

**HENRIK IBSEN'S *A DOLL'S HOUSE*: WOMAN'S FIGURE
REPRESENTATION IN THE VICTORIAN ERA****Fatma Rosita , Dra. Indrawati, M.Hum**

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This study aims to analyze woman's figure representation which was portrayed in Henrik Ibsen's play A Doll's House during the Victorian era. The method used is descriptive qualitative. It focused on the words, phrases, sentences, monologues, and dialogues as the data to analyze. The data were also analyzed by using sociological criticism on feminist critique. By using this criticism, the work is analyzed, especially in how Henrik Ibsen depicted woman's figure in his play. The analysis results in two findings. Woman's figure representation in this play is portrayed by Nora's character and by the symbol of "doll." Woman's figure represented by Nora's character was complex that she prances about in the first act, behaves desperately in the second, and gains a stark sense of reality during the final of Henrik Ibsen's A Doll's House. In the first, act she represents childlike qualities such as childish, deceptive, obedience, conceited, inconsistent, unadorned, insisted, and dependence. In the second act, she represents a desperate woman by being manipulative, insecure, and seducer. In the final act, she represents mature qualities such as becomes calmer, bolder, and more independent. Woman's figure represented by the use of "doll" as a symbol of woman in this play is that both Nora and the doll are demanding treatment, demanding leadership, and having physical beauty that can give amusement.

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INTRODUCTION

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

This study considers *A Doll's House* as a source to find out how male playwright depicted woman's figure representation in the era when the play was written. Thus, the study aims to analyze woman's figure representation portrayed in the play. In conducting the study, a question of problem had been provided as the main point of this study to reach the objective. The question is: How is woman's figure represented in Henrik Ibsen's play *A Doll's House*?

Literature Review

In relation to the study of Henrik Ibsen's play *A Doll's House*, there were some previous studies provided as comparison to this study. First, was study by Budi Prasetyo (2008) entitled *Men's Arrogances as Reflected in Henrik Ibsen's "A Doll's House."* He presented the result of some examples of the arrogances of men that is reflected on the play. Second, was the study by Ratri Wulandari (2012) entitled *Conflict-Based Spectacle Design for Ibsen's Drama "A Doll's House."* She presented the arrangement of the spectacle design of the drama based on the drama's conflicts. Based on the previous studies, there was no research elaborating woman's figure representation portrayed in Henrik Ibsen's play

A Doll's House. That is why this study was conducted in order to find how woman's figure is represented in the era when the play was written.

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

Feminist criticism is a type of sociological criticism (Smith, 2013:12). According to DiYanni, (2007:2175) feminist criticism examines the social, economic and cultural aspects of literary works, but especially for what those works reveal about the role, position, and influence of women. Feminist critics also see literature as an arena in which to contest for power and control, since as sociological critics, feminist critics also see literature as an agent of social transformation.

Feminist criticism examines the role and image of women in literature, media, art, and other forms of text. Showalter in Benstock (2002:157) states that there are two distinct varieties of feminist criticism. The first, "feminist critique," to analyze works by male authors especially in how they depict women characters. It focuses on woman as reader. Showalter's second type focused on woman as writer. She termed this form "gynocriticism," to study women authors' writing. Thus, sociological criticism on feminist criticism can help to clarify the stated problem in this study: how is woman's figure represented in Henrik Ibsen's play *A Doll's House*? I use Showalter's feminist critique which put the woman as reader and focuses on the literary work.

METHODOLOGY

The type of the research was a descriptive qualitative research, which employed two kinds of sources which were primary and secondary sources. The object of this study is a three-act play in prose that was written by Henrik Ibsen entitled *A Doll's House*. There were five steps in obtaining data by reading the novel, identifying the data, inventorying the data, classifying the relevant data, reporting the data, and concluding the analysis based on the data.

In analyzing the data, I used feminist critique to describe woman's figure representation as reflected in the play which was written during the reign of Queen Victoria. First, I exposed the data in order to reveal the problem. Second, I constructed woman's figure representation portrayed in the play. Third, I made interpretation from the constructed representation. Fourth, I made the explanation. Finally, conclusion was drawn based on the analysis.

Result of Study

The analysis of this study resulted in two findings: woman's figure in Ibsen's play *A Doll's House* is represented by Nora's character and by the symbol of "doll" used in the play.

Woman's Figure Represented by Nora's Character

Nora's character in this play represented so many qualities. As a house wife of Torvald Helmer who lived in the 19th century of Norwegian society, Nora was expected to have some features. Women of that era were taught to be obedient wives, lovely daughters, honest friends, sensible ladies in the house, clever mothers and educators, models of righteousness, noble citizens of state, to become support and shelters for the poor, and the true Christians. Women were also taught feminine virtues such as modesty, sense, and order. They had to pass on this knowledge to their children. In the

family, women were expected to stay at home and take care of them.

Nora was one of the most complex characters of 19th century drama, pranced about in the first act, behaved desperately in the second, and gained a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*.

In Act One, Nora as a woman, a house wife, and a mother of three children exhibited many childlike qualities. We saw Nora for the first time when she returned home from a seemingly extravagant Christmas shopping excursion. She was humming a tune in high spirits when Torvald a moment later started to call out to her:

(1) Helmer. (*calls out from his room*). Is that my little lark twittering out there?

Nora. (*busy opening some of the parcels*). Yes it is!

Helmer. Is it my little squirrel bustling about?

Nora. Yes!

Helmer. When did my squirrel come home?

Nora was treated as though she were a child or a play-thing to Torvald. He was calling out for Nora and addressed her with some animal nicknames that did not have any degree of mutual respect. From the dialogues above, he used the words such as "*my little lark*", "*my little squirrel*", and "*my squirrel*" to refer to Nora.

In this play, Torvald addressed Nora with the word "little" many times. Not only used them for darling nicknames, but also when he reproached her. Torvald called Nora as *little lark* (pg.4, 67), *little squirrel* (pg.4), *little spendthrift* (pg.4), *little featherhead* (pg.4), *little person* (pg.6), *little people* (pg.6), *my dear little Nora* (pg.6, 31, 65, 66, 72), *odd little soul* (pg.6), *poor little girl* (pg.8), *obstinate little woman* (pg.31), *little singing-bird* (pg.32, 69, 72), *poor little souls* (pg.34), *little rogue* (pg.38), *helpless little mortal* (pg.54), *my capricious little Capri maiden* (pg.63), *charming little darling* (pg.64), *my shy little darling* (pg.65) and *my little scared, helpless darling* (pg.73).

In every term of endearment or reproach Torvald gave to Nora, the word "little" was always included. Torvald viewed himself as the emotional and intellectual superior of the household and Nora was the inferior one. To him, Nora was a "child-wife," someone to watch over, to instruct, nurture and censure. He never considered her an equal partner in the relationship. Nora's existence was belittled throughout this play by her husband.

Nora's childlike representations continued when she wanted to show Torvald what she had bought from the Christmas shopping. It was shown in the dialogues below:

(2) Helmer. When did my squirrel home?

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

She ate a few desserts which she had secretly purchased. When her condescending husband, Torvald, asked if she had been sneaking macaroons, she denied it wholeheartedly, she was deceptive.

(3) Helmer. (*wagging his finger at her*) Hasn't Miss Sweet Tooth been breaking rules in town today?

Nora. No; what makes you think that?

Helmer. Hasn't she paid a visit to a confectioner's?

Nora. No, I assure you, Torvald—

Helmer. Not been nibbling sweets?

Nora. No, Torvald, I assure you really—

Helmer. There, there, of course I was only joking.

Nora. (*Going on the table on the right*). I should not think of going against your wishes.

With this minor act of deception, it was learned that Nora was quite capable of lying, she was a secretive person. She was most childlike when she interacted with her husband. She behaved playfully yet obediently in his presence, always coaxing favors from him instead of communicating as equals.

Torvald was surprised with all the things Nora bought. He called her a spendthrift for wasting money again:

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

Nora's being spendthrift was also her deception while she was secretly saving money too, to pay her loan. Nora and Torvald had a different opinion about how to manage the money. Torvald said that they could not spend money recklessly; he could not tolerate debt and borrowing because there could be no freedom or beauty about a home life that depended on them. As the argument went on, finally Nora had to agree with her husband. The dialogues below showed her deceptive obedience to him:

(5) Helmer. ... No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.

Nora. (*moving towards the stove*). As you please, Torvald.

In another dialogues, Nora showed that she was also obeying what Torvald suggested to her:

(6) Helmer. What are little people called that are always wasting money?

Nora. Spendthrifts—I know. Let us do as you suggest, Torvald, then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?

Nora's obedience to Torvald showed that she was also dependent on him. Torvald was the one to obey as the husband because he procured the money to run the life of their house. Nora was really dependent to Torvald when it came to money issues. It could be seen after Torvald asked Nora what would she like for herself for

the Christmas. She did not tell frankly to Torvald, but expressed it carefully and started to beg for it. As seen in the dialogues below:

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

Nora. No. I really can't think of anything—unless, Torvald—

Nora. (*Playing with his coat buttons, and without raising her eyes to his*). If you really want to give me something, you might—you might—

Nora. (*Speaking quickly*). You might give me money, Torvald. Only just as much as you can afford; and then one of these days I will buy something with it.

Helmer. But, Nora—Nora.

Nora. Oh, do! Dear Torvald; please, please do! Then I will wrap it up in beautiful gilt paper and hang it on the Christmas tree. Wouldn't that be fun?

From the dialogues above we could see that Nora was not only showed his childlike feature by begging for money, but also her dependence on Torvald. Torvald in the family, who has responsibility to earn money, had also the control toward the house expenses. Nora as the housewife did not have her own money because she was incapable of working well-paid job that made her asked Torvald for some.

One afternoon Mrs. Linde stopped by the Helmer's house to see Nora. Mrs. Linde was Nora's old friend who had not been met for many years. She noticed that Torvald was promoted to be a bank manager and hoped that she could work for Torvald. Nora showed the representation of a conceited woman who has the influence toward her husband.

(8) Nora. How do you mean?—Oh, I understand. You mean that perhaps Torvald could get you something to do.

Mrs. Linde. Yes, that was what I was thinking of.

Nora. He must, Christine. Just leave it to me; I will broach the subject very cleverly—I

will think of something that will please him very much. It will make me so happy to be of some use of you.

Nora with her confidence assured Mrs. Linde that she would try to persuade Torvald so that Mrs. Linde would be assigned a position in Torvald's office. This indicated that Nora felt she had a power over Torvald by using her influence.

In spite of Nora's quality who was capable of lying, she was an unadorned person. She showed her innocence when she was accompanied by Mrs. Linde. Along the conversation Nora and Mrs. Linde had, Nora told a secret that no one had ever noticed but herself. She was innocently revealed that she was the one who saved Torvald's life:

(9) Nora. Come here. (*Pulls her down on the sofa beside her*). Now I will show you that I too have something to be proud of and glad of. It was I who saved Torvald's life.

Nora. Papa didn't give us a shilling. It was I who procured the money.

Nora's quality regarded to money was unusual. She was represented as a spender and saver at the same time. She was dubbed a spendthrift by Torvald for spending the money to buy a Christmas tree and lots of Christmas gifts for the members of the house. However, she was actually leading a double life. She had not been thoughtlessly spending their money. Rather, she had been scrimping and saving to pay off a secret debt. This showed how great Nora was at her deception.

(10) Nora. ... I have had to save a little here and there, where I could, you understand. ...

Nora. Of course, Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things.

Years ago, when her husband became ill, Nora forged her father's signature to receive a loan to save Torvald's life to go to South as the doctor suggested him. The fact that she never told Torvald about this arrangement revealed several aspects of her character representations. For once, we no longer saw Nora as the sheltered, care-free wife of an attorney. She knew what it meant to struggle and took risks, she got some power to determine what steps she would take. In addition, the act of concealing the ill-gotten loan signified Nora's independent streak. She was proud of the sacrifice she made:

(11) Nora. I think so too. But now, listen to this: I too have something to be proud and glad of.

Nora. Come here. (*Pulls her down on the sofa beside her.*) Now I will show you that I too have something to be proud of. I was I who saved Torvald's life.

Nora. Papa didn't give us a shilling. It was I who procured the money.

Nora's decision to receive a loan left her an obligation to pay that off. She had to pay the debt by herself because she knew that Torvald wouldn't give his approval upon borrowing and debt:

(12) Nora. Good Heavens, no! How could you think so? A man who has such strong opinion about these things! And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now.

The money for paying Nora's debt every month came from the job she was having on the last winter. Although it was tiring, Nora was so happy to work and earn money like a man. Once again, she showed her conceit toward the decision she made:

(13) Nora. Well, then I have found other ways of earning money. Last winter I was lucky

enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many at time I was desperately tired; but all the same it was a tremendous pleasure to sit there and working and earning money. It was like being a man.

As Nora and Mrs. Linde continued to talk, Krogstad, a lawyer; came to the house, he wanted to see Torvald to discuss business matters. Nora was startled to see Krogstad because evidently, he was the one who lent the money to Nora. She thought that Krogstad would bring up her issue of taking up the loan.

After Krogstad came out from Torvald's study, Nora broached about Mrs. Linde's intention for coming to town. Torvald said that it was possible to give her a position in the bank. This later was known that it was Krogstad who was going to be replaced by Mrs. Linde.

When Torvald, Mrs. Linde, and Dr. Rank went out for their own business, Nora was left at the house with the children. They were playing hide and seek when she saw Krogstad came back to see her. He asked Nora about Mrs. Linde that evidently they knew each other. He also wanted to know if Mrs. Linde had an appointment in the bank.

(14) Nora. What right have you to question me, Mr. Krogstad?—you, one of my husband's subordinates! But since you ask, you shall know. Yes, Mrs. Linde is to have an appointment. And it was I who pleaded her cause, Mr. Krogstad, let me tell you that.

Krogstad. I was right in what I thought, then.

Nora. (*walking up and down the stage.*) Sometimes one has a tiny little bit of influence, I should hope. Because one is a woman it does not necessarily follow that—. When anyone is in a subordinate position, Mr. Krogstad, they should really be careful to avoid offending anyone who—who—

Krogstad. Who has influence?

Nora. Exactly.

From the dialogues above, we saw that Nora looked down on Krogstad by saying that he was Torvald's subordinates. She was also showing off her power toward him by stating that although she was a woman, she had a huge influence on her husband. A moment later Nora represented an inconsistent quality by denying that she had no influence toward Torvald in contrary to what she said earlier.

(15) Krogstad. Very likely; but, to come to the point, the time has come when I should advise you to use your influence to prevent that.

Nora. But, Mr. Krogstad, I have no influence.

Krogstad. Haven't you?

Nora. Naturally I did not mean to put that construction on it. I! What should make you think that I have any influence of that kind with my husband?

Krogstad meant that Nora had to use her influence to prevent him to lose his position at the bank. Her inconsistent-self made her looked ditzzy in front of Krogstad. The case was different when she used her influence to help Mrs. Linde in convincing Torvald, she was unwilling to use her influence for the sake of Krogstad. It made Krogstad revealed that there was a discrepancy in Nora's loan bond. Her father's signature on the bond was questionable whether it was genuine or not because it was dated three days after the date of his death. It aroused suspicion that Nora was the one who forged the bond. Without any denial, she confessed that it was her who wrote the date down.

(16) Krogstad. ... There is no harm in that. It all depends on the signature of the name; and this is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?

Nora. *(after a short pause, throws her head up and looks differently at him)*. No, it was not. It was I that wrote papa's name.

Nora's confession was used by Krogstad to threaten her, so that she could assure Torvald

to maintain Krogstad's position at the bank or he would expose her forgery to Torvald. Nora explained to Krogstad that she did the forgery because she could not tell that Torvald's life was in danger while her father was also ill. Nora in this part of the play really showed her devotion toward Torvald. She could do anything for the sake of Torvald's health.

(17) Krogstad. It would have been better for you if you had given up your trip abroad.

Nora. No, that was impossible. That trip was to save my husband's life; I couldn't give that up.

Nora was blinded over her love and devoted to Torvald that she did such a crime, violate the law and brave to run a risk to save her husband's life. After Krogstad left Nora with that threat, Nora's mind was completely chaotic. She was afraid of what Krogstad could bring upon her and Torvald if she could not preserve his position in the bank.

A moment later, Torvald went home and noticed that there was someone been there, but when he confirmed to Nora, she said that there was not. Nora was caught red-handed for lying to Torvald.

(18) Helmer. Yes. Has anyone been here?

Nora. Here? No.

Helmer. That is strange. I saw Krogstad going out of the gate.

Nora. Did you? Oh, yes, I forgot, Krogstad was here for a moment.

Nora tried to change the topic of their talk and brought up the idea of how she was looking forward to the fancy-dress ball at Stenborg's the day after tomorrow. She needed Torvald's assistance to decide what she should go as and what she had to wear.

(19) Nora. There is no one has such good taste as you. And I do so want to look nice at the fancy-dress ball. Torvald, couldn't you take me in hand and decide what shall I go as, and what sort of dress I shall wear?

Nora. Yes, Torvald, I can't get along a bit without your help.

The dialogue above showed that Nora was also dependent on Torvald for making decisions. She believed in Torvald as he would make the best appraisal toward her and her life. She was the one who was being told what to do.

Nora started to broach about Krogstad, Torvald mentioned that Krogstad lied and play the hypocrite with everyone. Torvald assured that an atmosphere of lies infected and poisoned the whole life of a home and brought evil toward the children. Nora was feeling guilty to what she had done and carefully avoided the talk.

(20) Nora. (*takes her hand out of his and goes to the opposite side of the Christmas Tree*). How hot it is in here; and I have such a lot to do.

Nora began to talk to herself and convinced her that she did not poison her family and children. She could not believe that she was depraving her little children by forging the loan for the sake of love and Torvald's health.

In Act Two, Nora acted desperately, she worried that Krogstad would come to her house. Nora needed to occupy her mind with the thought of something else. She asked Mrs. Linde to help her mending the dress she was going to use at the fancy-dress ball at Stenborg's. She would go as a Neapolitan fisher-girl and dance the Tarantella she learned in Capri as Torvald told her to.

(21) Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn, and I haven't any idea—

While Nora and Mrs. Linde were mending the dress, Mrs. Linde could not help to bring forward about who gave Nora the loan. She took a wild guess that Dr. Rank was the one who lent Nora the money, but she got all wrong. When Torvald was up to work, Nora asked him about her request regarding to Krogstad.

(22) Nora. If your little squirrel were to ask you for something very, very prettily—?

Helmer. What then?

Nora. Would you do it?

Helmer. I should like to hear what it is, first.

Nora. Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.

Helmer. Speaks plainly.

Nora. Your skylark would chirp about in every room, with her song raising and falling—

Helmer. Well, my skylark does that anyhow.

Nora. I would play the fairy and dance for you in the moonlight, Torvald.

Helmer. Nora—you surely don't mean that request you made to me this morning?

Nora. (*going near him*). Yes, Torvald I beg you so earnestly—

From the dialogues above we could see how hard Nora tried to convince and manipulate Torvald to keep Krogstad at the bank. She begged him, used her charm, and promised to do things that would please Torvald in return to what she asked for. Torvald had a strong integrity and could not be twisted by any persuasion including his own wife's. Torvald could not help seeing his wife fought for Krogstad against him. He called Helen to find a messenger to deliver Krogstad's dismissal letter.

(23) Nora. (*breathlessly*). Torvald—what is that?

Helmer. Krogstad's dismissal.

Nora. Call her back, Torvald! There is still time. Oh, Torvald, call her back! Do it for my sake—for your own sake—for the children's sake! Do you hear me, Torvald? Call her back! You don't know what the letter can bring upon us.

Nora's feelings were mixed up when Dr. Rank suddenly came to the house. Nora found that her talk with Dr. Rank was consoling. It occupied Nora's mind for a while. As the talk went on, Nora represented to be a seducer by letting Dr. Rank saw her silk stockings.

(24) Rank. (*sitting down*). What is it?

Nora. Just look at those!

Rank. Silk stockings.

Nora. Flesh-colored. Aren't they lovely? It is so dark here now, but tomorrow—. No, no, no! you must only look at the feet. Oh, well, you may have leave to look at the legs too.

Nora's seduction to Dr. Rank gave him the courage to confess that he would always gladly give his life for her sake as he loved Nora. A moment later the maid came in to save the situation among them. But evidently, it was not a hundred percent saved Nora. She had to deal with her fear of Krogstad who came to ask an explanation about the dismissal he received. Eventually, Krogstad put a letter which would reveal Nora's forgery into the letter box.

Nora could not stop her thought about her insecurity as Torvald would know that she lied to him about the money they used to go to South. Nora then confessed to Mrs. Linde that it was Krogstad who lent her the money and that she forged a name. In that chaotic situation, she assure herself that a wonderful thing was going to happen as she believed that Torvald had a lot of love to her, and she would be alright.

Nora represented a manipulative quality when she tried to prevent Torvald for seeing his letter box. To buy her some time before Torvald read Krogstad's letter, she asked Torvald to help her on practising the dance for fancy-dress ball at Stenborg's.

(25) Nora. No, I haven't practiced at all.

Helmer. But you will need to—

Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing.

Helmer. Oh, we will soon work it up again.

Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people—. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear?

Nora kept saying that she could not dance if she did not practice with Torvald. She demanded Torvald to criticize and correct her as he played the piano. She made Torvald believe that she need a lot of coaching by dancing

improperly. In want of her wife to perform very well at the ball, Torvald dedicated his time coaching her. When the dinner was ready, it was time to call it a night to the dance practicing.

In Act Three, Nora gained a stark sense of reality during the finale of the play. It began when Mrs. Linde could reach Krogstad and had a word with him about the things that happened among them, Nora and Torvald. Krogstad wanted to abort his plan in revealing Nora's forgery, but Mrs. Linde put aside that notion as she felt that Torvald should know about this. Nora should realize about the life she was having with Torvald.

(26) Krogstad. I will ask for my letter back.

Mrs. Linde. No, no.

Mrs. Linde. No, Nils, you must not recall your letter.

Mrs. Linde. In my first of fright it was. But twenty-four hours have elapsed since then, and in that time I have witnessed incredible things in this house. Helmer must know all about it. This unhappy secret must be disclosed; they must have a complete understanding between them, which is impossible with all this concealment and falsehood going on.

Krogstad left Mrs. Linde as the Helmers were going back to the house after went to the ball at Stenborg's. Mrs. Linde was so anxious to see Nora in her dress. She told Nora to tell Torvald all about the forgery and Nora knew it. Nora was seen to be calmer and took control of herself during this final act. She looked mature by did not prancing about as she used to.

In the previous act, Nora was afraid that Torvald would read the letter from Krogstad and knew about the forgery she was committed. But in this act, she asked Torvald to read the letters immediately.

(27) Nora. (disengages herself, and says firmly and decidedly). Now you must read your letters, Torvald.

Helmer. (kissing her on the forehead). Goodnight, my little singing-bird. Sleep sound, Nora. Now I will read my letters through. (He takes his letters and goes into his room, shutting the door after him).

The dialogues above showed that Nora seemed to be ready with the consequences if Torvald found out about the forgery. Nora was preparing for the worse; she would probably let herself drown in the icy black water and never to see Torvald and her children. Nora seemed to stall before running out into the night to end her life. Torvald stopped her all too easily; perhaps because she knew that, deep down, she still wanted to be saved.

(28) Nora. Never to see him again. Never! Never! (*put her shawl over her head.*) Never to see my children again either—never again. Never! Never!—Ah! The icy, black water—the unfathomable depths—If only it were over! He has got it now—now he is reading it. Goodbye, Torvald and my children! (*she is about to rush out through the hall, when Helmer opens his door hurriedly and stand with an open letter in his hand.*)

The reaction Torvald gave to Nora after he read the letter was way of her expectations. Torvald did not make wonderful things happened to Nora. Nora imagined that when her forgery was revealed, Torvald would take the blame for her, but the fact was just too bitter. The husband she loved the most was nothing but an arrogant person who consider that he was the most important one that should be saved from that matter. He blamed her for her careless action of the forgery:

(29) Helmer. (*walking about the room*). What a horrible awakening! All these eight years—she who was my joy and pride—a hypocrite, a liar—worse, worse—a criminal! The unutterable ugliness of it all!—For shame! For shame!

Torvald did not want to sacrifice himself for Nora; instead he said that he was punished by having such a wife who inherited her father's traits. He exclaimed that Nora did not have religion, morality, and sense of duty.

(30) Helmer. No religion, no morality, no sense of duty—. How I am punished for having winked at what he did! I did it for your sake, and this is how you repay me.

Nora's epiphany occurred when the truth was finally revealed. As Torvald unleashed his disgust towards Nora and her crime of forgery, Nora realized that her husband was a very different person than she once believed. Torvald had no intention of taking the blame for Nora's crime. She thought for certain that he would selflessly give up everything for her. When he failed to make the wonderful things happened, she accepted the fact that their marriage had been an illusion. Their false devotion had been merely play acting. She had been his "child-wife" and his "doll":

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

Nora became bolder. Some argued that she left her home purely because she was selfish. She did not want to forgive Torvald. She would rather start another life than tried to fix her existing one. She was challenged to do the duties to herself that was as sacred as duties to her husband and her children. She felt that she was an inadequate mother and wife. She left the children because she felt it was for their benefit, painful as it might be to her:

(32) Nora. Didn't you say to yourself a little while ago—that you dare not trust me to bring them up?

Nora. Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself—you are not the man to help me in that.

I must do that for myself. And that is why I am going to leave you now.

She probably felt that Torvald was also right, that she was a child who knew nothing of the world. Since she knew so little about herself or the world:

(33) Helmer. You talk like a child. You don't understand the conditions of the world in which you live.

Nora. No, I don't. But now I am going to try. I am going to see if I can make out who is right, the world or I.

Nora Helmer's last words were hopeful, yet her final action was less optimistic. She left Torvald explaining that there was a slight chance they could become man and wife once again, but only if "the most wonderful things" occurred:

(34) Helmer. Nora—can I never be anything more than a stranger to you?

Nora. (*taking her bag*). Ah, Torvald, the most wonderful thing of all would have to happen.

Helmer. Tell me what that would be?

Nora. Both you and I would have to be so changed that—. Oh, Torvald, I don't believe any longer in wonderful things happening. 1)

This gave Torvald a brief ray of hope; he would try to believe in the happening of wonderful things. However, Nora did not believe any longer in those things. Nora was saying goodbye to Torvald and left him alone. That was seen as she was announcing her independence life which was already free from Torvald and his house.

Woman's Figure Represented by the Symbol of "Doll"

The symbol of "doll" used in Ibsen's play was significant. It was seen from the title he chose for the play, *A Doll's House*. Although the word "doll" did not appear many times in this play, the message of the "doll" itself was represented by the existence of Nora. It

happened because the "doll" symbolized Nora; the "doll" was Nora.

Dated back to the time when the play was written, a 19th century married woman, house wife, and mother for three little children, Nora's character was highlighted by its playwright. Ibsen as a male playwright showed the way he saw woman's figure based on the societal issue at that time.

Woman's figure represented by the symbol of "doll" used in this play was seen from the similarities I found between Nora and the "doll." The form of doll was more and more looked like human being, but actually doll was not human. Some people found it attractive because it was familiar to them and some people found it strange because doll was inanimate being. Doll could be seen attractive because it was without life, so that we could enforce our will and because it resembles a human that could evoke an eerie sensation that people simultaneously find repulsive and attractive (Stormbroek, 2013:23).

The similarities between Nora and the doll which determined the woman's figure represented in the play by the use of the symbol of "doll" would be explained in analogies as follows:

Both Nora and the Doll were demanding treatment.

Nora as a woman and doll as a precious belonging needed to be treated well. They both had to be given affection, attention, and care. What differentiate them was that Nora was a human being and doll was an inanimate being. As a human, Nora had her own feelings toward what people did to her, whether it would be happiness, sadness, or, disappointment. She had her own will too, she could refuse the treatment she had if she did not feel that she needed or deserved it.

(35) Nora. (*counting*). Ten shillings—a pound—two pounds! Thank you, thank you Torvald; that will keep me going for a long time.

From the dialogue above, Torvald knew how to treat Nora well. He was aware about

Nora's favorite; money and gave it to please her. As he expected, Nora was so happy and thanked him for giving her the money that could keep her going for a long time.

In the other hand, doll was an inanimate play-thing that could be treated as one's wished without complaining. It would not say no to the things it might be hate to do, or said yes to the things it might be love to do. We could assign so many roles to a doll. It could become a nurse on the previous day and a pilot on the next day.

- 2) Both Nora and the Doll were demanding leadership.

Nora in this play was demanding lots of Torvald's leadership. She was always asking him to make any decision toward the house, the children, and moreover to herself. She asked Torvald what she would go as at the fancy-dress ball at Stenborg's and asked him what to dance. She demanded Torvald's leadership in guiding her dance practice in order to criticize and correct her to achieve a good performance later. She was also did what Torvald said to do to her. It felt like what Torvald had said to her was a kind of command.

(36) Nora. No, I haven't practiced at all.

Helmer. But you will need to—

Nora. Yes, indeed I shall, Torvald. But I can't get on a bit without you to help me; I have absolutely forgotten the whole thing.

Helmer. Oh, we will soon work it up again.

Nora. Yes, help me, Torvald. Promise that you will! I am so nervous about it—all the people—. You must give yourself up to me entirely this evening. Not the tiniest bit of business—you mustn't even take a pen in your hand. Will you promise, Torvald dear?

Doll was also demanding leadership from the person who played it. Its movements, dialogues, and gestures were totally in the hand of him. Doll could not do something as ~~it~~ pleased. It would not against the puppeteer's string and suddenly moved without someone to move it.

- 3) Both Nora and the Doll were giving amusement.

Nora as a wife was trying her best to amuse Torvald as the husband. There were several ways that she did to amuse Torvald. She would do everything to make Torvald happy. It could be seen in the dialogues when she was trying to get what she wanted by promising Torvald lots of thing:

(37) Nora. If your little squirrel were to ask you for something very, very prettily—?

Helmer. What then?

Nora. Would you do it?

Helmer. I should like to hear what it is, first.

Nora. Your squirrel would run about and do all her tricks if you would be nice, and do what she wants.

Helmer. Speaks plainly.

Nora. Your skylark would chirp about in every room, with her song raising and falling—

Helmer. Well, my skylark does that anyhow.

Nora. I would play the fairy and dance for you in the moonlight, Torvald.

Helmer. Nora—you surely don't mean that request you made to me this morning?

Nora. (going near him). Yes, Torvald I beg you so earnestly—

The amusement she gave to Torvald was also seen in the way she dressed up every day. She did not want to look messed up in front of Torvald. Her singing and humming was a kind of amusement too, she gave Torvald comfort.

Doll gave amusements to the puppeteers. They felt happiness, joy, and entertained themselves by playing it. The puppeteers could bring their imaginative world or story while playing with the doll. They could create the dialogues as they pleased and presented the role they wanted the doll to have. It seems like they were imposing their will on an object.

Both Nora and the Doll were having physical beauty.

The similarity between Nora and the doll and the Christmas tree was clear. On Christmas event, Christmas tree is always dressed up to be enjoyed by other people. And so did Nora and

the doll, they dressed up to amuse and satisfy others. They could not be seen by other before they were dressed in fancy way. Nora was dressed by Torvald as he had made the dress in Capri that would be used at the fancy-dress ball at Stenborg's.

(38) Nora. Yes, Torvald wants me to. Look, here is the dress; Torvald had it made for me there, but now it is all so torn and I haven't any idea—

The Christmas tree at the beginning of the first act also represented this event. Nora was reminding Helen to hide the Christmas tree from Torvald and the children until the tree was decorated.

(39) Nora. Hide the Christmas tree carefully, Helen. Be sure the children do not see it until this evening, when it is dressed. (*To the PORTER, taking the purse*). How much?

The owner of the doll would have to spend lots of money to buy clothes for the doll. They would not want to see their doll in bad conditions, dull, and did not look beautiful.

Nora, the doll, and the Christmas tree were having the same intention as to amuse and satisfy the eyes who saw them. They fulfill the function as the object or possession that other people admire. The owner would feel so happy if everybody else also admiring the beauty of their possession.

CONCLUSION

From the analysis of the play, it could be concluded that woman's figure representation in this play was portrayed by Nora's character and by using the symbol of "doll." Woman's figure represented by Nora's character was complex that she pranced about in the first act, behaved desperately in the second, and gained a stark sense of reality during the final of Henrik Ibsen's *A Doll's House*. In the first act she represents childlike qualities such as childish, deceptive, obedience, conceited, inconsistent, unadorned, insisted, and dependence. In the second act, she represents a desperate woman by being manipulative, insecure, and seducer. In the final

act, she represents mature qualities such as became calmer, bolder, and more independent. Woman's figure represented by the use of "doll" as a symbol of woman in this play is that both Nora and the doll are demanding treatment, demanding leadership, and having physical beauty that can give amusement. There was one aspect that differ them, it was because Nora was human being and doll was inanimate being.

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