

**NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN
IBSEN'S *A DOLL'S HOUSE*:
A FEMINIST STUDY**

A Thesis

**Presented as Partial Fulfillment of the Requirements of the Attainment of the
Degree of *Sarjana Sastra* in English Literature**



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FACULTY OF LANGUAGES AND ARTS
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2013


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IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY

A THESIS



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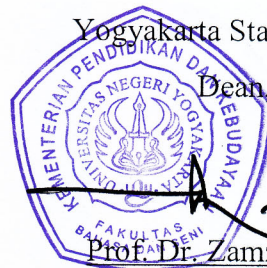
NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY

A THESIS

Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on 2013 and declared to have fulfilled the requirement for the attainment of *Sarjana Sastra* Degree in English Language and Literature

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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 8 Juli 2013

Penulis,



Destarina Intan Pravitasari

MOTTOS

" I am thankful to all those who said NO to me. It's because of them I did it myself" . Albert Einstein

" Laughing faces do not mean that there is absence of sorrow. But it means that they have the ability to deal with it" . William Shakespeare

" Opportunities are like sunrises, if you wait too long you can miss them" . William Arthur

" Practice, as if you are the worst, perform as if you are the best" . Robbin Rose

" Don't be afraid to fail. Be afraid not to try" . Robbin Rose

" At first glance, it may appear too hard. Look again. Always look again" . Robbin Rose

DEDICATIONS

This full of struggle thesis is proudly dedicated to:

🎧 **My big family**

Soekatman and Fadjari Family. Million thanks for the support and endless prayers.

🎧 **My beloved *Ayah* and *Ibu***

For every love, prayer, sweat, tear, smile, anger and laugh spent to raise and support me to be what I am now.

🎧 **My siblings for destiny**

Mas Irsan and *Dek* Opie. Huge thanks for the circle of wonderful, unbreakable, and full of love siblinghood you provide me guys!

🎧 **My beloved partner**

Lemu a.k.a. Dimas Pramaditya. Big thanks for the support, advice and our practice in watching every movie with subtitle in English. Let's ROCK with our music, Mu!

ACKNOWLEDGEMENTS

After finishing this research, I would like to express my gratitude for those who have helped me in accomplishing this research and in my personal life. My greatest gratitude will be for:

1. My *Allah SWT*. The Most Gracious and the Most Merciful. *Alhamdulillah* *robbil 'alamin*. *Allah's* blessing and guidance are what I need in my whole life.
2. The Messenger, My shalawat and salam to Rasulullah Muhammad SAW. His way of life is a salvation for me. Praise for Prophet Muhammad SAW always.
3. My first and second consultants, namely *Bapak* Supardjo, M. Ed. and *Ibu* Niken Anggraeni, M.A. for the continuous support of my thesis, for their patience, motivation, enthusiasm, detailed correction, and immense knowledge. Their guidance helped me in all the time of writing this thesis. I could not have imagined having better consultants for my thesis.
4. All lecturers in English Education Department of Yogyakarta State University, especially the lecturers in English Language and Literature Study Program who have provided me knowledge, guidance, and support from the initial to the final of the study.
5. My dear parents *Ayah* Imam Santoso, S.E., M.M. and *Ibu* Iryanti Dwi Rachmawati, who provide everything I need. I thank them for being the greatest parents ever as well as pouring me the biggest support all the time.
6. My big family, namely my grandfather *Mbah Kakung* Soekatman, B.A., and my grandmother *Mbah Putri* Ismu Salamah (RIP) for all the inspirational 'was' stories, my beloved *Bulek* Vivo, *Bulek* Nina, *Tante* Tutut & *Om* Tatang, *Bulek* Sevina & *Om* Dindin, the two little angels *Mas* Faiz and *Si Cantik* Dek Vyna, my beloved siblings *Mas* Irsan and *Dek* Opie (for their love and support), my beloved cousin Molly, my home assistant *Mbak* Susy, my boyfriend and partner Dimas Pramaditya (for the love, support, and protection. Big thanks *Lemu!*).

7. The second family, partner and team, namely TROY band, Dimas *Lemu*, Endro, Gelegar, Aconk, *Pak Roadman* Ardian, and the ex-manager Intan Kajito (for the support).
8. All members of Pasukan TROY (we are nothing without you guys!) and the best crew, namely Danang, Rico and Tiyo.
9. All members of *Elit G '07*, namely Nina, Tata, Widi, Purbo, Astika, Jihan, Edith, Talitha, Ucx, Rintuk, Icha, Ayu, Bodreg, Pras, Agus, Iwan, and the runaway ex members, namely Bunda, Lukman, Sabrina and Diska, as well as other classmates in English Language and Literature study program, namely Arum, Lintang, Galih, Meilas, Rangga, Ranny, Tita, Dhani, Dinda, Andri, Rena, Wiwik, Rigen, Anggar, Muncis, Adnan, Kartika, Jo, Yani, Wintang, *Mbak* Desra, *Mas* Elang, *Mbak* Asyih, *Mbak* Hernita, *Mbak* Putri, and *Mbak* Lilin.
10. The members of KKN Kelompok 10 Nglarang, Bantul, namely Dinda, Pika, Arie, Martha, Farida, Eny, Arti, Farhan and Hendra for all memories we drew together in the unforgettable two-month battle.

Finally, I realize that this thesis is far from perfection. Any constructive suggestions, comments or even criticisms are welcome in order to make this research better and acceptable. Still, the researcher also hopes that this thesis can become a good contribution for literature learning.

Yogyakarta, 8 Juli 2013

Destarina Intan Pravitasari

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NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY

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Abstract

This research is a study of Ibsen's *A Doll's House* viewed from feminist perspective. The objectives of this research are to find out and explain the kinds of women's problems that the main female character faces, to identify and describe the struggles of the main female character in gaining independence in her life, and to find out the significant meaning behind the success of the main female character's struggles as represented in the play. Feminism theory, especially radical feminism is implemented to answer the objectives of this research.

This research is a qualitative study applying content analysis method. The object of this study is Ibsen's *A Doll's House*. The data collected are words, phrases, clauses and sentences related to women's problems and their struggles found in the play. The data analysis was conducted by classifying and categorizing the data to find the inferences. In achieving the reliability, the researcher read and reread the play carefully and comprehensively, and then recorded the data into a systematic framework based on the theory. The triangulation method was applied to gain the trustworthiness of the data by consulting her findings with her consultants and friends.

The result of this study shows three important points. They are women's problems, women's struggles, and the significant meanings behind the success of the main female character's struggles. First, women's problems in the play are because of the strong patriarchal power and the weak images of women. The strong patriarchal power creates limitations toward women's movement in every aspect of life, while the weak images of women create bad assumptions toward women's ability. Second, women's struggles are divided into two categories. Those are struggling against the strong patriarchal power and the weak images of women. The struggles against the strong patriarchal power are deciding to solve the problem faced by the main character's husband by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, and deciding to get the loan by forging her father's signature to get the surety of the bond. The struggles against the weak images of women are setting aside money from the monthly living costs, trying to show her attention and affection to her children, and finally deciding to leave her family as a result of profound disappointment because of her husband's negative response. Third, two significant meanings behind the success of her struggles are that women are capable and independent. Based on the findings, it can be concluded that Nora as the representation of women in general is a capable and independent woman.

Keywords: Radical Feminism, Women's Problems, Women's Struggles, and the Significant Meanings behind the Success of the Main Female Character's Struggles

CHAPTER I INTRODUCTION

A. The Background of the Study

The phenomena of women's problems and their struggles have still existed in the world. The problems happen not only in Eastern countries but also in Western countries involving everyone in daily life. They are universal and still happen in the real life. They also can be seen from the portrayal of the female characters' struggles in many literary works. Women feel worthless, inferior, and depressed when they are subordinated and discriminated. For that reason, women must solve their problems with their struggles.

For centuries, women have been seen as the subordinate of men. Men are the controller of the society. Women only follow what men say as the head of a society. This happens because the society has been trapped in the patriarchal system. The patriarchal system becomes the obstruction for women to get the equality as men get. The result is that men are superior to women in all segments of life. Moreover, the society still adopts the assumption that men are better than women. Nowadays, women face many problems in some aspects of life, such as in domestic areas, education, politics, and social life.

Based on the research written by Alhada (2011: 11), in certain societies like in one of Islamic boarding schools in Gresik, East Java, there are significant differences in the treatment between male students and female students. The inequalities can be seen in various forms, such as in terms of opportunities for education and employment. The concrete example is inequalities between male

students and female students in many areas, such as in the area of education and work place. Male students are allowed to get an education through college, while female students are only allowed to get it up to elementary schools. Men are required to work outside, while women are only allowed to become a housewife. Those facts show that there are very significant differences between men and women.

Now in the modern era patriarchy should not be practiced anymore. The society must leave such conservative ways of thinking. However, the impact of the existence of patriarchal system still occur in many aspects of life in many countries in the world. The lack of struggles to fight against discrimination and oppression toward women causes the discrimination on women, which still happens until now. Realizing that such problems still occur in many countries, the researcher thinks that the gender issues like discrimination and oppression toward women are still worth discussing. Below are some examples of researches about discrimination and oppression toward women that happen in daily life in many countries in the world, especially in the Western countries. The reason why the researcher chooses the Western countries as an example is because some of the Western countries are well-known as the land of democracy, where the society believes in freedom and equality among people.

Gender discrimination is widespread in almost every aspect of the society in United States. In politics, American women have not yet enjoyed equal constitutional rights compared to men. They not only have weak voice in politics but also are discriminated in terms of employment, job status and wages. A report

released in November 2000 by an American institute studying policy on women showed that women are paid an average of 26 percent less than men. Reuters reported on March, 22, 2000, that as many as 1,100 women have joined a class action gender discrimination lawsuit, which was initiated by five women in 1978, against the US Information Agency and Voice of America on 48 charges involving job discrimination because of gender. The breadth and depth of gender issues such as discrimination in the US can be seen from this case, which involved the highest compensation for such a case since 1964 (Vernellia, 2011).

In Canada, gender wage gap is one of the examples of gender discrimination. The gender wage gap is a difference between wage earned by men and by women. The gender wage gap can be measured in various ways, but the most common method is to look at full-time, full year wage. It is also possible to measure the gender wage gap on the basis of hourly wages. The most recent Statistics in Canada shows that the gender wage gap in Ontario is 28% for full-time, full-year workers. This means that for every \$1.00 earned by a male worker, a female worker earns 72 cents. In 1987, when the Pay Equity Act was passed, the gender wage gap was 36%. The gender wage gap has been narrowing slowly over time. Statisticians estimate that as much as 10 to 15 % of the gender wage gap is due to discrimination (Government of Ontario, 2012).

In the United Kingdom, British women are under-represented in Parliament. In politics, only one in five members of the House of Commons and the House of Lords is a woman. In terms of employment, job status and wages, they paid less than men, the average hourly earnings of full-time female

employees' amount to approximately 83 per cent of men's earnings. According to the report, they are also sent to prison for committing minor offences. The report, which was published by an influential committee of the United Nations, paints a bad picture of daily life for women living in the UK who continue to fight for a fairer deal in society (Robert, 2008).

In fact, there are many discrimination and oppression toward women that happen in the world, not only in the Eastern countries but also in the Western countries. Being a woman is not a fault. It could be a gift because a woman is seen as a symbol of purity. However, women start to realize that they are equal with men. Women begin to think that they are also meaningful. They begin to find their own freedom. They started to regard themselves as individual and independent women. They banded the ideology held strongly at that time, the ideal figure of a "good" woman. They try to see a new meaning of being a "good" woman. They believe that being a good woman does not mean that one could give up what he or she believes to be the right thing to do to be a happy person. They believe in the pursuit of happiness.

However, this movement is supported by the feminists because their thoughts focus on the importance of the awareness of equality between women and men in all areas. According to Ratna (in Witakania, 2011: 6), it developed as a reaction to the fact that occurs in a community, such as the existence of class conflict, racial conflict, and especially, the gender conflicts. Feminism tries to deconstruct the system that causes the dominating and the dominated groups, as well as the system of hegemony in which the subordinate group is forced to

accept the values set by the ruling group. Furthermore, feminism tries to eliminate conflicts between the groups that are considered as the weak and the stronger.

In a patriarchal pattern, women become all that is not men (or the image of unwanted male): men are considered as strong, while women are weak; men are considered to be more rational and women are emotional; men are considered active, but women are passive (Gamble, 2010). It shows that there are negative assumptions toward women. Furthermore, Weedons (in Gamble, 2010) defines that the term “patriarchal” refers to the power relationship in which the interests of women are considered inferior to men. This relationship has many forms, ranging from the classification of jobs according to gender and empowerment in social organization, to the norms of femininity which are internalized in our lives. The strength of patriarchal system focuses on the social meanings based on gender.

As stated by Gamble (2010: xii), there are three waves of feminism: the First Wave, Second Wave, and Third Wave or Post feminism. Each movement is defined by reference to the events and the movement which became the key of history. The first impulse wave feminism can be found in the enlightenment project of the 18th century, while the emergence of second wave feminism along with the development of student activities in the political world in Europe and America can be found in the 1960s. In the 20th century, the feminist movement focused on the emancipation in the social and politics. This became the essence of the first wave of feminism, in addition to efforts to define the identity of the “feminine” and the discourse of feminism: an urge to be a central concern in

certain sectors in the second wave of feminism.

Feminism has been spread out around the world. Many people, not only women, agree on the soul of feminism. The spirit of feminism holds out until now. These days, discrimination and oppression toward women are not clearly seen as they were in the past. Now, women have the same right as men do. They do not follow anybody's words and make their own way of life. The spirit of feminism is also showed in the works of literature, for example in Kate Chopin's *The Awakening*, and in Henrik Ibsen's *A Doll's House*, *The Ghosts* and *Hedda Gabbler*. Among Ibsen's famous works, *A Doll's House* is considered as the most famous one. It is because *A Doll's House* becomes the most read drama to be used as an obligatory text in schools and universities around the world. It was also presented on the worldwide stages which started in Denmark and continued to Sweden, United States of America, Australia and also France (Suleiman, 2010).

A Doll's House, written in 1879, is about a couple with three children who live in a seemingly pleasant middle class life until individual, economic and social circumstances force a change in the wife's attitude towards her marriage and social norms which leads her to leave her family to seek her own freedom or life independence. The play lifts up women's problems under the domination of patriarchal culture within the society. It is centred on the major female character named Nora who experiences various circumstances in her marriage. She married a man named Torvald Helmer. At the beginning of the play, she seems completely happy with her marriage and relationship with Helmer. She enjoys her role as a wife and a mother although she has to order the rule of patriarchal ideology on

how should be a “good” married woman. Helmer sees Nora’s only role as being the obedient and loving wife.

In Helmer’s view, Nora is an obedient wife but she tends to be childish and sometimes difficult to manage. Nora’s childish behaviour mostly appears when she interacts with Helmer. This childish behaviour is resulted from Helmer’s treatment. Helmer always treats Nora as his doll which can be played anytime. Thus, when having scenes with Helmer, Nora is attributed with childish nicknames such as “little skylark” (p.5), “little song bird” (p.30), “little Nora” (p.31), “obstinate little woman” (p.31), “precious little singing bird” (p.32-33), “helpless little mortal (p. 54), “charming little Capri maiden” (p.63), “charming little darling” (p.65) and “little singing bird” (p.70). The use of the word ‘little’ in almost all childish nicknames reflects Helmer’s intention to control Nora by calling her as a little thing. Thus, Helmer aims Nora to be dependent on him.

However, Helmer also judges Nora as an extravagant person because she cannot manage the money and always buys things that are not important. As a wife, Nora always tries to adhere what Helmer says, even when Helmer considers that Nora cannot manage the money for the family. At the beginning of the play, Nora is also attributed with nicknames such as “sweet little spendthrift” (p.6) and “extravagant little person” (p.6). It clearly shows that Helmer judges Nora as an extravagant person, who always wastes money for unimportant things and cannot manage the money for family. Since her husband is the one who is in charge to support the family’s finance, Nora always follows what her husband says although it is not true that she always spends the money recklessly. In fact, Nora

takes a secret job copying papers by hands in order to make money to pay the debt that she borrows from a disgraced lawyer, Nils Krogstad, to save Helmer's life when he is very ill, but she has not told him in order to protect his pride.

As the conflict rises and the interaction among Nora and the other characters happens, Nora herself starts to doubt her role and her existence in the family. She begins to realize the way patriarchal ideology, which lies on the domination of his husband, considers her as inferior and as the other, even by his own husband, even though she has done much sacrifice for him. Nora's conflict with Krogstad, who threatens to tell her husband about her past secret, namely forging her father's signature of surety on the bond, incites Nora's journey of self-discovery. Nora's primary struggle, however, is against the selfish, stifling, and oppressive attitudes of her husband and of the social norms at that time.

Yet, there are two important reasons why the researcher conducts this research. First of all, the researcher thinks that women's problems and their struggles in *A Doll's House* are universal and still happen in the real life. Those phenomena still exist everywhere and involve everyone in daily life. The second reason is from the portrayal of the main female character's struggles, when women are subordinated and discriminated, it can make them feel worthless, inferior, and depressed. For that reason, women must solve their problems with their struggles. Nora's struggles as the main female character are interesting to be discussed because she has a strong determination to prove her ability. Living in a patriarchal society is a difficult condition for a woman. Nora, who lives in a patriarchal society, faces the problems of the patriarchal domination from her

husband and even from her father. Both treats Nora like a doll, which can be played any time.

B. The Research Focus

This research is entitled “Nora’s Struggle for Life Independence in Henrik Ibsen’s *A Doll’s House*”. Henrik Ibsen is one of the very greatest names in the world of literature. He is a central figure in the modern break-through in the intellectual life of Europe, and considered the father of modern drama. His plays are still highly topical and continue to be staged in all parts of the world. However, drama is the focus of his real lyrical spirit. *A Doll’s House* is the title of his play published in December 1879 in Copenhagen, Denmark and is one of his famous plays. Nora is the main female character who lives and faces discrimination and oppression in patriarchal society in the play. The struggles refer to Nora’s effort to live in the patriarchal domination and to fight against discrimination and oppressive attitude of her husband and the social norms at that time and also some bad assumptions of her ability, while the life independence refers to the time when Nora could make her own decisions and control her own destiny to leave her husband and family for the sake of her independence.

This research is about an analysis of women’s problems which are portrayed in Henrik Ibsen’s *A Doll’s House*. Nora, the main female character, experiences discrimination and oppressive attitudes from her husband and the society at that time. The problems happen because of the strong patriarchal power and the weak images of women at that time. In patriarchal society, women are regarded as

powerless and other weak characterizations. Women have been discriminated not only in social life but also in the domestic life. There are some limitations of freedom that happen in the social and in the domestic life that bind women's rights. In the domestic life there are limitations to women's freedom to decide to do something and to express feelings over men's domination. In the social life there is a limitation to women's freedom to decide an important thing without men's consent. In the weak images of women, women are regarded as incapable of doing domestic work such as the incapability of taking care of children and the incapability of managing the money for family. Women are also regarded as incapable of deciding an important thing in social life such as the incapability of leaving her family as a result of her profound disappointment of her husband's negative response. In this case, Nora tries to fight against that discrimination and oppression toward women. The analysis focuses on three cases. The first is the kinds of women's problems that the main female character faces in Ibsen's *A Doll's House*. The second is the struggles of the main female character in gaining independence for her life. The third is the significant meaning behind the success of the main female character's struggles in gaining independence for her life.

Based on the ideas of patriarchy and discrimination faced by woman in the play, feminism theory is implemented. The feminism theory which is employed in the analysis is radical feminism. According to Feminist Stylistic (1995: 169), radical feminism is a form of feminism which believes that women and men are fundamentally different, and that women are better. Radical feminism is used in this research because radical feminists believe that this flow rests on the view that

the oppression of women is due to the patriarchal system. They believe that patriarchy is a system of sexist's power, who thinks that men have superiority over women. However, this study does not limit the theory usage only to the preceding theory. It is possible for the researcher to include the other radical feminist theories if related and necessary.

In carrying out the research, the researcher realizes that it is impossible to analyze all aspects in the play. The researcher wants to show that the social system which is adopted by the society in the play does not fit to all of the members of the society, especially to women, that leads to their struggles. That is why the researcher decides to do some limitations to make herself more focus on the topic under the study. The researcher only concerns to analyze the discrimination and oppression toward women which are portrayed in the play and the main female character's struggles to fight against the domination of the patriarchal society.

Then to conduct this research, the researcher formulates some problems as follows:

1. What kinds of problems does the main female character face in Ibsen's *A Doll's House*?
2. How does the main female character face the problems for her independence in Ibsen's *A Doll's House*?
3. What is the significant meaning behind the success of the main female character's struggles in gaining independence in her life in Ibsen's *A Doll's House*?

C. Research Objectives

Based on the background and focus of the research, the objectives of this research are as follows:

1. to find out and explain the kinds of women's problems that the main female character faces in Ibsen's *A Doll's House*;
2. to identify and describe the struggles of the main female character in gaining independence in her life in Ibsen's *A Doll's House*;
3. to find out the significant meaning behind the success of the main female character's struggles in Ibsen's *A Doll's House*.

D. Research Significances

1. Theoretically

The study is expected to give better comprehension toward the knowledge of feminism study in literary works and is expected that in the future it can be one of the sources of references in studying and analyzing literary works using the feminist study especially concerning women's problems.

2. Practically

Hopefully, from this study, the students will consider more about the values of literary works, both to entertain and to inform the readers and will be more interested in literary works which study about women's problems.

CHAPTER II

LITERATURE REVIEW

This chapter discusses about the related theories and the background information to equip the researcher with adequate information to analyze the research. Thus, there are some important points described in this section.

A. Feminism

According to Morris (1993: 1), feminism is a political perception based on two fundamental premises: 1) that gender difference is the foundation of a structural inequality between women and men, by which women suffer systematic social injustice, and 2) that the inequality between the sexes is not the result of biological necessity but is produced by the cultural construction of gender differences which results in the stereotypes attached to women. The examples of such stereotypes are women considered as inferior, weak, and incapable. It means that there is a false cultural construction of gender differences which has been held for a long time. The gender differences raise a structural inequality between women and men which brings women into a systematic social injustice. It is structural and systematic because the false cultural construction of gender differences has been held and trusted from generation to generation from time to time. This false cultural construction of gender differences becomes a problem because the term gender is often considered to have the same meaning with the term sex, whereas the term gender is different from the term sex. According to Marzuki (2008: 3), the term sex is used to identify the differences between women

and men in terms of biological anatomy. Further, Marzuki (2008: 4) says that the term gender is a trait which is used as the basis for identifying the differences between women and men in terms of social and cultural conditions, values and attitudes, mentality and emotions and other non biological factors. This means that the inequality between women and men happens because of this false cultural construction of gender differences. This belief causes suffering to women because the gender differences are often considered to have the same meaning as the term sex, which is to be the provision of God, as if it were a biological nature that cannot be changed anymore. This belief limits women's movements as human beings. This is the reason why women have to face many forms of discrimination in all aspects of their lives.

Porter (in Beasley, 1999: 27) defines feminism as a perspective that seeks to eliminate the subordination, oppression, inequalities, and injustice women suffer from because of their sex. This perspective can be called as women's struggle. This means that women's struggle has appeared as the reaction toward women's injustice in all aspects of their lives. This struggle removes all forms of discrimination such as subordination, oppression, inequalities and injustice toward women. The other scholar promoting the same idea is Delmar (in Beasley, 1999: 27-28), who states:

it is certainly possible to construct a base line definition of feminism... many would agree that at the very least a feminist is someone who holds that women suffer discrimination because of their sex, that they have specific needs which remain negated and unsatisfied, and that the satisfaction of these needs would require a radical change... in the social, economic and political order.

This quotation clearly states that women suffer from discrimination because of their sex, a misconception between the term sex and the term gender that has been held for a long time and brings women into a wrong position, which places women as the subordinate of men. Feminism concerns with the marginalization of all women. Most feminists believe that the culture where many people live is a patriarchal culture, which means that the social system is organized in favor of the interests of men. This statement is supported by Grimshaw (in Beasley, 1999: 27), who states that:

any view point to count as feminist must believe that women have been oppressed and unjustly treated and that something needs to be done about this, but it does not follow from this that any consensus is available as to the precise forms this oppression or injustice takes, or as to how they should be remedied.

The above explanation of feminism implies that women have been facing discrimination and thus they need to try to get a better life. From time to time, women have realized that the false perception of women that a woman is inferior, weak, and incapable has discriminated them. Feminism becomes a way of women's awareness since the main agenda of feminism is dealing with women's awareness of sex and gender inequalities which make them discriminated.

Generally as a movement, the history of feminist movement has developed from time to time. There are three phases or waves of feminism. The first phase of feminism took place in the late 18th until 19th, emerging out of an environment of urban industrialism, liberal, and socialist politics. The goal of this phase is to open up opportunities for women with a focus on suffrage. This movement was centered in Europe and moved to America. It marked the birth of the first phase of

feminism along with the emergence of a book entitled *The Subjection of Women* (1869) by John Stuart Mill. *The Subjection of Women* was one of the famous works and had a broad influence on the lives of women in the matter of liberty in a social order. This work makes a woman as a subject in the discussion of the difficulties involved or get the same rights as men in a social order (Purnama, 2010). Here, Mill argues that the differences in the social relationship between men and women is a kind of something wrong because it can be a bottleneck in human repair and must be replaced with a principle of perfect equality that recognizes the lack of power or the exception between women and men. He also argues that women should be given an equal status as men in the scope of work, family, politics and other aspects of life.

The second phase of feminism began in 1960s and it focused on the civil rights, specifically social and economic equality (Castle, 2007: 95). According to Castle, in this phase, sexuality and reproductive rights were the dominant issues and the movement's energy that is focused on passing the Equal Rights Amendment to the Constitution guaranteeing social equality regardless of sex. Simone de Beauvoir's *The Second Sex* is a foundational text and claims that "one is not born, one becomes a woman". Here, de Beauvoir challenges the idea that a woman's essence is distinct from a man's, and that she is born with certain inherent potential and qualities that define her personal, social, and legal existence. This means that a woman is not born with the characteristics of a woman, other than the physical characteristics. Women are different from men in the aspects of potential and qualities. Every woman is born with many abilities,

much potential, and qualities which are different from men's. As women, they must create the rest of their life in a way that they think a woman should be. They must be tough and confident with their ability, potential, and quality because women were not defined by people, nature, God, or anything else before their birth. They are defined by themselves with their much potential wealth, so they have to improve theirs in order to show who they really are.

The third phase of feminism began in the middle of 90's and it was informed by post-colonial and post-modern thinking (Tong, 2009: 9). The feminists of this phase established new millennium feminism and rethought about the category of a woman or women. Further, it is said that conflict and self-contradiction are the names of the game as women seek new identities for themselves. The distinctive characteristics of the third phases of feminism is that the feminists have no intentions of thinking, speaking, or writing about themselves and other women out of the existence. They aim to answer a woman's questions which are "who is she? and what does she want?" where these questions have never been answered before. This means that in this phase, the feminists try to open their mind. They dig deeper into the exact meaning of being a woman. They think critically about what actually becomes a problem in feminism. The problem is a question about their new identities of being a woman.

The above illustrations show that through the ages women have been treated differently. The treatment has caused discrimination toward them. However, women's awareness seems to occur, starting from equality in domestic world to the social and economic world. Thus, feminism or women movement has sought

to disturb an acceptance of such a patriarchal culture, to declare a belief in sexual equality, and to eliminate sexist's domination in society.

According to Tong (2009: 1), there are various types of feminist thoughts. They are liberal, radical, Marxist/ socialist, psychoanalytic, care-focused, multicultural/ global/ colonial, eco-feminist, and postmodern. First, liberal feminists' thoughts focus on the public sphere, on the legal, political, and institutional struggles for the rights of individuals to compete in the public market place. According to Tong (2009: 1-2), its main thrust is that female subordination is rooted in a set of customary and legal constraints that blocks women's entrance to and success in the public world. It means that the society holds the false belief that women are intellectually and physically more incapable than men. It tends to discriminate against women's social life. Liberal feminists see that the discrimination against women is unfair. Women should have as much chance to succeed in the public realm as men do.

Second, radical feminism pays attention on women's oppression as women in social order are dominated by men. Radical feminists (in Tong, 2009: 2) claim that the patriarchal system is characterized by power, dominance, hierarchy, and competition. Furthermore, radical feminists think that it cannot be reformed but only can be ripped out of the root and the branch. It is not only patriarchy's legal and political structures that must be overturned on the way to women's liberation, but also its social and cultural institutions especially the family and organized religion which must also be uprooted. This means that the patriarchal system is strongly embedded and causes oppression toward women. The reason why family

must be erased is that family is the first place where women live as a wife and a mother. Women can get many forms of discrimination easily from their husband. They can also get many forms of discrimination in the religion's rules. As people know, religion is the handle of life that governs the inheritance rights and women are not included in the count who get the part.

Third, socialist feminists agree with Marxist feminists' ideas that capitalism is the source of women's oppression. According to Tong (2009: 4), Marxist and socialist feminists claim that it is impossible for anyone, especially women, to achieve true freedom in a class-based society. It means that Marxists feminists do not see that women are part of the society. Patriarchal society makes women oppressed in the world of work and family. It makes women become means of production, with men as owners or users of the tool and women as workers. Capitalists are men who have a masculine perspective. Thus, women in society are seen as objects of workers, while men as employers see that the production of women outside and inside the house is useless.

Fourth, psychoanalytic feminists claim that the roots of women's oppressions are embedded deeply in the female psyche. Initially, psychoanalytic feminists focus on Sigmund Freud's work (Tong, 2009: 5). According to Freud, the sexuality between women and men are different. The difference is rooted in their psyche caused by biological differences. This means that the oppression toward women is not caused by men but by women themselves based on their psychological condition.

Fifth, care-focused feminists are interested in understanding why women are usually associated with the emotions and the body, while men are associated with the reason and the mind. According to Tong (2009: 7), care-focused feminists seek to understand why women as a group are usually linked with interdependence, community, and connection, whereas men as a group are usually linked with independence, selfhood, and autonomy. This means that there is a different perspective between women and men based on their behavior, habit, and experience. People know that some women need another person as a place to listen and share their problems with each other, while men show that they are tough and do not need other people to share their problems although they have big problems in their life. This is the reason why women are categorized as interdependence, community and connection, whereas men are usually linked with independence, selfhood, and autonomy.

Sixth, multicultural, global, and postcolonial feminists focus on the causes and explanations for women's subordination to men worldwide. According to Tong (2009: 7), these groups' main contribution to feminist thoughts is their strong commitment to highlight the differences that exist among women and to identify ways that diverse kinds of women can work together. It is clearly mentioned that even though women have the same sex with the other women, there are still many problems happening between them. The problems happen because of many factors. The factors are the differences between them. They have different race, skin color, and the most important is different ideas. Idea is an important thing for them. It is a main thing in a movement. They have to unify

different ideas between them and it is not an easy thing to do. Here, the multicultural, global, and postcolonial feminists try to clear the problems and then unify them in order to create a unity.

Seventh, eco-feminists focus on human beings' relationships to the non-human world which is the nature itself. In many ways, eco-feminists offer the broadest and also the most demanding conception of the self's relationship to the other. Eco-feminists (in Tong, 2009: 8) say that they are connected not only to each other but also to the non-human world: animal and even vegetation. This means that there is a relationship between feminism and ecology. Eco-feminism sees that all people and their activities are an integral part of the local ecosystem and global nature, while the green movement is based on the basic principle of ecology that sees all organisms in relation to the natural environment. Women have a responsibility to save the environment around them like plants and animal. Women are the most at risk if there is something that happens to them.

Eighth, Tong (2009: 9) says that postmodern feminists erase the lines between masculine and feminine, sex and gender, male and female. They seek to break down the conceptual grids that have prevented women from defining themselves in their own terms rather than through men's. This means that the postmodern feminism is a new form of feminist movement. There is an emergence of new figures of women showing that women are independent, strong and do not see themselves as a victim and want power. Women's figures marked the emergence of a new feminine thinking which is postmodern feminism. Postmodern feminism emphasizes the concept which assumes that women can

express themselves as women without being entangled into the concept of power because basically women are different from men.

From the explanation above, it can be concluded that feminism is an awareness of patriarchal control, exploitation, and oppression of women in the domestic and social life. Feminism shows that women have been treated unequally by men throughout the history in the patriarchal culture. The reason why women are treated unequally by men is because of the false belief that people held, that there is a gender difference between men and women. Feminism's goal is to change these degrading views of women, to emphasize that there is no gender difference between men and women.

1. Gender

Gender is often associated with sex, whereas gender is actually different from sex. Gender is often understood as a gift from God or nature of God. According to Marzuki (2008: 2), the word "gender" is etymologically derived from the English word meaning "sex". It can be defined as "the apparent differences between men and women in terms of values and attitudes". Showalter (in Marzuki, 2008: 2) says that gender is the distinction of men's and women's views of socio-cultural construction. Further, Marzuki (2008: 3) says that gender is a cultural concept that is used to differentiate the roles, behavior, mentality, and emotional characteristics between men and women evolved in society.

According to Marzuki (2008: 3), if the study of sex emphasizes more on the development of the biological and chemical composition of the body of a man and

a woman, the gender studies emphasize on the developmental aspect of one's masculinity and femininity. From the definition above, it is understood that gender is a trait that is used as the basis for identifying the differences between men and women in terms of social and cultural conditions, values and attitudes, mentality and emotions, as well as other non-biological factors. Gender is different from sex although etymologically they have the same meaning. In general, sex is used to identify the differences in men and women in terms of biological anatomy and gender concentrates on the social, cultural, and other non-biological aspects.

As a conclusion, the history of gender difference between women and men occurs in a long process and is formed by a number of reasons, such as social and cultural condition, religious condition, and statehood condition. As people know, gender difference is often considered to be a provision ultimately from God as if it were a natural or biological nature which cannot be changed anymore. This is exactly what causes the beginning of gender inequality between women and men in the society.

2. Radical Feminism

The revolutionary feminists in 1960s and 1970s are dubbed as radical feminists. Radical feminists (in Tong, 2009: 4) say that patriarchy is the source of women's oppression. This movement is affected by the conflict theory which states that there are two classes in the society, namely a) economic class system that is based on the relations of production, and b) gender class system that is

based on the relations of reproduction. The oppression toward women is due to the gender class system. According to radical feminists, the source of women's oppression is the patriarchal system. It is a system that is centered on men's interest. Therefore, this movement sees that the biological factors are the basis of gender discrimination. It assumes that the physical control of women by men is a form of oppression toward women. Here, radical feminists see that the patriarchal system is the power of men over women, which is based on the ownership and control of men over women's reproductive capacity. They see that the main problem of many forms of discrimination toward women is men themselves with the ideology of patriarchy.

Jaggar and Rothenberg (in Tong, 2009: 49) claim that women's oppression is more fundamental than other forms of human oppression. It can be interpreted into five meanings: 1) that women were, historically, the first oppressed group, 2) that women's oppression is the most widespread, existing in virtually every known society, 3) that women's oppression is the hardest form of oppression to eradicate and cannot be removed by other social changes such as the abolition of class society, 4) that women's oppression causes the most suffering to its victims, qualitatively as well as quantitatively although the suffering may often go unrecognized because of the sexist prejudices of both the oppressors and the victims, and 5) that women's oppression provides a conceptual model for understanding all other forms of oppression. This means that women are the first group who get many forms of discrimination. The various forms of discrimination happen everywhere in all aspects in the society. The discrimination toward

women is very difficult to be erased and cannot be erased through the other social changes like the abolition of society-class because it is deeply embedded in the society culture. The discrimination itself causes a pain for women as victims. There are many forms of discrimination which happen in the world besides the discrimination toward women. The various forms of discrimination toward women give a conceptual model or the true example that seeks to understand the other forms of discrimination.

According to Tong (2009: 49), radical feminists split into two groups; they are radical-libertarian feminists and radical-cultural feminists. These feminists voice very different views about how to fight sexism. Furthermore, radical-libertarian feminists (in Tong, 2009: 50) claim that an exclusively feminine gender identity is likely to limit women's development as full human persons. Thus, they encourage women to become an androgynous people, who embody both masculine and feminine characteristics. It means that the label of exclusive feminine gender will limit women's development, the development into a perfect position where women can be full as human person. This means that women must be in the middle position between the men's and women's character must get the ideal balance, the balance position where they can act like a man or woman in the required time and conditions.

Furthermore, in Tong (2009: 50-51), radical-cultural feminists express the view that it is better for women to be strictly female or feminine. Women should not try to be like men. On the contrary, they should try to be more like women. Radical-cultural feminists claim that they believe that women's main source of

power is in their power to bring new life (Tong, 2009: 52). The key of women's liberation is to eliminate all patriarchal institutions (e.g. pornography industry, family, prostitution and heterosexuality). This means that women have to be themselves and should not be like men, by adopting men's characteristics. Women have to make a new self-understanding that is radically separated from men, so they can save energy for their own sake.

3. Kate Millet

One of the well-known radical-libertarian feminists is Kate Millet. According to Carter (2006: 94), Millet's central argument is that the main cause of the oppression of women is ideology. Here, the ideology is patriarchal ideology, the ideology that is centered on the interest of men. This ideology oppresses women in domestic and social life. Further, Millett insists that the roots of women's oppression are buried in patriarchy's sex or gender system. The interaction of domination and subordination in all relations between men and women is what she calls "sexual politics". Millet (in Tong, 2009: 52) claims that the male-female sex relationship is the paradigm for all power relationships.

As Millett claims that the main cause of the oppression toward women is patriarchal ideology, it can be seen that this ideology is deeply embedded within the society. This ideology grows slowly but surely among the people who live in the society and influences their thought. This ideology has been absorbed by the people. Many people have held this ideology strongly by generations. Consciously and unconsciously, this ideology oppresses women's movement in all aspects of

life and becomes a culture in a society. Millett also distinguishes clearly between the term sex and gender which have caused oppression toward women. As a relation to Millett's *Sexual Politics*, political relation was defined by Millet as a relationship based on power structure, a system of society in which one group is controlled by other human groups. In this case, the control is men's control over women. By its definition, it cannot be denied that the position of women in society has been affected by the political relations and the imbalance that happen between women and men.

4. Feminist Literary Criticism

According to Abrams (1999: 88), there are two centuries of struggle for the recognition of women's cultural roles and achievements and for women's social and political rights. It was marked in some books such as Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), John Stuart Mill's *The Subjection of Women* (1869), and the American Margaret Fuller's *Woman in the Nineteenth Century* (1845). This means that from the very long time there has been a process of women's movement. This process can be called as women's struggle in order to fight against all forms of discrimination toward them. A woman as a human being who gets many forms of discrimination is not a useless person. Women try to move forward and think about their fate in the future. They do not want to give up with the condition which limits their movements. Even though their movements are limited, their thoughts are always running. People can limit their movements but not their thoughts. Although this movement takes a long process,

there are many women that have profound critics in their mind and then produce them in the forms of writing with the aim of influencing the thought of the other women to come forward. In fact, there are some men writers too, who also have a concern in the interest of women.

Furthermore, Abrams said that there is an important precursor in feminist literary criticism. She is Virginia Woolf. She wrote *A Room of One's Own* (1929) and other numerous essays on women authors and on the cultural, economic, and educational disabilities within what she called a “patriarchal” society that has hindered or prevented women from realizing their productive and creative possibilities. This means that the patriarchal system which includes the patriarchal society prevents women especially female writers to open their mind in order to be productive and creative in producing many literary works. Patriarchal society knows that literary works can influence people’s thoughts, so it uses patriarchal system to bind the thought that is stored on women’s mind. The purpose of this system is to change people’s thoughts. They indoctrinate people with ideas that benefit them, the ideas where they distort the facts.

From the beginning, feminist literary criticism is keen to uncover its own origins, seeking to establish traditions of women’s writing and early feminist’s thought to fight the unquestioning acceptance of men as the norm. In conclusion, a common goal of feminist literary criticism is to raise awareness of women’s roles in all aspects of literary production as writers, characters and readers and to reveal the extent of male dominance in all aspects.

B. Gender Discrimination toward Women

1. Patriarchy

According to Wolfrey, Robbins, and Womack (2006: 76), patriarchy is “the rule of the father”. Patriarchy is the name given to the whole complex system of male dominance by which most societies are run now and were run in the past. Furthermore, patriarchy includes the systematic exclusion of women from rights of inheritance, education, vote, equal pay, and equal rights before the law. It also includes the ways in which even more liberal regimes tend to leave women out of structures of power even when they claim to be regimes based on equality. It means that patriarchal system holds important roles in the society. This system is dominated by men. This system also binds women in all forms of rights. Therefore, women cannot get their rights as they should.

According to Bertens (1995: 99), feminism seeks to change the power relations between men and women that prevail under what is called patriarchy. It is clearly mentioned that women want to fight against this condition. Furthermore, Faqih (1996: 59) defines patriarchy as a social system where men (father) master all the members of the family, all property, economic resources, and make all the important decisions. Today, the patriarchal social system has been developed in the scope of social institutions, including the institution of marriage and employment. The growing understanding of people’s laws is the law of the father to the husband, the law of the boss man, and the laws of men in general in almost all social institutions, politics, and economics.

2. Patriarchy and Discrimination toward Women

The lives and experiences of women and men occur within complex sets of social and cultural expectations. The problem is a misconception of gender roles between men and women in society. In addition, gender roles cause a problem of injustice that needs to be solved. According to Faqih (1996: 13) there are five forms of gender inequality. They are marginalization of women, subordination of women, stereotype of women, violence toward women, and work load.

a. Marginalization of Women

According to Faqih (1996: 13), there is a marginalization toward women in terms of gender differences. The marginalization or economic deprivation is common in many countries. It has been experienced by men and women. Furthermore, the marginalization can come from the activity of government policies such as food self-sufficiency program or economical green revolution. There is an example of marginalization that happens in some villages. There are many rural women who become marginalized and impoverished by the agricultural green revolution program that focuses only on men farmer. This is due to the assumption that the farmer is identical to men. On that basis, many women farmers are displaced from the fields and farms. Another factor that is included in marginalization toward women is in the beliefs or religion interpretation, where women do not get their rights in heritage, faith traditions, and custom. Many jobs are regarded as women's work, such as teacher or a

secretary which is lower than men's work and often affect the wage difference between the two types of work.

b. Subordination of Women

According to Faqih (1996: 13-14), subordination happens to one type of sex and it generally falls to women. In the household, community, or country, many important policies are made without considering women. The assumption that someday women will be in the kitchen brings women into a question "so why we should go to school?" This question is an example of subordination. Furthermore, the mechanism and structure of the subordination process from time to time and from place to place are different. The notion that women are "emotional" that they are not the right person to lead the party or the manager is a process of subordination and discrimination caused by gender. For centuries, with the religious reasons some people said that women should not lead anything, including mundane issues. Women are not trusted to testify or even get an inheritance. The emergence of religious interpretation resulting in the subordination and marginalization toward women become a problem that is still to be questioned.

c. The Stereotypes of Women

According to Faqih (1996: 14), the negative labeling is a kind of stereotype toward women. The effect of the stereotype is discrimination and other forms of injustice. In the society there are a lot of stereotypes that have been labeled on

women. There is a belief in the society that men are the bread winners in the scope of family and society. Any work that is done by women are valued only as an extra so it becomes underpaid. That is why in a family, a driver that is regarded as men's work is often paid higher than a domestic servant that is regarded as women's gender role even though there is no guarantee that the driver's work is harder and more difficult than cooking and washing.

d. Violence against Women

According to Faqih (1996: 14), there is violence toward women because of gender differences. Here, violence is ranging from physical one such as rape and beatings, until the violence in a more subtle situation such as sexual harassment and the creation of dependency. Furthermore, Faqih says that many forms of violence are inflicted on women by the gender stereotype. Gender differences and gender socialization result in a condition where women are physically frail and men are generally more powerful. Many cases happen not because of women's beauty, but because of power and gender stereotypes labeled on them.

e. Work load

According to Faqih (1996: 14), women bear burden more and longer of domestic work. It is because women's gender role is managing a household. In other words "gender roles" of women which are keeping and maintaining neatness have resulted in the growth of the traditions and beliefs of the people that they should be responsible for the overall implementation of the domestic work.

Socialization of gender roles creates a sense of guilt for women when they do not do that work, while for men it is not their responsibility. The work load is doubled for women who also work outside the house, for example a career woman. In addition, for women who work outside the house, they still have a responsibility for the overall domestic jobs, but for those who are economically sufficient it can be transferred into another person, for example a housekeeper. In the end, it moves the marginalization, subordination, and work load from the wife to the housekeeper but it brings women into troubles. They can be assumed of being incapable of doing the job they should initially do. Women are always in difficult conditions, where they are always discriminated and blamed.

C. Patriarchy and Women in 19th Century

Considered as Ibsen's realistic play, *A Doll's House* represents the social issues which happened at the time it was written. The social background of the play is in the 19th century. Patriarchy is a social system in which the role of the male as the primary authority figure is central to social organization, and where fathers hold authority over women, children, and property (Lambert, 2009: par. 2). This system makes women have no authority to run their own lives. Along with human history, patriarchy has manifested itself in the social, legal, political, and economic organization of a range of different cultures, and also influences modern civilization. The patriarchal system has constructed women to be the ideal role model of good homemakers who only take care of their husband, children and house.

Historically, patriarchal culture started to be popular during the Victorian Era in the 19th century when there was a significant change from agricultural to industrial aspect (Lambert, 2009: 5). Victorian Era was the golden age to bridge the modernization through the industrial revolution in England. In this era, people were triggered to change their fate also by having better economic condition. Men worked outside the house as the bread maker of the family, while their women were only busy with their daily activities in household.

People of the Victorian Era were handed with the principal that women should get married and have children because they were born, raised, and educated as a good wife, not anything else. As the result of the lack of education, a woman of the Victorian Era was expected to marry a man in order to support her, since she did not have knowledge to do any jobs. This reason brings economical roles for men and familial roles for women as the main arrangers of the household. Therefore, there is a notion that men's role is to be the bread makers and the leaders of the family. The patriarchal cultures become the influential aspect in forming the social rules of the Victorian society. As a result, all rules including women's roles are organized by patriarchal power. Automatically, marriage, duties, and women's career become a part of patriarchy production.

Based on these aspects of patriarchal culture, women's position and roles in social and marriage lives were established strictly. Women should be inferior under men both in social and marriage lives. A good wife is a woman who obeys her husband's order, looks after her house and children and has no right to deal

with the financial matter since the husband is the one who is constructed as the bread maker of the family. This separation of roles was influenced strongly by the idea of patriarchy that men are superior upon women.

D. Previous Research Finding

There is a thesis which has the same topic as this research topic. The thesis is entitled *Various Social Motives Influencing Nora's Complex Behaviours as Seen in Henrik Ibsen's A Doll's House: A Socio-Psychological Analysis* written by Asyih Fitriyani, an English Department student of Yogyakarta State University. In her thesis, Asyih investigated the phenomenon of Nora's complex behaviour. Furthermore, she analyzes the influence of the social interaction between Nora and other characters during the play. Besides the social norms and customs, the social interaction is another important thing in explaining human behaviour. This social interaction influence is represented by the various social motives which explain the complexity of Nora's behaviour and provide the effects of the existence of those social motives which are reflected through the conflicts between those motives themselves.

The previous study is considered similar with the present research due to the same object used. Unlike the previous study, this research rather shows the gender discrimination and oppression toward women which are the kinds of women's problem which are portrayed in Ibsen's *A Doll's House*. Nora, the main female character, experiences discrimination and oppressive attitudes from her husband and the society at that time. The problems happen because of the strong

patriarchal society and the weak images of women at that time. Furthermore, this research also analyzes the struggles of the main female character for life independence and the significant meaning behind the success of her struggles in gaining independence in her life. Thus, the previous study is better treated as the inspiration to do this further research in order to complement and develop what is missing in the previous study itself.

E. Henrik Ibsen and *A Doll's House*

Henrik Ibsen was born on March 20th, 1828. He was a major 19th-century Norwegian playwright, theatre director, and poet. He is often referred as the father of modern theatre and is one of the founders of Modernism in the theatre. His plays were considered scandalous to many of his era, when European theatre was required to model strict of family life and propriety. Ibsen's work examined the realities that lay behind many facades, revealing much that was disquieting to many contemporaries. It utilized a critical eye and free inquiry into the conditions of life and issues of morality. Ibsen is often ranked as one of the truly great playwrights in the European tradition. Many consider him the greatest playwright since Shakespeare. Charles Lyons describes him as "the realist, the iconoclast, the successful or failed idealist, the poet, the psychologist, the romantic, the antiromantic" (Lyons, 1987: 4).

Among his popular plays are *Brand*, *Peer Gynt*, *Emperor and the Galilean*, *Wild Duck*, *An Enemy of the People*, *Hedda Gabbler*, *Ghosts*, *The Pillars of Society*, *A Doll's House* and *The Master Builder*. Ibsen's *A Doll's House* was

published two years after he moved from Dresden to Munich Germany in 1875. The play is a scathing criticism of the marital roles accepted by men and women which characterize Ibsen's society. It was the first of Ibsen's plays lifting up women's problems as its central theme which was followed by similar plays such as *Ghosts* and *Hedda Gabbler*. By these three plays which have similar women quality within them, many consider Ibsen as a feminist writer (Suleiman, 2010).

The play was Ibsen's first play to create a sensation and is now perhaps his most famous play, and required reading in many secondary schools and universities. The play was controversial when first published, as it is a sharp critic of 19th century marriage norms. It follows the formula of well-made play up until the final act, when it breaks convention by ending with a discussion, not an unravelling. It is often called the first true feminist play. The play is also an important work of the realist movement, in which real events and situations are depicted on stage in a departure from previous forms such as romanticism. The influence of the play was recognized by UNESCO in 2001 when Henrik Ibsen's autographed manuscripts of *A Doll's House* were inscribed on the Memory of the World Register in recognition of their historical value (Suleiman, 2010).

The play made its American premiere on Broadway at the Palmer's Theatre on 21 December 1889. Other productions in the United States include one in 1902 which received four Tony Awards and the Drama Desk Award for Outstanding Revival of a Play. The first British production was opened on 7 June 1889 a new translation by Zinnie Harris at the Donmar Warehouse was opened in May 2009 (Suleiman, 2010).

Due to its fame, *A Doll's House* has also been adapted in several film releases including two in 1973 and in 1993. Dariush Mehrjui's 1993 film *Sara* is based on *A Doll's House*, where the character of Sara is Nora in Ibsen's play. A version for American television was made in 1959 and a US radio production version was produced in 1938. Finally a later US radio version by the Theatre Guild was produced in 1947 (Suleiman, 2010).

F. Conceptual Framework

Feminism is a perspective that seeks to eliminate the subordination, oppression, inequalities, and injustice women suffer from because of their sex. The correlation between feminism and literature is that the literary texts may provide a more powerful understanding of the ways in which society works to the disadvantages of women. The strong emotional impact of imaginative writing may be brought into play to increase indignation at gender discrimination and hence help to end it.

Feminism is an appropriate approach to analyze Ibsen's *A Doll's House* due to the existence of the strong patriarchal power in the play which reflects the real condition of the society at that time. Nora, the main female character, experiences discrimination and oppressive attitudes from her husband and the society at that time. The problems happen because of the strong patriarchal power and the weak images of women at that time.

Based on the explanation above, the researcher tries to reveal women's problems which are portrayed in Ibsen's *A Doll's House*. In order to make the

discussion specific, these questions are proposed: 1) what kinds of problems does the main female character face in Ibsen's *A Doll's House*? 2) how does the main female character face the problems for her independence in Ibsen's *A Doll's House*? 3) what is the significant meaning behind the success of the main female character's struggles in gaining independence in her life in Ibsen's *A Doll's House*?

In the patriarchal society, women are regarded as powerless and weak. Women have been discriminated not only in social life but also in domestic life. There are some limitations of freedom that occur in domestic and social life which bind women's rights. In domestic life, the limitations are the limitation to women's freedom to decide to do something and the limitation to women's freedom to express feelings over men's domination. In social life, there is a limitation to women's freedom to decide an important thing. There are also weak images of women, which regard women as incapable of doing domestic work and of deciding an important thing in social life.

In this case, Nora tries to fight against all forms of discrimination and oppression with her struggles. In breaking the limitation to women's freedom to decide to do something in domestic life, she decides to solve her family financial problem and in breaking the limitation to women's freedom to express feelings over men's domination, she decides to express her feelings over her husband's domination. In social life, in breaking the limitation to women's freedom to decide an important thing, she decides to do an important thing. Meanwhile, in breaking the belief about incapability of doing domestic work in domestic life, she

tries to show her ability in doing domestic work. In social life, in achieving the incapability of deciding an important thing, she decides to do an important thing in order to gain her life independence.

Meanwhile, to present the explanation about the research's conceptual framework, the researcher makes a framework of thinking as illustrated below:

NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY

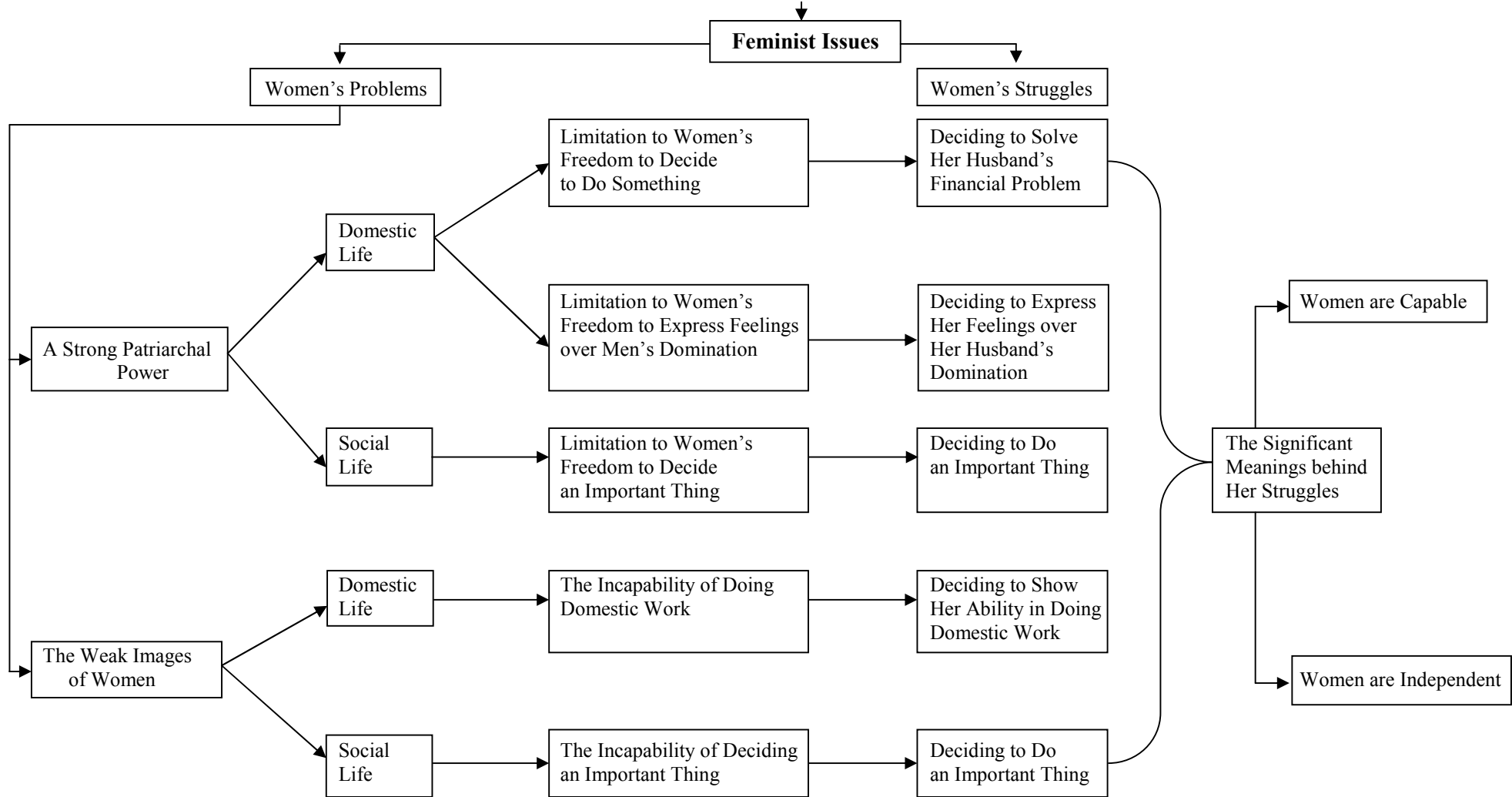


Figure 1. Analytical Construct

CHAPTER III RESEARCH METHOD

A. The Research Design

The type of this research is a qualitative research. Creswell (2007: 36) sees a qualitative research as an investigation process of comprehension based on distinctive methodological traditions which explore a social or human problem. Qualitative research studies things in natural setting, attempting to make sense of, or interpreting phenomena in terms of the meaning people bring to them. Thus, the researcher builds a complex, holistic picture, analyzes words, reports detail information and conducts the study in a natural setting. In addition to the concept of natural inquiry, a qualitative researcher is unable to manipulate the data as he or she only describes or explains a phenomenon as its fact.

Furthermore, content analysis is used to analyze the work. It is a method in qualitative research that is used to analyze text data obtained from print media such as articles, books, or manuals (Kondracki & Wellmen in Wahyuni, 2012: 122). The data collected in this research are used to analyze the kinds of women's problems that the main female character faces in her daily life in the society, the struggles of the main female character for life independence and the significant meaning behind the success of the main female character's struggles in gaining the independence for her life.

B. The Data

Given (2008: 185) defines data as a collection of information that will be used in a research. Qualitative data come in the forms of photos, written words, phrases, or symbols describing or representing people, actions, and events in social life (Lawrence, 2007: 328). In the qualitative research usually data are in the forms of nonnumeric but have variety in sources. Based on such explanation, the data of this research are some phrases, clauses, sentences and expressions related to: 1) the description of the kinds of problems that the main female character faces, 2) the struggles of the main female character for life independence and 3) the significant meaning behind the success of the main female character's struggles in gaining the independence in her life.

C. The Data Sources

The data sources of this research were divided into two groups, the primary and secondary data source.

1. The Primary Source

The main data source of this research is *A Doll's House*, a play written by a Norwegian playwright Henrik Ibsen in 1978. The researcher used the Pennsylvania State University Electronic Classic Series, which was published in 2009. The play consists of 81 pages which are divided into three acts.

2. The Secondary Source

The researcher also used some additional references as the supporting information in analyzing the data. The supporting data of this research were taken from books and articles available on the websites in the internet.

To analyze the play, the researcher used the main theories from some books such as *Feminist Thought, A More Comprehensive Introduction* (Tong, 2009), *What is Feminism? An Introduction to Feminist Theory* (Beasley, 1999), *Literary Theory* (Carter, 2006), and some journals entitled *Kajian Awal Tentang Teori-Teori Gender* (Marzuki, 2008) and *Jurnal Analisis Sosial: Analisis Gender dalam Memahami Persoalan Perempuan* (Faqih, 1996). The concept about women's problems and their struggles were drawn from those theories as presented in chapter II, to analyze the play.

D. The Research Instruments

Research instrument is defined as a tool or facility used by the researcher in collecting the data (Neuman, 2007: 283). Therefore, instrument is very important in conducting the research in order to produce a better research finding. According to Moleong (2010), the researcher is the main instrument in a qualitative research. As the main instrument, the researcher uses the concept of radical feminism, especially the idea of the strong patriarchal power and the weak images of women. Thus, in this study, the researcher herself used her capacity based on the theory to collect data, interpret and analyze the data related to the kinds of women's problems, the struggles done by the main female character, and

the significant meaning behind her struggles in gaining the independence in her life in Ibsen's *A Doll's House*.

E. The Technique of Data Collection

There were several steps to collect the data. First, the research data were taken by reading the play comprehensively and by observing the data related to the strong patriarchal power and the weak images of women. Second, the researcher took notes on the detail issues to be analyzed which are related to the data of the kinds of women's problems, the data of Nora's struggles for life independence and the significant meaning behind the success of Nora's struggles in gaining independence in her life.

The data of the kinds of women's problems fell into two categories, a strong patriarchal power and the weak images of women. The data of Nora's struggles for life independence fell into five categories. They were no freedom in family matters in solving her husband's financial problem, in expressing her feelings against her husband's domination, in deciding to solve her family problem, in showing her ability in doing domestic work and deciding to do an important thing in social life. Then those five categories fell into seven classifications. They were deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money from the monthly living costs, trying to show her attention and affection to her children,

and finally deciding to leave her family in gaining independence for her life.

Third, having collected the data, the researcher gave code to each datum. Code A was for women's problems, falling into two categories: 1 (a strong patriarchal power), 1a (limitation to women's freedom to decide to do something in domestic life), 1b (limitation to women's freedom to express feelings over men's domination), 1c (limitation to women's freedom to decide an important thing in social life), 2 (the weak images of women), 2a (incapability of doing domestic work), and 2b (incapability of deciding an important thing in social life). Code B was for women's struggles for life independence, falling into five categories: B1 (no freedom in solving her husband's financial problems), B2 (no freedom in expressing her feelings over her husband's domination), B3 (no freedom in deciding to solve her family problem), B4 (no freedom in showing her ability in doing domestic work), B5 (no freedom in deciding to do an important thing in her life). Those five categories fell into seven classifications. They were B.1.1 (deciding to solve her husband's problem by borrowing some money), B.1.2. (deciding to earn money by working to pay for the debt), B.2.1. (deciding to show her resistance by speaking up against her husband's domination), B.3.1. (deciding to get the loan by forging her father's signature to get the surety of the bond), B.4.1. (setting aside money from the monthly living costs), B.4.2. (trying to show her attention and affection to her children), and B.5.1. (deciding to leave her family). After having collected the data and giving code to each datum, the researcher also did another careful reading along with data interpretation.

Finally, the data were categorized into the thematic meaning related to the

kinds of women's problems occurring in the play, Nora's struggles for life independence, and the significant meaning behind the success of her struggles. Then the data of Nora's struggles were classified into thematic meaning related to no freedom in family matters in solving her family financial problem, in expressing her feelings about her husband's domination, in deciding to solve her family problem, in showing the ability in doing domestic work and in deciding to do an important thing in her life. Furthermore, the researcher put the data into a table first and transferred into the data sheets. The researcher used a particular form of data sheet to see the progress of her research. The data sheet was presented in table 1 below:

Table 1. The Data Sheet

No.	Data/ Quotation	Act/Page	Classification	Code
1.				
2.				
3...				

The data were then arranged based on their classification, and then the researcher crosschecked and re-crosschecked the data in order to achieve the validity.

F. The Data Analysis Technique

Given (2008: 186) stated that data analysis, which includes gathering and linking the data to find particular phenomena, is the important part of qualitative research. In this research, the phenomena to be found and analyzed are the kinds

of women's problems that the main female character faces in her daily life in the play, the struggles of the main female character for life independence, and the significant meaning behind the success of the main female character's struggles in gaining the independence for her life in Ibsen's *A Doll's House*.

There are six steps that Creswell (2009: 185) mentions in applying the data analysis technique: organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating description, and interpreting the meaning of description.

The six steps that were conducted to analyze the data are explained as follows:

1. Identifying the data from the play by making some notes.
2. Reading and rereading the whole data and arranging the data into three major topics: the kinds of women's problems that the main female character faces in her daily life in the play, the struggles of the main female character for life independence, and the significant meaning behind the success of the main female character's struggles in gaining the independence for her life in Ibsen's *A Doll's House*.
3. Coding and categorizing the data in the data table into thematic categories related to the kinds of women's problems that the main female character faces in her daily life in the play (the strong patriarchal power and the weak images of women) and also coding and classifying the struggles of the main female character for life independence. They fall into five categories: no freedom in family matters in solving her husband's financial

problem classified into deciding to solve her husband's problem by borrowing some money and deciding to earn money by working to pay for the debt, no freedom in family matters in expressing her feelings over her husband's domination classified into deciding to show her resistance by speaking up against her husband's domination, no freedom in family matters in deciding to solve a family problem classified into deciding to get the loan by forging her father's signature to get the surety of the bond, no freedom in family matters in showing the ability in doing domestic work classified into setting aside money from the monthly living costs and trying to show her attention and affection to her children, and finally, no freedom in family matters in deciding to do an important thing in her life classified into deciding to leave her family in gaining independence in her life.

4. Sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning.
5. Making the interrelation between the description of the data and the theory to get the findings based on the objectives: the kinds of problems that the main female character faces in the play, the struggles of the main female character for life independence, and the significant meaning behind the success of the main female character's struggles in gaining independence in her life.

6. Finally, making an interpretation of the findings based on the researcher's comprehension about the theory.

G. The Data Trustworthiness

The researcher used trustworthiness to emphasize the research. According to Neuman (2007: 99), trustworthiness is an essential component in qualitative data. Related to the ways in achieving the trustworthiness, Given (2008: 895) mentions four criteria which can be used. Those are dependability, conformability, transferability and credibility.

Dependability was achieved by reading the data carefully and rechecking it to give more understanding about the play and to make sure that the data gained have answered the research questions. Meanwhile, conformability deals with the accuracy of the research in conceptualizing the study. To achieve conformability the researcher read and analyzed the data carefully.

Transferability is a concept in which the generalization of the findings can be applied to all contexts in the same populations. It is determined by the knowledge of the researcher and measured by the readers' understanding in achieving the clear description of the context and the focus of the study. To achieve the transferability, the researcher provided information and clear description of the study. She also included a conceptual framework in chapter II to give a clear context and the focus of the study.

Credibility is a concept of internal validity from the data findings. It provides valid data so that the research is reliable. Credibility was achieved by

employing triangulation techniques. Triangulation technique is the use of different sources of information to confirm and to improve the clarity or precision of a research finding (Wahyuni, 2012: 130). There were four kinds of triangulation: sources, methods, researchers, and theories. The researcher accessed information and collected data from different sources such as books, journals, thesis, articles, and internet related to the study. In completing this technique, the researcher also did peer discussions with her colleagues in English Language and Literature Study Program, namely Astika Wida Asmara 07211144006 and Dinda Aswandara 07211141030. The consideration of choosing those two peer viewers was appropriate since they are under the same study program and concentration with the researcher. In addition, the data consultation was also done with the researcher's first and second consultants namely *Bapak* Supardjo, M.Ed. and *Ibu* Niken Anggraeni, M.A., who are competent in the study of literature.

CHAPTER IV FINDINGS AND DISCUSSION

This chapter elaborates the findings and discussion of the research. The data found in the play are used to verify and clarify the discussion. Furthermore, the findings and discussion are based on the objectives of the research, i.e. 1) to find out and explain the kinds of women's problems that the main female character faces in Ibsen's *A Doll's House*, 2) to identify and describe the struggles of the main female character in gaining independence in her life and 3) to find out the significant meaning behind the success of the main female character's struggles as represented in the play.

A. Kinds of Women's Problems as Represented in Ibsen's *A Doll's House*

For centuries, men and women have been treated unequally in the society which believes in patriarchy system. Patriarchy is the name given to the whole complex system of male dominance by which most societies are run now and were run in the past. In this system, men are the controller and women become the follower. Men have full power to treat and control women and, thus, women only follow what men say as the head of a society. In this case, have no right or chance to break the rules. The result is that men are superior to women in all segments of life such as in domestic areas, education, politics, and social life. Furthermore, this condition raises many problems between women and men. After exploring the feminist theory and women's problems, the researcher comes to a conclusion that

there are two kinds of women's problems founded in Ibsen's *A Doll's House*. Those are strong patriarchal power and weak images of women. The description and explanation of the kinds of women's problems in the play can be seen below.

1. Strong Patriarchal Power

Women have been subordinated and discriminated since many years ago in patriarchal society where society is ruled and controlled by men. This society has a system which binds women in all forms of rights. Therefore, women cannot get their rights as they should. Women only become the complement of men and have to obey men's rules. In Ibsen's *A Doll's House* there are three forms of strong patriarchal power. It is divided into domestic and social life. In domestic life, there are limitation to women's freedom to decide to do something and limitation to women's freedom to express feelings over men's domination. In social life there is only one classification, which is limitation to women's freedom to decide an important thing. Furthermore, the description and explanation of strong patriarchal power is explained in the following sub-chapters:

a. Limitation to Women's Freedom to Decide to Do Something

There are many limitations of freedom toward women in all aspects of life. In Ibsen's *A Doll's House*, there are two examples of limitations of freedom toward women in domestic life. They are the limitation in deciding to borrow some money from other people and the limitation in doing what they like. The

first example of the limitation can be seen in the following dialogue between Nora and her husband, Helmer:

Helmer. When did my squirrel come home?

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

Helmer. Don't disturb me. (*A little later, he opens the door and looks into the room, pen in hand.*) Bought, did you say?

All these things? Has my little spendthrift been wasting money again?

Nora. Yes but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have not needed to economise.

Helmer. Still, you know, we can't spend money recklessly.

Nora. Yes, Torvald, we may be a wee bit more reckless now, mayn't we? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.

Helmer. Yes, after the New Year; but then it will be a whole quarter before the salary is due.

Nora. Pooh! we can borrow until then.

Helmer. Nora! (*Goes up to her and takes her playfully by the ear.*) The same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me, and—

Nora (*putting her hands over his mouth*). Oh! don't say such horrid things.

Helmer. That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle (Act I, p.4- 5).

The dialogue above shows that there is a limitation of freedom toward Nora.

She cannot do anything she wants to do in domestic life. It occurs when she asks Helmer to borrow some money from other people when they have no money. In Helmer's view, it is a shame for him to ask for a loan from other people because there will be no happiness in a family if they depend on a loan. In fact, at the beginning of their marriage, Nora needs a certain amount of money, which forces her to borrow some. However, this is an example of a patriarchal culture which is

represented by Helmer. Here, Nora has no right to decide anything. The proof that there is a limitation of freedom toward her is reinforced by her old friend, Mrs. Linde. It can be seen from the following dialogue:

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

Mrs. Linde. "Saved"? How?

Nora. I told you about our trip to Italy. Torvald would never have recovered if he had not gone there—

Mrs. Linde. Yes, but your father gave you the necessary funds.

Nora (*smiling*). Yes, that is what Torvald and all the others think, but—

Mrs. Linde. But—

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

Mrs. Linde. You? All that large sum?

Nora. Two hundred and fifty pounds. What do you think of that?

Mrs. Linde. But, Nora, how could you possibly do it? Did you win a prize in the Lottery?

Nora (*contemptuously*). In the Lottery? There would have been no credit in that.

Mrs. Linde. But where did you get it from, then?

Nora (*humming and smiling with an air of mystery*). Hm, hm! Aha!

Mrs. Linde. Because you couldn't have borrowed it.

Nora. Couldn't I? Why not?

Mrs. Linde. No, a wife cannot borrow without her husband's consent (Act I, p.14).

It is clearly stated from the dialogue above that a wife cannot borrow some money without her husband's permission. Here, Nora has to decide to borrow some money for the sake of saving Helmer's life because at that time she needs a big amount of money to pay a journey to Italia aiming to cure her husband's illness due to the doctor's suggestion. In this case, she tries to find a way to help her husband when she knows that her husband's health is getting worse.

The second example of the limitation of freedom toward Nora is the limitation to do anything she likes. She has no freedom to do anything she likes

even when it is related to only a small thing. Helmer forbids her to eat her favourite candy, macaroon. It is proven from the following dialogue:

Helmer. And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking rather—what shall I say— rather uneasy today?

Nora. Do I?

Helmer. You do, really. Look straight at me.

Nora (*looks at him*). Well?

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

Nora. No; what makes you think that?

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

Nora. No, I assure you, Torvald—

Helmer. Not been nibbling sweets?

Nora. No, certainly not.

Helmer. Not even taken a bite at a macaroon or two?

Nora. No, Torvald, I assure you really— (Act I, p.7).

Here, Nora assures Helmer that she does not eat macaroon. Helmer forbids her to eat them because in his opinion it will spoil Nora's teeth. It is clearly seen that everything is under her husband's control as the leader in the family. He controls Nora's activity in doing everything. This clearly shows the strong patriarchal power at that time.

b. Limitation to Women's Freedom to Express Feelings over Men's Domination

The strong patriarchal power in domestic life makes women as wives unable to do what they want to. They become the second class and are considered as the other. They only become the complement of men and have the second-class position. They have less importance than men. Therefore, what women do sometimes is regarded as unimportant. For that reason, their voice is also

unimportant and cannot be a standard or paradigm, or even cannot be trusted. In Ibsen's *A Doll's House*, Nora has no right to express her true feelings to Helmer. Nora is only affirming what her husband says because she has no right to express her true feelings in front of him. It can be seen from the following dialogue between Nora and Helmer:

Helmer. That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.

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

Helmer (*following her*). Come, come, my little skylark must not droop her wings. What is this! Is my little squirrel out of temper? (*Taking out his purse.*) Nora, what do you think I have got here? (Act I. p.5).

From the dialogue above, it is clearly stated that at the end of her conversation with her husband, Nora is only affirming her husband's decision not to borrow money from other people. She only follows what her husband says and does not try to reveal her true feelings to him. It is also clearly seen from the following dialogue between Nora and Helmer when Helmer forbids Nora to eat her favorite candy:

Helmer. And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking rather—what shall I say— rather uneasy today?

Nora. Do I?

Helmer. You do, really. Look straight at me.

Nora (*looks at him*). Well?

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

Nora. No; what makes you think that?

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

Nora. No, I assure you, Torvald—

Helmer. Not been nibbling sweets?

Nora. No, certainly not.

Helmer. Not even taken a bite at a macaroon or two?

Nora. No, Torvald, I assure you really—

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

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

Helmer. No, I am sure of that; besides, you gave me your word—(*Going up to her.*) Keep your little Christmas secrets to yourself, my darling. They will all be revealed tonight when the Christmas Tree is lit, no doubt (Act I, p.7).

Nora tries to persuade Helmer that she will not be able to fight against his wishes due to her effort to be a good wife. Nora tries to fulfill Helmer's wishes such as not to behave inappropriately in social life or not to nibble sweets or eat macaroons since those things can damage her teeth. Here, there is a limitation of Nora's freedom to express her feelings about her husband's domination. Even Helmer says that he is only joking but it implies that he does not like Nora to eat macaroon.

c. **Limitation to Women's Freedom to Decide an Important Thing**

Patriarchal system holds an important role in all aspects of life hence this system controls women's movement. Men, as the biggest part of this system, also hold and control women's movement as the smallest. Women have no power to decide to do anything. Here, women can only be men's followers. It occurs not only in domestic but also in social life. In Ibsen's *A Doll's House*, there is a limitation of freedom towards women. It is a limitation to decide an important thing. It happens to Nora when she decides to find a way to help her husband from his illness. She determines to borrow some money from someone named

Krogstad. It occurs because Nora and her husband do not have any money at all. She has also forged her father's signature in order to fulfill the requirement to get the loan. It can be seen from the following dialogue between Nora and Krogstad:

Krogstad. Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn't it? (*NORA is silent.*) Can you explain it to me? (*NORA is still silent.*) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?

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

Krogstad. Are you aware that is a dangerous confession?

Nora. In what way? You shall have your money soon.

Krogstad. Let me ask you a question; why did you not send the paper to your father?

Nora. It was impossible; papa was so ill. If I had asked him for his signature, I should have had to tell him what the money was to be used for; and when he was so ill himself I couldn't tell him that my husband's life was in danger—it was impossible.

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

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

Krogstad. But did it never occur to you that you were committing a fraud on me?

Nora. I couldn't take that into account; I didn't trouble myself about you at all. I couldn't bear you, because you put so many heartless difficulties in my way, although you knew what a dangerous condition my husband was in (*Act I, p.28*).

The dialogue above occurs when Krogstad reveals Nora's secret in forging her poor father's signature to be able to borrow money from him. When Krogstad asks Nora why she does not just send the paper to be signed authentically by her father, Nora states that it is impossible to do that due to his condition which is also

dying for illness. She does not want to trouble her sick father with her problem in finding money to cure her husband. He also asks her why she does not give up her effort to save her husband. In this difficult condition, Nora has to decide something which is important that is forging her father's signature in order to get the surety of the bond and then she can get the loan. The following dialogue also shows that Nora will do everything to save her husband's life even though it will risk her own life.

Nora. You? Do you ask me to believe that you were brave enough to run a risk to save your wife's life?

Krogstad. The law cares nothing about motives.

Nora. Then it must be a very foolish law.

Krogstad. Foolish or not, it is the law by which you will be judged, if I produce this paper in court.

Nora. I don't believe it. Is a daughter not to be allowed to spare her dying father anxiety and care? Is a wife not to be allowed to save her husband's life? I don't know much about law; but I am certain that there must be laws permitting such things as that. Have you no knowledge of such laws— you who are a lawyer? You must be a very poor lawyer, Mr. Krogstad.

Krogstad. Maybe. But matters of business—such business as you and I have had together—do you think I don't understand that? Very well. Do as you please. But let me tell you this—if I lose my position a second time, you shall lose yours with me. (*He bows, and goes out through the hall.*) (Act I, p. 28- 29).

Here, Nora explains that she has to forge her father's signature because of an important reason, which is to get the money soon. She uses the money to go to Italy as the doctor suggested, a place where her husband could possibly get better, but Krogstad does not care about Nora's motive. He only cares about his matter. He also compels her to help him that is to persuade her husband to restore his position in the Bank. If it does not occur then he will reveal Nora's secret to

Helmer that Nora has borrowed some money from him and she has also forged her father's signature to get the loan.

2. Weak Images of Women

Weak images of women occur since many years ago in patriarchal society in which women are described as the second class after the men. Women are only assumed to do the entire household, and never allowed to do any activities except the household ones because they are different from men. The opinions that women are weaker, fragile, more emotional, neat and clumsy become a belief in the society which nobody can deny. Those assumptions occur in domestic and social life in patriarchal society. In Ibsen's *A Doll's House*, it happens more badly because women in the play are considered as incapable of doing the domestic work and deciding important things in social life. Therefore, in Ibsen's *A Doll's House*, there are two forms of weak images of women, which are incapability of doing domestic work and deciding an important thing in social life. Furthermore, weak images of women are explained in the following sub-chapters:

a. Incapability of Doing Domestic Work

The weak images of women at that time are attached to Nora. As a wife, Nora is regarded as incapable of doing domestic work. They are the ability in managing money for the family and the ability in taking care of her children. After getting married, Helmer calls Nora "spendthrift" which reflects her lavish

behaviour. She is considered as unable to manage the money he gives. She is also considered as always wasting the money for unimportant reasons. It can be proven from the following dialogue between Nora and her husband, Helmer:

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

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

Helmer. Is it my little squirrel bustling about?

Nora. Yes!

Helmer. When did my squirrel come home?

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

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

Nora. Yes but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have not needed to economise.

Helmer. Still, you know, we can't spend money recklessly.

Nora. Yes, Torvald, we may be a wee bit more reckless now, mayn't we? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.

Helmer. Yes, after the New Year; but then it will be a whole quarter before the salary is due (Act I, p. 4).

From the dialogue above, it can be seen that Helmer is shocked when Nora comes home and brings many things, and then he calls her with the term "my little spendthrift". In Helmer's point of view, he considers Nora as incapable of managing money for the family. This can also be proven from the following dialogue:

Helmer. You can't deny it, my dear little Nora. (*Puts his arm round her waist.*) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little persons are!

Nora. It's a shame to say that. I do really save all I can.

Helmer (*laughing*). That's very true,—all you can. But you can't save anything!

Nora (*smiling quietly and happily*). You haven't any idea how many expenses we skylarks and squirrels have, Torvald.

Helmer. You are an odd little soul. Very like your father. You always find some new way of wheedling money out of me, and, as soon as you have got it, it seems to melt in your hands. You never know where it has gone. Still, one must take you as you are. It is in the blood; for indeed it is true that you can inherit these things, Nora (Act I, p.6- 7).

Besides obviously attributing her with spendthrift title, Helmer completes the description of Nora's behaviour in spending much money by stating that Nora is an expert in wheedling money out of him. However, her spendthrift behaviour is done on purpose to cover the truth that she uses half of the money given by Helmer to pay her debt to Krogstad (Act. I, p. 27). She lets Helmer consider her as spendthrift just to hide that fact. By doing this, Nora sacrifices herself to be attributed with such a bad image in order to cover her past secret which, if it is revealed, may bring terrible things to the family.

Another weak image of Nora is the incapability of taking care of her children. Here, Helmer considers Nora as having no ability in taking care of them. It can be seen from the following dialogue at the end of the play when the truth is revealed:

Helmer. It is so incredible that I can't take it in. But we must come to some understanding. Take off that shawl. Take it off, I tell you. I must try and appease him some way or another. The matter must be hushed up at any cost. And as for you and me, it must appear as if everything between us were just as before— but naturally only in the eyes of the world. You will still remain in my house that is a matter of course. But I shall not allow you to bring up the children; I dare not trust them to you. To think that I should be obliged to say so to one whom I have loved so dearly and whom I still—. No, that is all over. From this moment happiness is not the question; all that concerns us is to save the remains, the fragments, the appearance— (Act III, p.71).

Here, Nora is considered as incapable of taking care of their children. It occurs when the truth is revealed and Helmer is not in a good emotional state. He says that he does not entrust Nora to bring up and take care of them because he does not trust her. Commonly, a woman at that time is seen as a figure that is close to their children. She becomes a place where their children could get the attention and affection, but the opposite happened. In Helmer's view, Nora is not a person who is unable to take care of them.

b. Incapability of Deciding an Important Thing

The weak images of women are found not only in domestic life but also in social life. In Ibsen's *A Doll's House*, Nora is considered as incapable of deciding something which is important. It is because Helmer, as the leader in a family, holds many important things, such as in deciding to do something. Nora has no right and is not believed to have the ability. It occurs when Nora has to decide to do an important thing for the sake of her husband's life. She decides to borrow some money from Krogstad who is notably described as her enemy in the play. It can be seen from the dialogue between Nora and Krogstad below:

Nora. What is it you want of me?

Krogstad. Only to see how you were, Mrs. Helmer. I have been thinking about you all day long. A mere cashier, a quilldriver, a—well, a man like me—even he has a little of what is called feeling, you know.

Nora. Show it, then; think of my little children.

Krogstad. Have you and your husband thought of mine? But never mind about that. I only wanted to tell you that you need not take this matter too seriously. In the first place there will be no accusation made on my part.

Nora. No, of course not; I was sure of that.

Krogstad. The whole thing can be arranged amicably; there is no reason why anyone should know anything about it. It will remain a secret between us three.

Nora. My husband must never get to know anything about it.

Krogstad. How will you be able to prevent it? Am I to understand that you can pay the balance that is owing?

Nora. No, not just at present.

Krogstad. Or perhaps that you have some expedient for raising the money soon?

Nora. No expedient that I mean to make use of.

Krogstad. Well, in any case, it would have been of no use to you now. If you stood there with ever so much money in your hand, I would never part with your bond.

Nora. Tell me what purpose you mean to put it to.

Krogstad. I shall only preserve it—keep it in my possession. No one who is not concerned in the matter shall have the slightest hint of it. So that if the thought of it has driven you to any desperate resolution—

Nora. It has.

Krogstad. If you had it in your mind to run away from your home—

Nora. I had (Act II, p.49).

Here, Krogstad tries to threaten Nora that he will reveal the truth if she does not fulfill his request. It is a difficult situation for her because he asks Nora to persuade her husband to restore his position in the Bank. In this situation, he asks Nora whether she has bravery to leave her family if the truth is finally revealed. It is clearly seen that Krogstad underestimates Nora as a woman. There is a dismissive behavior whether woman has the ability in deciding an important thing in her life, which is to leave her family. This treatment can also be seen from the dialogue between Nora and her husband below:

Helmer. You have loved me as a wife ought to love her husband. Only you had not sufficient knowledge to judge of the means you used. But do you suppose you are any the less dear to me, because you don't understand how to act on your own responsibility? No, no; only lean on me; I will advise you and direct you. I should not be a man if this womanly helplessness did not just give you a double attractiveness in my eyes. You must not think anymore about the hard things I said in my first moment of consternation,

when I thought everything was going to overwhelm me. I have forgiven you, Nora; I swear to you I have forgiven you.

Nora. Thank you for your forgiveness. (*She goes out through the door to the right.*)

Helmer. No, don't go—. (*Looks in.*) What are you doing in there?

Nora (*from within*). Taking off my fancy dress.

Helmer (*standing at the open door*). Yes, do. Try and calm yourself, and make your mind easy again, my frightened little singing-bird. Be at rest, and feel secure; I have broad wings to shelter you under. (*Walks up and down by the door.*) How warm and cosy our home is, Nora. Here is shelter for you; here I will protect you like a hunted dove that I have saved from a hawk's claws; I will bring peace to your poor beating heart. It will come, little by little, Nora, believe me. Tomorrow morning you will look upon it all quite differently; soon everything will be just as it was before. Very soon you won't need me to assure you that I have forgiven you; you will yourself feel the certainty that I have done so. Can you suppose I should ever think of such a thing as repudiating you, or even reproaching you? You have no idea what a true man's heart is like, Nora. There is something so indescribably sweet and satisfying, to a man, in the knowledge that he has forgiven his wife—forgiven her freely, and with all his heart. It seems as if that had made her, as it were, doubly his own; he has given her a new life, so to speak; and she has in a way become both wife and child to him. So you shall be for me after this, my little scared, helpless darling. Have no anxiety about anything, Nora; only be frank and open with me, and I will serve as will and conscience both to you— (Act III, p. 72- 73).

At the end of the play Helmer still calls Nora with the term “my frightened little singing-bird” and “a hunted dove”, which means that Nora is a person who is weak and needs someone to cling on. He still underestimates her as a woman who is unable to do the right thing including the ability in deciding to leave her family. Here, Nora is disappointed with what has happened, when Helmer knows what she has done for him, but everything does not occur as she wishes. Helmer becomes angry after he knows the truth that Nora has borrowed money from Krogstad and has also forged her father's name to get the loan.

B. Nora's Struggles for Life Independence

There are some struggles done by Nora, as the main female character, to live independently against discrimination and oppression toward women in patriarchal society in Ibsen's *A Doll's House*. Here, she struggles to fight against discrimination and oppression toward women resulted from the strong patriarchal power and the weak images of women. Her struggles are deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money from the monthly living costs, trying to show her attention and affection to her children and finally deciding to leave her family as a result of her profound disappointment. The descriptions of her struggles are as follows.

1. Deciding to Solve Her Husband's Problem by Borrowing some Money

The first struggle that she makes is deciding to solve her husband's problem by borrowing some money. Here, she decides to do it because of a certain reason. At the beginning of her marriage, her husband is convicted of a serious illness due to his being a workaholic. The doctor says that her husband should be immediately brought to Italy. Actually, the condition of their finance is not sufficient. Thus, Nora, as a good wife who really loves her husband, tries to do something. She comes to her husband's subordinate, named Krogstad. She

borrowed two hundred and fifty pounds from him although she is not allowed to do that. It can be seen from the following dialogue between Nora and Mrs. Linde:

Nora. There is no need you should. I never said I had borrowed the money. I may have got it some other way. (*Lies back on the sofa.*) Perhaps I got it from some other admirer. When anyone is as attractive as I am—

Mrs. Linde. You are a mad creature.

Nora. Now, you know you're full of curiosity, Christine.

Mrs. Linde. Listen to me, Nora dear. Haven't you been a little bit imprudent?

Nora (*sits up straight*). Is it imprudent to save your husband's life?

Mrs. Linde. It seems to me imprudent, without his knowledge, to—

Nora. But it was absolutely necessary that he should not know! My goodness, can't you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south. Do you suppose I didn't try, first of all, to get what I wanted as if it were for myself? I told him how much I should love to travel abroad like other young wives; I tried tears and entreaties with him; I told him that he ought to remember the condition I was in, and that he ought to be kind and indulgent to me; I even hinted that he might raise a loan. That nearly made him angry, Christine. He said I was thoughtless, and that it was his duty as my husband not to indulge me in my whims and caprices—as I believe he called them. Very well, I thought, you must be saved—and that was how I came to devise a way out of the difficulty—

Mrs. Linde. And did your husband never get to know from your father that the money had not come from him?

Nora. No, never. Papa died just at that time. I had meant to let him into the secret and beg him never to reveal it. But he was so ill then—alas, there never was any need to tell him (Act I, p.15).

Other people represented by Mrs. Linde consider that the action of borrowing the money without the husband's permission is something imprudent and wrong. However once again, Nora strictly tells Mrs. Linde that the only reason she has bravery to do so is for saving Helmer's life. Unfortunately, Nora does not know that the person who has lent her the money is a sly person. It can be proven from the following dialogue between Nora and Krogstad:

Nora. You don't mean that you will tell my husband that I owe you money?

Krogstad. Hm!—suppose I were to tell him?

Nora. It would be perfectly infamous of you. (*Sobbing.*) To think of his learning my secret, which has been my joy and pride, in such an ugly, clumsy way— that he should learn it from you! And it would put me in a horribly disagreeable position—

Krogstad. Only disagreeable?

Nora (*impetuously*). Well, do it, then!—and it will be the worse for you. My husband will see for himself what a blackguard you are and you certainly won't keep your post then.

Krogstad. I asked you if it was only a disagreeable scene at home that you were afraid of?

Nora. If my husband does get to know of it, of course he will at once pay you what is still owing, and we shall have nothing more to do with you.

Krogstad (*coming a step nearer*). Listen to me, Mrs. Helmer. Either you have a very bad memory or you know very little of business. I shall be obliged to remind you of a few details.

Nora. What do you mean?

Krogstad. When your husband was ill, you came to me to borrow two hundred and fifty pounds.

Nora. I didn't know anyone else to go to.

Krogstad. I promised to get you that amount—

Nora. Yes, and you did so (Act I, p.26).

She fully gives her time to nurse her husband who is badly ill. She is even willing to help him although she has to commit a crime, which is borrowing some money from Krogstad without her husband's permission. Nora risks her own life for the sake of her husband's health if one day her crime is revealed. Nora's willingness is seen in her conversation with Krogstad who comes to warn her about the money she has borrowed. Therefore, it is clearly shows how Nora breaks the law.

2. Deciding to Earn Money by Working to Pay for the Debt

Women at that time have no rights to do the activity outside the house. Men as the head of the society control every aspect of life. Men are the only one who has duty to fulfill the family needs. Therefore, In Ibsen's *A Doll's House*, Nora faces a difficult situation. She has to earn money by working to pay for the debt without her husband's consent. She only shares her secret to Mrs.Linde.

Mrs. Linde (*smiling*). Nora, Nora, haven't you learned sense yet? In our schooldays you were a great spendthrift.

Nora (*laughing*). Yes, that is what Torvald says now. (*Wags her finger at her.*) But "Nora, Nora" is not so silly as you think. We have not been in a position for me to waste money. We have both had to work.

Mrs. Linde. You too?

Nora. Yes..... (Act I, p.10- 11).

Here, Nora reveals her secret to Mrs. Linde that both of them have to work, not only her husband but also her. Nora reveals her secret when Mrs. Linde says that Nora is a great spendthrift in the school time, but now in the present time, she has to work to pay for the debt. She tries to earn money in her own way by working quietly behind her husband's back. This is proven in the following dialogue:

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

Mrs. Linde. How much have you been able to pay off in that way?

Nora. I can't tell you exactly. You see, it is very difficult to keep an account of a business matter of that kind. I only know that I have paid every penny that I could scrape together. Many a time I was at my wits' end. (*Smiles.*) (Act I, p.16).

At this point, Nora takes Helmer's duty over to support her family's finance. Nora independently works and earns money when Helmer is ill, which shows her independence. She gets a job in order to pay for the debt. She has a lot of copying to do. It is a very difficult time for her when she has to lock herself up in her room and sit to write every evening until late at night. She feels really tired but there is pleasure for her because it is like being a man whose role is to work hard in order to fulfill the family needs.

3. **Deciding to Show Her Resistance by Speaking Up against Her Husband's Domination**

As the result of discrimination and oppression towards women, women's voice in patriarchal society is not heard and considered unimportant. They just keep silent and obey everything what men say because women are afraid if their voice is unheard. In Ibsen's *A Doll's House*, Nora always has the same voice with her husband. She never deny or tries to speak up about her true feelings to him, but at the end of the play the opposite occurs. Nora decides to show her resistance by speaking up about her true feelings to her husband when everything happens not as she wishes. It can be seen from the following dialogue between Nora and Helmer:

Nora (*looking at her watch*). It is not so very late. Sit down here, Torvald. You and I have much to say to one another. (*She sits down at one side of the table.*)

Helmer. Nora—what is this?—this cold, set face? Nora. Sit down. It will take some time; I have a lot to talk over with you.

Helmer (*sits down at the opposite side of the table*). You alarm me, Nora!—and I don't understand you.

Nora. No, that is just it. You don't understand me, and I have never understood you either—before tonight. No, you mustn't interrupt me. You must simply listen to what I say. Torvald, this is a settling of accounts.

Helmer. What do you mean by that?

Nora (*after a short silence*). Isn't there one thing that strikes you as strange in our sitting here like this?

Helmer. What is that?

Nora. We have been married now eight years. Does it not occur to you that this is the first time we two, you and I, husband and wife, have had a serious conversation?

Helmer. What do you mean by serious?

Nora. In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject (Act III, p.73).

Everything is changing when Nora realizes that her husband does not care about what she has done for him as he only cares about himself. This moment brings Nora into consciousness and then she tries to reveal all of her true feelings into her husband. From that moment, she tries to start a serious conversation with him. She says that from the beginning of their marriage they never have a serious conversation. It occurs because Nora always follows what he says. This time, Nora has the courage to say everything she feels to him. It is proven from the following dialogue:

Nora. I am not speaking about business matters. I say that we have never sat down in earnest together to try and get at the bottom of anything.

Helmer. But, dearest Nora, would it have been any good to you?

Nora. That is just it; you have never understood me. I have been greatly wronged, Torvald—first by papa and then by you.

Helmer. What! By us two—by us two, who have loved you better than anyone else in the world?

Nora (*shaking her head*). You have never loved me. You have only thought it pleasant to be in love with me.

Helmer. Nora, what do I hear you saying?

Nora. It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you—

Helmer. What sort of an expression is that to use about our marriage?

Nora (*undisturbed*). I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as your else I pretended to, I am really not quite sure which—I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman—just from hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life.

Helmer. How unreasonable and how ungrateful you are,

Nora! Have you not been happy here?

Nora. No, I have never been happy. I thought I was, but it has never really been so.

Helmer. Not—not happy!

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

Helmer. There is some truth in what you say—exaggerated and strained as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.

Nora. Whose lessons? Mine, or the children's?

Helmer. Both yours and the children's, my darling Nora.

Nora. Alas, Torvald, you are not the man to educate me into being a proper wife for you (Act III, p.74- 75).

Nora realizes that she has been greatly wronged, first by her father and then by her husband, who treats her like a doll. In this case, a doll means something that can be played anytime by the owner. It occurs because everything she has done based on her husband's and her father's permission. At the end of the play, Nora has changed her behavior. She tries to speak up about her true feelings even

though it hurts her husband. She changes into another person which has courage to speak up about her husband's domination in their marriage.

4. Deciding to Get the Loan by Forging Her Father's Signature to Get the Surety of the Bond

Here, Nora tries to decide something important when she faces a difficult situation. The situation happens when she has to be hurry to get money to save her husband's life and then she decides to borrow some money from Krogstad. Not only does Nora decide to borrow some money but also she forges her father's signature to get the loan. At first, Krogstad does not know that Nora has forged her father's signature but finally he knows the truth when he asks Nora about the discrepancy in the bond. It can be seen from the following dialogue between Nora and Krogstad:

Krogstad. I promised to get you that amount, on certain conditions. Your mind was so taken up with your husband's illness, and you were so anxious to get the money for your journey, that you seem to have paid no attention to the conditions of our bargain. Therefore it will not be amiss if I remind you of them. Now, I promised to get the money on the security of a bond which I drew up.

Nora. Yes, and which I signed.

Krogstad. Good. But below your signature there were a few lines constituting your father a surety for the money; those lines your father should have signed.

Nora. Should? He did sign them.

Krogstad. I had left the date blank; that is to say, your father should himself have inserted the date on which he signed the paper. Do you remember that?

Nora. Yes, I think I remember—

Krogstad. Then I gave you the bond to send by post to your father. Is that not so?

Nora. Yes.

Krogstad. And you naturally did so at once, because five or six days afterwards you brought me the bond with your father's signature. And then I gave you the money.

Nora. Well, haven't I been paying it off regularly?

Krogstad. Fairly so, yes. But—to come back to the matter in hand—that must have been a very trying time for you, Mrs. Helmer?

Nora. It was, indeed.

Krogstad. Your father was very ill, wasn't he?

Nora. He was very near his end.

Krogstad. And died soon afterwards?

Nora. Yes.

Krogstad. Tell me, Mrs. Helmer, can you by any chance remember what day your father died?—on what day of the month, I mean.

Nora. Papa died on the 29th of September.

Krogstad. That is correct; I have ascertained it for myself. And, as that is so, there is a discrepancy (*taking a paper from his pocket*) which I cannot account for.

Nora. What discrepancy? I don't know—

Krogstad. The discrepancy consists, Mrs. Helmer, in the fact that your father signed this bond three days after his death.

Nora. What do you mean? I don't understand—

Krogstad. Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn't it? (*NORA is silent.*) Can you explain it to me? (*NORA is still silent.*) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?

Nora (*after a short pause, throws her head up and looks defiantly at him*). No, it was not. It was I that wrote papa's name (Act I, p.26- 28).

Here, Nora admits to Krogstad what she has done, which is forging her father's signature. It is a dangerous confession because here Nora has no right to decide to do anything important. Nora has to get her husband's permission when she wants to do something but she breaks the rules. It is proven when she tells the truth to Mrs.Linde because she is in a difficult situation.

Mrs. Linde (*throwing the dress down on the sofa*). What is the matter with you? You look so agitated!

Nora. Come here. Do you see that letter? There, look—you can see it through the glass in the letter-box.

Mrs. Linde. Yes, I see it.

Nora. That letter is from Krogstad.

Mrs. Linde. Nora—it was Krogstad who lent you the money!

Nora. Yes, and now Torvald will know all about it.

Mrs. Linde. Believe me, Nora, that's the best thing for both of you.

Nora. You don't know all. I forged a name.

Mrs. Linde. Good heavens—! (Act II, p.52).

Nora also acknowledges her secret crime to Mrs. Linde when she feels depressed because Krogstad has threatened her that he will reveal the truth to Helmer. As Nora's good friend, Mrs. Linde says that it is better for her to tell the truth to Helmer but in this case Mrs. Linde does not know that Nora not only borrows money without her husband's permission but also forges her father's signature to get the surety of the bond.

5. Setting Aside Money from the Monthly Living Costs

The weak images of women bring bad assumption towards women. Here, women are regarded as incapable of doing domestic work in a family. In this case, Nora is regarded as incapable of managing money for her family because Helmer has judged her as a spendthrift. In fact, Nora always thinks about how to save money her husband has given. She has to set aside money little by little. At first, she tries to find a job in order to earn money but it is still not enough. She has to save half of the money given by Helmer to cover the lack in her own savings to pay the debt. It can be seen from the following dialogue:

Helmer. You can't deny it, my dear little Nora. (*Puts his arm round her waist.*) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little persons are!

Nora. It's a shame to say that. I do really save all I can.

Helmer (*laughing*). That's very true,—all you can. But you can't save anything!

Nora (*smiling quietly and happily*). You haven't any idea how many expenses we skylarks and squirrels have, Torvald. (Act I, p.6).

The bad assumption occurs to Nora because Helmer does not know the problem happens to her. Helmer always judges Nora as a spendthrift because she always buys many unimportant things. Here, Nora tells her secret to Mrs. Linde. She tells everything about the difficulties in managing money Helmer has given. It is proven in the dialogue below:

Mrs. Linde. And since then have you never told your secret to your husband?

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

Mrs. Linde. Do you mean never to tell him about it?

Nora (*meditatively, and with a half smile*). Yes—someday, perhaps, after many years, when I am no longer as nice-looking as I am now. Don't laugh at me! I mean, of course, when Torvald is no longer as devoted to me as he is now; when my dancing and dressing-up and reciting have palled on him; then it may be a good thing to have something in reserve—(*Breaking off.*) What nonsense! That time will never come. Now, what do you think of my great secret, Christine? Do you still think I am of no use? I can tell you, too, that this affair has caused me a lot of worry. It has been by no means easy for me to meet my engagements punctually. I may tell you that there is something that is called, in business, quarterly interest, and another thing called payment in installments, and it is always so dreadfully difficult to manage them. I have had to save a little here and there, where I could, you understand. I have not been able to put aside much from my housekeeping money, for Torvald must have a good table. I couldn't let my children be shabbily dressed; I have felt obliged to use up all he gave me for them, the sweet little darlings!

Mrs. Linde. So it has all had to come out of your own necessities of life, poor Nora?

Nora. Of course. Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things. Thank Heaven, any clothes look well on me, and so Torvald has never noticed it. But it was often very hard on me, Christine— because it is delightful to be really well dressed, isn't it?

Mrs. Linde. Quite so (Act I, p. 15- 16).

Nora tries her best to manage the money Helmer gives her. The dialogue above shows that although Nora tries hard to spend money as little as possible, she would never be able to present cheap things for her husband and children. She has to serve good meals for Helmer and give good clothes to her children. The dialogue between Nora and Mrs. Linde above obviously reveals Nora's sacrifice. For herself, Nora only buys the simplest and cheapest things although she still looks beautiful. Yet, for her family Nora tries to give the best. It can be inferred that Nora sacrifices herself for her husband and children. All the things Nora does as mentioned above show that she is not a spendthrift person because she has sacrificed herself for the sake of the family.

6. Trying to Show Her Attention and Affection to Her Children

Another weak image attached to Nora is the incapability of taking care of her children. In fact, Nora always tries to show her attention and affection to her children even though she has maids to take care of them. Nora tries to provide good stuffs for her children as seen through the way she buys the children clothes and toys for Christmas. Here, she cares not only about herself because she still

remembers her children. She also buys cheap things because she knows that someday her children will break it into pieces and she will have to buy it for them again.

Nora. Yes, yes, it will. But come here and let me show you what I have bought. And all so cheap! Look, here is a new suit for Ivar, and a sword; and a horse and a trumpet for Bob; and a doll and dolly's bedstead for Emmy,—they are very plain, but anyway she will soon break them in pieces. And here are dress lengths and handkerchiefs for the maids; old Anne ought really to have something better (Act I, p.5).

Nora shows her attention to her children even though it is only a small thing. She also buys something for their maids. By this, Nora also shows the way she pays attention to people around her. Actually, Nora is a loving person. She loves to share stories with her children. This shows that she cares about her family. She is always enthusiastic to listen to her children who tell her about their play time outside the house, which is shown by the dialogue below:

Nora. How fresh and well you look! Such red cheeks like apples and roses. (*The children all talk at once while she speaks to them.*) Have you had great fun? That's splendid! What, you pulled both Emmy and Bob along on the sledge? —both at once?—that was good. You are a clever boy, Ivar. Let me take her for a little, Anne. My sweet little baby doll! (*Takes the baby from the MAID and dances it up and down.*) Yes, yes, mother will dance with Bob too. What! Have you been snowballing? I wish I had been there too! No, no, I will take their things off, Anne; please let me do it, it is such fun. Go in now, you look half frozen. There is some hot coffee for you on the stove. (*The NURSE goes into the room on the left. NORA takes off the children's things and throws them about, while they all talk to her at once.*)

Nora. Really! Did a big dog run after you? But it didn't bite you? No, dogs don't bite nice little dolly children. You mustn't look at the parcels, Ivar. What are they? Ah, I daresay you would like to know. No, no—it's something nasty! Come, let us have a game! What shall we play at? Hide and Seek? Yes, we'll play Hide and Seek. Bob shall hide first. Must I hide? Very well, I'll hide first. (*She and the children laugh and shout, and romp in and out of the room; at last NORA hides under the table, the children rush in and out for her, but do not see her; they hear her smothered*

laughter, run to the table, lift up the cloth and find her. Shouts of laughter. She crawls forward and pretends to frighten them. Fresh laughter (Act I, p.22- 23).

From the dialogue above, it is clearly seen that Nora tries to show her affection to her children. She spares her time to play with them. Nora is a housewife who comes from a wealthy family. It is rare for women who come from a wealthy family to have a close relationship with their children. Here, Nora has proven her attention and affection to her children.

7. Deciding to Leave Her Family as a Result of Her Profound Disappointment

At the end of the play, the situation between Nora and Helmer is getting worse. It occurs when he reads the letter from Krogstad. Here, Krogstad reveals everything. He says that Nora has borrowed money from him and that she forges her father's signature. At first, Helmer is really angry because he thinks that Nora has embarrassed him. She borrows money from someone who has bad attitudes and as the consequence it may ruin Helmer's good reputation.

In fact, Helmer does not really care about what Nora has done for him. He does not care that Nora has done everything to save his life. This has disappointed Nora and leads her into one great decision in her life, which is leaving her family. This means that she also leaves her children. The reason why she decides to leave her family is because she wants to find a better life. She wants to live without anyone dominating her anymore. It is proven in the following dialogue between Nora and Helmer:

Nora. I must stand quite alone, if I am to understand myself and everything about me. It is for that reason that I cannot remain with you any longer.

Helmer. Nora, Nora!

Nora. I am going away from here now, at once. I am sure Christine will take me in for the night—

Helmer. You are out of your mind! I won't allow it! I forbid you!

Nora. It is no use forbidding me anything any longer. I will take with me what belongs to myself. I will take nothing from you, either now or later.

Helmer. What sort of madness is this!

Nora. Tomorrow I shall go home— I mean, to my old home. It will be easiest for me to find something to do there.

Helmer. You blind, foolish woman!

Nora. I must try and get some sense, Torvald.

Helmer. To desert your home, your husband and your children! And you don't consider what people will say!

Nora. I cannot consider that at all. I only know that it is necessary for me.

Helmer. It's shocking. This is how you would neglect your most sacred duties.

Nora. What do you consider my most sacred duties?

Helmer. Do I need to tell you that? Are they not your duties to your husband and your children?

Nora. I have other duties just as sacred.

Helmer. That you have not. What duties could those be?

Nora. Duties to myself (Act. III, p. 76-77).

Here, Nora has changed into a different person. She becomes a woman who has no fear towards everyone including her husband. Nora strictly ignores her husband's wishes for her to be a good mother and wife who stays at home. She also ignores the society saying negative views on her action in leaving her family. She even emphasizes her opinion at the most important thing, which is to complete her own duties. It occurs because all this time Helmer has been wrong. He only cares about what people say. He does not care about his wife and children. He only cares that as a good husband he has to work hard for the family. Nora's disappointment is also described in the dialogue below:

Nora. Yes, indeed I can. It was tonight, when the wonderful thing did not happen; then I saw you were not the man I had thought you were.

Helmer. Explain yourself better. I don't understand you.

Nora. I have waited so patiently for eight years; for, goodness knows, I knew very well that wonderful things don't happen every day. Then this horrible misfortune came upon me; and then I felt quite certain that the wonderful thing was going to happen at last. When Krogstad's letter was lying out there, never for a moment did I imagine that you would consent to accept this man's conditions. I was so absolutely certain that you would say to him: Publish the thing to the whole world. And when that was done—

Helmer. Yes, what then?—when I had exposed my wife to shame and disgrace?

Nora. When that was done, I was so absolutely certain, you would come forward and take everything upon yourself, and say: I am the guilty one.

Helmer. Nora—!

Nora. You mean that I would never have accepted such a sacrifice on your part? No, of course not. But what would my assurances have been worth against yours? That was the wonderful thing which I hoped for and feared; and it was to prevent that, that I wanted to kill myself.

Helmer. I would gladly work night and day for you, Nora— bear sorrow and wait for your sake. But no man would sacrifice his honour for the one he loves.

Nora. It is a thing hundreds of thousands of women have done.

Helmer. Oh, you think and talk like a heedless child.

Nora. Maybe. But you neither think nor talk like the man I could bind myself to. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to you—when the whole thing was past, as far as you were concerned it was exactly as if nothing at all had happened. Exactly as before, I was your little skylark, your doll, which you would in future treat with doubly gentle care, because it was so brittle and fragile. (*Getting up.*) Torvald—it was then it dawned upon me that for eight years I had been living here with a strange man, and had borne him three children—. Oh, I can't bear to think of it! I could tear myself into little bits (Act III, p.77- 78).

In the dialogue above, it is clearly described that Nora is disappointed with her husband. Nora's statement above shows her independent spirit to try to live autonomously by learning what happens in the real world. Although in her entire life she is mostly dependent to her father and then to her husband, Nora has no

fear to live alone and even states her will to challenge the world. This shows her independent action to live freely without any pressure and control from Helmer's superiority.

C. The Significant Meanings behind the Success of Nora's Struggles

From the discussion about women's problems and the struggles of the main female character, it can be concluded that Nora as the main female character has been successful in overcoming her problems. The problems that occur in the play are caused by the strong patriarchal power and the weak images of women. The strong patriarchal power creates many limitations to women's freedom in doing their activities in domestic and social life. The weak images of women create some bad assumptions to women's ability in domestic and social life. Here, Nora tries to fight to overcome the problems with her struggles.

Nora's struggles are deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money from the monthly living costs, trying to show her attention and affection to her children, and finally deciding to leave her family as a result of her profound disappointment because of her husband's negative response. Through Nora's struggles, Ibsen shows some ways that can be done by women to subdue their problems.

Nora's struggles have two significant meanings because Nora, as a woman and a wife, has survived from male domination. First, it is a proof that women are capable of doing many things. This fact can be proven by Nora, who shows her ability in dealing with her domestic and social life. She shows this ability in order to reject some bad assumptions that are attached to her. Second, it is also a proof that women are independent. This fact can be proven by Nora, who finally turns out to be an independent woman. She has survived against discrimination and oppression in her domestic and social life. Her struggles can be considered as a symbol of independence although she has to leave her husband and children which, in fact, is the hardest thing for a woman. This all happens because she has been disappointed with her husband's response which is far from her wishes after what she has done to him. She also ignores the society who gives negative views on her action in leaving her family. She risks her own life with her bravery to become an independent woman. Moreover, it reflects the independence to choose the best thing for her.

Here, Ibsen uses his works or writings to voice his support to solve women's problems which are related to discrimination and oppression towards them in the world. Through *A Doll's House*, he tries to emphasize the reader that women can be independent and have the same ability as men's in many aspects of life. Women can prove their ability if they are given opportunity or chance. By giving them opportunity in many aspects, they can show their true ability. Afterward, there will be no women's problems in the forms of discrimination and

oppression towards them anymore because the bad assumptions about women that they are weak, fragile, and submissive are totally not true.

To sum up, women's problems that happen in the play are because of the strong patriarchal power and the weak images of women which create many limitations to their freedom in doing their activities and also create some bad assumptions to their ability in domestic and social life. Nora, as the main female character, tries to fight to overcome the problems with her struggles she takes. Her final decision, which is deciding to leave her family, results from her profound disappointment because of her husband's negative response. It brings out her desire to be an independent woman without the existence of anyone who is superior to her anymore and it can only be accomplished by means of leaving her family.

CHAPTER V CONCLUSIONS

After analyzing Ibsen's *A Doll's House* based on feminist perspective focusing on women's problems in the play, Nora's struggles for life independence, and the significant meaning behind her success in gaining independence in her life, it can be concluded from the study as follows.

1. Patriarchal system which is adopted by the society in Ibsen's *A Doll's House* creates women's problems. In the play, there are two kinds of women's problems. Those are the strong patriarchal power and the weak images of women. Related to the strong patriarchal power, there are three limitations to women's freedom. They are the limitation to women's freedom to decide to do something, the limitation to women's freedom to express feelings over men's domination, and the limitation to women's freedom to decide an important thing. Related to the weak images of women, the main female character is regarded as incapable of doing domestic work and of deciding an important thing in social life. As a result, they are not permitted to explore and to empower their ability.
2. Nora as the main female character shows her ability for life independence. Her struggles reveal her desire to fight against discrimination and oppression toward women. Her struggles are divided into two categories. The first is the struggles to fight against the strong patriarchal power. Here, she tries to prove her ability in the sense that women can do anything like men do, and they are not the second-class people, who only occupy the second-class position in

their society. She decides to solve her husband's problem by borrowing some money, to earn money by working to pay for the debt, to show her resistance by speaking up against her husband's domination, and to get the loan by forging her father's signature to get the surety of the bond. The second is the struggles to fight against the weak images of women. She sets aside money to pay for the debt, tries to show her attention and affection to her children, and finally decides to leave her family as a result of her profound disappointment because of her husband's negative response. By doing all those struggles, Nora rejects the bad assumption that women are incapable of doing anything.

3. There are two significant meanings behind the success of Nora's struggles in gaining independence in her life. First, woman is capable of doing anything in domestic and social life. Woman can prove her true ability that she is able to do anything if she is given opportunity or chance. Second, Nora's struggles are symbols of independence, the freedom for a woman to choose the best thing for her. By being independent, women can achieve the happiness, and it is hoped that there will be no discrimination and oppression toward women anymore.

In conclusion, Nora as the main female character in the play represents women in general that are capable and independent. She can solve her problems by showing her struggles. She is successful in showing her ability and gaining independence in her life. Nora does her struggles by doing activities which are not permitted for her. She breaks the rules which limit her movements in domestic

and social life. She also refuses some bad assumptions that are attached to her by showing her true ability. Here, she tries to show the fact that she is a capable woman. At the end of the play, she finally turns out to be an independent woman by deciding to leave her family. This final decision occurs as a result of her profound disappointment of her husband's negative response after knowing what she has done for him. Finally, it raises her desire to be an independent woman without the existence of anyone who is superior to her anymore. It is one form of freedom for Nora to choose the best thing for her life.

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APPENDICES

APPENDIX I
THE SYNOPSIS OF IBSEN'S *A DOLL'S HOUSE*

A Doll's House is a play which lifts marriage problems in 19th century as its major theme. The play opens as the female main character tells her maid to hide the Christmas tree. When interacting with her husband, Helmer, Nora behaves like a silly, childish woman, and is treated as such by him. Her old friend Kristine Linde, who is widowed and is short of money, has heard about Helmer's recent promotion to be the bank's manager. She comes to ask Nora for help in persuading Helmer to give her a job. Nora promises to ask Helmer to give Mrs. Linde a position as secretary.

Nora confides to Mrs. Linde that she once secretly borrowed money from a disgraced lawyer, Nils Krogstad, to save Helmer's life when he was very ill, but she has not told him in order to protect his pride. She then took secret jobs copying papers by hand, which she carried out secretly in her room, and learned to take pride in her ability to earn money "as if she were a man." Helmer's new job promises to finally liberate her from having to scrimp and save in order to be able to pay off her debt. However, she has continued to play the part of the frivolous, scatter-brained child-wife for the benefit of her husband.

Meanwhile, Dr. Rank, a close friend of the family, flirts with Nora before revealing that he is victimized by a deadly disease named tuberculosis of the spine. He has only a month to live and he has been secretly in love with Nora. Frightened after being fired by Helmer from his minor position at the bank, Krogstad approaches Nora, declaring he no longer cares about the remaining

balance of her loan but will preserve the associated bond in order to blackmail Helmer into not only keeping him employed, but giving him a promotion. Krogstad informs Nora that he has written a letter detailing her past crime namely forging her father's signature of surety on the bond and puts it in Helmer's mailbox. Nora tells her worry to Mrs. Linde who finally says that she and Krogstad were in love before she married, and promises she will convince him to change his mind.

Helmer tries to check his mail before he and Nora go to a costume party, but Nora distracts him by showing him the dance she has been rehearsing for the party. Helmer declares that he will postpone reading his mail until the evening. Alone, Nora contemplates suicide to save her husband from the shame of the disclosure of her crime, and more important to pre-empt any courageous gesture on his part to save her.

Meanwhile, Mrs. Linde tells Krogstad that she only married her husband because she had no other means to support her sick mother and young siblings, and that she has returned to offer him her love again. Krogstad is moved and offers to take back his letter to Helmer. However, Mrs. Linde decides that Helmer should know the truth for the sake of his and Nora's marriage.

Back from the party, Doctor Rank gives his letters of death to the Helmers, and Nora talks to him as if nothing is going to happen. Helmer goes to check the mail while Nora does everything to stop him but fails. Helmer goes to read his letters and Nora prepares to take her life. Before she has the opportunity, Helmer intercepts her, confronting her with Krogstad's letter. In his rage, he declares that

he is now completely in Krogstad's power. This means that he must yield to Krogstad's demands and keep quiet about the whole affair. He berates Nora, calling her a dishonest and immoral woman and telling her she is unfit to raise their children. He says that their marriage will be kept only to maintain appearances.

A moment later, a maid enters, delivering a letter to Nora. Krogstad has returned the incriminating papers, saying that he regrets his actions. Helmer is delighted, telling Nora he is saved as he burns the papers. He takes back his harsh words to his wife and tells her that he has forgiven her. He also explains to her that her mistake makes her all the more precious to him because it reveals an adorable helplessness, and that when a man has forgiven his wife it makes him love her all the more since she is the recipient of his generosity.

By now Nora has realized that her husband is not the man she thought he was, and that her whole existence has been a lie. Her fantasy of love is just a fantasy. Helmer's love is highly conditional. She has been treated like a plaything, first by her father and then by her husband. She decides that she must leave to find out who she is and what to make of her life. Helmer insists she must fulfil her duty as a wife and mother, but Nora believes she also has duties to herself. From Helmer's reaction to Krogstad's letters, Nora sees that she and Helmer are strangers to each other. The play ends with Nora leaving the house.

APPENDIX II THE DATA

A. Kinds of Women's Problems as Represented in Ibsen's *A Doll's House*

1. Strong Patriarchal Power

No.	Data/ Quotation	Act/ Page	Classification	Code
1.	<p>Helmer. When did my squirrel come home?</p> <p>Nora. Just now. (<i>Puts the bag of macaroons into her pocket and wipes her mouth.</i>) Come in here, Torvald, and see what I have bought.</p> <p>Helmer. Don't disturb me. (<i>A little later, he opens the door and looks into the room, pen in hand.</i>) Bought, did you say? All these things? Has my little spendthrift been wasting money again?</p> <p>Nora. Yes but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have not needed to economise.</p> <p>Helmer. Still, you know, we can't spend money recklessly.</p> <p>Nora. Yes, Torvald, we may be a wee bit more reckless now, mayn't we? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.</p> <p>Helmer. Yes, after the New Year; but then it will be a whole quarter before the salary is due.</p> <p>Nora. Pooh! we can borrow until then.</p>	I/ 4- 5	Limitation to women's freedom to decide to do something in domestic life	1a

	<p>Helmer. Nora! (<i>Goes up to her and takes her playfully by the ear.</i>) The same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me, and—</p> <p>Nora (<i>putting her hands over his mouth</i>). Oh! don't say such horrid things.</p> <p>Helmer. That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.</p>			
2.	<p>Helmer. And what is in this parcel?</p> <p>Nora (<i>crying out</i>). No, no! you mustn't see that until this evening.</p> <p>Helmer. Very well. But now tell me, you extravagant little person, what would you like for yourself?</p> <p>Nora. For myself? Oh, I am sure I don't want anything.</p> <p>Helmer. Yes, but you must. Tell me something reasonable that you would particularly like to have.</p> <p>Nora. No, I really can't think of anything—unless, Torvald—</p> <p>Helmer. Well?</p> <p>Nora (<i>playing with his coat buttons, and without raising her eyes to his</i>). If you really want to give me something, you might—you might—</p> <p>Helmer. Well, out with it!</p> <p>Nora (<i>speaking quickly</i>). You might give me money, Torvald.</p>	I/ 5- 6	Limitation to women's freedom to decide to do something in domestic life	1a

	<p>Only just as much as you can afford; and then one of these days I will buy something with it.</p> <p>Helmer. But, Nora—</p> <p>Nora. Oh, do! dear Torvald; please, please do! Then I will wrap it up in beautiful gilt paper and hang it on the Christmas Tree. Wouldn't that be fun?</p> <p>Helmer. What are little people called that are always wasting money?</p> <p>Nora. Spendthrifts—I know. Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?</p> <p>Helmer (<i>smiling</i>). Indeed it is—that is to say, if you were really to save out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again.</p> <p>Nora. Oh but, Torvald—</p>			
3.	<p>Helmer. And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking rather—what shall I say—rather uneasy today?</p> <p>Nora. Do I?</p> <p>Helmer. You do, really. Look straight at me.</p> <p>Nora (<i>looks at him</i>). Well?</p> <p>Helmer (<i>wagging his finger at her</i>). Hasn't Miss Sweet Tooth been breaking rules in town today?</p> <p>Nora. No; what makes you think that?</p>	I/ 7	Limitation to women's freedom to decide to do something in domestic life	1a

	<p>Helmer. Hasn't she paid a visit to the confectioner's?</p> <p>Nora. No, I assure you, Torvald—</p> <p>Helmer. Not been nibbling sweets?</p> <p>Nora. No, certainly not.</p> <p>Helmer. Not even taken a bite at a macaroon or two?</p> <p>Nora. No, Torvald, I assure you really—</p>			
4.	<p>Nora. Come here. (<i>Pulls her down on the sofa beside her.</i>) Now I will show you that I too have something to be proud and glad of. It was I who saved Torvald's life.</p> <p>Mrs. Linde. "Saved"? How?</p> <p>Nora. I told you about our trip to Italy. Torvald would never have recovered if he had not gone there—</p> <p>Mrs. Linde. Yes, but your father gave you the necessary funds.</p> <p>Nora (<i>smiling</i>). Yes, that is what Torvald and all the others think, but—</p> <p>Mrs. Linde. But—</p> <p>Nora. Papa didn't give us a shilling. It was I who procured the money.</p> <p>Mrs. Linde. You? All that large sum?</p> <p>Nora. Two hundred and fifty pounds. What do you think of that?</p> <p>Mrs. Linde. But, Nora, how could you possibly do it? Did you win a prize in the Lottery?</p> <p>Nora (<i>contemptuously</i>). In the Lottery? There would have been no credit in that.</p> <p>Mrs. Linde. But where did you get it from, then?</p>	I/ 14	Limitation to women's freedom to decide to do something in domestic life	1a

	<p>Nora (<i>humming and smiling with an air of mystery</i>). Hm, hm! Aha!</p> <p>Mrs. Linde. Because you couldn't have borrowed it.</p> <p>Nora. Couldn't I? Why not?</p> <p>Mrs. Linde. No, a wife cannot borrow without her husband's consent.</p>			
5.	<p>Nora (<i>begins dressing the tree</i>). A candle here-and flowers here—The horrible man! It's all nonsense—there's nothing wrong. The tree shall be splendid! I will do everything I can think of to please you, Torvald!—I will sing for you, dance for you—(HELMER <i>comes in with some papers under his arm.</i>) Oh! are you back already?</p> <p>Helmer. Yes. Has anyone been here?</p> <p>Nora. Here? No.</p> <p>Helmer. That is strange. I saw Krogstad going out of the gate.</p> <p>Nora. Did you? Oh yes, I forgot, Krogstad was here for a moment.</p> <p>Helmer. Nora, I can see from your manner that he has been here begging you to say a good word for him.</p> <p>Nora. Yes.</p> <p>Helmer. And you were to appear to do it of your own accord; you were to conceal from me the fact of his having been here; didn't he beg that of you too?</p> <p>Nora. Yes, Torvald, but—</p> <p>Helmer. Nora, Nora, and you would be a party to that sort of thing? To have any talk with a man like that, and give him any sort of promise? And to tell me a lie into the bargain?</p> <p>Nora. A lie—?</p>	III/ 29- 30	Limitation to women's freedom to decide to do something in domestic life	1a

	<p>Helmer. Didn't you tell me no one had been here? (<i>Shakes his finger at her.</i>) My little songbird must never do that again. A songbird must have a clean beak to chirp with— no false notes! (<i>Puts his arm round her waist.</i>) That is so, isn't it? Yes, I am sure it is. (<i>Lets her go.</i>) We will say no more about it. (<i>Sits down by the stove.</i>) How warm and snug it is here! (<i>Turns over his papers.</i>)</p>			
6.	<p>Helmer. That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.</p> <p>Nora (<i>moving towards the stove</i>). As you please, Torvald.</p> <p>Helmer (<i>following her</i>). Come, come, my little skylark must not droop her wings. What is this! Is my little squirrel out of temper? (<i>Taking out his purse.</i>) Nora, what do you think I have got here?</p>	I/ 5	Limitation to women's freedom to express feelings over men's domination in domestic life	1b
7.	<p>Helmer. And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking rather—what shall I say—rather uneasy today?</p> <p>Nora. Do I?</p> <p>Helmer. You do, really. Look straight at me.</p> <p>Nora (<i>looks at him</i>). Well?</p> <p>Helmer (<i>wagging his finger at her</i>). Hasn't Miss Sweet Tooth been breaking rules in town today?</p> <p>Nora. No; what makes you think that?</p>	I/ 7	Limitation to women's freedom to express feelings over men's domination in domestic life	1b

	<p>Helmer. Hasn't she paid a visit to the confectioner's?</p> <p>Nora. No, I assure you, Torvald—</p> <p>Helmer. Not been nibbling sweets?</p> <p>Nora. No, certainly not.</p> <p>Helmer. Not even taken a bite at a macaroon or two?</p> <p>Nora. No, Torvald, I assure you really—</p> <p>Helmer. There, there, of course I was only joking.</p> <p>Nora (<i>going to the table on the right</i>). I should not think of going against your wishes.</p> <p>Helmer. No, I am sure of that; besides, you gave me your word—(<i>Going up to her.</i>) Keep your little Christmas secrets to yourself, my darling. They will all be revealed tonight when the Christmas Tree is lit, no doubt.</p>			
8.	<p>Mrs. Linde. Goodnight, Mr. Helmer.</p> <p>Helmer (<i>accompanying her to the door</i>). Goodnight, goodnight. I hope you will get home all right. I should be very happy to—but you haven't any great distance to go. Goodnight, goodnight. (<i>She goes out; he shuts the door after her, and comes in again.</i>) Ah!—at last we have got rid of her. She is a frightful bore, that woman.</p> <p>Nora. Aren't you very tired, Torvald?</p> <p>Helmer. No, not in the least.</p> <p>Nora. Nor sleepy?</p> <p>Helmer. Not a bit. On the contrary, I feel extraordinarily lively. And you?—you really look both tired and sleepy.</p> <p>Nora. Yes, I am very tired. I want to go to sleep at once.</p> <p>Helmer. There, you see it was quite right of me not to let you stay there any longer.</p>	III/ 64	Limitation to women's freedom to express feelings over men's domination in domestic life	1b

	Nora. Everything you do is quite right, Torvald.			
9.	<p>Nora. Doctor Rank—are you fond of fancy-dress balls? Rank. Yes, if there is a fine lot of pretty costumes.</p> <p>Nora. Tell me—what shall we two wear at the next?</p> <p>Helmer. Little featherbrain!—are you thinking of the next already?</p> <p>Rank. We two? Yes, I can tell you. You shall go as a good fairy—</p> <p>Helmer. Yes, but what do you suggest as an appropriate costume for that?</p> <p>Rank. Let your wife go dressed just as she is in everyday life</p>	III/ 66- 67	Limitation to women’s freedom to express feelings over men’s domination in domestic life	1b
10.	<p>Krogstad. Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn’t it? (NORA <i>is silent.</i>) Can you explain it to me? (NORA <i>is still silent.</i>) It is a remarkable thing, too, that the words “2nd of October,” as well as the year, are not written in your father’s handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?</p> <p>Nora (<i>after a short pause, throws her head up and looks defiantly at him</i>). No, it was not. It was I that wrote papa’s name.</p> <p>Krogstad. Are you aware that is a dangerous confession?</p> <p>Nora. In what way? You shall have your money soon.</p>	I/ 28	Limitation to women’s freedom to decide an important thing in social life	1c

	<p>Krogstad. Let me ask you a question; why did you not send the paper to your father?</p> <p>Nora. It was impossible; papa was so ill. If I had asked him for his signature, I should have had to tell him what the money was to be used for; and when he was so ill himself I couldn't tell him that my husband's life was in danger— it was impossible.</p> <p>Krogstad. It would have been better for you if you had given up your trip abroad.</p> <p>Nora. No, that was impossible. That trip was to save my husband's life; I couldn't give that up.</p> <p>Krogstad. But did it never occur to you that you were committing a fraud on me?</p> <p>Nora. I couldn't take that into account; I didn't trouble myself about you at all. I couldn't bear you, because you put so many heartless difficulties in my way, although you knew what a dangerous condition my husband was in.</p>			
11.	<p>Krogstad. Mrs. Helmer, you evidently do not realise clearly what it is that you have been guilty of. But I can assure you that my one false step, which lost me all my reputation, was nothing more or nothing worse than what you have done.</p> <p>Nora. You? Do you ask me to believe that you were brave enough to run a risk to save your wife's life?</p> <p>Krogstad. The law cares nothing about motives.</p> <p>Nora. Then it must be a very foolish law.</p> <p>Krogstad. Foolish or not, it is the law by which you will be judged, if I produce this paper in court.</p> <p>Nora. I don't believe it. Is a daughter not to be allowed to</p>	I/ 28-29	Limitation to women's freedom to decide an important thing in social life	1c

	<p>spare her dying father anxiety and care? Is a wife not to be allowed to save her husband's life? I don't know much about law; but I am certain that there must be laws permitting such things as that. Have you no knowledge of such laws— you who are a lawyer? You must be a very poor lawyer, Mr. Krogstad.</p> <p>Krogstad. Maybe. But matters of business—such business as you and I have had together—do you think I don't understand that? Very well. Do as you please. But let me tell you this—if I lose my position a second time, you shall lose yours with me. <i>(He bows, and goes out through the hall.)</i></p>			
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B. Nora's Struggles for Life Independence

No.	Data/ Quotation	Act/ Page	Classification	Code
1.	<p>Nora. There is no need you should. I never said I had borrowed the money. I may have got it some other way. <i>(Lies back on the sofa.)</i> Perhaps I got it from some other admirer. When anyone is as attractive as I am—</p> <p>Mrs. Linde. You are a mad creature.</p> <p>Nora. Now, you know you're full of curiosity, Christine.</p> <p>Mrs. Linde. Listen to me, Nora dear. Haven't you been a little bit imprudent?</p> <p>Nora <i>(sits up straight)</i>. Is it imprudent to save your husband's</p>	I/ 15	Deciding to solve her husband's problem by borrowing some money	B.1.1

	<p>life?</p> <p>Mrs. Linde. It seems to me imprudent, without his knowledge, to—</p> <p>Nora. But it was absolutely necessary that he should not know! My goodness, can't you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south. Do you suppose I didn't try, first of all, to get what I wanted as if it were for myself? I told him how much I should love to travel abroad like other young wives; I tried tears and entreaties with him; I told him that he ought to remember the condition I was in, and that he ought to be kind and indulgent to me; I even hinted that he might raise a loan. That nearly made him angry, Christine. He said I was thoughtless, and that it was his duty as my husband not to indulge me in my whims and caprices—as I believe he called them. Very well, I thought, you must be saved—and that was how I came to devise a way out of the difficulty—</p> <p>Mrs. Linde. And did your husband never get to know from your father that the money had not come from him?</p> <p>Nora. No, never. Papa died just at that time. I had meant to let him into the secret and beg him never to reveal it. But he was so ill then—alas, there never was any need to tell him.</p>			
2.	<p>Nora. You don't mean that you will tell my husband that I owe you money?</p> <p>Krogstad. Hm!—suppose I were to tell him?</p> <p>Nora. It would be perfectly infamous of you. (<i>Sobbing.</i>) To</p>	I/ 26	Deciding to solve her husband's problem by borrowing some money	B.1.1

	<p>think of his learning my secret, which has been my joy and pride, in such an ugly, clumsy way— that he should learn it from you! And it would put me in a horribly disagreeable position—</p> <p>Krogstad. Only disagreeable?</p> <p>Nora (<i>impetuously</i>). Well, do it, then!—and it will be the worse for you. My husband will see for himself what a blackguard you are and you certainly won't keep your post then.</p> <p>Krogstad. I asked you if it was only a disagreeable scene at home that you were afraid of?</p> <p>Nora. If my husband does get to know of it, of course he will at once pay you what is still owing, and we shall have nothing more to do with you.</p> <p>Krogstad (<i>coming a step nearer</i>). Listen to me, Mrs. Helmer. Either you have a very bad memory or you know very little of business. I shall be obliged to remind you of a few details.</p> <p>Nora. What do you mean?</p> <p>Krogstad. When your husband was ill, you came to me to borrow two hundred and fifty pounds.</p> <p>Nora. I didn't know anyone else to go to.</p> <p>Krogstad. I promised to get you that amount—</p> <p>Nora. Yes, and you did so.</p>			
3.	<p>Mrs. Linde (<i>smiling</i>). Nora, Nora, haven't you learned sense yet? In our schooldays you were a great spendthrift.</p> <p>Nora (<i>laughing</i>). Yes, that is what Torvald says now. (<i>Wags her finger at her.</i>) But "Nora, Nora" is not so silly as you think. We have not been in a position for me to waste money.</p>	I/ 10-11	Deciding to earn money by working to pay for the debt	B.1.2

	<p>We have both had to work.</p> <p>Mrs. Linde. You too?</p> <p>Nora. Yes;</p>			
4.	<p>Nora. Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many a time I was desperately tired; but all the same it was a tremendous pleasure to sit there working and earning money. It was like being a man.</p> <p>Mrs. Linde. How much have you been able to pay off in that way?</p> <p>Nora. I can't tell you exactly. You see, it is very difficult to keep an account of a business matter of that kind. I only know that I have paid every penny that I could scrape together. Many a time I was at my wits' end. (<i>Smiles.</i>)</p>	I/ 16	Deciding to earn money by working to pay for the debt	B.1.2
5.	<p>Nora (<i>looking at her watch</i>). It is not so very late. Sit down here, Torvald. You and I have much to say to one another. (<i>She sits down at one side of the table.</i>)</p> <p>Helmer. Nora—what is this?—this cold, set face? Nora. Sit down. It will take some time; I have a lot to talk over with you.</p> <p>Helmer (<i>sits down at the opposite side of the table</i>). You alarm me, Nora!—and I don't understand you.</p> <p>Nora. No, that is just it. You don't understand me, and I have never understood you either—before tonight. No, you mustn't interrupt me. You must simply listen to what I say. Torvald, this is a settling of accounts.</p> <p>Helmer. What do you mean by that?</p>	III/ 73	Deciding to show her resistance by speaking up against her husband's domination	B.2.1

	<p>Nora (<i>after a short silence</i>). Isn't there one thing that strikes you as strange in our sitting here like this?</p> <p>Helmer. What is that?</p> <p>Nora. We have been married now eight years. Does it not occur to you that this is the first time we two, you and I, husband and wife, have had a serious conversation?</p> <p>Helmer. What do you mean by serious?</p> <p>Nora. In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject.</p>			
6.	<p>Nora. I am not speaking about business matters. I say that we have never sat down in earnest together to try and get at the bottom of anything.</p> <p>Helmer. But, dearest Nora, would it have been any good to you?</p> <p>Nora. That is just it; you have never understood me. I have been greatly wronged, Torvald—first by papa and then by you.</p> <p>Helmer. What! By us two—by us two, who have loved you better than anyone else in the world?</p> <p>Nora (<i>shaking her head</i>). You have never loved me. You have only thought it pleasant to be in love with me.</p> <p>Helmer. Nora, what do I hear you saying?</p> <p>Nora. It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with</p>	III/ 74- 75	Deciding to show her resistance by speaking up against her husband's domination	B.2.1

	<p>my dolls. And when I came to live with you—</p> <p>Helmer. What sort of an expression is that to use about our marriage?</p> <p>Nora (<i>undisturbed</i>). I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as your else I pretended to, I am really not quite sure which—I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman—just from hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life.</p> <p>Helmer. How unreasonable and how ungrateful you are,</p> <p>Nora! Have you not been happy here?</p> <p>Nora. No, I have never been happy. I thought I was, but it has never really been so.</p> <p>Helmer. Not—not happy!</p> <p>Nora. No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.</p> <p>Helmer. There is some truth in what you say—exaggerated and strained as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.</p>			
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	<p>Nora. Whose lessons? Mine, or the children's?</p> <p>Helmer. Both yours and the children's, my darling Nora.</p> <p>Nora. Alas, Torvald, you are not the man to educate me into being a proper wife for you.</p>			
7.	<p>Krogstad. I promised to get you that amount, on certain conditions. Your mind was so taken up with your husband's illness, and you were so anxious to get the money for your journey, that you seem to have paid no attention to the conditions of our bargain. Therefore it will not be amiss if I remind you of them. Now, I promised to get the money on the security of a bond which I drew up.</p> <p>Nora. Yes, and which I signed.</p> <p>Krogstad. Good. But below your signature there were a few lines constituting your father a surety for the money; those lines your father should have signed.</p> <p>Nora. Should? He did sign them.</p> <p>Krogstad. I had left the date blank; that is to say, your father should himself have inserted the date on which he signed the paper. Do you remember that?</p> <p>Nora. Yes, I think I remember—</p> <p>Krogstad. Then I gave you the bond to send by post to your father. Is that not so?</p> <p>Nora. Yes.</p> <p>Krogstad. And you naturally did so at once, because five or six days afterwards you brought me the bond with your father's signature. And then I gave you the money.</p> <p>Nora. Well, haven't I been paying it off regularly?</p> <p>Krogstad. Fairly so, yes. But—to come back to the matter in</p>	I/ 26- 28	Deciding to get the loan by forging her father's signature to get the surety of the bond	B.3.1

	<p>hand—that must have been a very trying time for you, Mrs. Helmer?</p> <p>Nora. It was, indeed.</p> <p>Krogstad. Your father was very ill, wasn't he?</p> <p>Nora. He was very near his end.</p> <p>Krogstad. And died soon afterwards?</p> <p>Nora. Yes.</p> <p>Krogstad. Tell me, Mrs. Helmer, can you by any chance remember what day your father died?—on what day of the month, I mean.</p> <p>Nora. Papa died on the 29th of September.</p> <p>Krogstad. That is correct; I have ascertained it for myself. And, as that is so, there is a discrepancy (<i>taking a paper from his pocket</i>) which I cannot account for.</p> <p>Nora. What discrepancy? I don't know—</p> <p>Krogstad. The discrepancy consists, Mrs. Helmer, in the fact that your father signed this bond three days after his death.</p> <p>Nora. What do you mean? I don't understand—</p> <p>Krogstad. Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn't it? (<i>NORA is silent.</i>) Can you explain it to me? (<i>NORA is still silent.</i>) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature</p>			
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	<p>of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here?</p> <p>Nora (<i>after a short pause, throws her head up and looks defiantly at him</i>). No, it was not. It was I that wrote papa's name.</p>			
8.	<p>Mrs. Linde (<i>throwing the dress down on the sofa</i>). What is the matter with you? You look so agitated!</p> <p>Nora. Come here. Do you see that letter? There, look—you can see it through the glass in the letter-box.</p> <p>Mrs. Linde. Yes, I see it.</p> <p>Nora. That letter is from Krogstad.</p> <p>Mrs. Linde. Nora—it was Krogstad who lent you the money!</p> <p>Nora. Yes, and now Torvald will know all about it.</p> <p>Mrs. Linde. Believe me, Nora, that's the best thing for both of you.</p> <p>Nora. You don't know all. I forged a name.</p> <p>Mrs. Linde. Good heavens—!</p>	II/ 52	Deciding to get the loan by forging her father's signature to get the surety of the bond	B.3.1

A. Kinds of Women's Problems as Represented in Ibsen's *A Doll's House*

2. The Weak Images of Women

No.	Data/ Quotation	Act/ Page	Category	Code
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1.	<p>Helmer (<i>calls out from his room</i>). Is that my little lark twittering out there?</p> <p>Nora (<i>busy opening some of the parcels</i>). Yes, it is!</p> <p>Helmer. Is it my little squirrel bustling about?</p> <p>Nora. Yes!</p> <p>Helmer. When did my squirrel come home?</p> <p>Nora. Just now. (<i>Puts the bag of macaroons into her pocket and wipes her mouth.</i>) Come in here, Torvald, and see what I have bought.</p> <p>Helmer. Don't disturb me. (<i>A little later, he opens the door and looks into the room, pen in hand.</i>) Bought, did you say? All these things? Has my little spendthrift been wasting money again?</p> <p>Nora. Yes but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have not needed to economise.</p> <p>Helmer. Still, you know, we can't spend money recklessly.</p> <p>Nora. Yes, Torvald, we may be a wee bit more reckless now, mayn't we? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.</p> <p>Helmer. Yes, after the New Year; but then it will be a whole quarter before the salary is due.</p>	I/ 4	Incapability of doing domestic work in domestic life	2a
2.	<p>Helmer. What are little people called that are always wasting money?</p> <p>Nora. Spendthrifts—I know. Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?</p> <p>Helmer (<i>smiling</i>). Indeed it is—that is to say, if you were</p>	I/ 6	Incapability of doing domestic work in domestic life	2a

	<p>really to save out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again.</p> <p>Nora. Oh but, Torvald—</p>			
3.	<p>Helmer. You can't deny it, my dear little Nora. (<i>Puts his arm round her waist.</i>) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little persons are!</p> <p>Nora. It's a shame to say that. I do really save all I can.</p> <p>Helmer (<i>laughing</i>). That's very true,—all you can. But you can't save anything!</p> <p>Nora (<i>smiling quietly and happily</i>). You haven't any idea how many expenses we skylarks and squirrels have, Torvald.</p> <p>Helmer. You are an odd little soul. Very like your father. You always find some new way of wheedling money out of me, and, as soon as you have got it, it seems to melt in your hands. You never know where it has gone. Still, one must take you as you are. It is in the blood; for indeed it is true that you can inherit these things, Nora.</p>	I/ 6-7	Incapability of doing domestic work in domestic life	2a
4.	<p>Helmer. It is so incredible that I can't take it in. But we must come to some understanding. Take off that shawl. Take it off, I tell you. I must try and appease him some way or another. The matter must be hushed up at any cost. And as for you and me, it must appear as if everything between us were just as before— but naturally only in the eyes of the world. You will still remain in my house that is a matter of course. But I shall not allow you to bring up the children; I dare not trust them to</p>	III/ 71	Incapability of doing domestic work in domestic life	2a

	<p>you. To think that I should be obliged to say so to one whom I have loved so dearly and whom I still—. No, that is all over. From this moment happiness is not the question; all that concerns us is to save the remains, the fragments, the appearance—</p>			
5.	<p>Nora. What is it you want of me?</p> <p>Krogstad. Only to see how you were, Mrs. Helmer. I have been thinking about you all day long. A mere cashier, a quilldriver, a—well, a man like me—even he has a little of what is called feeling, you know.</p> <p>Nora. Show it, then; think of my little children.</p> <p>Krogstad. Have you and your husband thought of mine? But never mind about that. I only wanted to tell you that you need not take this matter too seriously. In the first place there will be no accusation made on my part.</p> <p>Nora. No, of course not; I was sure of that.</p> <p>Krogstad. The whole thing can be arranged amicably; there is no reason why anyone should know anything about it. It will remain a secret between us three.</p> <p>Nora. My husband must never get to know anything about it.</p> <p>Krogstad. How will you be able to prevent it? Am I to understand that you can pay the balance that is owing?</p> <p>Nora. No, not just at present.</p> <p>Krogstad. Or perhaps that you have some expedient for raising the money soon?</p> <p>Nora. No expedient that I mean to make use of.</p> <p>Krogstad. Well, in any case, it would have been of no use to you now. If you stood there with ever so much money in your</p>	II/ 49	Incapability of deciding an important thing in social life	2b

	<p>hand, I would never part with your bond.</p> <p>Nora. Tell me what purpose you mean to put it to.</p> <p>Krogstad. I shall only preserve it—keep it in my possession. No one who is not concerned in the matter shall have the slightest hint of it. So that if the thought of it has driven you to any desperate resolution—</p> <p>Nora. It has.</p> <p>Krogstad. If you had it in your mind to run away from your home—</p> <p>Nora. I had.</p>			
6.	<p>Helmer. You have loved me as a wife ought to love her husband. Only you had not sufficient knowledge to judge of the means you used. But do you suppose you are any the less dear to me, because you don't understand how to act on your own responsibility? No, no; only lean on me; I will advise you and direct you. I should not be a man if this womanly helplessness did not just give you a double attractiveness in my eyes. You must not think anymore about the hard things I said in my first moment of consternation, when I thought everything was going to overwhelm me. I have forgiven you, Nora; I swear to you I have forgiven you.</p> <p>Nora. Thank you for your forgiveness. (<i>She goes out through the door to the right.</i>)</p> <p>Helmer. No, don't go—. (<i>Looks in.</i>) What are you doing in there?</p> <p>Nora (<i>from within</i>). Taking off my fancy dress.</p> <p>Helmer (<i>standing at the open door</i>). Yes, do. Try and calm yourself, and make your mind easy again, my frightened little</p>	III/ 72- 73	Incapability of deciding an important thing in social life	2b

	<p>singing-bird. Be at rest, and feel secure; I have broad wings to shelter you under. (<i>Walks up and down by the door.</i>) How warm and cosy our home is, Nora. Here is shelter for you; here I will protect you like a hunted dove that I have saved from a hawk's claws; I will bring peace to your poor beating heart. It will come, little by little, Nora, believe me. Tomorrow morning you will look upon it all quite differently; soon everything will be just as it was before. Very soon you won't need me to assure you that I have forgiven you; you will yourself feel the certainty that I have done so. Can you suppose I should ever think of such a thing as repudiating you, or even reproaching you? You have no idea what a true man's heart is like, Nora. There is something so indescribably sweet and satisfying, to a man, in the knowledge that he has forgiven his wife—forgiven her freely, and with all his heart. It seems as if that had made her, as it were, doubly his own; he has given her a new life, so to speak; and she has in a way become both wife and child to him. So you shall be for me after this, my little scared, helpless darling. Have no anxiety about anything, Nora; only be frank and open with me, and I will serve as will and conscience both to you—</p>			
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B. Nora's Struggles for Life Independence

No.	Data/ Quotation	Act/	Classification	Code
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1.	<p>Helmer. You can't deny it, my dear little Nora. (<i>Puts his arm round her waist.</i>) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little persons are!</p> <p>Nora. It's a shame to say that. I do really save all I can.</p> <p>Helmer (<i>laughing</i>). That's very true,—all you can. But you can't save anything!</p> <p>Nora (<i>smiling quietly and happily</i>). You haven't any idea how many expenses we skylarks and squirrels have, Torvald.</p>	I/ 6	Setting aside money from the monthly living costs	B.4.1
2.	<p>Mrs. Linde. And since then have you never told your secret to your husband?</p> <p>Nora. Good Heavens, no! How could you think so? A man who has such strong opinions about these things! And besides, show painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything thing! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now.</p> <p>Mrs. Linde. Do you mean never to tell him about it?</p> <p>Nora (<i>meditatively, and with a half smile</i>). Yes—someday, perhaps, after many years, when I am no longer as nice-looking as I am now. Don't laugh at me! I mean, of course, when Torvald is no longer as devoted to me as he is now; when my dancing and dressing-up and reciting have palled on him; then it may be a good thing to have something in reserve—(<i>Breaking off.</i>) What nonsense! That time will never come. Now, what do you think of my great secret, Christine?</p>	I/ 15-16	Setting aside money from the monthly living costs	B.4.1

	<p>Do you still think I am of no use? I can tell you, too, that this affair has caused me a lot of worry. It has been by no means easy for me to meet my engagements punctually. I may tell you that there is something that is called, in business, quarterly interest, and another thing called payment in installments, and it is always so dreadfully difficult to manage them. I have had to save a little here and there, where I could, you understand. I have not been able to put aside much from my housekeeping money, for Torvald must have a good table. I couldn't let my children be shabbily dressed; I have felt obliged to use up all he gave me for them, the sweet little darlings!</p> <p>Mrs. Linde. So it has all had to come out of your own necessities of life, poor Nora?</p> <p>Nora. Of course. Besides, I was the one responsible for it. Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things. Thank Heaven, any clothes look well on me, and so Torvald has never noticed it. But it was often very hard on me, Christine—because it is delightful to be really well dressed, isn't it?</p> <p>Mrs. Linde. Quite so.</p>			
3.	<p>Nora. Yes, yes, it will. But come here and let me show you what I have bought. And all so cheap! Look, here is a new suit for Ivar, and a sword; and a horse and a trumpet for Bob; and a doll and dolly's bedstead for Emmy,—they are very plain, but anyway she will soon break them in pieces. And here are dress lengths and handkerchiefs for the maids; old Anne ought</p>	I/ 5	Trying to show her attention and affection to her children	B.4.2

	really to have something better.			
4.	<p>Nora. How fresh and well you look! Such red cheeks like apples and roses. (<i>The children all talk at once while she speaks to them.</i>) Have you had great fun? That's splendid! What, you pulled both Emmy and Bob along on the sledge?—both at once?—that was good. You are a clever boy, Ivar. Let me take her for a little, Anne. My sweet little baby doll! (<i>Takes the baby from the MAID and dances it up and down.</i>) Yes, yes, mother will dance with Bob too. What! Have you been snowballing? I wish I had been there too! No, no, I will take their things off, Anne; please let me do it, it is such fun. Go in now, you look half frozen. There is some hot coffee for you on the stove. (<i>The NURSE goes into the room on the left. NORA takes off the children's things and throws them about, while they all talk to her at once.</i>)</p> <p>Nora. Really! Did a big dog run after you? But it didn't bite you? No, dogs don't bite nice little dolly children. You mustn't look at the parcels, Ivar. What are they? Ah, I daresay you would like to know. No, no—it's something nasty! Come, let us have a game! What shall we play at? Hide and Seek? Yes, we'll play Hide and Seek. Bob shall hide first. Must I hide? Very well, I'll hide first. (<i>She and the children laugh and shout, and romp in and out of the room; at last NORA hides under the table, the children rush in and out for her, but do not see her; they hear her smothered laughter, run to the table, lift up the cloth and find her. Shouts of laughter. She crawls forward and pretends to frighten them. Fresh laughter.</i>)</p>	I/ 22- 23	Trying to show her attention and affection to her children	B.4.2

5.	<p>Nora. I must stand quite alone, if I am to understand myself and everything about me. It is for that reason that I cannot remain with you any longer.</p> <p>Helmer. Nora, Nora!</p> <p>Nora. I am going away from here now, at once. I am sure Christine will take me in for the night—</p> <p>Helmer. You are out of your mind! I won't allow it! I forbid you!</p> <p>Nora. It is no use forbidding me anything any longer. I will take with me what belongs to myself. I will take nothing from you, either now or later.</p> <p>Helmer. What sort of madness is this!</p> <p>Nora. Tomorrow I shall go home— I mean, to my old home. It will be easiest for me to find something to do there.</p> <p>Helmer. You blind, foolish woman!</p> <p>Nora. I must try and get some sense, Torvald.</p> <p>Helmer. To desert your home, your husband and your children! And you don't consider what people will say!</p> <p>Nora. I cannot consider that at all. I only know that it is necessary for me.</p> <p>Helmer. It's shocking. This is how you would neglect your most sacred duties.</p> <p>Nora. What do you consider my most sacred duties?</p> <p>Helmer. Do I need to tell you that? Are they not your duties to your husband and your children?</p> <p>Nora. I have other duties just as sacred.</p> <p>Helmer. That you have not. What duties could those be?</p> <p>Nora. Duties to myself.</p>	III/ 75- 77	Deciding to leave her family as a result of her profound disappointment	B.5.1
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6.	<p>Nora. I assure you, Torvald that is not an easy question to answer. I really don't know. The thing perplexes me altogether. I only know that you and I look at it in quite a different light. I am learning, too, that the law is quite another thing from what I supposed; but I find it impossible to convince myself that the law is right. According to it a woman has no right to spare her old dying father, or to save her husband's life. I can't believe that.</p> <p>Helmer. You talk like a child. You don't understand the conditions of the world in which you live.</p> <p>Nora. No, I don't. But now I am going to try. I am going to see if I can make out who is right, the world or I.</p> <p>Helmer. You are ill, Nora; you are delirious; I almost think you are out of your mind.</p> <p>Nora. I have never felt my mind so clear and certain as tonight.</p> <p>Helmer. And is it with a clear and certain mind that you forsake your husband and your children?</p> <p>Nora. Yes, it is.</p> <p>Helmer. Then there is only one possible explanation.</p> <p>Nora. What is that?</p> <p>Helmer. You do not love me anymore.</p> <p>Nora. No, that is just it.</p> <p>Helmer. Nora!—and you can say that?</p> <p>Nora. It gives me great pain, Torvald, for you have always been so kind to me, but I cannot help it. I do not love you anymore.</p> <p>Helmer (<i>regaining his composure</i>). Is that a clear and certain</p>	III/ 77	Deciding to leave her family as a result of her profound disappointment	B.5.1
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	<p>conviction too?</p> <p>Nora. Yes, absolutely clear and certain. That is the reason why I will not stay here any longer.</p>			
7.	<p>Nora. Yes, indeed I can. It was tonight, when the wonderful thing did not happen; then I saw you were not the man I had thought you were.</p> <p>Helmer. Explain yourself better. I don't understand you.</p> <p>Nora. I have waited so patiently for eight years; for, goodness knows, I knew very well that wonderful things don't happen every day. Then this horrible misfortune came upon me; and then I felt quite certain that the wonderful thing was going to happen at last. When Krogstad's letter was lying out there, never for a moment did I imagine that you would consent to accept this man's conditions. I was so absolutely certain that you would say to him: Publish the thing to the whole world. And when that was done—</p> <p>Helmer. Yes, what then?—when I had exposed my wife to shame and disgrace?</p> <p>Nora. When that was done, I was so absolutely certain, you would come forward and take everything upon yourself, and say: I am the guilty one.</p> <p>Helmer. Nora—!</p> <p>Nora. You mean that I would never have accepted such a sacrifice on your part? No, of course not. But what would my assurances have been worth against yours? That was the wonderful thing which I hoped for and feared; and it was to prevent that, that I wanted to kill myself.</p> <p>Helmer. I would gladly work night and day for you, Nora—</p>	III/ 77- 78	Deciding to leave her family as a result of her profound disappointment	B.5.1

	<p>bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves.</p> <p>Nora. It is a thing hundreds of thousands of women have done.</p> <p>Helmer. Oh, you think and talk like a heedless child.</p> <p>Nora. Maybe. But you neither think nor talk like the man I could bind myself to. As soon as your fear was over—and it was not fear for what threatened me, but for what might happen to you—when the whole thing was past, as far as you were concerned it was exactly as if nothing at all had happened. Exactly as before, I was your little skylark, your doll, which you would in future treat with doubly gentle care, because it was so brittle and fragile. (<i>Getting up.</i>) Torvald—it was then it dawned upon me that for eight years I had been living here with a strange man, and had borne him three children—. Oh, I can't bear to think of it! I could tear myself into little bits</p>			
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APPENDIX III
SURAT PERNYATAAN

Yang bertanda tangan di bawah ini saya:

Nama : Astika Wida Asmara

NIM : 07211144006

Universitas : Universitas Negeri Yogyakarta

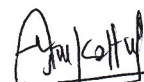
Program Study : Bahasa dan Sastra Inggris

Alamat : Perum. Harmoni Alam Puspa 2, no. D5, Sleman

Menyatakan bahwa sesungguhnya saya telah melakukan triangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama Destarina Intan Pravitasari dalam penelitian berjudul "NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY". Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 9 Juli 2013

Yang Membuat Pernyataan,



Astika Wida Asmara

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini saya:

Nama : Dinda Aswandara
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Universitas : Universitas Negeri Yogyakarta
Program Study : Bahasa dan Sastra Inggris
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Menyatakan bahwa sesungguhnya saya telah melakukan triangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama Destarina Intan Pravitasari dalam penelitian berjudul "NORA'S STRUGGLES FOR LIFE INDEPENDENCE IN IBSEN'S *A DOLL'S HOUSE*: A FEMINIST STUDY". Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 9 Juli 2013

Yang Membuat Pernyataan,



Dinda Aswandara