



Henrik Ibsen. A Doll's House

The deep structure of the play as a modern myth of self-transformation ensures its importance as a work that honors the vitality of the human spirit in women and men. More than one literary historian has identified the precise moment when modern drama began: December 4, 1879, with the publication of Ibsen's A Doll's House. It is all about the slamming of the door as Nora Helmer shockingly leaves her comfortable home, husband and children for an uncertain future of self-discovery.

Nora is the richest, most complex female dramatic character since Shakespeare's heroines. Ibsen was the first dramatist since the Greek to challenge the myth of male dominance. Nora's slamming of the door announces the gender revolution. What led Nora to utter distraction is her natural feelings on the one hand and the belief in authority on the other hand.

The play deals with the moral conflict weighed down and confused by her trust in authority, she loses faith in her own morality and in her fitness to bring up her children. The bitter fact is that a mother in modern society retires and dies once she has done her duty by breeding and growing up the race.

The play is actually a tragedy based on gender relations. Ibsen tacks his audience on an unprecedented tour of a contemporary respectable marriage. Her husband justifies his treatment to his wife when he tells her that no man would sacrifice his honor . Nora, in return, asserts him that million women, she among them, sacrificed their lives for love and family life.

The play displays a message that man's authority in the home should not go unchallenged. The prime duty of anyone is to arrive at an authentic human identity, not to accept the role determined by social conventions. The play serves as a debate over feminism and women's rights. Ibsen opened the doors widely for the discussion about the absolute role of life for both women and men.