

PalArch's Journal of Archaeology
of Egypt / Egyptology

**DOMESTIC VIOLENCE IN IBSEN'S A DOLL'S HOUSE: A SOCIO-
PSYCHOLOGICAL STUDY**

Asaad Alabody¹Mohsen Hanif ²

¹ *PhD Candidate Department of Foreign Languages Kharazmi University, Tehran, Iran*

²*Assistant Professor Department of Foreign Languages Kharazmi University, Tehran, Iran.*

¹assad_alabody2000@yahoo.com

²mohsen.hanif@gmail.com

Asaad Alabody, Mohsen Hanif : Domestic Violence in Ibsen's A Doll's House: A Socio-Psychological Study-- Palarch's Journal of Archaeology Of Egypt/Egyptology 17 (11), 102-115. ISSN 1567-214x

Keywords: Keywords: Domestic Violence, Erich Fromm, Hegemony, Male dominated Society, and Socio Psychological perspective..

Abstract

The infliction of domestic violence on females can be assessed as the most common phenomena in the nineteenth century. The hazard is especially big for females that are financially reliant on and confined. Investigation of the components which uphold circumstances of violence has commonly centered independently on the coping stereo types females, difficulties to disposing of the connections and the committers' means of violence. In the paper, we employed a socio psychological view to look for a larger awareness of what retains circumstances of violence, so as to recommend intercessions in male dominated society. It also highlights the more extensive understandings of domestic violence and focuses on the socio mental highlights of Nora's character in *A Doll's House*. We have a broader consciousness that home violence is to impose hegemony and domination over females and includes not merely sensual and physical violence, but contains some of activities such as isolation, pressure and degradation, such an activity frequently called as a socio mental act. There is a big interconnection between domestic violence and women exploited by patriarchal system. The text analysis has revealed a clear correlation between domestic violence and patriarchal society. Ibsen shows the domination and violence by depicting his protagonist character, Nora. Hegemony and violence of male dominated society create a wide gap between men's and women's relationships. Ibsen refuses the situation of women and considers how far the changes in strategy and exercise have raised the security of females facing local violence and empowered them to free themselves from violence. The connection between violence and society shows the interrelation between Eric Fromm's view and Ibsen's view.

1. INTRODUCTION

Henrik Ibsen was one of the eminent dramatists of nineteenth century. The plays of Ibsen lays more focus on common problems and female's difficulties. One of his influential plays is *A Doll's House*, in which he elevated the status of women. He aimed to promote true equality between men and women and made a stand against the acts of violence which he clearly depicted in this play by the character of Nora Helmer. The article attempts to scrutinize the socio psychological aspect of the female character Nora and the impact of the violence on her. Nora searches for independence and freedom which she gains on terms of breaking the shackles of femininity role. Ibsen's problematic social drama is dominant in most of his plays. In *A Doll's House* (1879), he mainly explored the social difficulty of the passively assigned to women in a masculine-oriented society. When he realizes the difficulty of Nora, he then surveyed what might have occurred if she had stayed at home. The playwright in his play, emphasizes upon matriarchal situation in society and condemns the acts of violence. He shows great concern for the responsibilities towards oneself and attaining the independence and rights in the society.

A Doll's House can be described as one of the foremost Norwegian plays which is significant for how it deals with the harsh realities of the fate of a married woman, Nora. Ibsen was strongly inspired by the belief that a women is not able to live in the society who ran by men who bear racism and hatred towards females. Ibsen sees it is not right that women conducted by male laws (From Ibsen's Workshop 91). That is why we see Nora in *A Doll's House* missing some rational opportunities necessary for self-confident in a male-chauvinistic world. The play provoked in people a strong sensation about husband-wife relationship in a world controlled by the male ideology. Moreover, it focused on the male-dominated society and how women are subjected to violence in a way that a great storm of outraged controversy followed immediately, which went beyond the theater to the world newspapers and societies. Various sociologists think that the male-domination is not targeted specified class of society merely form literary view but also publically, politically and thriftily; thus the household construction makes females to be financially in need of males. Power over a person is based neither on one's intensity of passion nor on the functioning of one's sexual and emotional productiveness. Power rests on factors which can be so securely sustained that no doubt of incompetency need ever arise. Fromm (2017) writes" the promise of power over woman is the comfort which the patriarchally biased biblical myth holds out to the man"(P.134). We have stated that women have been subjected to violence and their vanity differs qualitatively from that of the man. The man's vanity is to elucidate what he can do, to prove that he never fails; the woman's vanity is essentially characterized by the necessity to attract, and the necessity to prove to herself that she can attract.

Since Ibsen has defended the women's rights firmly, he was accused of being as feminist. It is quite hard to say whether Ibsen was a feminist or not. Finney Gail (1994) indicates that Ibsen as a fair man may be conformed to a variety of viewpoints with Ibsen as honest and self-confident (P.6). Finney clarifies that —"the most prominent socialist thinkers of the day, male and female, saw that true sexual equality demands central changes in the erection of society" (ibid).Ibsen's main concern is women's rights as elaborated by his dialogue at the Union of the Norwegian Females' Situations. Ibsen(1910) says I don't want to be described as an adherent only to females' rights but to the humanity rights. What I've written just like a kind of propaganda to instigate the audience to see the form of violence which has been enacted against women. As I poet I have to call for human equity. I have not worked for women's rights movements but I have worked for justice and equity which should be applied among humanity. My job to disclaim and reject racism. My real aims have been the explanation of humankind (P.9).

His interests, perhaps, were human rather feminist in his approach. We may say he might have held the idea that one should not be a feminist to support women; what is required is to be human. But, he focused on the so-called weaker sex. Females are mostly measured as the lower class because of the organic variances between males and females. It is easy to say that he has hold female's attention. But the aim why Ibsen never categorized himself as a feminist or adherent to feminism may because of Ibsen's hatred to pay allegiance to parties or societies of any form (Finney, P.6).

2. DISSCUSION and ANALYSIS

Hannah Arendt(1970) claims that no one involved in history and politics is not conscious of the vast role violence has always inflicted on human affairs, and it is at first glimpse rather astounding that violence has been taken into special account. The people who found nothing but cruelty in society, "convinced that they were always haphazard, not serious, not precise"(P. 8). Anyone seeking to some kind of logic in the archives of the past was almost destined to realize violence as a phenomenon to marginalize the others. Hence violence aims to relegate the individuals that are unable to resist. It is a tool that employed for oppression and suppression. Violence is justified, but it can't be legitimized. Its validation lacks in credibility. Nobody queries the violence use in self-protection, since the threat is current, and the end justifying the means is immediate. We noticed that the present equivalence of violence with power depends upon government's being conceived as control of man over man by forms of violence (1970, P.52).

One of the common forms of violence which Ibsen lays a big focus is the violence which is imposed against women. He shows the amount of violence which used to be imposed on women. Women's rights are violated by male dominated society. Ibsen tries to show us the oppression and suppression which has been inflicted on women by depicting his protagonist characters. He brings clear and great ideas to the audience to be

familiar with the events. For centuries, ladies have been dealt with unjustifiably in the general public which has confidence in male controlled society framework. Masculine society is the name given to the entire intricate arrangement of men predominance by which most social orders are conducted now and were conducted before. In this way, males have an entire power and females become the devotee. Men have full force to use violence if women don't follow them. For this situation, have no privilege to disrupt the norms. The outcome is that males are better than females in all sections of life, for example, in local regions, instruction, legislative issues, and public activity. Besides, this circumstance incites numerous issues among females and males.

The violence which results from a rude treatment of husbands to their wives and wives abandonment to their children. That's to say, women's alteration from a sheltered children leaving her husband's brutality behind and to a ripe women looking for individuality.

The play focuses and confirms the necessity for honesty in marriage. In the intricate form that Ibsen has shaped, absence of self-knowledge, failure to interact, and thoughtless congruity to influence the association of marriage most unfavorably. Perhaps the most important theme is that of the lack of the woman independence in the patriarchal society. One significant theme of *A Doll House* is that females should be qualified socially and legally as males; otherwise, not only their individuality but also the cheerfulness of all is cooperated. *A Doll's House* is defined as timeless since it is dealing with female's privileges and female's roles in society. It is not fair to deal with a woman to be like a "doll". Women's rights have been violated and subjected to different types of violence: social, domestic, economic and political violence. Domestic is one of the prevalent one which seems to be overt in Ibsen's plays.

In the play, the protagonist is a female that creates her relational communications depending on her own theory and system. Nora's interactions with others for example, Linde, Krogstad and the husband are ripe. She wants to continue her obedient character in her association with the husband so as to attain stability in her internal life and a complete domination of her dominion. Apparently, Nora's compliance is an active quality of her character. Though, her character gets positive optimistic talents which indicate her faithfulness to the family. She is a truthful character who forms her own needs and deeds. The first conversation of Nora with her husband is about financial issues; she acts in a dutiful technique to convince him covering her needs. Implicitly, she knows that Helmer organizes both money and the social affairs. She endeavors to be responsible for family issues. She attempts to break up the law to protect her husband demonstrates her bravery outside the customary job of females in social cultures. Fromm (2011) argues that " Almost everybody can regress to the archaic orientation, or progress to the full progressive unfolding of his personality"(P.68). In the first case we speak of the outbreak of severe mental illness; in the second case we speak of a spontaneous recovery from illness. It is the task of Psychoanalysis, and various spiritual disciplines to study the conditions under which the one or

the other development happens and, furthermore, to create methods by which the favorable development can be furthered and the malignant development stopped. Her husband's selfishness on finding out the dishonesty of his wife and counterfeit establish a motivation for her independence. Yet, his wife attracts a different regard of her real nature and begins to fight for her self-realization. Suitably, both of them are acquiring inceptions in each region and inevitably; they live with "different colors and shades"(Karim (2015), P.21). Therefore, they characterize the essence of humankind in society.

A Doll's House depicts the violence and non-conformity of the marriage between Nora and Helmer. Nora has children but stops to be a mother to them when she leaves her husband's home. Throughout the history of *A Doll's House*, from its first production right up to the present day, Nora's abandonment of her children has been considered a defect in her personality. She sees herself incapable to accept the necessities that society has made for females.

Moreover, even if society prefers the children to be with their mother rather to be with their father, she needed to remain away from the children since she was not qualified to be with them. Nora's desertion of her children, therefore, Nora has to sacrifice to the requirements of the patriarchy measures. With the- factual teaching, a woman like her is able to raise children high morals and free of vileness of the Torvalds.

The man who depends on authority, like the woman whose feelings are pure, is not able to be whole. Hereafter the two sides of Helmer's character can't consider as a defect in Ibsen's theatrical system, but only from the side of the play's spiritual idea. Helmer has depicted all the passionate features of his nature onto his wife, who depicts all her individual immaturity onto her children as well. At last, she is afraid that she will continue such standards if she says: Nora describes their home looks like a playroom and it is a place of fun and entertainment, "just as they thought it great fun when I played with them. That's been our marriage, Torvald"(P.75). His insincerity becomes evident. He portrays Nora as an immature woman and then she is being refused when her behavior is similar to a kid, causing chaos or eating sweets (Kiberd, P.65).

Noticeably, Helmer refers to Nora as an extravagant woman who doesn't care of wasting money. Helmer's signs approve his first impression about Nora's character, "Nora! ... The same little featherhead! ... a slate fell on my head and killed me" (P.4-5). This is the picture that Helmer keeps up about Nora because of her un-reasonable practices and activities, for the most part the issue of cash and falsifying the signature. In any case, Nora herself affirms this picture about her character when she answers I should not think about it and "...I should care whether I owed money or not" (P.5). Though, Nora is quick to mysteriously manage that stressing puzzle of cash in a clever and astute dependent on her relational connections, Nora believes that the character who can deal with her monetary issues appropriately ought to have adequate opportunity. She validates this view since cash forms a significant worry for her and will achieve her

satisfaction, particularly that Helmer is a banker and this position could offer assistance in granting her a wide area to take care of the obligation to Krogstad, she says, her husband is never being happy to be indebted. "He is to take up his work in the Bank, and then he will have a big salary and lots of commissions"(P.10).

In addition to that, Nora has been suppressed, oppressed and treated violently. The concept of violence seems to be overt. Nora's husband has violated her rights and abused her, especially when he read Krogstad's letter, he goes out of rage and loses his temper. He asks Nora strangely "Is this true, ...! No, no—it is impossible that it can be true"(P.70). Nora replies him calmly and tells him that she has done that for his sake but he has not evaluated that. She confirms her saying when she says "I've loved you above everything else ..." (ibid). She loves him and tries to do everything in order to save his life. Helmer does not want to sacrifice himself for her sake as she did. He immediately tells her that she is no more his real wife and she is not allowed to stay and take care of his children. Helmer tells Nora that she can stay with him at home "that is a matter of course"(P.71). And again he affirms his speech telling her that she is not allowed "to bring up the children; I dare not trust them to you"(ibid). Helmer acts rudely and his manner is quite insulting. That is to say, Helmer's behavior with Nora indicates that she is subjugated to the domestic violence. Violence which is imposed by her husband.

Nora has been degraded and deprived of any hope. Her feelings are hurt and her emotions are ignored. More violence is shown here that she has been stripped of her children. No longer can live with her children. More violently, he keeps telling her that now you have shattered all my pleasure. All my future has been ruined. He blames her for being subjected to dishonest man (Krogstad). Helmer accuses her of not realizing him "and suffered agonies,..."(P.72). But Nora is not going to believe him and no more to forgive him. She knows that what he did, he did out of love for her. Helmer accused Nora of not having ample skills and ability to judge others, "because you don't understand how to act on your own responsibility? No, no; only lean on me;..."(P.72-3). He scolds her of not taking her responsibility in estimating things properly.

In this way, Nora's conduct is supported that she seeks to protect Helmer to feel glad and from which she infers new soul and character fit for creating another reality. Plus, Nora fights to protect her character and sexual orientation vanity by fulfilling her private essentials of sense of pride and confidence. Hence, her sexual orientation standards really lead to a despondent cutting off together association and person levels, an entity that doesn't address her private issues and individual solidness. These mental standards rule Nora's and her husband's connections and impact own characters. Nora attempts to reinforce her character by autonomous choices, practices, and activities. Besides, Nora shows her character's highlights wherein she takes the initiative to gauge her dealings with different individuals, ordering them as indicated by her practical perspectives into two classes. The principal classification contains what she respects and forfeits for which is material to her relational relationship with her dad in her youth and her significant other at this point. The subsequent

classification includes maids for her youth and her private companion Rank now with whom Nora is happy. She tells Rank, there have been individuals who deserve more affection and loves, "and others whom one would almost always rather have as companions"(P.47). Apparently, Nora's organization of individuals is reliant on obvious relational associations that are not based on shared trustworthiness. Nora's distinguishing proof of her people highlights because of her relational associations with others didn't depend on genuine realities. Or maybe, it draws on unreasonable dreams and mixed up translations. Because of this change, Nora sparkles an upheaval against the conditions that ladies suffered from in Europe.

At first, she seems to be not liberated in her private promise to the patriarchal standards of work just as to the matriarchal standards of benevolence. Stood up to with the budgetary severities of the past Christmas, she secured herself a room creating enhancements. To Helmer's objection that it meant the cruelest one he at any point survived, Nora splendidly reacts that it couldn't be dull for her. Declan Kiberd (1985) confirms in the evenings, Nora got an uncommon feeling of independence " and learned the joy of 'being' rather than 'having"(P. 65). The utmost danger that Nora now confronts is Helmer's freshly discovered opulence which can refute her the couple of outstanding open doors for being and rather constrain her to turn into woman fixation of his selfish visions. The sweets will decay her clean mouth and spoiled mouth won't energize him. Helmer tells Nora you had good motivations to satisfy all of us, "and that's the main thing"(P.8), slobbers her husband, who educates her in the craft of self-control, to such an extent that she is flabbergasted by her rehashed sincerity within the sight of Mrs Linde. She has been subjected to violence and she has also committed big mistakes. One of the big mistakes is leaving her children which is considered as a violent and ridiculous act. Children are always in need of their mum and her existence is very necessary for them. The second mistake is that she has left her home and the mother is one of the major pillars at home and her presence gives a special flavor to the family.

Nora gets really upset of her husband and she is not able to stay with him any more by questioning him and how I can be able " to bring up the children"?(P.75). She clarifies her situation for him that she is not fitted for the task of bringing up children. Consequently, she decides to undertake another task, she believes that she is not suitable for bringing up children. She thinks that she has another mission needs to be done. "I must try and educate myself—you are not the man to help me in that"(P.76). Thus, she determines to leave and makes her decision of not being able to stay with him. Different reasons result in leaving him. "It is for that reason that I cannot remain with you any longer"(ibid). She comes to recognize that her departure is a disputable must.

Family life has most likely compromised her selfishness, similarly as it endangered the life of Helmer, who was exhausted to the fact of genuine disease so as to mind the wife and husband in their initial days. In his changeless preoccupation with letter-composing, bank business and work, Helmer is as much a prey of a law as his wife. Each significant play predicts

the demise of the household as an establishment dependent on an incorrect specialization of jobs, where males has to work, females needs to stay at home. Torvald's job seems to be very effective, yet the pressure is starting to appear. He praises family life, yet can't tolerate the noise of kids (Kiberd, P.66).

Nora decides to desert Torvald while the society considers this action is not right. Nora believes that she is adult and knows her duties and at the same time, she does not care of what people say "but I can no longer content myself with what most people say, "(P. 77). Nora realizes that people will say Torvald is right and they consider Nora is wrong. She says, yet in the meantime, to feel safety, she should leave her children where people say that they shouldn't be. She decides to leave her children because she gets frustrated and desperate. Fromm (2011) confirms of what have been mentioned by saying "The disappointed believer and lover of life thus will be turned into a cynic and a destroyer"(P.15) This violence is one of despair; dissatisfaction in life has caused to hate of life. In clinical experience these profound situated encounters of loss of confidence are present, and regularly comprise the most noteworthy leitmotiv in the life of an individual. Similar remains constant in public activity, where pioneers in whom one trusted end up being malevolent or uncouth. On the off chance that the response isn't one of more prominent autonomy, it is regularly one of pessimism or ruinous tendency. While every one of these types of brutality are still in the administration of life everything being equal, mysteriously, or if nothing else as the consequence of harm to or disillusionment throughout everyday life.

This means what she has done was a reaction against her husband. Therefore, this action can be conceived as a furious reaction to what she has suffered from but, at the same time, it is regarded as a violent act towards her family. Since she has lost her patience and no more able to tolerate her husband's behavior, she resorts to fulfill her intention and desires. Hence, her final decision is to leave her children which is the most violent movement that she has committed. Her reply was harsh by telling him you do not love me. "You have only thought it pleasant to be in love with me"(P.74). Fromm (2017) argues "It is also easy to see that only a sense of identity based on the experience of his own powers can give strength, while all forms of identity practice based on the group"(P. 67). Just to the degree to which one holds reality, can make this world his; in the event that he lives in figments, he can't change the conditions which require these hallucinations.

She insists on deserting her home, husband and children. She starts rejecting her husband's suggestions and not taking care of what people will say behind her departure. Nora has deserted her family and her belongings, "And you don't consider what people will say!"(P.76). She keeps explaining that she doesn't get satisfied with what the society says. She confirms what she has done for the sake of my husband and my children. She takes decision to leave and she has given her word that she won't tolerate to be with him. She finally summarizes her words by saying

problems will be compromised and as you know these issues are not going to last for a long time. "Goodbye, Torvald. I won't see the little ones. I know they are in better hands than mine. ...," (P.79). She keeps telling her husband that her stay with would be in vain.

Moreover, her behavior of leaving her children was shocking. This action can be interpreted as responsive violence. The violence which is used to the advantage of the victim. She sees herself just like a doll playing by man. Her freedom and independence are lost. She thinks that this is the only way to get rid of her husband's violence and finds her right way to live independently. She chooses to leave her family behind and free herself from restraints. Critics contend reactive violence has been constructed to defend individual's freedom, dignity and life.

In this view, such kind of violence, Fromm (2011) has referred to by elaborating it in this way "By reactive violence I understand that violence which is employed in defense of life, freedom, dignity, property — ..." (P.14). Fromm believes that this form of violence aims at preserving rather than destroying. It is instilled in fear and, Fromm also believes, is the most common one. Fromm believes that this kind of violence is enacted to protect and emancipate individuals from oppression and tyranny. Ibsen coincides with Fromm's theory of violence. Both of them have employed this sort of violence to secure the rights of individuals.

In the patriarchal society, females are separated not only in public lifecycle but also in private lifespan. Women's right are bound by the limits of freedom that happen in private and public life. Females in their private life, the limitations are the restraint to female's option to decide freely and the restraint to female's independence to speak frankly. In this way, Nora endeavors to combat and reduce all kinds of violence that have been imposed on ladies. Women's freedom have been restricted to express freely in domestic life. A lot of restrictions have been employed to limit women's independence in their daily living. In the play, women's independence are limited to two forms of restrictions at home. Females are not allowed to behave freely. They can't buy and borrow to meet their desires. The first form of the restriction is viewed through the talk between Nora and Helmer. He asks Nora about her return to home? Nora replies "Just now. (Puts the bag of macaroons into her pocket and wipes her mouth.) Come in here, Torvald, and see what I have bought" (P.4). She has bought a lot of stuff and this activity bother Helmer, "Don't disturb me" (ibid). Helmer is surprised to see all these things calling her spendthrift you have been wasting money.

The discussion above indicates Nora's lack of freedom in making up her wishes. This seems to be clear and we can realize it from the discussion between Nora and Helmer. Nora is in need of money to overcome some life issues. She requests her husband to allow her to obtain some money by borrowing. He refuses her request strongly. According to Helmer's view, borrowing money is shame and degradation. Thereby, Helmer does not allow to ask for a loan under any circumstances. Nora is disheartened and frustrated for being not able to get money but she was obliged to gain

money. This discussion shows the extent of the violence which inflicted on females. Nora's inability to act freely, it can be seen through her conversation with Mr. Linda and telling her attempt to save Helmer.

Mrs. Linde interrogates, "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"(P.14).

Mrs. Linda thinks that Nora has got the trip requirements from her father. In fact, Nora hasn't got any funds from her father. She has obtained the money by her own connections, telling Mrs. Linda that she has got two hundred fifty. Linda tells Nora that it is a large sum and how did she get it since women were not allowed to borrow a large amount of money, "Couldn't I? Why not"? .It seems clear that Nora has made a mistake because she is unable to obtain money unless she gets her husband's approval." No, a wife cannot borrow without her husband's Consent" (ibid).

However, Nora is not allowed to get any money but she is obliged to borrow to cover her husband's need of medicine. Here, Nora must take decision of borrowing money so that she can save her husband's life. During that time, Nora has to borrow sums of money to fly to Italy seeking remedy for her husband based on suggestion presented by the doctor. Thus, Nora has to pan to save Helmer after she has realized that his condition gets bad.

Nora isn't the doll she mimics is obvious from the earliest starting point. It is the stifled grown-up in her who whines that everything appears to be so senseless, so foolish. She might be uninformed of her drawbacks under the law and must be informed that a spouse can't get without her husband's assent, however she is very much conscious of the disparity between her doled out job and her genuine commitment in the home. She hasn't uncovered the mystery of acquiring cash on affectations to keep her husband safe, since she knows the conditions on which the household is constructed. Furthermore, Helmer - with his manly arrogance - how tortuously mortifying for him on the off chance that he at any point found he was owing debtors to me. She jokes of liberation from her obligation by an admirer of her excellence, yet at long last it could be fundamental for her opportunity that she exit to an indistinct future without even that relief. She is completely mindful of her job as spouse, establishing for a mundane husband all the fun loving nature he has figured out how to stifle in himself. Her mystery is getting the coercive intensity of this control in years to arise when she is not, at this point alluring. "Don't laugh!(P.16) She realizes that she becomes bored to him and he is no more loyal to her when he feels frustrated of her dancing and dressing up and narrating for him. She sees exactly how dubious is an establishment that is built much more on a young character than on a profound partiality. The way in which the various relationships revealed at the beginning are empty jokes is hardly reassuring. Effectively, even in her endeavors to keep her marriage safe and settle the repulsive obligation by additional labor, Nora is half-intentionally getting ready for the snapshot of self-reliant. The male component begins to rise not just in Nora's longing to state to hellfire and be doomed yet in addition

in Mrs Linde's productive extortion of her previous darling in his a new position. It is barbarously suitable that the fixing of Krogstad must. She knows exactly how dubious is a foundation which depends more on an energetic figure than on a profound fondness.

Moreover, Nora is obliged to borrow money to save her husband's life. As the play evolves, the audience comes to discover that because of an ailment Torvald had before, Nora is compelled to obtain cash to save his life that is the reason she takes an advance from Mr. Krogstad. Nora had been furious to take loan for her husband that is the reason she forged her dad's signature with the goal that she could get loan on an ideal opportunity to keep her husband's safety however it was conceivable to take loan from her companion, Mrs. Linde who expresses that a spouse can't obtain cash without the assent of her husband. Nora is exceptionally submissive to her husband and she is utilized to do everything what her husband needs. Torvald needs to fire Krogstad however Krogstad thinks about the fabrication that is the reason he extort Nora and gives a condition to Nora that on the off chance that she doesn't convince her husband to remain in his post, he will uncover the fraud. Nora thinks about the contempt of Torvald towards deceptive nature and obligation. Nora is in issue and she can't share to Helmer and can't pay the cash on schedule. At last, Torvald knows about the obligation and fabrication and he begins accusing Nora for what she has done. Her all endeavors are ended in smoke. Nora states, "When I look back on it ... I have existed merely to perform tricks for you, Torvald. ..." (P.75). Ibsen here depicts the portrait of violence of patriarchal society. Torvald is unable to appreciate who takes part in his life and who does everything for him. When he fails to understand Nora, she has decided to desert her family and begins to look for a decent life. Here we have different forms of violence, the first one has been done by Krogstad against Nora. He took the opportunity to blackmail her by threatening her to reveal the secret to court and to her husband if he loses his job. The problem seems to be clearly arise between Nora and Krogstad. Krogstad insists on his opinion that he will present the paper to court and Nora will be subjected to law and she will be judged. On the other side, Nora she isn't satisfied that a daughter or a wife is not allowed to obtain money to save father or husband, "I don't know much about law; but I am certain that there must be laws permitting such things as that "(P.29). We can notice that females' independence in making decision are highly limited. Krogstad starts threatening Nora that if he loses his position in the bank, she will lose hers, "if I lose my position a second time, you shall lose yours with me"(ibid).

Another one is Nora's abandonment of her children in the final act of the play can also reflect her violent nature. In spite of Nora's countless affection for her kids as revealed by the way she interacts with them, she seems forced to leave them, for the patriarchal society leaves no room for her happiness without any sacrifice. Finally we find that, to rebuff male chauvinism and to be herself, Nora sacrifices many significant things and aspects of her life.

Furthermore, in the third act, Torvald takes on different tones to control Nora. He is usually apt to make sexual advances. Nora says " ...No, no, no! I won't go in! I want to go upstairs again ;..."(P.62). She does not have wish to leave. He keeps telling her that she is his wife and she supposed to meet his needs. "But, my dearest girl—"(ibid). Nora asks him to let her go. She is not ready to have sex with him. He keeps telling her to come to his room. He informs her that she is his wife and she should know this is an agreement between us and she has to commit and do her duties towards him. Helmer convinces her warmly to come into his room, in spite of her resistance (ibid).

He treats her as a doll in his hands. This is also an act of violence has been inflicted on Nora. She can't express her opinion. Torvald's inability to realize that Nora is not mentally prepared as he tries to tempt her truly comes from his strong view that she, as his women, is not allowed to refuse. Thus Nora's indifference and rejection of his sensual advances make Torvald not confused but doubtful as he regards her only a stage of the life that he adopts. He has by far supposed in the false association that Nora has wanted him to make over the years that currently he is unable to realize the truth of the state that Nora can also be dissatisfaction with her life and, furthermore, in some cases ready to communicate it as well.

The third act of violence is done by her husband when he does not appreciate her efforts for saving his life. Helmer scolds Nora and attributes what happen to him due to her and her father" I did it for your sake, and this is how you repay me"(P.71). All these deficiencies lead to their disintegration. Fromm(2011) assures that "To generate life is to surpass one's position as an individual that is thrown into life as cube are thrown out of a cup" (P. 15). Fromm also thinks to abolish life also denotes to surpass it and to get rid of the intolerable sorrow of indifference. To generate life needs different abilities that the impotent person loses"(ibid). The impotent man, if he has a power, can surpass life by abolishing it in others or in himself. He consequently delivers retribution on life for discrediting itself to him. In forming and in wrecking he rises above his job as a mere man. This is the savagery of the challenged person, of those to whom life has denied the limit with respect to any constructive indication of their very human forces.

Consequently, Nora lacks her warm relational relations with Helmer, specifically and with different characters. Additionally, Nora's penance brings about negative outcomes; she has been described by her husband as a woman who closes her eyes to the real causes of what she accomplishes to him. Such details lead Nora to reconsider her situation; she understands that her career gets deplorable with her husband, at that point it extended upon me that for a long time I had been existing here with a peculiar person, and had given birth to him three kids and getting nothing from a stranger. These words make the psychological pictures and effects left in the person's recollection through individuals' relational connections.

In this way, Nora goes up against different qualities, restrictions, tensions, and uncertainties that frequent as long as she can remember as a mother and a spouse. Obviously, Nora is stunned at her husband responses; she accepts that he will be delighted with her penance. In the long run, activities reveal the genuine picture of Nora's husband. In this way, Nora insanely chooses to go out and leave her family. She stuns the reader by doing this disputable step.

3. CONCLUSION

At first glance, we find violence is stitched in every aspect of the society Nora lives in. The play raises questions about the male-dominated society based on contemporary misconceptions about women; and how the act of violence has been inflicted on women. Ibsen could present his characters that can inspire and agitate audience to revolt for women's rights. He places his characters into real social roles but he doesn't present them as supernatural characters. Females, no problem how decent or evil they are necessarily human kind with pros as well as cons. Ibsen exposes how women have been subjected to violence and oppression. Women's rights have been violated by male dominated society with a law ran by people aligned with male rather than female. Nora's marriage is built on the violence of the husband and the conquest of the wife, in which Nora has always been underrated, measured low-grade by him, and blamed cruelly for the forgery that she committed to save him. Ibsen presents Nora brimming with activity based strain and uneasiness to reveal insight into current human inside and outer clashes. Nora utilizes explicit businesslike systems to decrease her nerves that emerge from her uncalculated activities. Nora's needs compel her to submit activities, for example, producing her dad's signature, while her uneasiness prompts submitting uncalculated practices. Besides, Helmer's revelation of reality of obligation leads Nora miss her longing of opposition. She is only a piece of the societal relational trap of connections; Nora experience her condition of antagonism and distance. She additionally chooses to desert the doll house and decide to live as an individual with poise and regard. She never genuinely and practically considers drastic answers for her issues. Ibsen has present Nora as a protagonist who fight for rights and independence. He shows us how she seeks personality and freedom and she does not care for the conventional norms of society. Ibsen shows the hero Nora at last changes from a toy, a belonging, whose only reason for existing is to please Helmer, into a liberated person. Nora's sacrifice reveals to the public that her husband suffers from mental problems and lack of confidence. Helmer's behavior towards Nora lacks of reason and morality. She has realized the situation and known how to deal with it despite the shackles of the society. Her duties have left her with no opportunities to explore her inner self in the male-dominated world; so she leaves her house with slamming the door behind her.

Acknowledgments

I would love to offer my limitless thanks to my supervisor Mohsen Hanif for his persistent help and direction. I value his consistent direction and important guidance which have an essential role in making this paper conceivable. Much more thanks and appreciations to doctor, Mohsen Hanif. He is knowledgeable and his assistance does not stop at a certain point.

Notes and Bibliography:

- [1] Arendt, H. (1970). *On violence*. Houghton Mifflin Harcourt.
- [2] Atiqur R, Md. (2019). A Study on Henrik Ibsen's *A Doll's House* from a Feminist Point of View. Bogura: The SIJ Transactions on Industrial, Financial & Business Management (IFBM), Vol. 7, No.2, 1-6.
- [3] Finney, G., & McFarlane, J. (1994). *The Cambridge Companion To Ibsen*.
- [4] Fromm, E. (2011). *The heart of man: Its genius for good and evil*. Lantern Books.
- [5] Fromm, E., & Anderson, L. A. (2017). *The sane society*. Routledge.
- [6] Ibsen, H. (2008). *A doll's house*. A&C Black.
- [7] Ibsen, H. (1910). *Speeches and New Letters [of] Henrik Ibsen*. RG Badger.
- [8] Ibsen, H. (1912). *Hedda Gabler; The Master Builder; From Ibsen's Workshop, Notes, Scenarios, and Drafts of the Modern Plays*. Jefferson Press.
- [9] Karim, S. M. S., Fathema, F., & Hakim, A. (2015). Man-woman relationship in Henrik Ibsen's *A Doll's House*. *International Journal of Social Sciences, Arts and Humanities*, 3(1).
- [10] Kiberd, D. (1985). *Men and feminism in modern literature*. Springer.