the Victorian age with frivolity and make polite fun of their conventionality, prudishness or smugness. The first factor gave rise to the **Comedy of Ideas or Purpose**, while the second revived **the Comedy of Manners** or the Artificial Comedy.

Under the influence of Ibsen the serious drama in England from 1890 onward ceased to deal with themes remote in time and place. He had taught men that the real drama must deal with human emotions, with things which are near and dear to ordinary men and women. The new dramatists thus gave up the melodramatic romanticism and pseudo- classical remoteness of their predecessors, and began to treat in their plays the actual English life, first of the aristocratic class, then of the middle class and finally of the labouring class.

The two important dramatists who took a predominant part in the revival of drama in the last decade of the nineteenth century were George Bernard Shaw and Oscar Wilde, both Irishmen. Shaw was the greatest practitioner of the **Comedy of Ideas**, while Wilde that of the new **Comedy of-Manners**.

FINAL REVISION- Modern Dramatists

1- Henrik Ibsen (1828-1906)

Henrik Ibsen is considered the father of modern realistic drama. This does not mean that he started his dramatic career by a representation of real life problems. He underwent certain developments beginning with experimental plays that were indebted to the French well-made play of Scribe and to



romantic and traditional patterns. This is clear in *Lady Inger Of Ostrat (1855)*, *Love's Comedy (1862)*, *The Pretenders (1863)*.

FINAL REVISION- 2- George Bernard Shaw (1856-1950)

The greatest among the modern dramatist was George Bernard Shaw. He was born and brought up in Ireland, but at the age of twenty in 1876 he left Ireland for good, and went to London to make his fortune. At first he tried his hand at the novel, but he did not get any encouragement. Then he began to take part in debates of all sorts, and made his name as the greatest debater in England.

FINAL REVISION 3- Oscar Wilde (1856-1900)

Another dramatist who took an important part in the revival of drama in the later part of the nineteenth century was Oscar Wilde. It was only during the last five years of his life that he turned his attention to writing for the stage. During his lifetime his plays became very popular, and they were thought to represent a high mark in English drama. But their importance was exaggerated, because they are merely the work of a skilled craftsman. It was mainly on account of their style- graceful, polished and full of wit- that they appealed to the audience.

FINAL REVISION-A DOLL'S HOUSE

High Tragedy About Ordinary People in Everyday Prose

Ibsen's contribution to the theatre, says a critic, was threefold, and in each respect the drama owes more to him than to any other dramatist since Shakespeare. Firstly, he broke down the social barriers which had previously bounded it. He was the first man to show that high tragedy could be written about ordinary people and in ordinary everyday prose .

Before Ibsen, tragedy had concerned itself with kings and queens, princes or princesses . Ibsen showed that high tragedy did take place at least as frequently in back parlors as in castles and palaces. He was, of course, not the first dramatist to attempt this, but he was the first to write a tragedy about ordinary people that proved a tremendous success.

Ibsen's Deep Understanding of human Character and Human Relationships

But none of these technical contributions explains the continued life Of Ibsen's plays on the stage today. Ibsen's enduring greatness as a dramatist is due not to his technical innovations, but to the depth and subtlety of his understanding of human character (especially feminine character), and, which is rarer, of human relationships.

FINAL REVISION-The Title and Its Significance

The play has an appropriate title. The word "doll" means a woman without any will or mind of her own, a passive and subservient woman. For eight long years Nora has been a passive and obedient wife to Helmer, always conforming to his ideas, opinions, and tastes. He has always treated her as a pet and as his property. His attitude towards her has always been possessive, as if she wholly belonged to him and had no individuality of her own.

FINAL REVISION- A Modern Tragedy

Ibsen called his play a modern tragedy, and a modern tragedy it surely is. It is a tragedy because it has a sad ending, with Nora leaving not only her home and her husband but even her children in order to face an uncertain future. It is a tragedy because it depicts the break-up of a family and the disintegration of the domestic life of a couple. It is modern because it departs from the old style of writing tragedies.

FINAL REVISION-The Story

A Doll's House is the story of Nora and her husband Helmer. They have been married for about nine years and have three children. Eight years ago Nora had borrowed some money from a man called Krogstad against a promissory note on which she had forged signature of her father who was supposed to be a surety for the repayment of the loan. Nora had found it absolutely necessary to obtain this loan.

Her husband had fallen critically ill and the doctors had advised her to take him away to a warm climate. Having no money and desperately anxious to save her husband's life by taking him to Italy she had raised this loan. Her husband had fully recovered. Since then Nora has regularly been paying monthly installments to Krogstad against the principal amount and the interest accruing thereon.

However, she has never told her husband about the loan, about the purpose for which the loan was taken, about the terms of the loan, and about the monthly payments she has been making. Nor has she ever had any notion that in forging her father's signature she had committed a serious criminal act. Now after eight years, Krogstad needs Nora's help to save his job in a bank of which Nora's husband has been appointed the manager. As Nora finds it impossible to help Krogstad, he reveals Nora's secret transaction with him and the fact of the forgery to her husband through a letter.

Helmer becomes furious with his wife for having been guilty of the crime of forgery. Nora is shocked by her husband's attitude. She had thought that he was capable of making any conceivable sacrifice for her sake, but she finds that he is a self-centered man. She also finds that he is incapable of living up to the moral principles which he has always been professing loudly and emphatically. Her love for him drops dead, and she leaves him and also her children.



Helmer's Reasons for wanting to dismiss Krogstad

Helmer and Krogstad had been great friends during their boyhood but now Helmer holds Krogstad in contempt. In the first place, Krogstad had spoiled his reputation by an act of dishonesty for which he could have been prosecuted if the matter had gone to the court.

This act of dishonesty in Krogstad's part was an act of forgery similar to that of Nora. But while Nora had forged a signature without realizing that it was something illegal and punishable with imprisonment, Krogstad had committed an act of forgery knowing fully well what he was doing. Helmer had come to know of Krogstad's act of dishonesty and had therefore formed a low opinion about his friend of old days.

For this reason, Helmer has decided to dismiss Krogstad from his post in the bank and now when Nora recommends Mrs. Linde for a job, Helmer makes up his mind to appoint Mrs. Linde to the post which would be vacated by Krogstad. But Helmer has a second reason also to get rid of Krogstad. Krogstad always speaks to Helmer in a familiar manner, addressing him by his Christine name and behaving as if the friendship of their days of boyhood still exists between them.

Helmer does not want that a man in a subordinate position, and especially a man who had been guilty of criminal act, should behave as if he were Helmer's equal.

A Doll's House- Themes, Motifs & Symbols

Themes

The Sacrificial Role of Women

In A Doll's House, Ibsen paints a bleak picture of the sacrificial role held by women of all economic classes in his society. In general, the play's female characters exemplify Nora's assertion (spoken to Torvald in Act Three) that even though men refuse to sacrifice their integrity, "hundreds of thousands of women have."

The Unreliability of Appearances

Over the course of A Doll's House, appearances prove to be misleading veneers that mask the reality of the play's characters and -situations.

Symbols

The Christmas Tree

The Christmas tree, a festive object meant to serve a decorative purpose, symbolizes Nora's position in her household as a plaything who is pleasing to look at and adds charm to the home. There are several parallels drawn between Nora and the Christmas tree in the play.

New Year's Day

The action of the play is set at Christmastime, and Nora and Torvald both look forward to New Year's as the start of a new, happier phase in their lives. In the new year, Torvald will start his new job, and he anticipates with excitement the extra money and admiration the job will bring him.

Nora also looks forward to Torvald's new job, because she will finally be able to repay her secret debt to Krogstad. By the end of the play, however, the nature of the new start that New Year's represents for Torvald and Nora has changed dramatically.

Best Wishes

Om Yazan 1920☺

