

Fabienne Regis

This play was a success. The seven parts of a well-made play was shown through this play. The plot of this play was executed efficiently and clearly. From what I read the plot is about a woman named Nora who helped her husband, Torvald, by borrowing money from his subordinate. The characters in display are Nora The wife, Torvald the husband, Ms Linde or Krogstad old lover , and Krogstad, Ms. Linde old lover. The theme of the play seems to be the lack of freedom women had in the 19th century. The language in this play shows how worried Nora is about her husband finding out the secret on how she helped him or as she would say “save his life”.

The crisis at the heart of this drama is Nora keeping the secret of her borrowing money from her husband's subordinate. We hear of her first saying the secret to Ms. Linde. Miss Linde is in shock and is not supportive of Nora's decision even though it was to save her husband's life. This conversation is also when Miss Linda reveals to Nora that Krogstad is her ex-lover. The crime that Nora faced was forgery. Forgery in that time was a great offense for women and could be punishable by death or prison.

The series of up-and-down's during the play involve The secrets that Nora is withholding from her husband. Krogstad decides to blackmail Nora and use the debt to get what he wants. She tries her hardest to pay it back but ultimately cannot due to Women at the time not being able to have a job nor have a bank account. Krogstad is aware of this and uses this to his advantage. Any money she gets she tries to pay her husbands subordinate, Krogstad back. Krogstad blackmails Nora first with returning the money, then with keeping his job. Torvald is planning to fire Krogstad. Nora steps in and convinces Torvald to Krogstad. Krogstad decides to relieve Nora of her duties and

basically lets them off the hook. Obstacles that stand in the way of the protagonist Nora are Krogstad at one point but ultimately her husband is her biggest obstacle. The men in her life have never treated her with the respect she deserves.

The pivotal reversal and recognition moment is when she realizes she is not being treated correctly by her husband. Although she did make a mistake by doing something behind his back it was to save his life and was for the betterment of their relationship. Although the debt was relieved and Torvald was not upset anymore she still was left feeling upset due to her mistreatment. She is not appreciated for her efforts and then in return she ends up leaving her husband, Torvald.

The play has a happy ending for women and ultimately any person that is feeling disrespected or treated as a child when they are just trying to help. Nora is a relatable character for a woman in the 19th century. Often in the 19th century women were mistreated by their husbands and were not treated as an equal more like a child. They were not allowed to have bank accounts nor able to work. Nora is a great wife constantly looking out for her husband although she may have her faults her intentions are always pure. Her lack of appreciation for all the sacrifices she makes is the reason she leaves her husband.

The fourth stages of conflict analysis are frustration, conceptualization, behavior, and outcome. In the beginning of the story we see Nora's frustration when telling Miss Linde the story on how she saved her husband's life. She starts to get frustrated because of Miss Linde questions. Nora states "Good gracious, can't you understand? There was no old gentleman at all; it was only something that I used to sit here and imagine, when I couldn't think of any way of procuring money. But it's all the same now;

the tiresome old person can stay where he is, as far as I am concerned; I don't care about him or his will either, for I am free from care now. (Jumps up.) My goodness, it's delightful to think of, Christine! Free from care! To be able to be free from care, quite free from care; to be able to play and romp with the children; to be able to keep the house” she conceptualized ways to pay back Krogstad for her loan. She got a copying job and when Torvald gave her money for shopping for dresses she only spent 50% of it and gave the rest for her loan. Her behavior was keeping the secret and doing everything Krogstad asked so her secret would not be revealed. The outcome was that Krogstad relieved Nora of her debt but her husband Torvald still found out about her loan and was furious with her. This play highlighted all seven parts of a well-made play, and covered the four stages of conflict analysis.

Another author summarizes it best saying “The conflict of the story is driven by Nora’s forging of loan documents to raise money for an expensive trip to Italy; Krogstad, who had processed the loan, tries to blackmail Nora over the fact that she forged the documents. Another aspect of the crime, which was not elaborated on so much, is that even if the documents were not forged, Nora did not have any means to repay the loan anyway. Nora could be excused for trusting Krogstad not to blackmail her, but not recognizing that the loan would have to be repaid is inexcusable. Though at one point we are led to believe that whenever Nora would pry money away from Torvald, she would reserve half of it to repay the debt, when Krogstad confronts her, she confesses that she is not, in fact, in possession of the remaining balance.”

Another author that summarized the play efficiently is Joshua Lavendar. He goes on to say “As much as Nora has ensconced Torvald as her god, he has accepted, even embraced that role, remaining an aloof, didactic figure throughout the play. For Torvald, his study door is an isolating barrier, a buffer between the professional life that absorbs him and the family life in which he takes almost no interest. He has no relationship of any kind with his children, so when they arrive, he makes an excuse for a hasty exit: “this place is unbearable now for anyone but mothers” (Ibsen 940). Torvald considers Nora a lesser being whose activities he finds interesting only when they directly concern him, and he emerges from his study and takes part in scenes merely to lend his voice of moral authority. He “[c]an’t be disturbed” until he realizes that his “little spendthrift [has] been out throwing money around again” (927). Although he pampers her and hangs on her every move, Torvald’s relationship to Nora does not really extend beyond the satisfaction of possession. The profusion and phrasing of animal imagery in Torvald’s dialogue evidences his perception of Nora as less than human, a mere pet he owns: “my little lark” (927), “my squirrel” (927), “you little goose” (951). Nora subconsciously acquiesces to her husband’s possessive nature; her wheedling is littered with references to herself as “your squirrel” (951), “[y]our lark” (952), “a wood nymph . . . danc[ing] for you in the moonlight” (952). However much Torvald adores Nora, he never connects with her on a truly human level and therefore must separate himself constantly from her. At the end of the scene in which he impetuously mails Krogstad’s dismissal, he flippantly dismisses Nora’s fears and beats a retreat to his refuge: “There, there, there—not these frightened dove’s eyes. It’s nothing at all but empty fantasies—Now you should run through your tarantella and practice your

tambourine. I'll go to the inner office, and shut both doors, so I won't hear a thing" (953-54). But something more goes on in this scene than Torvald's patronizing and distancing Nora: he promises her to "have strength and courage enough as a man to take on the whole weight [him]self" (953). As Northam astutely points out, Nora realizes "her deceit will ruin not only herself . . . and her children, but her beloved husband. This is the last straw. She now feels a moral leper"

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