

Presenting the role of Women and their Rights in Henrik Ibsen's A Doll's House

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Abstract - Since times immemorial women have been oppressed in patriarchal machinery. This steady decline in the status of women can be traced back to the post-rigvedic period. Across culture, religion, class and caste, the attitude towards women is same in the whole world. Suppression of women is one of the important issues even today attracting the attention of not only sociologists and economists but also of writers and Directors.

This research examines the representation and revolt of women in Henrik Ibsen's A Doll's Home (1879). Ibsen, one of the greatest dramatists of all time, is widely regarded as the forefather of the contemporary theatre genre and as a staunch advocate for gender equality. A self-described humanist rather than a feminist, he never uses the term feminist to describe himself. Moreover, several of his plays have strong feminist leanings. This presentation will use Simone de Beauvoir's notion of woman as "the Other" as a springboard to argue against all societal constraints, particularly the institution of marriage. Ibsen's theory drives the exploration of individuality and humanity as important societal challenges. Since they limit the characters' ability to be themselves and behave freely, all societal norms and expectations are the adversary of every person. More specifically, Ibsen deepens this perspective on women, whose autonomy and independence are subsumed by a male-dominated society. Nora is a doll of a lady, wife, and mother. She is a victim of patriarchal society's unseen hands and forces. Ibsen decries the oppression of women and the prevalence of male authority in today's society.

Keywords - Patriarchal, Dramatists, Feminist, Challenges, Theory, Learning, Humanity

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INTRODUCTION

Among the most influential contemporary playwrights, Henrik Ibsen (1828-1906) stands out for his singularity and oddness. During the nineteenth and twentieth centuries, his profound intellectual and revolutionary ideas had an unmistakable effect on the history of literature and, more specifically, theatre. He is often regarded as the first playwright to write several tragedies about common people, and as the founder of contemporary theatre. Ibsen created the problem play, sometimes called a drama of ideas, in which the play itself is the central focus. According to George Bernard Shaw (1856-1950), "[t]he Norwegian's importance rested in his having injected social-political debate into the play via the action of a villain-idealist and unwomanly woman" (The Quintessence of Ibsenism, p. xii) (77). In every one of Ibsen's plays, the protagonist must solve a societal issue. His exploration of the sociological issue of women's submissive roles in a male-dominated society is most notable in A Doll's House (1879, DH). After giving Nora Helmer's predicament some thought, he looked into what might have happened if she hadn't left the house. Ibsen tackles head-on the issue of women's equality in A Doll's Home. For him, the play's central themes of personal responsibility and the pursuit of one's own identity and civil liberties resonate most strongly.

Indeed, in a patriarchal society ruled by men's laws, it is the woman's responsibility to advocate for equal treatment: "What responsibilities do you mean? Responsibility to myself, Nora" (DHIII, 68). In the tragic drama A Doll's Home, Nora slams the door in her face and rushes out into the world. She must first learn to be responsible for herself. Ibsen uses this kind of introspection, which often results in a fresh start, as a central theme in the play. Nora wakes up and realises that she and her independence no longer have any value to Torvald Helmer. Nora is a strong and independent lady who has decided she can't carry on with her life with a strange guy and a false sense of reality.

Helmer's worldview is hierarchical and predicated on the pursuit of power and order since he has lived a life consistent with these values. Reputation, rather than sacrificing himself for the family life, is more essential to a guy who is so methodical and disciplined. He has come to the conclusion that he must rely on a miracle if he is to achieve any success, since logic is no longer effective. Nora's goal in achieving autonomy is to grow as a person and earn the respect of her peers. She has realised, to her dismay, that she has been treating it as a nonentity and that this must be corrected. In fiction, parenthood has long stood in for maturity. In the last

act, Nora verifies what the play's title implies: that her life as a wife and mother has been like living in a dollhouse with her children, Helmer, and even her father before she got married. She has to leave this world behind if she ever wants to grow up. Therefore, after going through a lot of pain and suffering, she decides it's for the best to leave her family behind and strike out on her own. Readers of *A Doll's House* must contend with Helmer's strict morals and Nora's realisation that the only way she can really be herself in modern society — the world in which Nora lives — is to give up everything for her husband. Nora stifles her feelings in this world ruled by emotionless male law and declares, "we have never sat down in earnest together to attempt to get to the bottom of anything" (DHIII, 66). This claim is crucial to the Feminist reading because it captures Nora's epiphanic moment of realising that her inherent worth as a human being and her right to self-determination have been disregarded. The play's finale is also Nora's proclamation, which represents a culmination of innovative style and content in contemporary theatre. In *A Doll's House*, one of the foundations of contemporary drama is a serious dialogue between a husband and a wife, much as it is in the classical genre when the rising action achieves its greatest point based on a majestic and lofty theme. She had to leave her dollhouse because of personal concerns. The time for sacrifice and sentiment is passed. She's had enough of being subservient to her spouse and is ready to take on the world on her own. Nora, a middle-class lady in typical life, has committed an inconceivable deed, at least in the eyes of the male-dominated society. Nonetheless, the female strives to establish her credibility as a person in her own right and fights on in her quest for authenticity. Before then, only few women had benefited from individualism. Nora is the first fictional character to do anything so bold.

Henrik Ibsen's A Doll's House

Henrik Ibsen's *A Doll's House* premiered on stage and was published in the same year, 1879. The style of this play is known as Realist Modern. The drama follows the lives of the Helmer family: Nora, Torvald, and their three kids. Torvald is the family's head honcho, while Nora is in charge of raising their children and keeping the home in order. The play received a lot of backlash after its first run due to its controversial finale, in which Nora betrays her family in defiance of the accepted norms of the day. Henrik Ibsen was born into a wealthy family in the Norwegian town of Skein in 1828. He and his wife, he thought, should be treated as equals and allowed the freedom to develop into their own people. His plays, like his own life, aimed to challenge the norms of the day, such as the prevailing views on women and the role they were expected to perform in society. He uprooted his family and headed to Dresden, Germany in 1864 to write his masterpiece, *A Doll's House*. Although being first seen as "improper" or "scandalous," his fame has continued to increase, and his plays have surpassed Shakespeare's in terms of how frequently they are played. It was also said that he had a disdain for

marriage, which was a frequent point of criticism. As the "Father of Realism" and a forerunner of Modernism, Henrik Ibsen's reputation is well-deserved. Issues of a more psychic or subliminal character started to appear in his later works. The historical context of *A Doll's House* is very accurate. Victorian moral and social rules were exceedingly conservative and rigid during this time period (1870s). Legal protections for women, especially those who had chosen to enter into a marital partnership, were severely restricted. There was a complete ban on women engaging in any form of monetary activity. Due to property rights prohibitions, many self-sufficient women who operated their own companies or earned their own salaries were unable to be married. Women did not get the power to vote or own property until far into the twentieth century. Nevertheless, even at that time, women were still treated unequally in society. This is the symbolism of the play. Torvald Helmer is the "man of the house," taking charge of the family's money and making major choices without consulting his wife, Nora. Nora is a devoted wife whose priorities are her husband and children. The play's major conflict arises when Nora does something that goes beyond what society expects of her. This exemplifies how a woman's life is confined to the confines of her husband's home or how her independence is curtailed by society. Ibsen's depiction of a woman's desertion of her family, marital conventions, and the act of disobedience by a wife caused many reviewers to describe the play as scandalous. The tale of his friend Laura Kieler, whose tragic divorce from Torvald inspired the protagonist of *A Doll's House*, is the play's primary source of inspiration for Nora's character. Although Kieler did not commit forgeries, her husband divorced her and sent her to an institution after discovering a hidden debt she had incurred. Ibsen wrote *A Doll's House* to kind of protect his buddy. In addition, he depicts the tragic ending that befalls marriages when the husband is overbearing and the woman is submissive.

• The Play at a Glance

At the beginning of the play, Nora is presented as a typical stay-at-home mom who does nothing except take care of her family. She comes in with a bunch of goods in her arms. Since that it is Christmas Eve, the porter will also bring a Christmas tree. Her husband, Torvald Helmer, emerges from the study to meet her. Nora proudly displays the many Christmases presents she has brought, while Torvald jokingly calls her names like "little squirrel" and "little skylark" in an attempt to make fun of her profligate ways. As if that weren't enough to be happy about, Torvald and Nora also benefit from the fact that their financial situation will improve now that he's been promoted. At that moment, Rank and Linde enter the room. The conversation between Nora and Mrs. Linde begins as Torvald and Dr. Rank leave for Torvald's study. Mrs. Linde, reuniting with Nora after eight years, opens up to her about her traumatic marriage, her subsequent widowhood, and

the profound loneliness that has come to characterise her life after her husband's death. Finally, Nora tells her that she'll convince her husband to get her a job at the bank. Then Nora tells her a little secret. She claims that she borrowed money soon after she and Torvald were married in order to fund a trip to Italy that ultimately saved his life. She admits that she worked part-time jobs and hid her savings from Torvald's stipend in order to pay him back over time. A time later, Bank employee Nils Krogstad shows up at the residence and enters Torvald's study. At the end, Dr. Rank comes out and tells Nora that he thinks Krogstad is morally corrupt. After some while, Torvald emerges and tells Mrs. Linde he will get her a job. After everyone has departed, Nora can spend some time alone with her kids. The revelation that Nora had borrowed the money from Krogstad is subsequently revealed to the audience. He says Nora must prevent Torvald from firing him or else her secret will be out. As he departs, he even threatens to expose Nora's act of forging her dying father's signature, which he claims to have seen. She begs Torvald not to dismiss Krogstad when he returns, but he does it anyway. Act 2 opens with Nora anxious that Christmas Eve will be the day her secret is revealed. In preparation for the Boxing Day celebration, where Nora will dress as a Fisher girl and dance the tarantella with Torvald, Nora and Mrs. Linde spend time in the sewing room. As Torvald comes in, Nora attempts once again to convince him that he shouldn't fire Krogstad. Because of this, Torvald is so irritated that he has decided to terminate the man right now. Suddenly Dr. Rank enters and tells Nora that he is terminally sick. Nora and Dr. Rank engage in playful banter and obvious romantic feelings for one another. Krogstad shows in, threatens Nora once more, and says he wants to head the bank eventually. After he departs, he drops a paper detailing Nora's counterfeit into their mailbox. When Nora distracts Torvald, Mrs. Linde explains that she and Krogstad were formerly romantically involved and would want to speak with him. Mrs. Linde writes a message for Krogstad as Nora and Torvald practise the tarantella.

- **Nora Helmer's Character**

Nora Helmer, the play's heroine, is a young lady who is married to Torvald Helmer and has three children with him. She is shown at the beginning of the story as a likeable and carefree lady who doesn't mind being called a spendthrift by Mrs. Linde or Torvald. She enjoys being treated or pampered like a kid, as seen by Torvald's frequent use of endearing pet names for her such as "little squirrel," "little skylark," "songbird," etc., and by his efforts to prevent her from indulging in macaroons. An first impression is that Nora is highly devoted to her husband, that she follows his every want, and that her whole existence revolves on making him happy. In addition, this demonstrates that her husband views her not as an independent adult, but as a helpless female child who must be instructed in the ways of good and evil. Given that Nora has been dishonest with her husband about surreptitiously borrowing money and forging documents, it is clear

that their marriage is not founded on equality or even honesty. Nora has been a puppet for the men in her life, first for her father and subsequently for Torvald. She doesn't even understand until the play's conclusion that she has never done anything for herself, that she has never given any consideration to who she is, what her ideas are, or what she wants out of life. As soon as Nora hears Torvald say that he values his reputation more than she does, she knows that she has never been loved by him. In the play's conclusion, Nora discovers she has been living the life of a doll, expected to blindly follow the men in her life rather than using her head, and that this has led to a distorted view of herself, her marriage, and the world. The phrases, "I have been your doll wife, just as at home I was Daddy's doll kid," convey her misery. The kids have become my dolls in turn. Both when you came to play with me and when I visited them, we had a good time. That, Torvald, sums up the whole of my wife and my marriage. (Ibsen, Third Play)

- **Individual versus Society**

Nora Helmer is the kind of person who always puts the needs of others before her own. Before she was married, she was completely under her father's control. When she married Torvald, she focused on making him happy, and later, she did the same for her children. Because of this, she never took any initiative on her own behalf. She made sacrifice after sacrifice for the sake of her family, without once considering how her actions could effect her own happiness. Torvald was very sick, therefore she made the autonomous choice to borrow money from Krogstad and commit fraud in order to fund a vacation to Italy. She hid her deed so as not to upset Torvald, and she continued to take on odd jobs to pay off her obligations even though she had little experience managing money. This demonstrates that she made her own mind up. Later in the play, when she decides to terminate her own life to protect Torvald, she does it because she fears that if he were to defend her, it would compromise his professional standing. Several things throughout the play point to Nora's true feelings for Torvald, despite her initial ignorance of the fact that Torvald's reputation was much more important to him than she was. Thus, Nora has spent her whole life fulfilling the roles of daughter, wife, and mother as society dictated she should. The phrases, "When I lived with Daddy at home, he fed me all his beliefs until they became my opinions," are indicative of this. Alternatively, if they didn't, I didn't tell him about it since I could tell he wouldn't have liked it. I was his "doll child" and we would play together as I did with my dolls as a kid. When my father gave me to you. You set everything to your liking, and I modified my preferences to match... Looking back, it seems like I've survived off of charity and scraps. (Ibsen, Third Play) Mrs. Linde, the play's second female character, is a lonely widow who eventually marries Krogstad out of desperation. Mrs. Linde complains many times during the play that she has nothing to live for since she does not have a spouse or children. When there

is no one else around, she believes it is futile to focus on one's own wellbeing. Because this was so important to her, it was the primary factor in her choice to wed Krogstad. This demonstrates that both Mrs. Linde and Nora consider helping others, especially the men in their lives, to be a source of meaning and purpose in their own lives. This implies that these women find fulfilment in the social roles that are imposed upon them. During the course of the play, Nora comes to terms with the fact that sacrificing everything for other people has left her feeling empty and alone. She has come to see that putting other people's needs before her own has brought her neither esteem nor contentment. She also learns the hard way that Torvald, the one she sacrificed so much for, would never return the favour. So she departs her poisonous marriage and her ill-conceived notions of love in order to rediscover who she really is. Hence, she defies societal norms and succeeds as an individual. Torvald's wrath and aggravation stemmed from more than simply the threat to his job and reputation; what really got under his skin was the way Nora made a choice and owned up to it on her own. Her competence and sagacity wound his ego. Her intelligence went well beyond what he considered to be amusing, and he found that intolerable. Since he was used to Nora's subordination and subjection towards him, he found it impossible to understand that she would decide things without his consent. Torvald's anger and frustration stemmed from Nora's decision to go against the norms that society had set for women.

LITERATURE REVIEW

Nizam Uddin, Md. Abu Saleh (2022) For many readers of Henrik Ibsen's *A Doll's House*, Nora's decision to leave her husband after he hurts her emotionally is the play's defining moment, with many Feminist critics praising her departure as a symbol of her independence from patriarchy. As deserving of scrutiny, however, is Nora's ability to establish a secure and happy domestic life in the Feminist world once she leaves. Since first-wave feminism of Nora's era is either indifferent to or hostile towards family life by being politics-centric, we may speculate that she would transition to a Feminist world by seeing the departure as the embodiment of her newly imbibed Feminist spirit. Nora will never feel at home in the Feminist world, however, since she has the woman's essential family-centric female construction against the nonfamilial politics-centric feminism of the first wave. Therefore, the purpose of this paper is to investigate how Nora, after having publicly announced her intention to leave home, will transition into the world of first wave Feminism, which, by being nonfamilial and politics-centric, works against the very family-centric construction of Nora's female construction and offers her homelessness.

Alabody, Asaad & Hanif, Mohsen (2022) Domestic violence against women might be considered the most pervasive social problem of the 1800s. Financially dependent and physically restrained women are particularly vulnerable. Male and female coping

stereotypes, difficulty in cutting relationships, and violent offenders' methods have all received separate attention in the quest to understand the factors that sustain violent situations. In the study, we used a socio-psychological perspective to inquire into the factors that sustain violent situations and to propose interventions in a male-dominated culture. *A Doll's House* character Nora's socio-mental high points are highlighted, as are broader understandings of domestic abuse. We recognise that isolating, pressuring, and degrading women are all forms of domestic abuse that serve the same purpose as more overt forms of physical violence: imposing male dominance and hegemony over females. Domestic violence and the patriarchal system's exploitation of women are closely linked. The textual analysis has shown a strong link between patriarchal society and domestic violence. By his portrayal of Nora, Ibsen demonstrates the dominance and cruelty. Relationships between men and women are strained by the hegemony and violence that characterise societies ruled by males. Ibsen rejects the status quo and questions whether or not the changes in tactics and training have improved the safety of women in violent communities and given them the means to break away from such abuse.

Nizam Uddin, Md (2021) In Henrik Ibsen's drama *A Doll's House*, set in late 19th-century Norway, the focus is nearly always on Nora, the play's heroine, and her final embodiment of Feminism. Mrs. Kristina Linde may be little in appearance, but she makes up for it with her fervent sense of community and selfless contributions to her family and the world at large. So, the human-centered position gives Linde the kind of fulfilment that can only be described as happiness, putting her ahead of the curve on the path to liberation in a world where women's freedom from pain is still a problem. Significantly, by expressing the higher knowledge that is necessary for every human affair to be true and real, Linde's human-centered position obtains validity as a genuine method of women's liberation. This paper will investigate how Mrs. Kristina Linde, the protagonist of Henrik Ibsen's *A Doll's House*, finds fulfilment within the context of her family and community through the roles she plays, thereby demonstrating the truth that all women can be human-centric within the context of their families and communities and can, in fact, have happiness that precedes emancipation and alters the global scenario of women's misery. In this study, we used a theme analysis approach. Findings from this study might help argue for a humane approach to family and community as the best way to empower women.

Khan, Muntahanujat & Haque, Salma (2020) Both Nora Helmer from Henrik Ibsen's *A Doll's House* and Dipaboli Bandopdhyay from Samaresh Majumder's *Satkahon* are strong female protagonists in their respective works. In this article, we'll be looking at their personalities in certain settings to better understand how they've behaved. When all the data is in, it will become abundantly clear that the

hardships women face are timeless, culturally, and geographically indifferent. Although coming from very different backgrounds, they share a lot of the same struggles. Both Nora and Dipaboli are portrayed as champions of women's rights in their respective works. Religion, social norms, and laws all favour males over women, therefore when women rebel, it's because they're being oppressed by society's male-dominated structure. This article contrasts and contrasts Satkahon with A Doll's Home, assessing the two female characters in light of their respective trials. In this analysis, we look for parallels and differences between the two protagonists in their shared goal of achieving freedom.

Ghafourinia, Fatemeh & BaradaranJamili, Leila (2014) This study explores the position of women and their right in Henrik Ibsen's *A Doll's Home* (1879). (1879). Ibsen, one of the greatest dramatists of all time, is widely regarded as the creator of the modern play and as a staunch advocate for gender equality. A self-described humanist rather than a feminist, he never uses the term feminist to describe himself. Moreover, several of his plays have strong feminist leanings. This presentation will use Simone de Beauvoir's notion of woman as "the Other" as a springboard to argue against all societal constraints, particularly the institution of marriage. Individuality and humanity are the most crucial societal concerns explored in Ibsen's works because of the influence of his worldview. Since they limit the characters' ability to be themselves and behave freely, all societal norms and expectations are the adversary of every person. In particular, Ibsen deepens this perspective on women, whose autonomy and independence are subsumed by a male-dominated society. Nora is a doll of a lady, wife, and mother. She is a victim of patriarchal society's unseen hands and forces. Ibsen decries the oppression of women and the prevalence of male authority in today's society.

RESEARCH METHODOLOGY

To try to make sense of or interpret occurrences in light of the meaning individuals attach to them, qualitative research analyses objects in their natural situation. Hence, the researcher constructs a nuanced, comprehensive image by word study, reporting meticulous details, and field research. In addition to the idea of natural inquiry, a qualitative researcher is limited to providing factual descriptions and explanations of phenomena rather than engaging in any kind of data manipulation. Content analysis is also used to the text in order to draw conclusions about it. It's a technique used in qualitative research to dissect written materials like books, magazines, and manuals. (Kondracki & Wellmen in Wahyuni, 2012: 122). The study of gender politics, power dynamics, and sexuality is at the heart of feminism, which seeks to explain the origins of women's oppression. It promotes initiatives about reproductive rights, domestic abuse, maternity leave, equal pay, sexual harassment, discrimination, and sexual assault. Feminism is concerned with issues such as inequality,

prejudice, stereotyping, objectification (particularly sexual objectification), oppression, and patriarchy. Feminist ideology holds that there should be no gender-based differences in things like rights, advantages, status, or responsibilities. There is widespread criticism of contemporary feminist thought for being linked to the ivory towers of western middle class universities. Yet, feminism as an activist movement cuts beyond socioeconomic and racial lines. Because of its cultural specificity, it speaks directly to the concerns of the women in that community. Themes like rape, incest, and motherhood are present everywhere.

RESULTS AND DISCUSSION

Ibsen voiced his displeasure with women's rights, status in society, and general neglect even before the emergence of the feminist movement championed by Virginia Woolf, Simone de Beauvoir, Julia Kristeva, and others. *A Room of One's Own*, written by Virginia Woolf in the early 20th century, makes the statement, "Men have considered women as inferiors for many years." Men are the ones who set the standard for all of society (28). On May 26, 1898, Ibsen made the now-famous comment at the Norwegian Women's Rights League: "I have been more poet and less social philosopher than people usually feel inclined to think." To be honest, I am still confused about what exactly the women's rights movement entails. In my mind, this is an issue shared by all humans [...] my job has been to describe human beings. (Innes, 26) To see the socialist cause, the women's cause, and the human cause as competing with one another is counterproductive to Ibsen's goals. His interest in the spiritual condition of people transcends traditional gender and socioeconomic boundaries. Ibsen often advocated for changes that would benefit women, such as the formation of a progressive party where everyone could work together to advance women's rights and equal educational opportunities. Ibsen is widely regarded as a humanist; he identifies as such and criticises all forms of group, class, and gender privilege. Truth and independence are his ultimate goals. He emphasises starting again, changing, and coming into one's own. If he is a socialist, he shares the goals of his fellow socialists, which include enhancing the status of women. He wants to advocate for changes that will help women's rights and education. Recurring themes in Ibsen's plays include the unreality of marriage, inheritance, friendship, motherhood, and women's place in the family and society. His emphasis on individualism, self-realization, independence, and emancipation are among his most appealing themes. As a result of considering these prominent ideas and criticising their absence in his limited society, Ibsen either directly or indirectly portrays women as a helpless and dependent creature whose humanity and personality are stripped from her. Ibsen never uses characters to express his own views or make a political statement. He only "creates the sense in the reader that he or she is living through a fragment of

reality" (Wellek, 6). His keen eye for detail allows him to raise other relatable issues, such as the falseness of the marriage system, the struggle between men and women in their roles as lords and slaves, the dearth of romantic attachment, and so on. Ibsen is convinced that women, like men, need the chance to grow and flourish in all aspects of life. As an example, Torvald in *A Doll's House* is a staunch supporter of patriarchy and does all in his power to keep Nora inside it. Nevertheless, when Nora develops an understanding of who she is, she rebels against Torvald's views. This indicates that her perception of social reality is both unique and subjective. Shaw writes that "Ibsen provides us not just ourselves, but ourselves in our own circumstances [...]" in his book *The Quintessence of Ibsenism*. They may wound us cruelly, but they can also fill us with joyful hope for freedom from idealistic tyrannies and visions of exciting future existence as well.

The events that befall the characters in the play are universal in nature. For the simple reason that these occurrences are part of everyone's regular experience. The plays of Henrik Ibsen are widely recognised as influential works. The circumstance Ibsen employed in his plays is universal; it causes people to become aware of their own inner world and undergo a transformation, which is one of the main ways in which he stands out from other writers of his day. As a social commentary, *A Doll's Home* shines a light on a time and place when individuals are feeling the weight of societal expectations around masculinity. In this drama, women are portrayed as victims, and society as the victimizer, of societal and personal issues. Nora, a transformed lady, achieves success; her awakening was a miraculous occurrence; it was sudden, unsure, and yet perfectly timed. She is the play's heroine, a doll-like figure who lives in a dollhouse and comes to realise that she is nothing more than a valuable tool in her husband's hands. With this information in hand, she is better able to make an effort to rediscover the ideals of her upbringing in a more traditional culture. So, she abandons her family in defiance of the status quo and the wishes of the majority, as well as the stifling norms and expectations of society. Nora seems to have a calm and pleasant home life. It shows that Helmer is merely a haughty guy who cares solely about his social standing and gives no weight to Nora's individuality, despite the fact that he claims to love her and that she is everything to him. While she knows it's wrong, Nora commits the crime of forgery in order to spare his life. She believes that Helmer would protect her if this secret is ever discovered, but after realising that this is all an illusion and that she is nothing more than a pet in Helmer's care, she chooses to abandon her family in the middle of the night, exposing herself to ridicule, poverty, and isolation. There is a focus on the role of women in marriage and in society. A wife in Ibsen's day is more of a maid than a companion. She never makes any direct recommendations about domestic choices or policy. Her husband is the head of the household, therefore she must submit to his authority. She sees herself as nothing more than a

pretty object to be used and abused by her husband. She has zero involvement in family matters. According to Ibsen, "a woman cannot be herself in contemporary society," which he writes about in his book *Notes for Modern Tragedy* (1878). "This is a culture where men predominate" (Meyer, 1971b). A wife, or a woman in general, in this culture, has no concept of right or wrong. She is distracted by the tension between her natural emotions on the one hand and her faith in authority on the other.

CONCLUSION

Once Nora awoke, the audience discovered that the life Torvald had imagined for her was really akin to death. "in Ibsen's revolutionary plot twist was therefore removed of its political weight; with the wife back to her appropriate realm, Victorian spectators could go about their business without fear of societal disaster," writes Keavy Martin (187). Author Gail Finney says that when a woman decides to leave her husband and kids, she paves "the road to the turn-of-the-century women's movement" (91). Moreover, Nora's choice to forsake her responsibilities as a wife and mother is condemned by society: she is unscrupulous and unfeminine, and in creating her, Ibsen has disregarded the norms of not only morality but even creative creativity. Nora rebels against conventional norms by refusing to play the housewife role. Women's rights as fundamental human rights are at the heart of the issue explored in the play. It's about how crucial it is for every woman to do some soul-searching and get her bearings before she can face the realities of her own life and the world around her. It's also about the need of women learning to embrace themselves and behaving in accordance with their own truth, even if doing so challenges the norms of society. Ibsen's critique of modern life or society is predicated on the assumption that, in a culture like this, a woman's demand for autonomy cannot be met. He sees an inconsistency between a person's public and private personas. As a critic of modern society, he attempts to convey this notion. From his perspective, the person is a vital component of society, and his standing in the family is indicative of his standing in the larger community. The hierarchical power structures that dominate in the outside society are reflected in the power structure inside the family. Ibsen focuses emphasis on moments in the present when an unseen catastrophe becomes apparent. By using the plight of women as a metaphor for modern societal issues, he is able to make his points.

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