

CHAPTER IV

ANALYSIS OF WOMAN'S DEFENSE OF HUMAN RIGHTS AGAINST THE SOCIAL ATTITUDE AND NOTION ON THE PLAY A DOLL'S HOUSE

In analyzing woman defense of human rights against the social attitude and notion on the play A Doll's House, the writer of this thesis uses objective theory and mimetic theory. so her analysis are devided into two parts. The first part is intrinsic analysis which is based on objective theory. And the second part is extrinsic analysis which is based on mimetic theory.

4.1. Intrinsic Analysis

In intrinsic analysis, the writer of this thesis will be analyzing the play A Doll's House bascd on objective theory and literary approach. It means that she will be focusing how the internal structure of the play, in this case, plot, character and characterization, and setting, contribute to her subject matter in this thesis. In fact, it is a woman's defense of human rights against the social attitude and notion.

4.1.1. PLOT

Dealing with the definition of plot in theoretical

framework, so in this analysis the writer of this thesis will be delineating the sequence of actions and conflicts in connection with Nora as a woman doing defense. Each sentence below shows an action that is most of them stressing on Nora's action as a woman's defense of her rights. And between each sentence has an interaction. This interactions are the conflicts which are as the reflection of Nora's effort to defend her rights against the social attitude and notion.

1. Nora Helmer has just been out squandering money for Christmas present.
2. Torvald Helmer, Nora's husband, prohibits Nora to be extravagant and forbids her eating macaroons.
3. Nora breaks Torvald's forbidding by refusing to be extravagant and eating the prohibited confections, but she denies Torvald's accusation.
4. Because Kristine Linde, Nora's old friend, underestimates her as an unexperience woman who never know how harsh and difficult life is, Nora tells her about her big secret that is something to be proud and happy about.
5. Really Nora had borrowed twelve hundred dollars to save her husband's life when he got a serious illness by forging her father's signature without her husband's consent.
6. Nora pays her obligations by working and earning

herself like being a man without her husband's knowledge.

7. Nora keeps secret about it from her husband, because her husband won't accept anything unpleasant like building a home on credit or borrowed money.
8. Nora makes a certain amount of deception to keep her happy marriage and to make her husband's feeling happy.
9. Nora really feels cross with her husband's rules that arrange all her life, so once again she eats prohibited macaroons without her husband's knowledge and loves to say 'damn' in front of him.
10. To Krogstad Nora shows that a person in subordinate position, like her, has influence on her husband after she succeeded to flatter Torvald to help Kristine by giving her a position in the Bank.
11. Krogstad, a money lender who has loaned money to Nora, asks Nora to help him keeping his position in the Bank, which will be given to Kristine, by using her influence on her husband.
12. Nora rejects his request because she thinks that she has no influence of that kind over her husband.
13. But Krogstad warns her to produce the forged bond in court if Nora rejects his request, because he knows that really Nora forge her father's signature when she borrowed money from him.

14. Krogstad informs Nora that a forgery is a crime because Torvald dismisses him in connection with his criminal action, a forgery.
15. Nora feels afraid and tries to coax Torvald to allow Krogstad keeping his position in the Bank.
16. Torvald rejects Nora's idea because he thinks that Krogstad is a guilty man and a lawbreaker who can be poisoning society and his family.
17. Without minding Nora's feeling and her anxiety, Torvald sends a dismissal letter to Krogstad.
18. Nora refuses to see her children after Torvald states that a mother has to be responsible for her children's moral character, since it is her whose influence dictates them. Nora doesn't want to pollute them by her criminal act.
19. Nora cannot stand to face her problem and finds amusement in Dr. Rank's companionship as a change from the tiresome. Dr. Rank is her husband's friend.
20. Krogstad sends a letter about Nora's crime to Torvald.
21. Nora plans suicide and sacrifices her happy life as her responsibility for her crime rather than let Torvald suffer blame for her crime.
22. Nora asks Kristine to act as a witness if anything should happen to her.
23. Nora is aware that really she is always moralized by

- Torvald and has to obey his order to make him happy.
24. Torvald knows Nora's criminal act from Krogstad's letter and accuses her as a criminal who has no moral, no religion, no sense of duty, although he knows that she did it to save his life.
 25. Torvald is not concerned on her at all but on people who might even suspect that he was responsible for the whole thing, that he prompted Nora to do the deed.
 26. Krogstad sends Nora's IOU that makes Torvald and Nora save.
 27. Exultantly Torvald forgives Nora and promises to protect her and gives her a new life.
 28. Nora won't accept Torvald's offer because he always treat her as a toy that make him happy and violate her personal independence.
 29. Nora plans to leave her family to educate herself because she thinks she is not the woman who can educate her family.
 30. Nora is not concerned with society or with what most people say and with religion teach, or what it say in books, but she is concerned with herself as an individual who has a freedom to choose her will.
 31. Finally rather than remain part of marriage based on an intolerable life, Nora chooses to leave her happy home and discover for herself the independent individual.

That is all the sequence of actions and conflicts that illustrate how the rebel Nora defends her rights that is seized by her husband, Torvald. The efforts of Nora to defend her rights against the unfair social attitude and notion also can be seen through the elements of plot : rising action, climax, turning action, and catastrophe. The structure of plot in the play A Doll's House is using flashback technique.

Besides, A Doll's House has a multiple plot. The main plot concerns Nora and her husband. But there is a second couple, Kristine Linde and Krogstad, who functions as the minor plot. In this thesis the writer will delineate the main plot only, because it has close relationship with her objective study, woman's defense that is represented through Nora.

Rising action of the play lies in Act I and Act II. Rising action here can be divided into exposition and exciting action. Exposition in the play takes place in most part of Act I. It informs about a couple of marriage, Nora and Torvald Helmer, who is talking about their improved income. Torvald has just been appointed as a Bank manager. From their conversation can be seen that they love each other. Torvald works hard to build a happy home life. But he always moralizes Nora, likes prohibiting her to be out squandering money and eating macaroons. While Nora is a frivolous wife.

They have a happy marriage, but there is dissimilarities. It is shown when Nora breaks her husband's rule by squandering money for Christmas present and indulging herself in prohibited confections. Nora denies Torvald's accusation when he suspects her has been indulging macaroons. Torvald believes her confession and makes him feeling happy and proud of her obedience.

It also informs another characters in the play, Dr. Rank and Kristine Linde. Dr. Rank is Torvald's friend who always visit Torvald and Nora everyday. And Kristine Linde is Nora's old friend who becomes a widow for the past three years. She comes to look for a job.

The meeting between Nora and Kristine informs Nora's main problem in her life. Nora tells about her big secret to Kristine who accuses her as an unexperience woman never knowing about the trouble and hardship of life. Here, Ibsen developed the story by using flashback technique. Ibsen presented Nora telling Kristine about what happened earlier in such details and at such length, as in Act I page 14. So we, the readers, become to know about the past actions.

Nora tells that years ago Torvald got a serious illness. The doctors said it was essential for him to go South. Torvald did not know about it. Nora kept secret of it and said to him that really she wanted to go abroad like other young wife. Torvald, as her husband, felt that

he has to fulfil his wife's desire. But on the other side, he had no money to go. Nora tried to get money by borrowing twelve hundred dollars without her husband's consent. She said to him that she got it from her father just about the time her father died. So Torvald never find out from her father that the money had not come from him.

Nora borrowed the money by forging her father's signature. She thinks that it is not a crime because she did it to save her husband's life. And she keep secret of it because her husband does not want to borrow anything from someone else. So she wants to save her husband's face and their happy marriage. It is illustrated by Nora's speech:

Nora. Good heavens, how could you ever imagine, such thing ! When he's so strict about such matters! Besides, Torvald is a man with a good deal of pride - it would be terribly embarrassing and humiliating for him if he thought he owed anything to me. It would spoil everything between us; this happy home of ours would never be the same again.
 (Act I, 5)

It is something to be proud and happy for Nora because she had save her husband's life. She will tell Torvald about it someday when she is no longer as pretty as she is now and when Torvald is not quite so much in love with her as he is now. It shows that Nora's marriage is based on deception.

Nora pays the instalments and quarterly interest by

herself. She works secretly without her husband's permission. She enjoys her activity. She wants to prove that a woman, especially a married woman, is able to earn money by herself. It is contrasted to Kristine who is a widow or unmarried woman. She has to work to keep her life. It shows one of Nora's effort to maintain her right to earn money by herself like an unmarried woman and like a man usually do.

Then Dr. Rank joins them. When Nora offers macarons to him, Dr. Rank reminds her that they are forbidden, but Nora does not care about it. Moreover she pops it. Really she cannot stand with Torvald's rule. It can be seen when she said that actually she want to say 'damn' in front of her husband. It can be seen in the play, page 70.

There is a new comer, Nils Krogstad, who is a lawyer and money lender to whom Nora owed the money. Now he works at Torvald's Bank. The meeting between Krogstad and Nora is the first event which excite the play into motion. It is the beginning of the exciting action. He carries Nora through a series of events which enlarge and intensity her conflicts. Especially when he knows that Nora has been forging her father's signature to owe money from him. Krogstad asks Nora to help him keeping his position in the Bank. Because Torvald dismiss him from his job in connection with his crime act, forgery. He

threatens Nora that he will produce Nora's forged bond in court if she won't help him to keep his position in the Bank. It makes Nora to be condemned because the law cares nothing about her motivations.

Nora does not believe that it is a crime. Surely it is not a crime for a woman to do everything possible to save her husband's life.

Nora. I don't believe that it. Isn't a daughter entitled to try and save her father from worry and anxiety on his death bed? Isn't a wife entitled to save her husband's life? I might not know very much about the law, but I feel sure of one thing: it must say somewhere that things like this are allowed. You mean to say you don't know that - you, when it's your job? You must be a rotten lawyer, Mr. Krogstad. (Act I, 29)

This is Nora's first confrontation with the harsh inflexibility of lawful society which prohibits a wife do everything whatever she will, without her husband's coercion.

On the other side, Nora feels afraid about Krogstad's threat. She tries to coax Torvald to allow Krogstad to keep his position in the Bank. But Torvald refuses her request because Krogstad is a lawbreaker who has to be punished. Torvald thinks that a liar man, like Krogstad, can pollute the society, especially his family and his children. Besides that Torvald gives a lesson to Nora about the burdensome responsibility of a mother:

Helmer. My dear Nora, as a lawyer I know what I'm talking about. Practically all juvenile delinquents come from homes where the mother is dishonest (Act I, 33).

It shows Torvald's unfair notion towards a woman. As a lawyer, Torvald discovers that a mother has to be responsible for the children moral character. he thinks that everyone who has bad moral in his early life had a deceitful mother, because mother's influence that dictates the children's moral character.

Another reason why Torvald won't keep Krogstad in his position is he just gave his job to Kristine. Besides that Torvald considers that Krogstad would make his position at the Bank absolutely intolerable. Krogstad always treats him as an equal not as his manager. Although Krogstad is his friend but Torvald cannot accept Krogstad treatment to him. It proves that Torvald really is a man with a high deal of pride who cares his position very much. Torvald refuses Nora's idea and to be angry to know Nora has got relation to Krogstad. He forbids her to meet him again. But Nora turns her husband's angry by asking him to help her choosing her costume for the masquarade party.

Later we know that Nora breaks her husband's rule again when she asks Kristine help her mending her torn costume. Although she knows Torvald can't stand the sight of mending lying about, she still do it.

Furthermore, Nora's anxiety and conflict begins to raise when Torvald sends the letter of Krogstad's dis-



missal after Nora accuses him as a petty man with his narrowminded way of looking about friendship. Nora becomes to be aware that really Torvald concerns very much with his position. To remove her anxiety Nora finds amusement in Dr. Rank's companionship. She enjoys their relationship, because with Dr. Rank, she has a freedom to say and to do whatever she wants. While with Torvald, she does not have it. It is illustrated by Nora's speech :

Nora. Oh yes, it was quite right what he said, Kristine. You see Torvald is so terribly in love with me that he says he wants me all to himself. When we were first married, it even used to make him sort of jelous if I only as much as mentioned any of my old friends from back home. So of course I stopped doing it. But I often talk to Dr. Rank about such things. He likes hearing about them. (Act II,38)

It is one of the effort of Nora to maintain her rights to express her feeling. Nora also treats Dr. Rank in a mood of adolescent flirtatiousness like she treats her husband. Nora finds the exciting thing in Dr. Rank who never preaches and moralizes her.

Nora's conflict and anxiety is more serious when Krogstad seeks to blackmail Torvald by revealing Nora's hidden secret just when Nora efforts to complete her latest payment. Krogstad's act interrupts nora's happy life. And Nora has a courage and awareness to be responsible for her crime by herself, after she knows that her husband concerns his position very much. It expresses her important discovery that an individual is responsible for



his own acts.

Nora. Then you must testify that it isn't true, Kristine. I'm not out of my mind; I'm quite sane now. And I tell you this : nobody else knew anything, alone was responsible for the whole thing. Remember that ! (Act II,56)

But on the other side, Nora still hopes Torvald going to take a risk for her sake when he knows the forgery.

Nora plans to commit suicide to be responsible for her torts. It is her strategy to reject her husband's responsibility for her crime. Nora becomes a rebel. It is shown when she plays tarantella wildly. She does not seem to hear her husband's instruction for her. She also asks to her maid to serve the prohibited macarons in front of her husband. It expresses Nora's effort to act as her will. It can be also seen when Nora refuses her husband's passionate love. She rejects his asking to make love with him after she danced tarantella at the masquerade party.

The climax of the play A Dolls House lays in a single action in Act III. The climax of the play can be seen at the moment when Torvald knows Nora's forgery. At that time Nora also has an important discovery. Nora's belief about the miracle, the wonderful moment when Torvald discovers the forgery and takes all the guilt upon himself, is not happened. In the contrary, Torvald does not accept Nora's crime although she did it to save his life. It makes Nora feeling helpless. Nora also makes

some important discovery about Torvald. She is aware that really Torvald is more concerned with his position in society rather than the emotional needs of his wife. Torvald forces Nora to confront her personal worthlessness.

Helmer. Oh, stop pretending ! You father was just the same, always ready with fine phrases. What good would it do me if you left this world behind, as you put it ? Not the slightest bit of good. He can still let it all come out, if he likes ; and if he does, people might even suspect me of being an accomplice in these criminal acts of yours. They might even think I was the one behind at all, that it was I who pushed you into it ! And it's you I have to thank for this.....and when I've taken such good care of you, all our married life. Now do you understand what you have done to me ? (Act III,76)

Here Torvald reflects how people's attitude and notion towards woman. People regards woman not as an independent individual who has to be responsible for her crime. But a husband is responsible for his wife's torts. And Torvald lets Nora living in their house but does not allow her to bring up their children.

Nora won't accept it. Based on her awareness that an individual is responsible for his own acts, Nora does not want Torvald take responsibility for her crime. She asks Torvald to let her go when Torvald was angry with her after he knows about the forgery.

Nora. Let me go. I won't have you taking the blame for me. You must't take it on yourself.(Act III,)

The falling action of the play begins when Nora

rejects Torvald's protectiveness. Krogstad states they are save. Krogstad sends Nora's IOU back, his regrets and appologies for what he has done. Exultantly, Torvald forgives Nora and promises to protect her and gives her a new life.

But Nora rejects it. She considers that really Torvald never understands and loves her for their eight years marriage. Torvald treats her as his romantic object, he only enjoys how nice it is to be in love with her, and as his baby doll. He never treats her as an independent individu. He always moralizes and preaches her as her father did to her. He never lets her doing everything she wants. She has to do everything that is arranged by him to make him happy, as she states to him :

Nora. It's right you know, Torvald. At home, Dady used to tell me what he thought, then I thought the same. And if I thought differently, I kept quite about it, because he wouldn't have like it. He used to call me his baby doll, and played with me as I used to play with my dolls. Then I came to live in your home....

Helmer. What way is that to talk about our marriage ?

Nora. (*impertuibably*) What I mean is : I passed out of Daddy's hands into yours. You arranged everything to your tastes, and I acquired the same tastes. Or I pretended to... I don't really know...I thinks it was a bit of both, sometimes one thing and sometimes the other. When I look back, it seems to me I have been living here like a beggar, from hand to mouth. I lived by doing trioks for you, Torvald. But that's the way you wanted it. You and Daddy did me a great wrong. It's your fault that I've never made anything of my life. (Act II,80)

Nora cannot accept his treatment anymore. And she won't educate her children because there is the sacred duty that she has to do, her duty for herself. She has to educate herself to reach any understanding of herself and the things around her. She thinks that she has no qualifications to educate her children and Torvald is not the man to teach her. To educate herself, Nora thinks that she must learn to stand alone. She also doesn't love Torvald anymore after she is aware that really Torvald never loves her. He only thought how pleasure to play with her. She thinks that he is only Torvald's doll wife.

Nora. No, just gay. And you're always been so kind to me. But our house has never been anything but a play-room. I have been your doll wife, just as at home I was Daddy's doll child. And the children in turn have been my dolls. I thought it was fun when you came and played with me, just as they thought it was fun when I went and played with them. That's been our marriage, Torvald. (Act III, 80-81)

For that reason, Nora will leave her husband, her children and her happy home without taking care what people will say. She does not believe it anymore. She is not satisfied anymore with what most people say. She does not believe to religion or to the law either. She believes that first and foremost she is an individual, just as a man is.

Nora. That I don't believe anymore. I believe that first and foremost I am an individual, just as much as you are - or at least I'm going to try to be. I know most people agree with you, Torvald, and that's also what is says in book. But I'm not content anymore with what most people say, or with what it

says in books. I have to think things out for myself, and get things clear. (Act III,82)

Nora. Well, Torvald, that's not easy to say. I simply don't know I'm really very confused about such things. All I know is my ideas about such things are very different from what I thoughts; but I simply can't get it into my head that that particular law is right. Apparently a woman has no right to spare her old father on his deathbed, or to save her husband's life, even. I just don't believe it. (Act III,83)

It shows Nora confrontation against the social attitude and notion towards woman. She opposes the male - dominated world which limits the freedom of woman, especially a married woman. It is also shown by Nora's opinion that a lot of woman sacrifices their honour for the one they love. She confronts Torvald's notion that man never do it like that.

Helmer. I would gladly toil day and night for you, Nora, enduring all manner of sorrow and distress. But nobody sacrifices his honour for the one he loves.

Nora. Hundreds and thousands of women have. (Act III, 84)

Finally as her efforts to defend of her rights, Nora chooses to leave her happy home and discover for herself the independent individu rather than remain part of marriage based on an intolerable life. She believes that a married woman also has the power to establish a separate and may chooses another as freely as a man. She takes her own personal belonging. She does not want anything of her husband's. She does not want either to

communicate with her husband or to accept everything from him. She considers that a husband is not responsible for his wife life and a wife needs no longer turn her earning over to her husband.

Nora. Listen, Torvald, from what I've heard, when a wife leaves her husband's house as I am doing now, he is absolved by law of all responsibility. You must not feel in any way bound, any more than I shall. There must be full freedom on both sides. Look, here's your ring back, give me mine. (Act III, 85)

That is the catastrophe of the play, because in this part, the fortunes of the hero is ruin. It is the ruin of Nora's happy marriage, happy home and happy family.

That is all Nora's efforts to maintain her rights as an independent individu that reflects woman's defense of human rights against the social attitude and notion. To clarify it, Nora's effort to maintain her rights, the writer of this thesis describes below :

1. Nora is out squandering money while her husband prohibits her to be extravagant.
2. Nora breaks her husband's rule by indulging herself in prohibited macaroons.
3. Without her husband's consent, Nora borrows money by forging her father's signature to save her husband's life.
4. Nora does not believe that whatever she have done, forgery, is a crime.

5. Nora earns money by herself, like being a man, without her husband's coercion.
6. Nora wants to say 'damn' in front of Torvald who always arrange and preach her life.
7. Nora asks Kristine to help her mending her torn costume while her husband can't stand the sight of mending lying about.
8. Nora finds amusement in Dr. Rank's companionship by tells to him about the exciting thing while her husband doesn't want hear them.
9. Nora still meets Krogstad although Torvald prohibits her to meet him again.
10. Nora dances tarantella as her own will without her husband's intruction.
11. Nora refuses her husband's asking to make love with him.
12. Nora tries to be responsible for her torts by planning to suicide and sacrifice her life.
13. Nora asks Torvald to let her go because she does not want him taking the blame for her.
14. Nora refuses her husband's lesson because she thinks that Torvald is not the man to teach her but she is herself who has to educate her own life.
15. Nora refuses to educate her children because she , as a dishonest mother, has no qualification to educate them

16. Nora takes her own personal belonging and won't take anything that come from her husband.
17. Nora does not concern anymore with what most people say, religion teach, or what it says in books.
18. Nora cannot accept the law that limits woman's right.
19. Nora does not love Torvald, who never loves her, anymore.
20. Nora does not accept Torvald's notion about nobody sacrifices his honour for the one he loves.
21. Nora does not want to be Torvald doll wife or to be his romantic object.
22. Nora rejects her husband's protection and all his responsibility for her life by refusing everything from her husband. She needs no longer turn her earning over her husband.
23. Nora leaves her husband's house to discover for herself the independent individu.

They are all description about Nora's effort to defend her right through analyzing plot of the play. They are as reflection of woman's defense of human rights against the social attitude and notion.

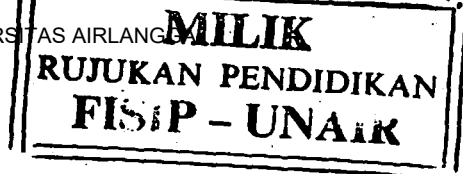
4.1.2. CHARACTER AND CHARACTERIZATION

In analyzing character and characterization of the play A Doll's House, the writer of this thesis would like to delineate major characters in the play. Those characters are Nora Helmer and Torvald Helmer. Through the characterization of those characters, the writer of this thesis tries to find woman's defense against the social attitude and notion. She will reveal those characters by using some or all basic means of characterization, such as through their speech, their action, their thought, their physical appearance and through what other characters say or think of them. Those basic means are used not in isolation because they are interconnected.

Besides the writer of this thesis also presents some other characters who can support her analysis on those characters Nora, such as Krogstad and Kristine. The writer of this thesis would like to analyze those characters in isolation.

TORVALD HELMER

Torvald Helmer, Nora's husband, is a serious man who always work hard to build his happy home life, especially for his frivolous wife. He spends his spare time by working in his study. He has no time to pay attention to his wife, like talking or discussing together about



their problem, as Nora says to him :

Nora. Isn't there anything that strikes you about the way we two are sitting here ?

Helmer. What's that ?

Nora. We have now been married eight years. Hasn't it struck you this is the first time you and I, man and wife, have had a serious talk together ? (Act III, 79)

Torvald only gives her money wherever she needs. As the head of his home life, Torvald has to be responsible for his family. It is his duty to raise his family and to fulfill his extravagant wife's needs. He is aware how expensive it is for a man to raise a family, especially a wife, like that. Therefore he always works hard to get a lot of money.

But really Torvald prohibits his wife to be out squandering money, or to be extravagant. Because he doesn't want to owe anything to someone else. He is a man with a good deal of pride who is so strict about such matters. He cannot stand the sight of building his home on credit and borrowed money.

Helmer. Nora, Nora ! Just like a woman ! Seriously though, Nora, you know what I think about these things. No debts ! Never borrow ! There's always something inhibited, something unpleasant, about a home built on credit and borrowed money. We two have managed to stick it out so far, and that's the way we'll go on for the little time that remains (Act I, 3).

He is rather egoist. He treats his wife as a child who needed to be moralized in her life. He forbids his

wife to eat confections because they can ruin her sweet teeth. He has a self image as a protector of his wife, as the weak side. He would like to take a risk for his wife's sake. He states about it to Nora :

Helmer. (*puts his arm round her*) Oh my darling wife, I can't hold you close enough. You know Nora.....many's the time I wish you were threatened by some terrible danger. So I could risk everything, body and soul, for your sake (Act III,7)

He feels sure that he has a strength and courage enough to take a risk in his life. He believes that he is stronger than his wife, so he has to protect her by preaching her and not let her has her way in her life.

He instructs Nora even in her very dress and forbids her to talk about the exciting things that make him feeling jealous, such as talks about Nora's old friend. He does not like to hear it, as Nora says to Kristine, her old friend :

Nora. Oh yes, it was quite right what he said Kristine. You see Torvald is so terribly in love with me that he says he wants me all to himself. When we were first married, it even use to make him sort of jealous if I only as much as mentioned any of my old friends from back home. So of course I stopped doing it. But I often talks to Dr. Rank about such things. He likes hearing about them. (Act II, 38)

He loves Nora as mere plaything. He treats her not more than a baby doll. He maintains his romantic fantasies towards his wife. He instructs her to dress herself as a Capri fisher girl and to dance tarantella in order

to raise his passionate love. It can be proved through Torvald's speech after Nora danced the tarantella in her Capri fisher girl costume at the masquarade party.

Helmer. And when it's time to go, and I lay your shawl round those shapely, young shoulders, round the exquisite curve of your neck....I prtend that you are my young bride, that we are just leaving our wedding, that I am taking you to young and trembeling loveliness ! All evening I've been longing for you, and nothing else. And as I watched you darting and swaying in the tarantella, my blood was on fire.... I couldn't bear it any longer....and that why I brought you down here with me so early.....(Act III,70)

He treats Nora merely as his romantic object to whom he can find the fun.

As a lawyer, Torvald teaches his wife about social morality. He wants Nora to do whatever people think that is good and forbids her to do everything that is bad thing in the sight of people. He gives a lesson to Nora. As a lawyer, he has discovered that practically all bad characteristic of children come from their dishonest mother, because the mother is responsible for her children's moral character. It is mother's duty to dictate them. So mother has to be took the blame on her children's bad moral character. Torvald informs about it to Nora when Nora coaxes him to allow Krogstad to keep his position in the Bank.

Helmer. My dear Nora, as a lawyer I know what I'm talking about. Practically all juvenile delinquents come from homes where the mother is dishonest. (Act I,33)

Here Torvald tries to show the burdensome responsibility

of the mother. He thinks that all juvenile delinquents are generally traceable to the mothers.

Yet as a lawyer Torvald is really petty man. He does not judge his friend, Krogstad, because of his crime, forgery, or because of morally incompetent. He judges Krogstad because he is ashamed to admit friendship with a man held to be disreputable. It can be seen through Torvald's speech about Krogstad to Nora.

Helmer. And I'm told he's not bad at his job, either. But we knew each other rather well when we were younger. It was one of those rather rash friendships that prove embarrassing in later life. There is no reason why you shouldn't know we were once in terms of some familiarity. And he, in his tactless way, makes no attempt to hide the fact, particularly when other people are present. On the contrary, he thinks he has every right to treat me as an equal, with his 'Torvald this' and 'Torvald that' everytime he opens his mouth. I find it extremely irritating, I can tell you. He would make my position at the Bank absolutely intolerable. (Act II,43)

While he knows the forgery that Nora did to save his life, Torvald won't accept it. He considers Nora as an irresponsible being. He does not believe that woman who was his pride and joy, actually as a criminal. He accuses her having no sense of duty over her husband. She ruins his happiness and his future. In this case, Torvald more concerns on his position rather than on his wife's emotional needs, his protectiveness. He won't accept to take a risk for her wife's torts. It is contrast to her statement before. He is narrowminded way of looking at society

who believes that nobody will sacrifice his happy life for someone he loves. He says about it to Nora.

Helmer. I would gladly toil day and night for you, Nora, enduring all manner of sorrow and distress. But nobody sacrifices his honour for the one he loves. (Act III,84)

Furthermore, he does not allow Nora to bring up the children. He does not trust her anymore, because he thinks that she can pollute and deprive their children moral character with her crime she did.

On the contrary, Torvald change his mind after received a letter from Krogstad that states they, Torvald and Nora, are safe. Exultantly he forgives his wife. He thinks that the danger is over. Again he treats Nora as a dependent housewife who does not have the knowledge how act on her own responsibility. He treats her as his little pretty bird again, and promises to protect her as a hunted dove will protect a little bird from the cruel talons of the hawk. He promise her going to give her a new life where she becomes in a way both his wife and at the same time his child.

Helmer. (*standing at the open door*), Yes, do. You try and get some rest, and set your mind at peace again, my frightened little song - bird. Have a good long sleep; you know you are safe and sound under my wing. (*Walks up and down near the door.*) What a nice, cosy little home we have here, Nora! Here you can find refuge. Here I shall hold you like a hunted dove I have rescued unscathed from the cruel talons of the hawk, and calm your poor beating heart. And that will come, gradually, Nora, believe me. Tomorrow You'll see everything quite differently. Soon everything will be just as it was before. You won't need me to keep on telling you

I've forgiven you; you'll feel convinced of it in your own heart. You don't really imagine me ever thinking of turning you out, or even of reproaching you? Oh, a real man isn't made that way, you know, Nora. For a man, there is something indescribably moving and very satisfying in knowing that he has forgiven his wife - forgiven her, completely and genuinely, from the depth of his heart. It's as though it made her his property in a double sense: he has, as it were, given her a new life, and she becomes in a way both his wife and at the same time his child. That is how you will seem to me after today, helpless, perplexed little thing that you are. Don't you worry your pretty little head about anything, Nora. Just you be frank with me, and I'll take all the decisions for you.....What's this? Not in bed? You've changed your things? (Act III,78-79)

That shows Torvald's authority over his wife. He feels superior. He feels that he is a kind man who may forgive his wife's fault.

That is all of Torvald's characterization which reflects Torvald's attitude and notion towards Nora, his wife. Below the writer of this thesis will discuss Nora characterization.

NORA HELMER

Nora Helmer is a happy wife. Through her action in the beginning of the play, we can see that Nora is a kind and cheerful woman. She likes to humn to herself. She is chirruping while she does something. And she asks the porter who helps her to keep the change when she pays him. But she is rather childish and frivolous woman. She looks like to be extravagant. She is out squandering

money although it is prohibited by her husband. She does not care of her husband's forbidding. She thinks that it is normal to be out squandering money because her husband, Torvald Helmer, is getting quite a good salary as a Bank manager. So she can afford to be just a little bit extravagant.

Nora. But, Torvald, surely this year we can spread ourselves just a little. This is the first Christmas we haven't had to go carefully.

Helmer. Ah, but that doesn't mean we can afford to be extravagant, you know.

Nora. Oh, yes, Torvald, surely we can afford to be just a little bit extravagant now, can't we? Just a teeny-weeny bit. You are getting quite a good salary now, and you are going to earn lots and lots of money. (Act I,2)

Constantly she tries to get money from her husband. She asks her husband giving money to her as her Christmas present. She is spoiled to her husband and flattering him to get money. She does not care that her husband or someone else thinks of her as a spendthrift. But she is sure enough that really she is not extravagant. She saves everything she can. It can be seen when she tells it to Torvald.

Helmer. You can't deny it. Nora dear (*puts his arm round her waist*). My pretty little pet is very sweet, but it runs away with an awful lot of money. It's incredible how expensive it is for a man to keep such a pet.

Nora. For shame! How can you say such a thing? As a matter of fact I save everything I can. (Act I,4)

If we read later, we can see that really Noora is not an extravagant wife. She has to save money from her husband to pay her obligations without her husband's knowledge. On the other side, she has to be able to fulfill her family's need in order to live in decent style as her husband's will. It is proved through Nora's speeches to her old friend. Kristine Linde :

Nora.....So what I've had to do is save a little here and there, you see, wherever I could. I couldn't really save anything out of the house keeping, because Torvald has to live in decent style. I couldn't let the children go about badly dressed either - I felt any money I got for them had to go on them alone. Such sweet little things !

Mrs Linde. Poor Nora ! So it had to come out of your own allowance ?

Nora. Of course. After all, I was the one it concerned most. Whenever Torvald gave me money for new clothes and such like, I never spent more than half. And always I bought the simplest and cheapest things. It's a blessing most things look well on me. So Torvald never noticed anything. But sometimes I did feel it was a bit hard, Kristine, because it is nice to be well dressed isn't it ?
(Act I,15)

It also shows that Nora tries to keep anything she thinks good for her although her husband prohibits it . It is supported by Nora's other act. Again she breaks her husband's forbidding by indulging herself in prohibited confections. Although we, the readers, know that she pops macaroons, but Nora denies Torvald accusation when he suspects her has been indulging macaroons. She is rather deceitful. She pretends to obey her husband's forbidding

in order to make him happy.

Nora. [crosses to the table]. I would never dream of doing anything you didn't want me to. (Act I,5)

Actually she feels cross to her husband's attitude. She can't stand by her husband who treats her as his pretty little pet. She has to obey his rule as her master. For that reason she wants to say 'damn' in front of her husband, but she has never done it. She always indulges herself in prohibited macaroons in back of her husband. It seems that she enjoys her husband's rule as his protectiveness to her. As if she depends her life on him. She looks like a dependent household who needs his protectiveness.

Nora. Please, Torvald, I never get anywhere without your help. (Act I,32)

And her husband's protectiveness of her is matched by her protectiveness on him. She takes a risk by forging her father's signature to borrow money when her husband's got a serious illness without her husband's coercion. At this time it is impossible for Nora to ask her father's help because her father is getting a serious illness too. She does it because she wants to save her husband's life. She keeps secret of it to her husband in order to keep their happy marriage and to save her husband's face.

Nora. Good heavens, how could you ever imagine such a thing ! When he's so strict about such matters, ! Besides, Torvald is a man with a good deal of pride - it would be terribly embarrassing and humiliating for him if he thought he owed

anything to me. If would spoil everything between us; this happy home of ours would never be the same again. (Act I,15)

From Nora's speeches upon, we can see really Nora knows that her husband is a man with a good deal of pride and does not like to borrow money or anything from someone else. For that reason, Nora thinks that it is important to keep secret about it. She wants to keep their happy marriage although it is based on deception. For Nora, Torvald is a hero who will always protect her. He has all courage and strength. So she will do everything to make him happy.

Nora is an innocent woman. She thinks that the forgery as she did is not a crime. Because she did it to save her father from worry and anxiety on his deathbed and to save her husband's life. She loves her husband very much more than anything else in the world. So she wants to do everything for his sake. Although she does not know very much about the law, but she feels sure that all her motivation will be allowed by the law.

Nora. I don't believe it. Isn't a daughter entitled to try and save her father from worry and anxiety on his deathbed? Isn't a wife entitled to save her husband's life? I might not know very much about the law, but I feel sure of one thing: it must say somewhere that things like this are allowed. You mean to say you don't know that - you, when it's your job? You must be a rotten lawyer, Mr. Krogstad. (Act I,29)

It is Nora's first confrontation against the conditions of

the outside world, a lawful society that prohibits a woman doing something without her husband's coercion, as Kristine says to Nora :

Mrs. Linde. Well, a wife can't borrow without her husband's consent. (Act I,14)

Nora does not believe about at all. She thinks that she is a wife who knows takes her way to save one she loves.

Nora's effort to be acting as her own will is also shown while she asks Kristine to help her mending her costume. Here she breaks her husband's forbidding. Actually her husband cannot stand the sight of mending laying about. But Nora still does it without her husband's knowledge.

On the other side, Nora sometimes obeys her husband's instruction. She obeys her husband's instruction when he wants her dressing herself as a Capri fisher girl at the masquarade party. But when her husband's instruction does not suit her, she does not obey it. It means that Nora goes along with Torvald view only as far as it suits her and no further. She is just as ready to lie to her husband to make him happy. She will do everything to put him in good mood although she has to pretend. But without her husband's knowledge, she will break his rule which it does not suit her. It is also shown by

Nora's act when she talks about the exciting things with Dr Rank, her husband's friend. She talks about her old friend with him while her husband's does not like to hear it.

Nora tries to find amusement in Dr. Rank's companionship. She feels more relaxed in his company than with Torvald. Because Dr. Rank never preaches and moralizes her as her husband always do to her. Without her husband's knowledge, Nora treats Dr. Rank like to her husband with adolescent flirtatiousness.

When her husband forbids her to meet Krogstad, the money lender who has lent money to Nora, she does not obey it. She thinks that her husband is a petty man who concerns himself with his position as Bank manager very much. He is very proud to his position. She thinks that he has no enough strength and enough courage for whatever happens. He is not a man enough to take everything on himself. It make Nora having a courage to take a risk when Krogstad threatens her by going to sent and tell Torvald about Nora's forgery. She is aware that she herself has to be responsible for her own act, and she does not want Torvald taking the blame on her crime. Nora plans to commit suicide to be responsible for her own crime. It shows Nora's other effort to defend her right to be responsible for his own torts. She is aware that an individual is responsible for his own acts.

Nora. Then you must testify that it isn't true, Kristine. I'm not out of my mind; I'm quite sane now. And I tell you this : nobody else knew anything, I alone was responsible for the whole thing. Remember that ! (Act II,56)

Nora also has a bravery to oppose her husband's instruction directly. When she exercises to dance tarantella, she dances it as her own will without paying attention to her husband's instruction. She dances wildly. It can be seen through her act.

[RANK sits down at the piano and plays. NORA dances more and more wildly. HELMER stands by the stove giving her repeated directions as she dances; she does not seem to hear them. Her hair comes undone and falls about her shoulders; she pays no attention and goes on dancing. MRS LINDE enters.]

Besides that in front of her husband, Nora orders the nursemaid to serve the prohibited macaroons in dinner. She does not care her husband's forbidding anymore. She also refuses her husband's romantic fantasies towards her that is maintained by him through instructing Nora to dress herself as a Capri fisher girl and to dance tarantella. She refuses her husband's asking to make love with him after she dances tarantella at the masquerade party.

Nora. Go away, Torvald ! Please leave me alone. I won't have it. (Act III,70)

On the other side, Nora still hopes that wonderful thing will take place. It is the proud terrible moment when Torvald discovers the forgery and take all the guilt upon himself.

In fact the wonderful thing, what Nora dreams, is never happened. When Torvald knows the forgery, he accuses Nora as an irresponsible being. He thinks that there are not men who will sacrifice their honour for the one they love.

According Nora it is the false value of sophisticated society. She sees that men never sacrifice their honour for the one they love, on the other side, there are hundreds and thousands of women do it. Nora cannot accept this reality. Nora is getting aware that for eight years of their marriage she lived by doing tricks for Torvald only. It is not different when she lived with her father. Both of them only want her to please them. She thinks that they treat her as their baby doll only. They think it is nice to be in love with her.

Nora. It's right, you know, Torvald. At home, Daddy used to tell me what he thought, then I thought the same. And if I thought differently, I kept quite about it, because he wouldn't have like it. He used to call me his baby doll, and he played with me as I used to play with my baby dolls. Then I came to live in your house.....

Helmer. What way is that to talk about our marriage ?

Nora. (*impertubably*) What I mean is : I passed out of Daddy's hand into yours. You arranged everything to your tastes, and I acquired the same tastes. Or I pretended to.....I don't really know.....I think it was a bit of both, sometimes one thing and sometimes the other. When I look back, it seems to me I have been living here like a beggar, from hand to mouth. I lived by doing tricks for you, Torvald. But that's the way you wanted it. You and Daddy did me a great wrong. It's your fault that I've never

made anything of my life. (Act III,80)

Here, Nora shows another deception. At the past time, she made amount of deception to both, her husband and her father. She pretended to agree with everything her father and her husband thought to make their feeling happy. She did it to keep her happy life by neglecting her own will and feeling.

Now she does not want to make another deception. Nora presents the real fact about their marriage to Torvald. She thinks that the real wedlock can only be attained when a couple committed to respect each other's personal rights. With Torvald she never finds it. She considers that Torvald does not and never understand her for their eight years marriage, as she states :

Nora. Exactly, you don't understand me. And I have never understand you, either - until tonight. No, don't interrupt. I just want you to listent to what I have to say. We are going to have things out, Torvald. (Act III,79)

she is sure that she never get that respectability from her husband. Therefore, she won't want to share her life with him. She shows that a married woman does have the power to establish a separate domicile, and she should have not to be acting under her husband's coercion.

As a woman. Nora thinks that show has a freedom to act as her own will. For that reason she refuses her husband's protectiveness and his lesson. She thinks that

her husband is not the man to protect and teaches her to be a good wife for him. She has her own responsibility to educate her as an independent human being.

Nora. On the contrary, you were quite right I'm not up to it. There's another problem needs solving first. I must take steps to educate myself. You are not the man to help me there. That's something I must do on my own. That's way I'm leaving you.

Helmer. {jumps up} What did you say ?

Nora. If I'm ever to reach any understanding of myself and the things around me, I must learn to stand alone. That's why I can't stay here with you any longer. (Act III,81)

As a mother, Nora's maternal instinct is fully developed. Because she cares about her children's moral character, she refuses to educate them. She thinks that a liar mother is not a good mother for her children. She can pollute and deprave them and she has no qualification to teach them as her husband said before. She considers that her children will be well-cared by the nurse for in her absence, just as Nora herself was raised by the nurse when her mother died. It is the reason first and foremost why she will commit suicide and later she leaves them.

Besides that Nora becomes concerned of her freedom as an individual creature very much. She pays no attention anymore to what people think, to what the books say, and to what religion teach. Indeed she becomes a rebel opposing everything that limits her own freedom as an independent human being. Furthermore, she confronts the

law that limits woman's right. She does not believe it anymore. She confuses about the rightness of that law, as she says to Torvald :

Nora. Well Torvald, that's not easy to say. I simply don't know. I'm really very confused about such things. All I know is my ideas about such things are very different from yours. I've also learnt that the law is different from what I thought; but I simply can't get it into my head that that particular law is right. Apparently a woman has no right to spare her old father on his deathbed, or to save her husband's life, even. I just don't believe it.

Helmer. You are talking like a child. You understand nothing about the society you live in.

Nora. No. I don't. But I shall go into that too. I must try to discover who is right, society or me. (Act III,83)

It is also her reason why she wants to leave her husband and her children. Besides that she also does not love her husband any more. All of it causes her feeling so calm and collected enough to leave her family. It shows that Nora, who at the first time is childish and only an innocent creature, has a bravery to take the perils of the outside world to find her identity and her freedom.

Furthermore, Nora has to be acting as her own free will. She refuses her husband's forbidding and his responsibility to her. She needs no longer turn her earning over her husband. She does not want anything of him. She also won't accept his help. She would like to take her own personal belongings. It can be seen through Nora

speeches to Torvald :

Nora. It's no use forbidding me anything now. I'm taking with me my own personal belongings. I don't want anything of yours, either now or later. (Act III, 81)

Nora. Listen, Torvald, from what I've heard, when a wife leaves her husband's house as I am doing now, he is absolved by law of all responsibility for her. I can at any rate free you from all responsibility. You must not feel in any way bound, any more than I shall. There must be full freedom on both sides. Look, here's your ring back. Give me mine (Act III, 85)

Finally she chooses as freely as a man by leaving her family, her husband and her children. She leaves her happy marriage that is based on deception and intolerably lie. She has the power of vision to see through the unfair her husband's attitude and notion towards her as the reflection of the false values of sophisticated society.

From the upon description we can see that Nora Helmer and Torvald Helmer are involved in most of the play action. They are present in each act. They involve a lot of conflict which can establish the plot. Otherwise, Nora and Torvald Helmer are the major characters in the play

Moreover, we can see that Nora is a round and dynamic character. She has many individual and unpredictable human traits. In first time, she looks like a childish and dependent household who depends her life on her husband. She enjoys his protectiveness on her by obeying

his rule as far as suits her to make him happy. She needs her husband's protectiveness and she has no power to face the danger that threatens her. But finally she behaves as an independent woman who has a bravery to confront everything that limits her rights as an individual. She neglects and opposes everything that forbids her to express her own will.

On the contrary, Torvald Helmer is flat and static character. From the beginning he shows his egoism. He always shows his authority on his wife. He concerns only on his own will very much.

4.1.3. SETTING

As the writer of this thesis says in theoretical framework that there are two kinds of setting, physical and psychological setting. In this case the writer of this thesis tries to find woman's defense of human rights against the social attitude and notion in the play *A Doll's House* through two kinds of setting.

The story takes place in the house, exactly in the Helmer's flat. It has a pleasant room with tasteful and not expensive furniture. On the back wall there are two doors. One on the right side leads to the entrance hall, the other on the left leads to Helmer's study, and between them, a piano. In the middle of the left wall, a door leads to a living room, downstage, with a window, a

round table, some of arm chairs and small sofa. And the fourth door is in the middle of the right wall. Downstage from it is a porcelain stove with a couple of armchairs and a rocking chair. This room is decorated with china and other small objects d'art, carpet on the floor, a fire burns in the stove and a small bookcase with books in handsome binding. Between the stove and the door there is a small table.

That is the physical setting of the play. They are also as psychological setting that are on symbolic level. They reflect certain meanings. Here the writer of this thesis will delineate only some setting that have many symbols which reflect her objective study.

The pleasant room with its furniture and decoration reflects that the owner of the house come from the middle class society. The flat or the house itself has a few meaning. The house can symbolize the protectiveness. It protects the people living in there from the terrible danger of the outside world. For Nora it also symbolizes the protectiveness from her husband. There Nora hopes to get a happy life and get protection of her husband if she is threatened some terrible danger. There people hopes to find a happy life. In this play Ibsen picks up repeatedly the issue of a happy home. First it is stated by Torvald Helmer :

Helmer.No debts ! Never borrow ! There's always something inhibited; something unpleasant, about a home built on credit and borrowed

money.....(Act I,3)

Second by Nora:

Nora.Oh God, what a glorious thought
Kristine ! No more worries ! Just think of being
without a care in the world.....being able to romp
with the children, and making the house nice and
attractive, and having things just as Torvald likes
to have them !.....(Act I,16)

Third by Kristine :

Mrs. Linde :.....somebody to work for....to
live for. A home to bring happiness into. Just let
me get down to it....I wish they'd come....(Act
III,66).

And the forth by Dr. Rank:

Dr. Rank.Ah yes, this dear, familiar old
place ! How cosy and comfortable you've got things
here, you two (Act III,71).

The happy house is important to be pointed out to raise
the atmosphere that a home is being broken up in the end
of the play.

The happy home, later, symbolizes as a shackle for
Nora. The sackle limits her rights as a human being. For
Nora the happy home is merely as a play-room in which
Nora lives there as a plaything for her father and her
husband. She cannot act as her own will. She is only her
husband's doll wife whom he never loves. He only thinks
how nice it was playing with her, preaching and moraliz-
ing her. On the other word, the house is the place where
Torvald can play with Nora as Nora play with their chil-
dren.

Finally the house, for Nora, merely as the place
where some dolls are there. It has a close relationship

with the tittle of the play A Doll's House. This title stresses the locale where the story taking place, i.e. a house for some dolls not for human being. It shows the imporatance of the house in the play. The house here is full of dool people suggest the limited stature, limited knowledge and limited perspective of everyone in it. In it there is inherited role that becomes inherited behaviour patterns. It is the treatment of people as dolls.

Nora. No, just gay. And you've always been so kind to me. But our house has never been anything but a play-room. I have been your doll wife, just as at home I was Daddy's doll child. And the children in turn have been my dolls. I thought it was fun when you came and played with me, just as they tought it was fun when I went and played with them. That's been our marriage, Torvald (Act III, 80-81).

When Nora leaves the house, it means that Nora breaks up that happy home. She tries to break the sackle that limits her rights as a human being. She goes out of the sackle that make her blind about the rightness in life. Because during she lives in the house, her husband always moralizes her based on social morality and deprives Nora of her sense of identity. Moreover Nora's leaving the house express her struggling against the discase of inherited behaviour and inherited values of her husband. So by leaving the house Nora tries to find who is right, society or her. As her statement to Torvald,

Helmer. You are talking like a child. You understand nothing about the society you live in.

Nora. No. I don't. But I shall go into that too. I must try to discover who is right, society or me.

It also shows that leaving the house is the effort of Nora to maintain her right as human being to be able to act as equal as man.

Another physical setting, that is also important, is the door. As a physical setting the door is only the way to get in or out of the house, but it can be as psychological setting that reflects something else. In the beginning of the story, Nora enters the house through the front door. The door is left standing open by Nora, so a Porter can be seen outside holding a Christmas tree and a basket. It reflects that through the opened door Nora can see the world outside the house. She can know everything happened in the outside.

But the first time, Nora often shuts the door. It shows that firstly Nora does not want to know what is happened in the outside of the house. She enjoys her life inside of the house. She hides herself from reality because she wants to keep her happy life. Shutting the door also reflects that Nora wants to keep her big secret, the forgery, from her husband. It is Nora's deception of Torvald about everything like forgery, her act in breaking Torvald's rule. She thinks it is important not to overlook the fact.

Here, Torvald is described often shut the door. He

shuts the door behind him when he goes into his room (p.44). He also shuts the door after Kristine leaves his home (p. 69). Again he shuts the door after he puts the letters (p.73) and after he goes into his room (p.74). All the time when Torvald shuts the door, Nora is inside the house. It symbolizes that Torvald wants to dominate Nora's life. He never gives a chance to her to see reality and to act as her own will. It reflects that he never gives her a freedom as a human being. He arranges at all for Nora as his own will. And when he knows the forgery, he locks the front door (p.75) to keep Nora in. It shows his authority to sackle Nora. He makes a perfect prison for her. He treats Nora as a prisoner who has no rights to act as her own will.

Later Nora often opens the door, as she do it when Krogstad leaves her house.

{He goes out through the hall, Nora crosses to the door, opens it slightly, and listen} (Act II,55)

It shows that Nora begins to want to overlook what is happened in the outside. Nora begins to be able to overlook the fact. The opened door also reflects the way for Nora to get her rights. It is Nora's opportunity to go away from the house to maintain her rights. It reflects Nora's opportunity to release herself from her husband's prison.

And the play is ended with a slamming door by Nora

when she leaves her husband's home. She does it when her husband locks the door. It shows Nora rebellion against her husband's authority of her life launching herself towards individuality and freedom. It reflects Nora's effort to defend her rights against the authority of her husband.

The other important setting is Christmas. The story is happened during Christmas. Christmas for Christian is the celebration of the birth of Jesus Christ. It is the glorious day. It is the moment when Jesus borned in the world to sacrifice himself to expiate human being's sin.

In the play Christmas reflects the birth of rebellious Nora. It is a glorious day for Nora who is born as a human being having the freedom to act as her own will. As a child who is just borned, Nora is innocent. She thinks the forgery that she did is not a criminal. She did it because she wants to save her husband life. She sacrifices her honour for the one she loves very much.

Christmas day is the happy day for a family. They assemble together to celebrate it. There is Christmas tree with the splendid decoration and there are a lot of Christmas present which become presents surprise for everybody. Christmas day is the day that is full of surprising thing. When Christmas is over, there is the new year. The new year is also often talked in the play. In the new year, we hope to get a new life with a new

spirit.

In the play Christmas day is also the happy day for Nora and her family. For Nora it is the day when she will make a surprising thing to surprise her family. As Torvald says to Nora :

Helmer. Do you remember last Christmas ? Three whole weeks beforehand you shut yourself up every evening till after midnight making flowers for Christmas tree and all the other splendid things you wanted to surprise us with. Ugh, I never felt so bored in all my life (Act I,6).

And this Christmas Nora surprises her husband when he knows about the forgery. He does not believe that Nora did it to him. Finally Nora surprises her family by leaving the house while she should have assemble together.

When Christmas is over, it is the end of Nora's happiness. But she is sure there is the new year. The new year is Nora's hope to get a new life with a new spirit as an independent individu who has a freedom to act and choose her own life. The new year is the opportunity for Nora to get her right as equal as man. She will do just what she want. She will be able to live quite differently, as she says to Kristine;

Nora.You can imagine how pleased we are! He starts at the Bank straight after New Year, and he's getting a big salary and lots of commission. From now on we'll be able to live quite differently.....we'll do just what we want. Oh, Kristine, I'm so happy and relieved.(Act I,9).

It is also Nora's hope to rebuild her life with Torvald in the years to come after she leaves his home. Nora's hope to rebuild their happy marriage is based on the truthful relationship.

Another physical setting is the end of the masquerade party where the climax takes place. The end of the party is the end of the happiness. As the psychological setting it symbolizes the termination of Nora's marriage. It is the time when Nora refuses making love and living together with her husband who really never loves her and never understands her. In that night Nora considers Torvald not as her husband but as a stranger. And she cannot stand by with a stranger in spending that night.

Nora. [*putting on her coat*]. I can't spend the night in a stranger man's room (Act III,85).

Besides that the end of the party is also as the last moment of Nora's life. Because at that time Nora tries to commit suicide while her husband reads the letter from Krogstad that tells her forgery.

Nora. [*gropes around her, wild-eyed, seizes Helmer's cloak, wraps it round herself, and whispers quickly, hoarsely, spasmodically*]. Never see him again. Never, never, never. [*Throws her shawl over her head*]. And never see the children again either. Never, never. Oh that black ice water. Oh, that bottomless...! If only it were all over! He's got it now. Now he's reading it. Oh no, no! Not yet! Torvald, goodbye...and my children....(Act III,75).

It is Nora's effort to be responsible for her torts.

The masquerade party is the party where the people

presents there with the mask. The mask can refer to the deception. So the end of the masquerade party can reflect the end of Nora's happy life based on deception. She makes Torvald find out the truth and to realize what kind of their marriage. Really their marriage is based on deception because Nora lives by doing tricks for her husband. She has to make her husband in a good mood. She is never able to act as her own will. So when the party is end, Nora would like to finish her deception to her husband.

Furthermore, the story happened in wintertime. Winter is the season where it is a terrible weather because it is full of snow that make it so cold. As Nursemaid warns Nora about it:

Nursemaid. Out again ? in this terrible weather ?
You'll catch your death of cold, Ma'am (Act II,
35).

It reflects Nora's terrible problem. She borrowed money by forging her father's signature to save her husband's life. She sacrifices her honour for her husband she loves very much. She commits suicide to be responsible her own torts, because she doesn't want her husband taking the blame on her crime. She commits suicide by rushing out to meet her death in the icy depth or down in the cold, black water. It shows that Nora's terrible problem will catch her death of cold.

Winter also reflects the sadness. But it is not

gloomy day. The white color of snow makes the day glowing brightly. It reflects the suffering of Nora. But through her suffering Nora build her hope to get happy life next time. It is reflected through Spring. Spring is the season after winter. It is full of beauty nature in which vegetation begins. It symbolizes the happiness. It has the same meaning with New Year. It can be proved through Nora's speeches :

Nora.(jumping up). Oh God, what a glorious thought, Kristine ! No more worries ! Just think of being without a care in the world....being able to romp with the children, and making the house nice and attractive, and having things just as Torvald likes to have them ! And then spring will soon be here, and blue skies. And maybe we can go away somewhere. I might even see something of the sea again. Oh yes ! When you're happy, life is a wonderful thing ! (Act I,16)

It is as a note of hope in Nora's case. Perhaps in the next time, Nora and Torvald will be able to restore their marriage. Nora hopes to rebuild the real wedlock based on truthful relationship, not on deception anymore. Nora states it to Torvald when she will leave the house.

Nora. (takes her bag). Ah, Torvald, only by miracle of miracle....

Helmer. Name it, this miracle of miracle !

Nora. Both you and I would have to change to the point where.... Oh Torvald, I don't believe in miracle any more.

Helmer. But I will believe. Name it ! Change to the point where...?

Nora. Where we could make a real marriage of our

lives together. Goodbye ! (Act III,85)

And in wintertime we need a courage to go out of the house. As Nora says to Kristine :

Nora.....And now you've come up to town, too ? All that long journey in wintertime. That took courage (Act I,7)

So when Nora leaves his husband's home, she has a courage to take a risk.

The other psychological setting is the condition and the way of thinking of society or moral, intellectual, social and emotional of the character. This setting also involves the occupations and modes of day-to-day existence of the character. It can be seen through the character's speeches that reflects it. In the play, people thinks that a wife or a married woman could not make a will without her husband consent. It is presented through Kristine's speech :

Mrs.Linde. Well, a wife can't borrow without her husband's consent (Act I,14).

That informs that a wife has to act under her husband's coercion. If she act as her own will without her husband's coercion, she will be excused from the consequences of criminality as Nora did. She borrowed money by forging her father's signature without her husband's coercion. It is a crime and makes Nora to be condemned if her forg bond produced in court. Although she did it to

save her husband's life. Because the law does not care the motivation. This way of thinking is informed by Krogstad when he blackmails Nora to help him keeping his position in the Bank.

Krogstad. The law takes no account of motives.

Nora. Then they must be very bad laws.

Krogstad. Bad or not, if I produce this document in court, you'll be condemned according to them (Act I, 29).

Moreover a husband is responsible for the torts of his wife. If his wife did a criminal acts, people will think that her husband is the one behind it all. A wife has no right to be responsible for her own tort, as Torvald says to Nora ;

Torvald. Oh stop pretending ! Your father was just the same, always ready with fine phrases. What good would it do me if you left this world behind, as you put it ? Not the slightest bit of good. He can still let it all come out, if he likes; and if he does, people might even suspect me of being an accomplice in these criminal acts of yours. They might even think I was the one behind it all, that it was I who pushed you into it ! And it's you I have to thank for this... and when I've taken such good care of you, all our married life. Now do you understand what you have done to me ? (Act III,76).

A woman, especially a married woman, is placed in subordinate position rather than in equal position. She has to obey her husband's will. Nora states about it:

Nora. [*walking up and down*] Oh, I think I can say that some of us have a little influence now and again. Just because one happens to be a woman, that doesn't mean....People in subordinate positions, ought to take care they don't offend anybody....who...hm....(Act I, 24)

A wife also should have earned money by herself. Her earning is the property of her husband. Exactly earning money is man's duty. It can be seen through Nora's sentence;

Nora. I have had some other sources of income, of course. Last winter I was lucky enough to get quite a bit of copying to do. So I shut myself up every night and sat and wrote through to the small hours of the morning. Of, sometimes I was so tired, so tired. But it was tremendous fun all the same, sitting working and earning money like that. It was almost like being a man (act I,17).

Nora's sentence "...sitting, working, and earning money like that. It was almost like being a man" shows that it is unusual for woman earning money by herself like that, especially for a married woman. It is contradiction with Kristine, a widow or an unmarried woman. She may act as her own will. She shall have the same right as the man. She has to earn money by herself to raise her own life. Those are all of the social attitude and notion towards woman, especially a married woman, that reflect the sophisticated society. It is a lawful society that limits women's right, in this case married women's right. They have no right as equal as men and as unmarried women.

In conclusion all of the above description delineates the setting of the play A Doll's House, both of physical setting and psychological setting. And through

analyzing them the writer of this thesis can prove that in fact there is woman's defense of her rights against the social attitude and notion.

4.2. Extrinsic Analysis

In extrinsic analysis, the writer of this thesis tries to find the relationship between the play itself and the real life based on mimetic theory. Through it, she would like to find out woman's defense of human rights against the social attitude and notion in the play A Doll's House. In finding it, she will apply psychological and sociological approach.

To clarify her extrinsic analysis, the writer of this thesis divides it into two parts. The first part is about the social attitude and notion towards woman. The second is about woman's efforts to defend her rights.

4.2.1. THE SOCIAL ATTITUDE AND NOTION TOWARDS

WOMAN

In finding the social attitude and notion towards woman in the play, the writer of this thesis would like to apply sociological approach. She wants to prove that the play A Doll's House depicts some aspect of social

reality at the time when it was written, exactly during the Victorian Period. And those aspects are as the reflection of the social attitude and notion towards woman in the play. She will prove it through characters' dialogues or speeches and through characters' actions.

Torvald Helmer, Nora's husband, is an ambitious man. As the head of the household, he has to be able to raise his family. He wants his family to live in a decent style. He does not want to build a happy home life based on credit or borrowed money. For that reason, he has to work hard to raise the family like that. He takes on all kinds of extra job and works every hour of the day and night until he gets seriously illness. Nora states about it ;

Nora.There weren't any prospect of promotion in his department, and of course he needed to earn more money than he had before. But the first year he wore himself out completely. He had to take on all kinds of extra jobs, you know, and he found himself working all hours of the day and night. But he couldn't go on like that; and he became seriously ill.....(Act I,9).

And when his serious illness is over, he still works hard to get a good fat income until he becomes a Bank manager. We can see that Torvald always uses up his spare time in his room, his study, to settle his bussiness in bank matters.

In this case, Torvald tries to fulfill his family's need. He always gives his wife money whenever she needs. But he is concerned in practical matters or in material. He tries to get a lot of money and spends it as little as possible. For that reason he forbids his wife to be an extravagant. He is more concerned with directing banks and making money rather than with his wife's emotional needs. It can be seen when Torvald knows Nora's forgery. Torvald is afraid for what might happen to himself, not the fear for what threatens Nora, although he knows that she did it for love and to save his life. He is more concerned for his position as a Bank manager. Moreover he is more concerned about his position in society rather than his wife's who is threatened by the terrible danger.

Helmer. Now you have ruined my entire happiness, jeopardized my whole future. It's terrible to think of. Here I am, at the mercy of a thoroughly unscrupulous person; he can do whatever he likes with me, demand anything he wants, order me about just as he chooses.....and I daren't even whimper. I'm done for, a miserable failure, and it's all the fault of a feather-brained woman !

Nora. When I've left this world behind, you will be free.

Helmer. Oh, stop pretending ! Your father was just the same, always ready with fine phrases. What good it do me if you left this world behind, as you put it ? Not the slightest bit of good. He can still let it all come out, if he likes; and if he does, people might even suspect me of being an accomplice in these criminal acts of yours. They might even think I was the one behind it all, that it was I who pushed you into it ! And it's you I have to thank for this.....and when I've taken such good care of you, all our married life. Now do you understand what you have done to me ? (Act III,76).

He is a well-constructed social product who has a narrow-minded way of looking at society. He does not want to sacrifice his honour for the destiny of the one he loves, because he thinks that nobody will sacrifice his honour for someone else.

Helmer. I would gladly toil day and night for you, Nora, enduring all manner of sorrow and distress. But nobody sacrifices his honour for the one he loves.. (Act III,84)

Sociologically all of Torvald's attitude and notion reflects materialism at that time. Based on concept of materialism, persons are more concerned in practical and material matters, such as making money, directing banks, organizing industrial corporations, devising machinery, and etc.. They ignore spiritualism and the ultimates of human life and destiny. He also makes a competition in bussiness matter with Krogstad. When he dismiss Krogstad from his position in the Bank, really Torvald does not judge Krogstad because of his crime, forgery, or morally incompetent, but because he is ashamed to admit friendship with a man held to be disreputable. It can be seen through Torvald's speech about Krogstad to Nora.

Helmer. And I'm told he's not bad at his job, either. But we knew each other rather well when we were younger. It was one of those rather rash friendship that prove embarrassing in later life. There's no reason why you shouldn't know we were once on terms of some familiarity. And he, in his tactless way, makes no attempt to hide the fact, particularly when other people are present. On the contrary he thinks he has every right to treat me as an equal, with his 'Torvald this' and 'Torvald that' every time he opens his mouth. I find it

extremely irritating, I can tell you. He would make my position at the Bank absolutely intolerable. (Act II,43)

Yet, Helmer is an egoistic man. He builds his happy home life based on deception. He makes some rules for his wife, such as; prohibiting Nora to be out squandering money (p.2), prohibiting Nora to eat macaroons because they can ruin her teeth (p.19), Instructing Nora even in her very dress (p.15), etc..

Nora. Now, now, needn't be alarmed. You weren't to know that Torvald had forbidden them. He's worried in case they ruin my teeth, yo know. Stil...what's it matter once in while.....(Act I,19)

Nora. Of course, after all, I was the one it concerned most. Whenever Torvald gave me money for new clothes and such like, I never spent more than half. And always I bought the simplest and cheapest things. It's a blessing most things look well on me, so Torvald never noticed anything.....(ActI,15)

He treats Nora as his pretty little pet having to obey his rule as her master's instruction. He arranges everything as his own tastes and Nora has to acquire the same tastes. He never lets Nora making anything of her life. He preaches and moralizes at all and it has to be obeyed by Nora. It is proved through Nora's statement ;

Nora. {*impertubably*}. What I mean is: I passed out of Daddy's hands into yours. You arranged everything to your tastes, and I acquired the same tastes. Or I pretends to....I don't really know....I think it was a bit of both, sometimes one thing and sometimes the other. When I look back, it seems to me I have been living here like a beggar, from hand to mouth. I lived by doing tricks for you, Torvald. But that's the way you wanted it. You

and Daddy did me a great wrong. It's your fault that I've never made anything of my life. (Act III, 80)

Torvald is like Nora's father who treats her as his baby doll. In fact Torvald and Nora's father never love Nora. They play Nora to make their feeling happy. They play with Nora as they play with a baby doll. They only think how fun it is to be in love with her as Nora states

Nora. (*shakes her head*) You never loved me. You only thought how nice it was to be in love with me.

It shows that Torvald's attitude represents romanticism at that time. Extravagantly he creates the condition that are pleasing but based on deception or far from the truth. He also maintains his romantic fantasies toward his wife. He instruct her to dress herself as a Capri fisher girl and to dance tarantella in her Capri fisher girl costume at the masquerade party. Torvald indulges himself in his imagination by neglecting the fact.

Torvald treats Nora not as equal as human being who has her freedom to choose her way of life. He considers Nora as a subordinate people who has to obey his rule or his arrangement. It is proved by Nora's sentence about woman as people in subordinate position :

Nora. (*walking up and down*) Oh think I can say that some of us have a little influence now and again. Just because one happens to be a woman, that doesn't mean....People in subordinate position, ought to take care they don't offend anybody who....hm....(act I,24)

Torvald makes some rule for his wife. He prohibits Nora to eat macaroons, to talk about her old friend, to be mending her dress, to be out squandering money, and etc.. He always preaches and moralizes his wife, and he wants Nora to obey all of his rule. As Nora says to him above (Act III,80) in page 94.

Here Torvald's attitude towards Nora represent the social attitude towards woman. At that time, there was the English common law that state all real property which a wife held at the time of marriage became a possession of obedience rather than equality. The teachings of the Bible, particularly, those of ST. Paul, placed women in position of obedience rather than equality. Besides that a wife also could make a will only with the consent of her husband. She was presume to be acting of her own will. It can be seen through Kristine's comment about Nora's forgery :

Mrs. Linde. Well, a wife can't borrow without her husband's consent.

It means that a wife has to act under her husband's coercion. It is a crime if she act at her own will. In Victorian age a wife, according The English Common Law, was incapable of bringing a law suit in her own name. The suit had to be brought by herself and her husband. In consequence of it, a husband is responsible for his

wife's torts.

Those fact is presented in the play. When Nora forges her father's signature to borrow money without her husband's coercion, she is accused as a criminal although she did it to save her husband's life. She is accused as a lawbreaker and as an irresponsible woman who had evaded the law, religion, and social morality, as Torvald accuses her when he knows the forgery :

Helmer. (*walking up and down*). Oh, what a terrible awakening this is. All these eight years....this woman who was my pride and joy....a hypocrite, a liar, worse than that, a criminal ! Oh, how utterly squalid it all is ! ugh ! ugh ! [*NORA remains silent and looks fixely at him*] I should have realized something like this would happen. I should have seen it coming. All your father's irresponsible ways are coming out in you. No religion, no morals, no sense of duty.....Oh, this is my punishment for turning a blind eye to him. It was for your sake I did it, and this is what I got for it. (Act III,76)

And Torvald's sentence, '...and this is what I get for it', shows that whatever Nora did having influence on him, as her husband. Besides that the law did not care her motivation, although she did it to save her husband's life and her father's anxiety on his deathbed. She will be punished if her forge bond is produced in court, as Krogstad informs her

Krogstad. The law takes no account of motives

Nora. Then they must be very bad laws.

Krogstad.Bad or not, if I produce this document in court, you'll be condemned according to them. (Act I,29)

Furthermore, he informs Nora that people will accuse him as the one who pushed Nora to do the forgery, And he is the one who has to be responsible for her torts.

Helmer., people might even suspect me of being an accomplice in these criminal acts of yours. They might even think I was the one behind at all, that it was I who pushed you into it ! And it's you I have to thank for this...and when I've taken such good care of you, all our married life. Now do you understand what you have done to me ?
(Act III,76)

That reflects The English Common Law which stated that a husband is responsible for his wife's torts.

Besides, Torvald is responsible for his wife's torts, he is responsible for his wife's earning too. It is his duty as the head of his household. For that reason, he has the authority to arrange their expenditure. He shows Nora that it is a difficult thing for a man to keep his extravagant wife as Nora. He shows that a husband is responsible for his wife's earning through his statements to Nora :

Helmer. (*smiling*) Yes, it is indeed - that is, if only you really could hold on to the money I gave you, and really did buy something for yourself with it. But it just gets mixed up with the house-keeping and frittered away on all sorts of useless things, and then I have to dig into my pocket all over again.

Nora. Oh but Torvald.....

Helmer. You can't deny it, Nora dear. ;*Puts his arm round her waist.* My pretty little pet is very sweet, but it runs away with an awful lot of money. It's incredible how expensive for man to keep such pet. (Act I,4)

It represents married woman's position in Victorian age. The English Common Law stated that a wife's earning is the property of her husband. She had no right to earn money by herself.

On the contrary, as a widow, Kristine Linde has to earn money by herself to keep her own life. She has the rights to act as her own will and to choose her own way of life, as Kristine says to Nora :

Mrs. Linde. *;crosses to the window;* I haven't any father I can fall back on for the money, Nora.

Nora. *{rises}*. Oh, please; you mustn't be angry with me either. That's the worst thing about people in my position, they become so bitter. One has nobody to work for, yet one has to be on the look-out all the time. Life has to go on, and one starts thinking only oneself. Believe it or not, when you told me the good news about your step up, I was pleased not so much for your sake as for mine. (Act I,12)

That condition reflects The English Common Law that distinguished the legal rights between an unmarried woman and a married woman. An unmarried woman was recognized as a person under the law, possessed of almost all the rights of males.

According to the English common law, Woman marriage's domicile is changed by law to that of her husband. It means that a married woman may not establish a separate domicile. She has to do her sacred duty to her husband and her children. Torvald informs about it to

Nora too when Nora going to leave the house. As we can see in Act III, page 82 :

Helmer. This is outrageous ! You are betraying your mosy sacred duty ?

Nora. And what do you consider to be my most sacred duty ?

Helmer. Does it take me to tell you that ? Isn't it you duty to your husband and you children ?

All of the social attitude and notion towards woman. From those description the writer concludes that some social aspects of the outside world are represented through Torvald's attitude and notion. He does not only stand for the world of men and the world of bussiness, but he represents society at large. So whatever his attitude and notion towards Nora represents the social attitude and notion towards woman.

4.B.2. WOMAN'S EFFORTS TO DEFEND HER RIGHTS

Woman's efforts to defend her rights, in this case woman's right, will be represented through Nora's effort to defend her rights against the social attitude and notion which has just been described at the previous paragraphs. To delineate Nora's efforts in the play, the writer of this thesis will apply her psychological approach by judging Nora's effort based on Freud's and Adler's defense mechanism.

As contemporary woman who lived in Victorian socie-

ty, Nora Helmer cannot be herself. She is a woman in subordinate position who has to obey her husband's rule. She has to act under her husband's coercion. But in this case Nora tries to defend her rights opposing the social attitude and notion by acting as her own will.

Nora only obey her husband's rule as far as it suits her and no further. While her husband tries to get a lot of money and forbids her to be extravagant, Nora is out squandering money. She does not care of her husband's forbidding because she thinks it is normal for them to be extravagant. Really Nora needs much money to pay her obligations. She does it without her husband's knowledge. For that reason she does not obey his rule. At the Victorian age a married woman has no rights to arrange her family's expenditure. It was a husband's right. But in this case Nora opposes her husband's authority in arranging their expenditure. Constantly she tries to get more money from her husband as her way to pay her obligations. She does not care people thinking her as an extravagant wife. As she says to Kristine :

Mrs. Linde. [*smiles*]. Nora, Nora, haven't you learned any sense yet? At school you used to be an awful spendthrift.

Nora. Yes, Torvald still says I am [*wags her finger.*] But little Nora isn't as stupid as every body thinks. Oh, we haven't really been in position where I could afford to spend a lot of money. We've both had to work. (Act I,)

It shows that she does it because she avoids her anxiety

that she cannot complete her obligations.

Nora also breaks her husband's rule by indulging herself in prohibited macaroons and asking Kristine to mend her torn costume without her husband's knowledge.

Here Nora acts as her own will to eliminate her anxiety by not doing her husband's forbidding. Psychologically it is one kind of Defense Mechanisms. According to Freud it is called 'undoing' which occurs when a person doesn't behave in an inappropriate way which arises anxiety then behave in opposite way to eliminate those anxiety.

Moreover, Nora cannot accept Torvald's treatment on her. Nora thinks that Torvald only concerns in practical matters and only fulfill her material needs. He never fulfils Nora's emotional needs. She thinks that Torvald treats her as his wife doll not as a human being who has a soul. She thinks that Torvald treats her as an unliving thing. For that reason, Nora is aware that she is never happy during she leaves together with Torvald, as Nora says to Torvald :

Helmer. Nora, how unreasonable...how ungrateful you are ! Haven't you been happy here ?

Nora. No, never. I thought I was, but I wasn't really.

Helmer. Not....not happy !

Nora. No, just gay. And you've always been so kind to me. But our house has never been anything but a play-room. I have been your doll wife, just as at home I was Daddy's doll child. And the children in turn have been my dolls. I thought it was fun when

you came and played with me, just as they thought it was fun when I went and played with them. That's been our marriage, Torvald.

Here Nora opposes materialism too. Her above statements shows that really money is not everything to make happy life. Nora shows to Torvald that as his wife, she also needs some of spiritual needs, not only material needs. In this case Nora also defends of her rights as human being. If at the first time she feels happy with her marriage, now she is aware that really she is not happy of it.

Psychologically in defense mechanism it is called 'drive displacement', a person displaces the energy associated with one feeling into another feeling and thus expresses a feeling different from the one originally elicited. Here Nora displaces her happy feeling into unhappy feeling. She does it unconsciously to avoid her anxiety after she is aware that her husband, Torvald, more concerns to his position rather than her emotional needs.

Furthermore, Nora denies Torvald's romantic fantasies towards her. She dances tarantella wildly without paying attention to her husband's instruction. And she rejects her husband's asking to make a love with him after she dances tarantella at the masquerade party. She doesn't want to be her husband's romantic object. Nora opposes his romanticism by showing their real wed'lock to

Torvald. She thinks that really she has to do a certain trick to live with Torvald. She has to cover the fact from Torvald to make him feeling happy. She has to live in the house which is build on deception.

Nora cannot stand for what Torvald treated to her. To avoid her conflict, Nora displaces her lovely feelings to Torvald into not love anymore. She does it unconciusly after she is aware that Torvald only thinks her as his romantic object whom he never loves. For that reason Nora does not love him anymore.

Helmer. You don't love me any more.

Nora. Exactly.

Helmer. Nora ! Can you say that !

Nora. I'm desparately sorry, Torvald. Because you have always been so kind to me. But I can't help it. I don't love you any more. (Act III,83)

That is also one of defense mechanism that is called drive displacement. In this case Nora cannot love Torvald who never loves her and only treats her as the object of his romanticism. She won't make a certain amount of deception for her husband. She wants Torvald to know that she also has a desire to act as her own will. In connection with it Nora defends of her rights as human being by not loving Torvald any more.

As Torvald's wife, actually Nora has to find amusement on her husband's relationship. While it is not impossible for Nora to find amusement on her husband's

relationship, Nora find amusement on Dr. Rank's companionship. She feels more relaxed with Dr. Rank rather than with Torvald, her husband. Because Dr. Rank never preaches her as her husband always does to her. With Dr. Rank, Nora can talk everything whatever she wants to. While with her husband she only can talk whatever her husband likes to hear it.

Nora. Oh yes, it was quite right what he said, Kristine. You see Torvald is so terribly in love with me that he says he wants me all to himself. When we were first married, it even used to make him sort of jealous if only as much as mentioned any of my old friends from back home. So of course I stopped doing it. But I often talk to Dr. Rank about such things. He likes hearing about them. (Act II,38)

In this case we can see that Nora defends her rights, to act as her own will, by replacing her feeling amusement to her husband towards Dr. Rank.

In psychology, especially according to Sigmund Freud, Nora's action above is called 'object displacement'. It occurs when a person expresses a feeling toward one person or object that in fact should be expressed toward another person or object.

Then Nora believes that she is inferior in some way, such as she has to act under her husband's coercion. It is like the English common law stated during the Victorian age, all real property which a wife held at that time of marriage became a possession of obedience rather than equality. It means that married women had to

act under their husbands' coercion. To overcome her feeling of inferiority Nora does some kind of efforts. First it is done when Nora borrowed money to save her husband's life by forging her father's signature without her husband's consent. Here Nora opposes the English Common Law which prohibits a married woman acts as her own will. Nora tries to overcome her feelings of inferiority by taking a risk borrowing money without her husband's consent. Nora thinks that in a certain time, a wife has to act as her own will, as she states to Kristine when she warns Nora about it :

Mrs. Linde. Well, a wife can't borrow without, her husband's consent.

Nora. [*tossing her head*]. Ah, but when it happens to be a wife with a bit of a sense for business.... a wife who knows her way about things, then.... .
(Act I, 14)

Second, Nora is getting aware that she has to pay her obligations by herself. Although at that time the English Common Law takes place a wife's earning as the property of her husband, but Nora earn money by herself to pay her obligations. She works all night without her husband's knowledge. Nora unconsciously wants to show that really a wife has a power to earn money by herself like being a man. It can be proved through Nora's sentence :

Nora. I have had some other sources of income, of course. Last winter I was lucky enough to get quite a bit of copying to do. So I shut myself up every night and sat and wrote through to the small hours of the morning. Oh, sometimes I was so tired, so tired. But it was tremendous fun all the same,

sitting there working and earning money like that. It was almost like being a man. (Act I, 16)

Nora's third efforts is when she tries to be responsible for her own crime, forgery. She is aware that an individual is responsible for her won acts. She says to Kristine about it :

Nora. Then you must testify that it isn't true, Kristine. I'm not out of mind; I'm quite sane now. And I tell you this : nobody else knew anything, I alone was responsible for the whole thing. Remember that ! (Act II,56)

Here she opposes the social attitude and notion that a married woman had to bring the law suit in her own name and her husband, as the English Common Law stated. She refuses that a husband has to be responsible for his wife's torts. She is aware that she is herself is responsible for her own act. She doesn't want Torvald taking the blame on her crime. For that reason Nora plans to commit suicide. Nora tries to overcome the feeling of inferiority that raises her anxiety. It is her compensation too.

The fourth effort is when she refuses her husband's responsibility on her. She doesn't turn her earning money over to her husband any more, and as a married woman, she has the power to establish a separate woman. She doesn't depend her life on her husband's responsibility. It is her freedom to act as her own will. It can be seen when Nora will leave her husband's house:

Nora. Listen, Torvald, from what I've heard, when a wife leaves her husband's house as I am doing now, he is absolved by law of all responsibility for her. I can at any rate free you from all responsibility. You must not feel in any way bound, any more than I shall. There must be full freedom on both sides. Look, here's your ring back. Give me mine. (Act III,85)

Nora's efforts to overcome her inferiority above, according to Alfred Adler is called 'compensation'. A person does compensation when he or she believes that he or she is inferior in some way. The person may attempt to overcome the feelings of inferiority and related anxiety by devoting additional effort to the area of the inferiority.

Finally to get her rights as a human being, Nora leaves her husband and her frustration after she knows that really her husband is more concerned for his position rather than on her emotional feeling. She chooses to leave the house to return an earlier stage of life as an unmarried woman. She believes as an unmarried woman, she will get her right as equal as man. It makes her feeling secure. She doesn't care whatever people says about her, but she still believes that she is an individual who has right as man:

Nora. That I don't believe any more. I believe that first and foremost I am an individual, just as much as you are - or at least I'm going to try to be. I know most people agree with you, Torvald, and that's also what it says in books. But I'm not content any more with what most people say, or with what it says in books. I have to think things out for myself, and get things clear. (Act III,82)

Although she knows that at that time a married woman had no the power to establish a separate domicile of her husband's object. But Nora, as a married woman in the Victorian period, does not care about it. She decides to leave her husband's domicile or house.

Nora's defense like that psychologically to be called 'regression' that suggest a person return to an earlier stage of life when face with conflict, stress, and particular frustration in which the person was secure, and so avoid the present conflict or stress.

It means that Nora leaves her duty to her husband and to her children. She believes that there is another duty, that she has to fulfil first and foremost, to herself. She thinks that she has no qualifications to educate her children and Torvald is not the man who can educate her to be a human being who has rights.

Nora. And what sort of qualifications have I to teach the children ?

Helmer. Nora !

Nora. Didn't you say yourself, a minute or two ago, that you couldn't trust me with that job.

Helmer. In the heat of the moment ! You shouldn't pay any attention to that.

Nora. On the contrary, you were quite right. I'm not up to it. There's another problem needs solving first. I must take steps to educate myself. You are not the man to help me there. That's something I must do on my own. That's why I'm leaving you. (Act III,81)

According to Freud Nora's defense is called 'deni-

al' in which a person does not attend to the threat-provoking aspects of a situation and changes the interpretation of the situation so as to perceive it as less threatening. In this case Nora denies her duty to her husband's and her children in order to educate herself as her equally sacred duty.

That is all of Nora's efforts as a married woman to defend her rights against the social attitude and notion towards her. Psychologically all of Nora's efforts are called defense mechanisms. She does them unconsciously to avoid her conflicts, her frustration and her anxiety that threatens her rights. She distorts the reality about the rights of married women.