

CUTTING THE KNOTS: DISASSOCIATION OF FEMALE CHARACTERS FROM DOMESTIC SPHERES IN HENRIK IBSEN'S PLAYS

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Abstract

This article explores female characters' quest for a newly discovered world which they will redefine by their newly discovered realities in Henrik Ibsen's plays. The essay explores how they undergo ordeals to gain self-knowledge so that the reader can understand the struggle of women in an oppressive patriarchal culture. Ibsen's female characters are criticized for their haughtiness and their failure to realize their primary duty as wives and mothers. This research contends that in search for meaning, Ibsen's female characters destroy the rigid moulds of society and try to emerge out of their traditional domesticated roles. This article further applies Freud's concept of "un homely" to expose the seemingly safe havens of domestic world. Their attempts to search for the unadulterated truth of their existence are more than just reactions: they actually revolt against all the unnatural patriarchal patterns. They challenge these roles and, in their defiance, they impart new meanings to their lives. This article describes how this quest for certain principles of life functions in Ibsen's major plays through his dominant female characters and finds its ultimate expression in the renewed roles they acquire. In exploring purpose behind every action of these female characters, I have included Ibsen's three major works: A Doll's House, Hedda Gabler, and Ghosts. A close textual analysis of the works locates the strength of Ibsen's female characters and their will power that empowers them to change patriarchal patterns.

Keywords: Confused Gender roles, domestic power structures, Exploitation of women, Gender integrity, Self-actualization

INTRODUCTION

The study is centred around maturation of Henrik Ibsen's female characters and their transformations after gaining self-knowledge as opposed to the

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critical approaches that present these female figures as foolish, haughty and arrogant. This article lays special emphasis on how the female characters replace societal values and stereotypes of ideals with their own newly discovered truths to reach self-affirmation. This research underlies the efforts made by his heroines to come out of fixities of domestic gyres. Ibsen is much concerned with gender constructions in contemporary social set up and portrays, through action of his heroines, a view of a woman in search of meaning for her existence amidst suffocation societal values in a patriarchal world steered by unsympathetic and indifferent males.

Henrick Ibsen is one of the most influential figures of his age whose works received worldwide critical acclaim. Primarily a radical artist who aspires for bringing a radical change through his works, Ibsen wanted to change the common sensibilities of his people. Most of his works focus on the ever-widening gulf between male and female members of society. In most of his works his heroines are shown stronger than male characters. He revolutionizes women's role in an age of male hegemony, and through the structure and imagery of his plays, he reduces the gap between masculine and feminine strengths. He not only exhibits the exploitation of his female characters; he also exposes the inherent male instincts to exploit females of household and deny them the right to be human much less individual.

LITERATURE REVIEW

Ibsen's female protagonists and their actions have been contested frequently in various critical essays over a period of years. The arguments are countered by new arguments, and the rival interpretations, on the one hand, bring to prominence the significance Ibsen's female characters hold in the dramatic universe, but on the other, the whole spectrum of arguments and counter-arguments render the position of Ibsen's female characters, in a sense, still undetermined.

Bradbrook (1966) in his book *Ibsen the Norwegian: A Revaluation* cites Ibsen's recurrent theme "the destructive power of genius"(p. 2) and relates it to the issue of Ibsen's protagonists' spiritual conflict. Bradbrook (1966) contends that the active conflict of these figures between "sacrifice or self-fulfillment" (p. 14) and their vivaciousness eventually turns out to be fatal as it divorces them from their most intimate relations. Bradbrook (1966) maintains that even the theme of "the revolt of the women"(p. 73) explicates the risk of stagnation or the sacrifice of their femininity and in Nora's case touches upon the rift between "the women's world of personal relations and traditional ethical values against the male world of legalities and duties"

(Bradbrook, 1966, p. 81). Hence, Nora's freedom is a sort of death. Moreover, according to Bradbrook, Hedda Gabler marks the end of the series of the dramas that begin with *A Doll's House*. Closely touching the margins of madness Hedda, on the one hand, mirrors its author's personal frustrations and on the other, expounds and furthers the great theme of self-assertion. But far from demonstrating a conscious effort to gain emancipation, this character has little of what is characteristic of Ibsen's earlier female protagonists: "Hedda has neither self-awareness nor responsibility... she has... no inner life at all," (p. 116) contends Bradbrook (1966). He inquires why Ibsen frames such a "savage predatory heroine" having no purpose in life (p. 121).

Beyer (1978) in *Ibsen: The Man and His Work* underlines the point that in Ibsen's world the high values of "truth, care and love" (p. 197) are upheld by women instead of men who defy the inflexible structures on society is built. He states that Ibsen's "fine characters have an ethical consciousness and desire for truth which gives hope for the ability of ideals to propagate themselves' and for their 'evolutionary capability'" (p. 197). Beyer (1978) maintains that Nora is one of the figures reaching such an impasse that requires of her to reexamine the truths so far preached to her. There is a new opening at the close-leaving all the decadent values at the foothold of her house, she is now ready to explore the unexplored world for herself. To put it another way, "she is in the process of becoming herself a rebellion against the conventional role assigned to her by the patriarchal society" (p. 117)

Mrs. Alving, in *Ghosts*, is a much-debated character. She is still a woman who is not absolutely free and is in continuous struggle to free herself. The reality of this confinement dawns upon her when it is too late to avoid the destructive consequences of her readjustment into socially sanctioned roles of a wife and a mother. Moreover, Beyer (1978) maintains that Ibsen's major theme is "a woman's right to her own life and to the life tasks of her own . . . the free and happy development of the self, is posited as the highest good" (p. 167).

Commenting on the character of Hedda, Beyer (1978) illustrates that quite contrary to Nora, Hedda's character is the one that is doomed to destruction. Not being able to sacrifice for others, she is the one who denies herself the very stature of a woman. Her desire to exercise power over others turns out to be self-destructive, denying her any possibility to find realization of her desires.

Though the previous critics illuminate Ibsen's female characters holding the values of truth and freedom, yet they somehow dwell more on Ibsen's humanist preoccupations rather than exploring Ibsen's concern with the "women's cause" (Finney, 1994, p. 90). Finney (1994) in *Ibsen and Feminism* (1994) argues Ibsen's constant preoccupation with the presentation of the plight of women to improve it. However, Ibsen might refuse to accept himself as a part of women's movement. Finney (1994) contends that there are times when Ibsen cannot deny to have concentrated exclusively "on the situation of women as females" (p. 90). This is one convincing factor why his female characters command a great fame amongst the whole range of male protagonists. It is here that Ibsen's link to feminism becomes evident. Finney (1994) primarily explores Ibsen's feminism with reference to Ibsen's treatment of the themes of "the emancipated women and motherhood" (p. 93). Though at various levels, Ibsen's female characters hold qualities in common with the "the New Woman [that] regards self-fulfillment and independence highly rather than the stereotypically feminine ideal of self-sacrifice; believes in sexual equality, often remains single because of the difficulty of combining such equality with marriage," (p. 95). No doubt, Ibsen recognizes the central significance of motherhood that appears to most of feminists as an extreme form of exploitation and victimization. Though Ibsen begins with portrayal of a typical liberal woman that appears in the shape of Nora who leaves her family for self-actualization yet Ibsen's concern shifts to a considerable extent in his later plays. Here, no doubt, once again the responsibility of changing the whole structure of society heavily lies with women but far from denying their responsibility as mothers, it is here that their biggest responsibility begins. Their real freedom, as Ibsen implies, lies in their "right to opt for their destiny combining the roles as they desire" (Finney, p. 103).

Kaufmann (1957) in his article argues that Ibsen portrays himself as a seeker of what is truth. But he also believed that his faith in truth, once generalized and approved without any reevaluation, will eventually become falsehood. Ibsen's every new play, Kaufmann (1957) argues, serves "the aim of liberation and self-purification" (p. 90). Ibsen presents his major idea that truth is a recurring struggle against "external and inner obstacles" (Kaufmann, p. 22). In his article Northam (1965) expounds that Ibsen implies "a tragic struggle" that lies at the heart of petty anxieties of a stay-at-home wife, a heroic fight of an individual with the bizarre and intellectual forces of a society" (p. 100). Furguson (1949) in his essay *Ghosts: The Tragic Rhythm in a Small Rhythm* describes that "Mrs. Alving, like Oedipus," is in search for her true human condition and "Ibsen like Sophocles" shows on

stage only the culmination of this quest.

METHODOLOGY

This study employs qualitative and exploratory techniques. Freud's theory of "unhomely" has been used to review and analyze female archetypes in his plays. In this study, three of his plays have been discussed chronologically, i.e. *A Doll's House*, *Hedda Gabler* and *Ghosts*. This research aims at providing a new dimension to these female characters through close textual analysis of the primary texts of Henrik Ibsen.

DISCUSSION

In his works Ibsen not only presents two opposite genders, but also portrays conflict of two perspectives of looking at life's realities and two diametrically opposed sets of high values. Through his strong female characters, he explores the rebellious fight of his women against a rigid society. Neither Nora nor Hedda allows herself to stagnate and become victims as they strive to free themselves from the traditional mould of a housewife. Nora's final act of leaving her children and Hedda's denial of her pregnancy are such evidences. Nora, Hedda, and Mrs. Alving are his most notable achievements as they raise doubts about conventional mindset and systems of thinking. Ibsen intended to shake the people of his age out of their complacency to make them realize the existence of a woman as a human being and as an individual. They have rationality to think and ponder. These characters are shown to have the capacity to liberate themselves. In *Hedda Gabler*, *A Doll's House*, and his play *Ghosts* Ibsen focuses on sufferings of women in a masculine world.

Critics have blamed Ibsen for portraying outwardly rebellious female characters in his works, but if analyzed systematically, it can be contended that in the beginning these are shown to be struggling domestic females.

There are several examples in the play *A Doll's House* where she is shown as a faithful wife. Her act of forging signatures results from her affection and her wish to save her husband. For her, family is her first priority and she does not consider any legal implications of her act. The only thing she knows is that she needs to save her threatened doll's house, till she discovers the truth. But with the progression of the play, a secret war is waged between Torvald's rigid sense of duty and Nora's family loyalties. Through Nora and her husband, Ibsen depicts the conflicting forces of the law of man and that of woman- a fundamental conflict of every society. Torvald's masculine and the

socially conventional concept of duty clearly contradict Nora's values of feminine loyalties.

In *A Doll's House*, the very first dialogue by Helmer throws light on their relationship: "Is my little skylark twittering out there?" (Ibsen, 1986, p. 20). The tone suggests that Nora's status in her house is no more than a bird. She has not been given the stature of a human being. Her husband addresses her as if she were his pet bird. Similarly, in the second dialogue he says: "Scampering about like a squirrel?" (p.5) He also calls her, "my little featherbrain" (p.9), "scatterbrain" (p.40), "my sweet little song bird" (p.36), "frightened dove" (p. 60) etc. He even holds her from her ear, the way masters hold their servants when they are being disobedient. Every time she plans to have her say in domestic matters, she is silenced by a domineering, controlling partner. The home which is supposed to be a comforting zone for all the members becomes "unhomely" for her as there is a pervasive sense of gendered oppression in that house. The house becomes a birdcage for her, an enclosed and suffocating abode not bodily only but mentally as well. It is in the end that she realizes that she made nothing of her life. Nora searches for a fuller life as an individual in leaving her husband. She breaks the societal shackles by asserting that 'I must do it alone.' She knows that she lost shreds of her individuality within the walls of *A Doll's House*, but she must gather herself again.

Ibsen highlights the fact that in her childhood Nora was wronged by her father and after her marriage by her husband. Her transformation from a song bird, a "skylark" to a human being with a name "Nora" is an awakening in a true sense and she emerges as an independent being who eventually comes out of her "doll" identity, and we can safely say imagery that she acquires a soul of a human being (*A Doll's House* p. 7). She is not given independence as a possession but she acquires it through the process of self-evolution. As Johnston (1992) says:

Ibsen provides a strong animal identity to Nora of lark and squirrel, delightedly, munching her macaroons, behaving like a clever pet to Torvald Nora is playing hide and seek with her children, scampering about her room like an animal, finally hiding under the table like an animal in its lair. As she crawls out, on all four, from this lair, Krogstad, who has entered unnoticed, catches the attention and Nora responds to him, first scrambling to her knees, then assuming the fully human, erect posture. Nora's action, therefore recapture, by analogy, the whole course of human development (p 110).

Nora undergoes different stages of evolution: from a wife, she transforms into a woman as she was and from a woman, she evolves into a human being. Initially, she plays the role of an obedient wife, sacrificing everything for her husband. After realizing the truth of her relationship, she is no more a wife but becomes a woman who is a stranger to Helmer. Finally, when she makes her last courageous exit, she is a fully grown human being who defies the gender differences in which one is always privileged over the other. She leaves behind that insecure, entrapping house- the house replete with multiple layers of exploitation.

Nora resolves to acquire a new valid value, and she eventually realizes that it can only take place outside the home. In fact, Nora's accusations must be taken and examined with intelligent fairness. When she claims that she never had a serious conversation with her husband, we must ask why that could not happen. It may be asked if she really wanted a meaningful conversation, she could have broken the ice at any point in those eight years of her marital life. She had such a childish attitude towards serious issues that she could not be trusted either by her father or by her husband. But it unravels the other side as, in fact, Helmer never gave her any opportunity to grow and discuss any marital or domestic problems. He never thought her to be his equal; she was just a little songbird.

Both Torvald and Nora two have radically different perspectives on the concept of what duty implies. For Torvald, duty means a strict adherence to social and ethical rules, but for Nora duty is to sacrifice everything for loved ones. For Torvald in fulfilling his duty as no man will put his honour at stake for a personal relationship. For Nora personal relationships come first and a wife has a duty towards her husband and children and she is always willing to surrender their integrity for their family, De Beavoir (1949) says, in her book *The Second Sex*:

Taking an attitude of negation and denial, she is not absorbed in the real she protests against it, with words. She seeks through nature for the image of her soul, she abandons herself to reveries, she wishes to attain her being-but she is doomed to frustration, she can recover it only in the region of the imaginary. To prevent an inner life that has no useful purpose from sinking into nothingness, to assert herself against given conditions which she bears rebelliously, to create a world other than that in which she fails to attain her being, she must resort to self- expression. (p. 739)

If Nora were an egotistical woman, she would never have asked for the loan and consequently Torvald would have suffered. It is her defiance of societal rules that ultimately saves Torvald. Had she conformed to the society's abiding principles, she would have lost her husband. On the other hand, he ruins their relationship by conforming to society and condemning Nora's forgery without knowing the true reason. In effect, Helmer believes that his wife has destroyed him. Does it not prove the shallowness of his personality? For him his social role defines his entire identity. He has no conception of himself outside that role. He fears the loss of reputation. And when he is out of harm's way, he can almost immediately become himself again: his social self remains intact in the eyes of the world, and he cries ecstatically: "I'm saved Nora, I'm saved" (*A Doll's House* p. 87).

The journey of Ibsen's female characters from Nora to Hedda is a transformation from domesticated animal to a wild creature. Hedda would not have created such an impact without the presence of Nora. To contrast a liberated woman from a traditional concept of what a woman is, he creates a concept of a timid woman. Not only Nora, Ibsen creates another contrast in the same play. Thea Alvestad acts as Hedda's foil. Hedda is unlike Thea who merges with Lovberg to produce their 'child manuscript'. Thea is caught up in a monotonous cycle while Hedda releases herself from it. After the destruction of the manuscript, Thea again sets out to recreating her child. Her life revolves around Lovberg and the manuscript which they produce with mutual efforts. On the other hand, Hedda refuses to restrict herself to the role of a helpless wife who is known to be someone's wife. She wants to be recognized for the individualistic and impulsive streaks of her character. Why must her husband's male world define and restrict her? To portray this, Ibsen uses the thematic symbols of pistols. Here Ibsen very skillfully plays the technique of defamiliarization. A pistol which is regarded as the male symbol has been shown in the hands of a female character. These signifiers of male power have been defamiliarized. Hedda uses her pistols the way Clarissa Dalloway in *Mrs. Dalloway* uses her needles to ward off any external threat. When Hedda feels that a man can pose a threat to her honor, she starts playing with her pistols. In a similar way Clarissa Dalloway takes out her needles when Peter, her former suitor, takes out his knife, to show his masculine strength.

Ibsen portrays Hedda as a strong character even before she appears on the stage. Before her arrival, Miss Tesman says that Hedda he was General Gabler's daughter. "Think of what she was accustomed to when the general was alive" (Ibsen, 1950, p. 30). Among Ibsen's characters she is the strongest

of all. Women like Nora and Helene Alving start by serving their families, and it is only later that they realize the true purpose of their life but Hedda is well aware of the role she has to play. She tells Brack: "Judge, I don't want any responsibilities" (p. 45).

In *Hedda Gabler*, Ibsen (1950) presents her as a powerful character whose vitality can make one take her for a psychotic. Her husband Tesman is no better than Helmer. For both of them, the wife only needs money and nothing else. Many critics take her to be a haughty and stubborn woman. Thomas says that "she reacts like an angry child." But as she has Helene Alving's tragic life behind her and Thea's submissiveness beside her, she refuses to follow their footsteps, defying the lesson of sacrifice. Probably this is what makes her sound arrogant occasionally, but she thinks it is an effective strategy to influence others. Her conduct is a persistent reminder of her self-awareness. Her last act of taking her life is the bravest form of self-assertion.

In the play she is not taken in by Brack's black mailing, making herself a true warrior who prefers death to submission. In the end, Hedda retreats to the inner room to die by shooting herself pointing towards the fact how a woman reacts when her personal territory is invaded. This death is the death of a wife who refuses to conform to the set patterns, her death creates her anew. Her attempt at suicide is not a cowardly act as is usually analyzed. She shoots herself to reclaim her identity, to vouchsafe her name which Brack threatened. Killing oneself requires courage, and Hedda has enough of that courage. She is not willing to accept defeat and converts this defeat into victory by defying laws that govern male dominated world. Northam (1973) says living in one's own way, taking life in one's time are the reflective of Hedda's most fervent obsession, definitions of a way of living that is more than merely aesthetically beautiful (p. 175).

Ibsen's creation of Hedda after Nora is schematic. After Nora, it was necessary for Ibsen to create an even stronger character than Nora. At the outset Nora is portrayed as a struggling wife, trying everything to save her husband and her home. Quite contrary to Nora, Hedda who was a strong articulate and outspoken woman who exhibits a firm temperament ever since her childhood. Unlike other girls of her age, she learnt riding and shooting which helps her later when she refuses to conform to Brack's indecent demands. She has the strongest desire which neither Nora nor Mrs. Alving has, as she says that she wants to make a "man's destiny" for once in her life (Ibsen, p. 64).

Mrs. Alving remains a submissive widow who does not have Nora's courage to transform herself. Nora, the woman, changes into Nora the individual, while Mrs. Alving has to suffer till her life ceases. She acknowledges it and tells the reason behind her weakness in these words that she is timid, because she is "obsessed with the ghosts" that she can never get "rid of" (*Ghosts* p.107). Real reason behind Mrs. Alving's weakness was that she could not find time to think about her present and future. Through the course of the play, she repeatedly tries to accept her past and all painful memories of her conjugal life. Though she gets enlightened in the end yet it was too late to show Nora's defiance and Hedda's courage. She realizes that they would teach her various things about what her duty as a woman is and "I'd simply gone on believing them" (*Ghosts*, p. 94).

Mrs. Alving discovers too late her share of light and happiness. She wants to give her child the love that she could never offer as she sent him away to hide the ugly truth about her husband. Here she acts like Nora who conceals the truth regarding loan. One conceals to save her husband from mental agony, the other does so to save her son from embarrassment.

Though Mrs. Alving is believed to be a weak character when compared to Nora and Hedda, we can still gather through her dialogue that she, too, is in search of meaning as she herself declares: "I must struggle for my freedom", Manders also knows about her rebellion:

You have been overmastered all your life by a disastrous spirit of willfulness. All your impulses have led you towards what is undisciplined and lawless. You have never been willing to submit to any restraint. Anything in life that has seemed irksome to you, you have thrown aside. (Ibsen 1965, p. 93)

A woman of such strength has been made weak by the constant preaching of Pastor Manders. When she realizes that it is too late to take any step, she reminds Manders that by forcing her to submit to what he believed her duties and her obligations, "by praising as right and just what my whole soul revolted against, as it would against something abominable" (Ibsen, 1965, p. 106), he committed a moral crime.

Nora, Mrs. Alving, and Hedda lay bare before us the hypocritical structure of a society and that of an individual mind. They unfold the radical idea that, if pushed to the last extremes, a woman can take any drastic step to keep her true self intact. Nora is pushed to such limits where she finds it necessary to leave the "Doll's House" world and find the true meaning of her existence.

Johnston (1992) says that a masculine social order “was seen to have violated the very instinctual depths of the feminine consciousness” (p. 115). Before she is seen as a wife, Nora is a human being. It is in search of that human element that she tries to come out of the role in which society tries to trap her. She wants to experience that state where she could be herself again--a happy living being with her individualistic traits

What is important for Ibsen is the growth of his characters and that of his readers. His heroines are struggling hard for self-liberation. They realize that their life has been an elaborate male protected world of make-belief. A miracle happens, and they realize that they have been living in an illusion. Nora's duty towards herself provokes her to slam the door after her. This last act raises Nora's stature from a doll to an individual of flesh and blood capable of refusing out rightly to be played in others' hands anymore as Northam (1973) says: "Nora's consistent fight . . . Makes her into a heroine. In her Ibsen has discovered his modern hero.

These women are involved in the Darwinian struggle for existence. They are well aware that it is the fittest who survive. Their role as housewife and women puts their individual existence at stake. It is for this reason that they break the shackles of patriarchal culture by acting in ways that are regarded as unconventional by the society.

FINDINGS

That Nora's exit signifies no rational principle and is a defiant assertion of her own arrogance and selfishness is a gross misreading of her character. It is also conceived that since she casts a doubt on the sacred social bonds to herself, her end would be destruction. Nora, and Hedda have moral courage and volatile egocentricity to walk out of suffocating world. These men cannot think of a woman who can assert ultimate individual freedom. Nora is a champion of feminist principles and not an egotist.

Nora's final exit is a masterpiece gesture of her individuality and integrity, her passionate sense of self-respect. Her defiance in the face of societal norms makes her a valuable individual. Nora says: "Above all I have a duty towards myself." (Ibsen, 1946, p. 55). And then we hear the slamming of the door which will echo forever. It is a misconception that Nora by leaving the warmth of her doll's house enters into the frozen dark world but if it is a frozen world, it is still a lot better than what she leaves behind.

Some people still think that she will learn nothing by leaving the man and her children who care for her. Do we ever see element of love in their relationship? What we see is a man playing with her doll, handling her as his puppet whose rope is in his hands, if leaving such a world will bring ruin to her life then she prefers that than to go back to nonexistence like a doll. Johnston (1992) discusses in one of his lectures that Nora's final gesture of anger signifies that she has challenged all traditional social obligations and that it is the most dramatic statement which helped to turn Ibsen (with or without his consent) into an applauded or vilified champion of women's rights, and this play into a vital statement which feminists have repeatedly invoked to further their cause.

Ibsen does not hold Helmer responsible for the failure of their relationship. Nora gets her own way from the beginning of the play, eating things she likes and spending money as she wishes and giving the porter a generous tip knowing that her husband does not like this. Nora has the tendency to flout the rules set by her husband. Why should she conform to the rules set by her husband? Why cannot she have things in her own way? She is a human being. The way Helmer enjoys his freedom, why cannot Nora claim it. This is the reason that in their new world they do not need man to support them. Though Nora slams the door after her, she actually opens it for the new generations. She has paved the ground for those who were afraid of taking such daring steps. She closes the door to slavery and to submission forever.

Similarly, through her suicide, Hedda does not impart the moral of endurance as women are not always characterized by their docile nature. They have every right to be equal to men. Through her bold act, she gives a lesson not only to women but to men as well. She teaches them that a woman too can assert her individuality. In Ibsen's plays these women have snatched the heroic places from males; they take the centre stage. They are not conformists who obediently do what they are told.

CONCLUSION

Women in Ibsen's dramatic world are not at the beck and call of a chauvinistic male society. They have learnt to be an individual of some stature which is not possible through mere submission to man's will. They must defy the rules which impose restrictions on their individuality. Nora says to Mrs. Linde: "We are going to show a miracle" (*A Doll's House*, p. 40). Nora, through her exit and Hedda through her suicide showed a miracle as it is not usual happening for the world to see a woman leaving her home or committing suicide without any prior permission. Before leaving, Nora

says: "I must educate myself" (*A Doll's House*, p.83). It is only by leaving the message that women must gain enough courage to gain their rights and men should have enough strength to perform their duties that the dissatisfaction of Nora, violence and frustration of Hedda and discomfort of Mrs. Alving can be addressed. The strong will of these female characters changes silencing, repression, erasure into defiance, rebellion, and rebuttal. Here Tasman's prophetic dialogue can be quoted when he says: "Anything less grand would not have suited [them]" (Ibsen, 1950, p. 45)

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