


Introduction to World Literature
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A Doll's House by Henrik Ibsen


Hello everyone, welcome to today's session where we will look at this iconic play, A Doll's House by Henrik Ibsen.

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A Doll's House

- A three-act play set in a Norwegian town
- Published and premiered in December 1879 – Denmark
- Based on the life of Laura Kieler, a friend of Ibsen
 - Signed an illegal loan to save her husband – when found out divorced by her husband – returned to family upon their urging – went on to become a well known Danish writer
- Questioned the traditional roles of men and women in 19th century marriage
- The question of agency



Ibsen lived from 1828 and 1906, he was a Norwegian playwright, he was also a distinguished theatre director and poet. He is now considered as a father of realism and also considered as a most distinguished in the European tradition. And it is said that he is perhaps the most frequently performed dramatics after William Shakespeare. Some of Ibsen's important works are other works include- An Enemy of the People, the Wild Duck, Ghost, The Lady from the Sea.

All of his plays had literally taken the European theatre by storm and he had written prolifically and he was one of the writers who began to be translated and widely circulated during the time. Ibsen's influence was not limited to his contemporaries, he immensely influenced Shaw, Wilde, Arthur Miller, James Joyce, Eugene O'Neill and even today it can be said that some of the similar kinds of writings are definitely inspired by him, (01:16) some of his plays.

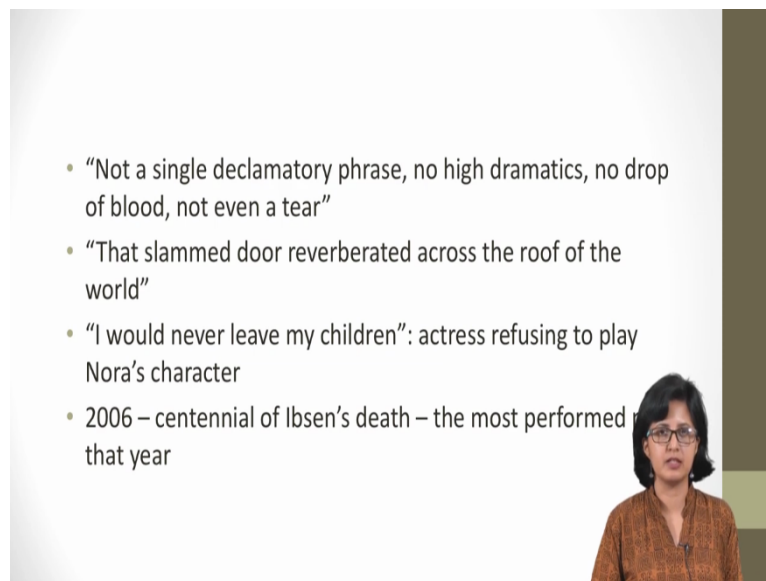
Ibsen was nominated for the Nobel Prize in literature in 1902, 1903 and 1904. Three years consecutively. Henrik Ibsen wrote most of his plays in Danish and his works were mostly published by Gyldendal. His works were considered scandalous, in fact when some of his plays opened, premiered in England it was considered as an open (())(01:39). Ibsen completely rewrote the rules of drama and he also rewrote the rules of tradition and the ways in which different characters were categorised into different roles he encouraged his characters to defy the roles and also do things in completely unconventional manner.

A Doll's House is one such typical play, it's a three-act play set in a Norwegian town. It was published and premiered in December 1879 in Denmark. It said that A Doll's House is based on the life of Laura Kieler who is a friend of Ibsen. Laura Kieler like the main character in A Doll's House showed to have signed an illegal loan document to save her husband but when her husband found out about this fraud that she had committed he divorced her and he also had put her in an asylum, however after two years Laura Kieler agreed to return to her family upon their urging and then she went on to become a well-known Danish writer.

So this was the context which became extremely relevant for the writing and the production of A Doll's House. In A Doll's House we find Ibsen questioning the traditional roles of men and women in the 19th century, especially with the institution such as marriage and this became particularly important when we look at the Victorian morals in the Victorian temperament which was predominantly important especially in the English society.

There is also a question agency that A Doll's House begins to open up and we also encourage to look at individuals irrespective of their status, irrespective of their gender and look at individuals and to understand the kind of actions and the kind of motivations that they may have.

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It is said about A Doll's House that though this was a dramatically influential play and it was immensely inspiring for men and women who lived during those times. There's not a single declamatory phrase in the play, there is no high dramatics and there is no drop of blood not even a tear. And this also talks volumes about the kinds of craft that Ibsen possessed. And the ending of the play with a slamming of a door it is been said that that slammed door reverberate across the roof of the world.

So that was the kind of significance that A Doll's House had right from its first staging. But there was also flipside, there are also certain controversies about the way in which the ending was organized. It's said that one of the actresses she even refused to play Nora's character because she herself believed that I would never leave my children. So this was a play which opened itself to the 19th century audience and which also had received different kinds of responses and reaction from 19th-century and throughout 20th century.

In 2006 while celebrating the centennial of Ibsen's death it was also found that it was the most performed play of that year in 2006.

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These are the important characters in A Doll's House-Nora Helmer, Torvald Helmer they are also a couple, Dr Rank, Kristine Linde, Nils Krogstad, the children, Anne Marie and Helen. We will not be going into an in-depth analysis of all the characters and in this cause as we have been doing we will be introducing the text to you and we will encourage you to read that on your own, you will be focusing on a couple of characters which are very important to the shaping of this play.

Nora is the most important character and he was the the protagonists of this play. Nora has always been treated as a Doll wife and she begins to feel that she is living inside a Doll's house, it's that the crux of the play is about that epiphanic moment that revelation that comes to Nora. Nora has always been treated as a child as an wrath irresponsible woman, a spendthrift. If you look at the opening of the play it became very evident right at the outset.

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NORA. Yes; he is at home.
[She begins humming again, crossing to the table on the right.]
HELMER. [In his room.] Is that my lark twittering there?
NORA. [Busy opening some of her parcels.] Yes, it is.
HELMER. Is it the squirrel frisking around?
NORA. Yes!
HELMER. When did the squirrel get home?
NORA. Just this minute. [Hides the bag of macaroons in her pocket and wipes her mouth.] Come here, Torvald, and see what I've been buying.



There is a way in which Torvald continuously refers to her as my lark twittering, the squirrel frisking, when did the squirrel get home?

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HELMER. Don't interrupt me. [A little later he opens the door and looks in, pen in hand.] Buying, did you say? What! All that? Has my little spendthrift been making the money fly again?
NORA. Why, Torvald, surely we can afford to launch out a little
HELMER. Nora! [He goes up to her and takes her playfully by the ear.] Still my little featherbrain! Supposing I borrowed a
NORA. [Going to the fireplace.] Very well- as you please, Torvald.
HELMER. [Following her.] Come come; my little lark mustn't droop her wings like that. What? Is my squirrel in the sulks? [Takes out his purse.] Nora, what do you think I have here?
HELMER. You're a strange little being! Just like your father- always on the look-out for all the money you can lay your hands on; but the moment you have it, it seems to slip through your fingers; you never know what becomes of it. Well, one must take you as you are. It's in the blood. Yes, Nora, that sort of thing is hereditary.



My latest spendthrift, my little featherbrain, my little lark, again my squirrel and then he also says, you're a strange little being! Just like your father, always on the lookout for all the money you can lay your hands on but the moment you have it, it seems to slip through your fingers, you never know what becomes of it. Well, one must take you as you are. It's in the blood. Yes, Nora, that sort of thing is hereditary.

Interestingly throughout the play this is the way in which Torvald continues to treat his wife and this is not a moment of serious discussion that the in case where, in fact when we again meet Nora in discussion with her friend Kristine we begin to see another side of Nora, who is not entirely playful, who is also capable of taking big decisions in her life. But as far as Torvald disconcert his wife is only a little sweet tooth who plays pranks every other day.

She also begins to behave as a child in front of Torvald. We get her in that of course she enjoys this playful discussions that they have but she's also somewhere deep down scared of him. She tries to hide the thing that she had bought and she is also we get to know that she's also particular about (())(06:55) in front of him. The Nora that we meet in front of Kristine, the Nora who is willing to confide things in front of Kristine and who is willing to lay bare open a different kind of a personality in front of Kristine is entirely absent throughout her discussions throughout her interaction with Torvald her husband with him she's been living for the last eight years.

This is how the plot begins to unfold, it's Christmas season, this is set in an (())(07:25) hall. It's roughly around 1879 and when the play opens as you have noticed we find this play full interaction between the husband and the wife and we also get to know that the husband does not think very highly of the wife, she's always been treated as a child. And then we move on to the segment in the play where Nora is interacting with her friend kristine who is now going through a tough face in life. And Nora also confesses to her friend about the secret debt, that she had borrowed money without Torvalds knowledge and this is something that she hopes to keep as a secret forever.

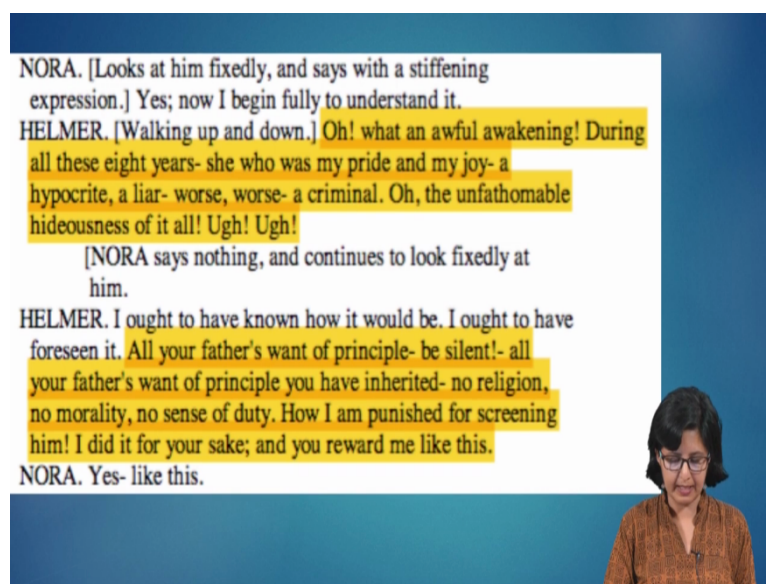
And this one incidentally was also for Torvalds treatment, she couldn't really afford to make him feel humiliated about the debt. All the fact that they needed family and she had to arrange for it, so she decides to keep this as a secret and we get to know this point that there is another personality of Nora that Torvald perhaps does not know about, that Nora is in fact a very sensible woman, who is very sensitive to her husband's needs and she also pretends to be otherwise because she wants to cover-up this secrets in her life.

The play does a turning point with the entry of Krogstag, Krogstag is an employee under Torvald and Torvald has now about to fire him because Krogstag as engaged in some corruption, some activity of corruption. But Krogstag who is aware of the forgery and fraud that Nora had committed because Nora has forged her father's signature on the loan document and Krogstag has threatened to expose Nora's fraud and forgery and this hate

things would be an effective way to blackmail Torvald into taking him back. We find this series of interactions between a Torvald and Nora, where Nora is trying in vain to convince Torvald not to fire Krogstad, to take him back and to forgive him.

And finally become to a point when all the secrets are exposed Torvald gets to know about the fraud and forgery committed by Nora, he's totally shaken and he does not know how to respond and he ends up berating Nora. We find that the language that Torvald begins to use it in stark contrast with the tone that he used at the beginning of the play, if you could take a look at it.

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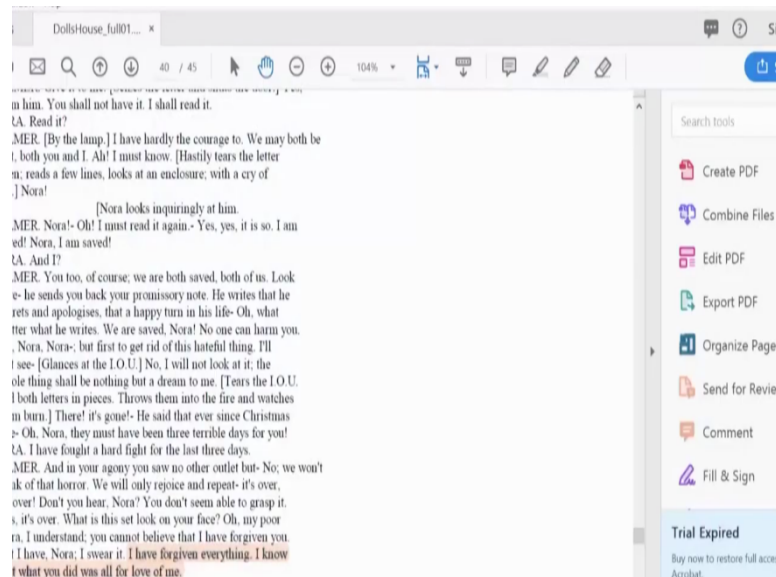
This is how Torvald responds on being given to understand that Nora has taken this debt and she had forged the sign of her father and as a family now they are in trouble because of that. “Oh! What an awful awakening! During all this eight years-she who was my pride and my joy- a hypocrite, a liar- worse- a criminal. Oh, the unfathomable hideousness of it all! Ugh!” And Nora says nothing, we find Nora being reduced to almost nothing throughout this interaction. And then Torvald goes on.

All your fathers want of principle-be silent! - All your father's want of principle you have inherited- no religion, no morality, no sense of duty. How I am punished for screening him! I did it for your sake; and you reward me like this.

Throughout this interaction we find that Nora is being very very silent, she had hardly anything to offer as a defense but we also get to know as the play progresses that she is also

perhaps processing this change in her mind, she is also becoming aware of the Doll's House within which she'd been living.

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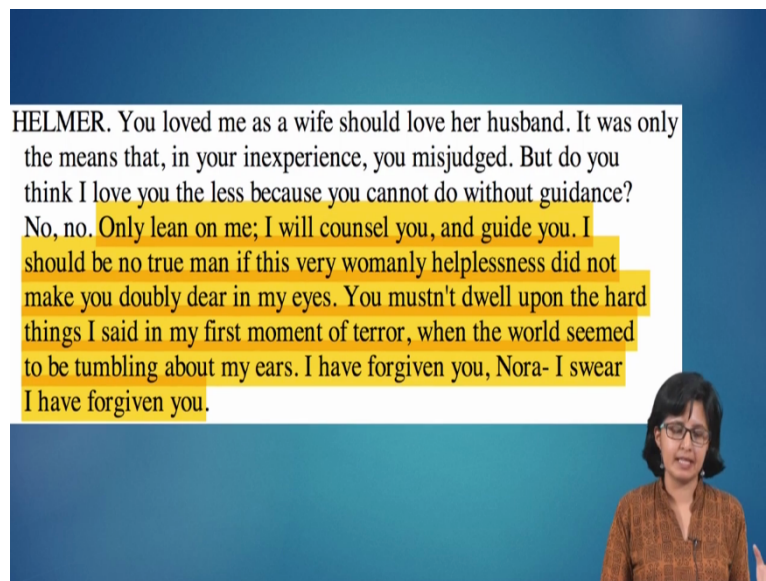
Nora, in her conversations with Kristine we get to know that Nora ended up taking this debt, Nora ended up doing this unethical things only because Torvald was in need of that in that hour. Torvald was very very sick and there was no way in which Nora could have afforded this holiday that he deserved, that he needed for his recovery in Italy. And as a play progresses we also find Krogstad sending a letter upon the receipt of which Torvald also realizes that the blackmailing is now over, Krogstad decide not to process, does not take this any further and Torvald is obviously relieved and this is how he respond soon after.

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HELMER. And in your agony you saw no other outlet but- No; we won't think of that horror. We will only rejoice and repeat- it's over, all over! Don't you hear, Nora? You don't seem able to grasp it. Yes, it's over. What is this set look on your face? Oh, my poor Nora, I understand; you cannot believe that I have forgiven you. But I have, Nora; I swear it. I have forgiven everything. I know that what you did was all for love of me.

“And in your agony used on no other outlet but- No; we won’t think of that horror. It will only rejoice and repeat- it’s over, all over! Don’t you hear, Nora? You don’t seem able to grasp it. Yes, it’s over. What is this set look on your face? Oh, my poor Nora, I understand; you cannot believe that I have forgiven you. But I have, Nora; I swear it. I have forgiven everything. I know that what you did was all for love of me.”

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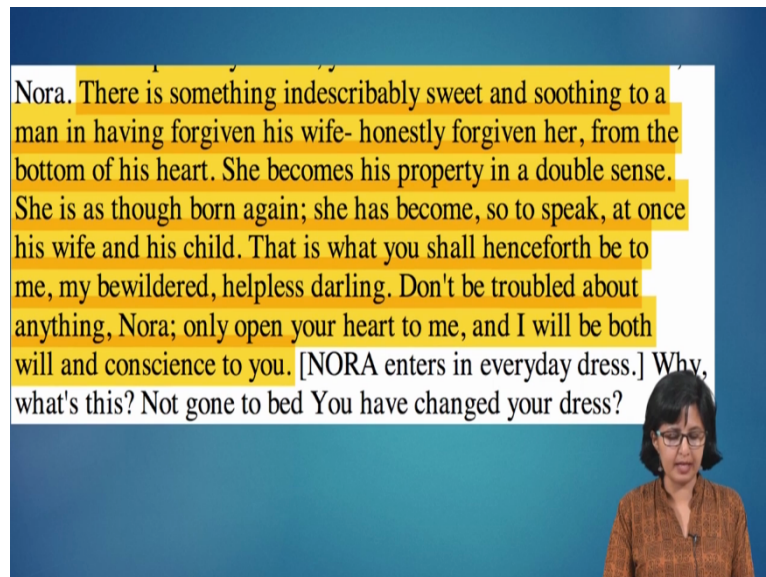


Not just this, Torvald goes on to further patronise Nora in as read further. “Only lean on me; I will counsel you, and guide you. I should be no true man if this very womanly helplessness did not make you doubly dear in my eyes. You mustn’t dwell upon the hard things I said in my first moment of terror, when the worlds seemed to be tumbling about my ears. I have forgiven you, Nora- I swear I have forgiven you.”

Nora says, I thank you for your forgiveness. As a play progresses and as we go, reach the end we realize that Dora didn’t really need this and Nora is also processing this entire episode in her mind, Nora is reviewing the last eight years of her life to seeing how she had been misjudging Torvald and she also certainly understands that whatever she was willing to sacrifice for Torvald, Torvald does not seems to reciprocate that and as Torvald continued to convince Nora that he is ready to forgive Nora, we also find him emerging as more narcissistic than ever, we find Torvald in fact assuming an even higher moral position as he is trying to tell Nora that he is now there to take care of everything that was only her womanly weakness and helplessness that have forced him to do so and now a things it is a manly gesture from his side to forgive Nora.

But he is also conveniently forgotten that he did not think it was necessary to show this manly gesture when they were going through that phase when Krogstad was blackmailing them, even if that was for just of a few hours, we find that Nora had to undergo that severe mental trauma and we find that Torvald wasn't willing to share any blame at that point.

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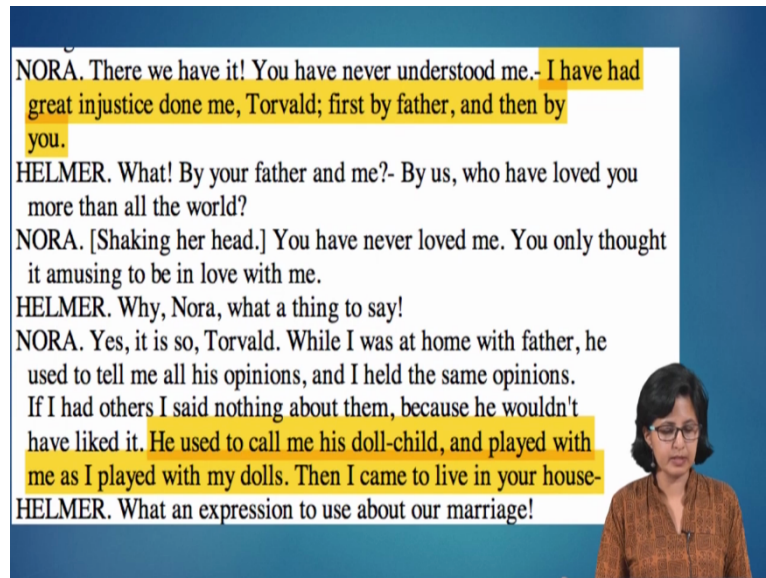
As he says- “there is something indescribably sweet and soothing to a man in having forgiven his wife- honestly forgiven her, from the bottom of his heart. She becomes his property in a double sense. She is as though born again; she has become, so to speak, at once his wife and his child. That is what you shall henceforth be to me, my bewildered, helpless darling. Don't be troubled about anything, Nora; only open your heart to me, and I will be both will and conscience to you.”

And perhaps it's a, this a moment that Nora makes a final decision that she does not want to continue living in this Doll's House as a Doll wife, that she doesn't want to surrender her will in conscience to Torvald. Not that she ever had say in that marriage, not that she ever was treated as an adult but she also realizes that this is something, this is, this will continue to function like a deal which would forever take all sense of agencies even the little sense of agency that she had in that marital relation.

The segments where Nora begins to share what she is feeling at that point, it's in this part that we find Ibsen assumes utmost mastery over hers Craft. Nora does not face a dramatic breakdown and this is also very unlike of the 19th-century plays, we do not find Nora become a weakling even after all that had happen. On the contrary, Nora emerges as a very strong

willed individual, Nora emerges as someone who has suddenly got the courage to completely disown the kind of morality, the kind of religious tenets and although societal fetters which were hitherto working towards totally taking away her sense of agency. We find emerging as a very different kind of a woman at this point of time. And she also begins to see a certain kind of a pattern in this.

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And the way she begins to address this issue with Torvald is in her very mature way, she is not villainizing him directly in anyway, in fact you also begins to see a pattern of how she was always treated like this by all the important men in her life. How this, the clutches of patriarchy were strong enough to always keep down but it was also close enough for her to feel that they were being nice to her, that they were being benevolent upon her and that she needed this kind of a support from the men in her life including her father and her husband.

In Nora's own words- "You have never understood me - I have had great injustice done me, Torvald; first by father and then by you." And this is very interesting, this moment where Nora is led towards this awakening, that a great injustice had been done to her and she had always been living like this throughout her childhood her youth and even today. And the way she refers to her husband and her father in the same breath it reveals to us the immense nature of how maturity and also about how well she has conceived this problem.

"He used to call me his doll-child, and played with me as I played with my dolls. Then I came to live in your house." Torvald almost gets it, he says what an expression to use about her marriage.

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NORA. [Undisturbed.] I mean I passed from father's hands into yours. You arranged everything according to your taste; and I got the same tastes as you; or I pretended to- I don't know which- both ways, perhaps; sometimes one and sometimes the other. When I look back on it now, I seem to have been living here like a beggar, from hand to mouth. I lived by performing tricks for you, Torvald. But you would have it so. You and father have done me a great wrong. It is your fault that my life has come to nothing.

HELMER. Why, Nora, how unreasonable and ungrateful you are! Have you not been happy here?

NORA. No, never. I thought I was; but I never was.

HELMER. Not- not happy!



And Nora further clarifies and look at the instructions given within brackets, undisturbed. She continues to maintain her composure and she comes across as a very bold and strong woman who knows what she's saying, she's no longer the lark, she's no longer the squirrel, she's no longer the little spendthrift whom Torvald can baby talk.

"I mean I pass from father's hands into yours. You arrange everything according to your taste; and I got the same taste as you; or I pretended to, that's very important- I don't know which-both ways, perhaps; sometimes one and sometimes the other. When I look back on it now, I seem to have been living here like a beggar, from hand to mouth. I lived by performing tricks for you, Torvald. But you would have it so. You and father have done me a great wrong. It is your fault that my life has come to nothing."

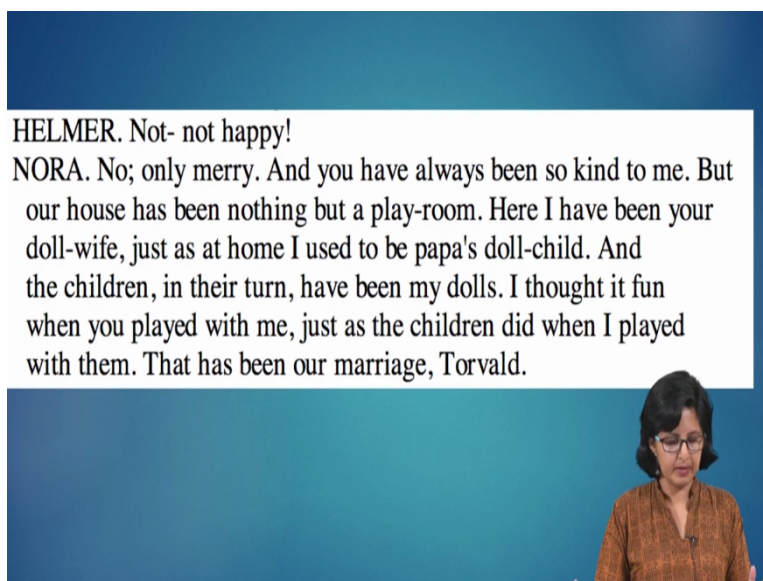
The moment Nora realizes that her life has come to nothing is just being nothing but a Doll in her father's hands and in her husband's hands, she realizes that something needs to be done. The 19th-century society, the end of the 19th-century where the all societies the European societies, the English societies they all were getting increasingly concerned about the lack of morality, about the way in that technology was taking over the world about the different ways in which the old center could not perhaps seem to hold any more. It's during this time that this play is getting staged and until this point the sort of revelations are perhaps okay for the audience but the moment Nora decides to do something about what has been happening to her life this play takes a different turn altogether.

And when she realizes that her life has come to nothing she wouldn't settle with anything less than just exiting that life, saying goodbye to that mode of life and walking out of the house and this transition though it may seem as very very certain this is extremely fascinating as well and this it's the ending, it's a climax which has always held this play in a continual state of excitement.

It was scandalous at that point many could not really fathom the depth of the choice that Nora was taking. Some even felt that Ibsen has crossed all borders and all boundaries to make Nora walk out of that house living not her husband but also her three children. We find Nora with this single move of making this decision to leave the house with that single, she is stripping herself of all other kinds of identities of a daughter, helpless wife or a dutiful mother. She is stripping herself of all those identities and she's ready to start life as an individual, she's ready to explore her own life for what whatever worth it is.

In the way in which she describes their marriage it's it brings out the anguish that Nora is feeling.

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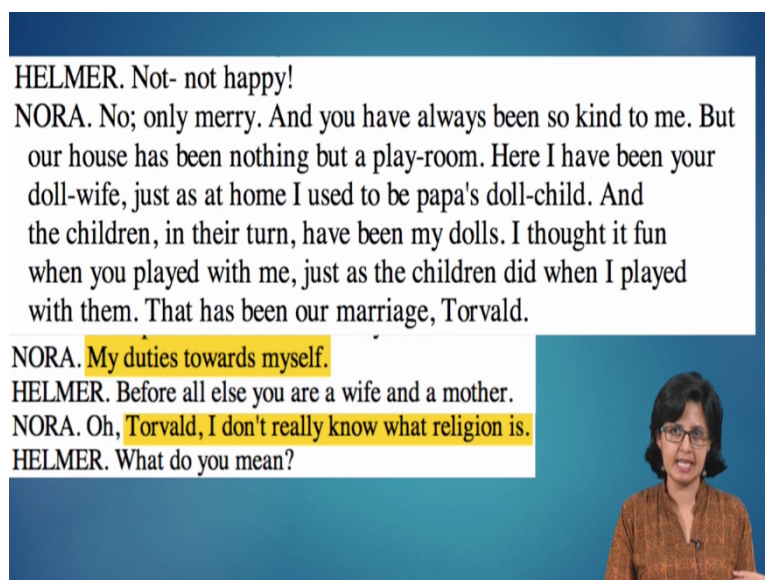


She says she was never have been and Nora says- “No; only merry. And you have always been so kind to me. But our house has been nothing but a play-room. Here I have been your doll-wife, just as at home I used to be papa’s doll-child. And the children, in their turn, have been my dolls. I thought it fun when you played with me, just as the children did when I played with them. That has been our marriage, Torvald.”

And this is again very important, Nora is not accusing Torvald for being harsh with her and we also realize that it is not that single episode, that single episode where they fought where Torvald berated Nora over Krogstad issue, it's not that just one episode which is prompted, which has provoked Nora to take this decision. It's the entire marriage, it's that entire scheme of things from her childhood where she was always treated as a child, as a Doll-child and then as a Doll-wife.

Her response, her walking out, are saying no to this marriage and walking out towards a different life is in response to whatever had been happening in our marriage throughout. The episode with Krogstad whatever happens in the in these three acts is the only act as a catalyst perhaps Nora had this fire burning in her, she only needed something significant like this, something shortly catastrophic like this to totally get out of it.

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HELMER. Not- not happy!

NORA. No; only merry. And you have always been so kind to me. But our house has been nothing but a play-room. Here I have been your doll-wife, just as at home I used to be papa's doll-child. And the children, in their turn, have been my dolls. I thought it fun when you played with me, just as the children did when I played with them. That has been our marriage, Torvald.

NORA. My duties towards myself.

HELMER. Before all else you are a wife and a mother.

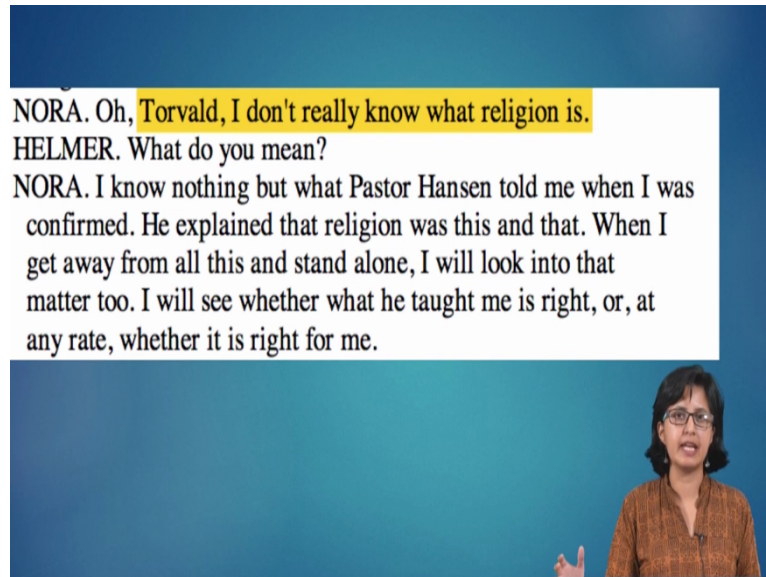
NORA. Oh, Torvald, I don't really know what religion is.

HELMER. What do you mean?

Torvald of course tries to persuade her to stay, he reminds her of the various duties that she is supposed to perform. She, he also tries to put everything in the framework of morality about what the society will think, about religion and this is how Nora responds now, she has become very very defined, we find this transition sudden but very firm and Nora says, she has other duties equally sacred. My duties toward myself and this is certainly a moment of awakening for Nora, this is a moment when she realizes that she owes something to herself to as an individual that is not just enough to stay in this marriage to make everyone happy but she also owes something to her own self.

And Ibsen through the character of Nora is also making us to look at all those conventional set of beliefs in a very skeptical way. (())(23:41) to remember that during the Victorian period in England.

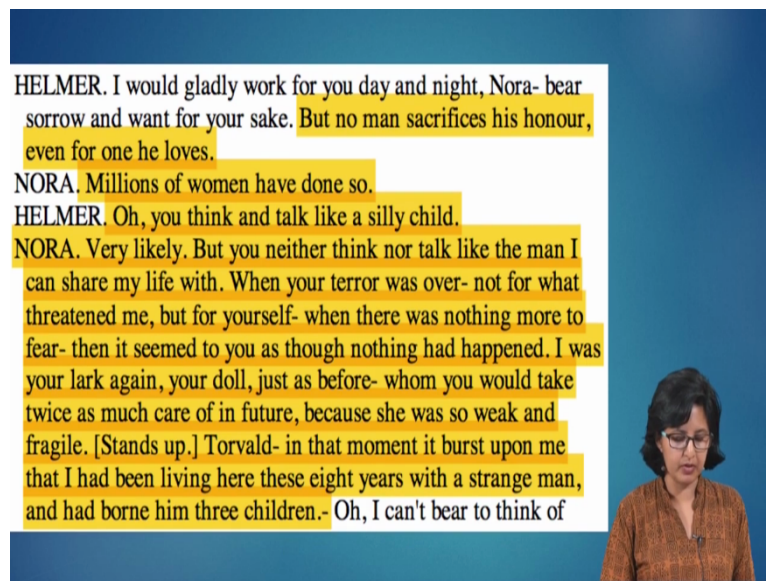
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And especially after the theories of Darwin began to shook the foundations of faith across Europe. We realize that there is a strong rational voice merging against faith and religion. Ibsen here uses this play to showcase the various ways in which even individual lives are caught within these tenets and fetters in the name of religion and faith. And Ibsen is making Nora say- “I don’t really know what religion is. I know nothing but what Pastor Hansen told me when I was confirmed. He explained that religion was this and that. When I get away from all this and stand alone, I will look into that matter too. I will see whether what he taught me is right, or, at any rate, whether it is right for me.”

And notice this subtlety with which Ibsen is presenting a different Nora before us. Not only she’s willing to experiment her life without Torvald, not only is she experimenting with her life which is not as a daughter, as a mother or as a wife. She is also willing to put herself in a precarious situation, in a very adventurous situation and a questing every single belief with which she was raised in a questing every single framework within which her life so far had been defined and this is the Nora which becomes extremely interesting and this is the Nora perhaps Ibsen also wanted us to see. The woman who is walking out of not just a house, not just the marriage, but a woman who is willing to questing and walk out of all the doll houses that the society, religion, morality and everything had built for her.

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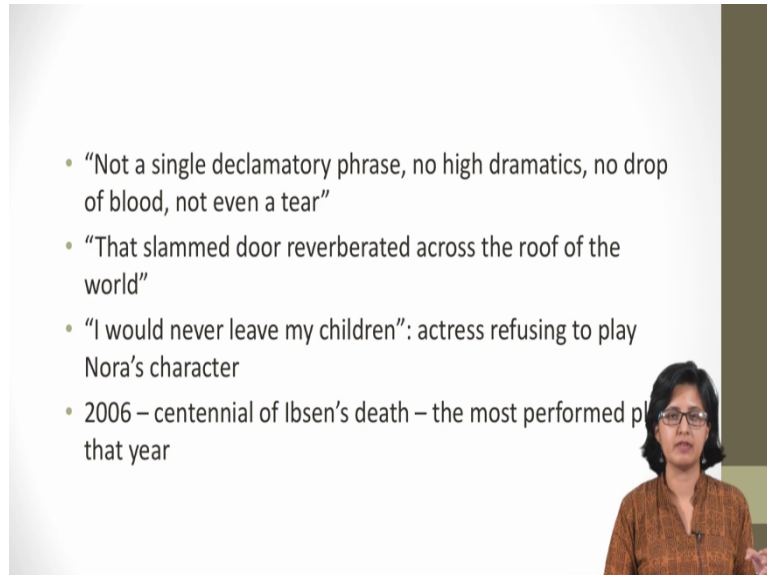
And in one particular segment Nora also opens up a bit more and says, she had always been waiting for a miracle and when the episode with Krogstad happen she even hoped in vain that this is going to be that miracle. Now comes the miracle and this is how she had seen Krogstad's letter that this is one event that would perhaps totally radically revolutionize their marriage and also give her some more sense of agency. Nora does not Ibsen does not allow Nora to tell us more about what she had been expecting but nevertheless when Torvald says "no one sacrifices his honor, even for one he loves." Nora responds- "millions of women have done so" and this is again another way in which Nora is being presented as a counterfoil to the various forms of successful patriarchal notions.

And when Torvald again accuses her of being a child and when she said when he says you "you think and talk like a silly child". Nora now does not take it anymore, Nora does not want to be that silly lark that Torvald disuse to. "Very likely. But you neither think not talk like the man I can share my life with. When your terror was over- not for what threatened me, but for yourself-when there was nothing more to fear-then it seemed to you as though nothing had happened. I was your lark again, your doll, just as before- whom you would take twice as much care of in future, because she was so weak and fragile. She stands up Torvald- in that moment it burst upon me that I have been living here these eight years with a strange man, and had borne him three children.

It is this courage to identify a stranger in that man whom she had been calling her husband that makes a stand apart from all the other 19th-century character, all the other 19th-century women.

And as the play ends you find that Ibsen does not make Nora say anything dramatic but her exit is in very very dramatic. “From below is heard the reverberation of a heavy door closing.

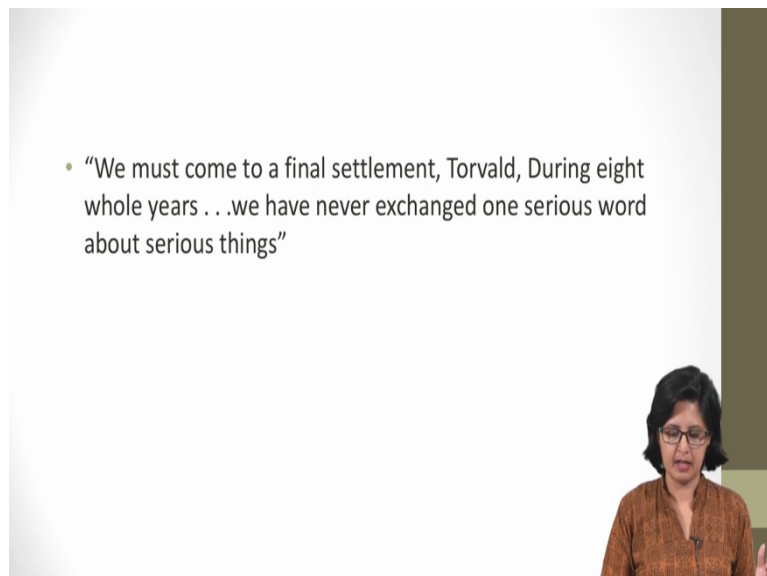
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- “Not a single declamatory phrase, no high dramatics, no drop of blood, not even a tear”
- “That slammed door reverberated across the roof of the world”
- “I would never leave my children”: actress refusing to play Nora’s character
- 2006 – centennial of Ibsen’s death – the most performed play that year

And this ending as he mention at the outset of the discussion that husband discussed a lot and as one of the critics would put it that slam door reverberated across the roof of the world and that was a significant (())(27:49).

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- “We must come to a final settlement, Torvald, During eight whole years . . .we have never exchanged one serious word about serious things”


Lot of critics has also paid attention to this statement that Nora makes during their final interaction. We must come to a final Selman Torvald during eight whole years we have never exchanged once serious word about serious things.

This is something that a lot of critics had a problem, where then some even thought that this was a bit too far-fetched but nevertheless the influence that this play had on account of the decision had is or has been completely unchallenged.

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Alternative ending

- Ibsen's German agent
- Nora led to her children after the argument, collapses, curtain is brought down
- "A disgrace to the original play"; "A barbaric outrage" - Ibsen



This play also had an alternative ending when the play was about to be staged in Berlin, Ibsen's German agent thought that the audience was yet ready for such a radical ending. Nora is led to her children after the argument, she's made to collapse and then the curtain is brought down. And the German agent thought that this would be a more palatable ending for a conventional audience but Ibsen was totally outraged he referred to that as disgrace to the original play and as a barbaric outrage.

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NORA. ... Where we could make a real marriage out of our lives together.
Goodbye. [*Begins to go.*]

HELMER. Go then! [*Seizes her arm.*] But first you shall see your children for the last time!

NORA. Let me go! I will not see them! I cannot!

HELMER [*draws her over to the door, left*]. You shall see them. [*Opens the door and says softly.*] Look, there they are asleep, peaceful and carefree. Tomorrow, when they wake up and call for their mother, they will be – motherless.

NORA [*trembling*]. Motherless...!

HELMER. As you once were.

NORA. Motherless! [*Struggles with herself, lets her travelling bag fall, and says.*] Oh, this is a sin against myself, but I cannot leave them. [*Half sinks down by the door.*]

HELMER [*joyfully, but softly*]. Nora!

[*The curtain falls.*]



In the contemporary find most of that adaptations preferring to the original ending to the alternative ending and this is how the alternative ending went. Towards the end we find Nora coming to her children and saying “this is a sin against myself, but I cannot leave them. And this also instantly was a preferred ending for a lot of audience during those times.

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Criticisms

- August Strindberg – Nora’s own serious crimes – but moralistically judging her husband – contradictions
- Bernard Shaw – she left to begin a journey in search of self-respect and apprenticeship to life. Her revolt is the end of a chapter in human history

And this play has had criticisms against and also for it. August Strindberg felt that Nora is a big oblivious of her own serious crimes. She always moralistically judges her husband but she also behaves in a very contradictory way because she is also trying to cover up her own serious crimes. And she also is trying to present before us certain seemingly (())(29:31), seemingly trivial things as accusations against a husband.

Bernard Shaw was highly appreciative about this play. He, on the ending he remarked that Nora left to begin a journey in search of self-respect and apprenticeship to life. Her revolt is the end of a chapter in human history. That perhaps is the lasting significance of this play. It inaugurated a new beginning and it also marked an end of a chapter in human history as far as Nora’s character is concerned.

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Reading A Doll's House

- Seen as a proto-feminist text along with Gilman's "The Yellow Wallpaper" (1892) and Kate Chopin's *The Awakening* (1899)
 - About married women seeking greater personal freedom and a more fulfilling independent life
- A feminist text or a humanist text?
 - "I must disclaim the honour of having consciously worked for the women's rights movement . . . True enough it is desirable to solve the woman problem, along with all the others, but that has not been the whole purpose. My task has been the description of humanity" (Ibsen speaking at the Norwegian Women's Right League)

And as we wrap up this discussion it's important to know that *Doll's House* has been seen as a proto-feminist text along with Charlotte Perkins Gilman's "The Yellow Wallpaper" and Kate Chopin's 'Awakening' both of them were published in the late 19th century and in all these texts we find that there are about married women seeking greater personal freedom and move fulfilling independent life. This also been some contestation is about whether this needs to be seen as a feminist text or a humanist text and some of those who argue that this cannot be seen as a feminist text but it should be seen as humanist text given that Nora stands not just for women but for all the individuals who are caught up in these situations, they also quote one of the speeches with which Ibsen gave while he was speaking at the Norwegian women's right league in the early 20th century.

In his own words, "I must disclaim the honor of having consciously worked for the woman's rights movement... True enough it is desirable to solve the woman problem, along with all others, but that has not been the whole purpose. My task has been that description of humanity".

Whether we see Nora as one of the earliest representatives of the feminist movement or we see Nora as a humanist trying to talk for a sense of agencies for all individuals we find that this play has been absolutely successful and we also realize that this is one of those plays which had laid the foundation of many similar articulations in the fictions as well as in non-fiction and in having crossed the borders of the its country of origin in letter and in spirit we

also find that *A Doll's House* is fitting enough to be termed as a classic in world literature, thank you for listening and I look forward to seeing you in the next session.