

Liberal Feminism in the Main Character in Henrik Ibsen's *a Doll's House*

SKRIPSI



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Skripsi ini telah disetujui dan dinyatakan sah oleh Panitia Ujian tingkat Sarjana (S-1) Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Surabaya sebagai salah satu syarat memperoleh gelar SARJANA PENDIDIKAN, pada tanggal 22 Juni 2013

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Diajukan untuk memenuhi salah satu syarat memperoleh gelar

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Surabaya, 7 Juni 2013
Yang membuat pernyataan,

Diana Rievera Anggraeni

MOTTO

Orang-orang yang melontarkan kritik bagi kita pada hakikatnya adalah pengawal jiwa kita, yang bekerja tanpa bayaran

Corni Ten Boom

DEDICATION

I would like to dedicate this thesis to:

My lovely families

My sweetest heart

My beloved friends

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First of all, praise and gratitude are for the almighty and the greatest Lord in the universe, Allah SWT. Who was given me his blessing so that this thesis can be completely accomplished as a part of requirements for the degree of education. And also a great appreciation and deepest gratitude may be dedicated to Rasulullah Muhammad SAW. Then for all material and spiritual motivations and assistance received during process of accomplishing this thesis, I desire to acknowledge my sincerely gratitude to:

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APPENDIX I

BIOGRAPHY HENRIK IBSEN

Henrik Ibsen was born on March 20, 1828, in Skien, Norway. In 1862, he was exiled to Italy, where the tragedy by Brand. In 1868, Ibsen moved to Germany, where he wrote one of his most famous works the play *A Doll's House*, he wrote *Hedda Gabler*. He died on May 23, 1906, in Oslo, Norway. He moved to later known as Oslo in 1850 to prepare for university to study at the University of Christiania. In 1857, He returned to Christiania to run another theater there. This proved to be a frustrating venture for him, with others claiming that he mismanaged the theater and calling for his ouster. *A Doll's House*, this 1879 play set tongues a-wagging throughout Europe for exploration of Nora's struggle with the traditional roles of wife and mother and her own need for self-exploration. Called the father of modern drama, Ibsen discarded the Scribean formula for the "well-made play" that had ruled the 19th century theatre. He brought the problems and ideas of the day onto his stage, emphasized character rather than ingenious plots, and created realistic plays of the psychological conflict. Throughout all his works, the social dramas as well as the

Symbolic plays, run the twin themes that the individual, not the group, is of paramount importance and that the denial of love is the one unforgivable sin, tantamount to a denial of life (Marwa Anani, 2013).

APPENDIX II

SUMMARY

The play's action happens in a tastefully furnished room, comparable to a modern day living room. The decoration is indicative of a family that is comfortable and not hard up financially, the play occurs Victorian Norway. Nora is visited by an old friend, Kristine Linde. Mrs. Linde tells Nora that she has had some difficult problems and is seeking employment. Nora confesses to Mrs. Linde that she, too has been sad and tells that she had been forced to borrow money several years earlier when her husband was ill. The money was necessary to finance a trip that saved her husband's life, but Nora forged her father's signature to secure the loan and lied to Torvald that her father had given them the money. So, she has been deceiving her husband for years as she worked to repay the loan. She tells this story to Mrs. Linde to describe that she is an adult who is capable of both caring for her family and conducting business. Unfortunately, Nora's secret is shared by Krogstad, an employee at Torvald's bank. After a confrontation with Krogstad, Torvald decides to fire Krogstad and hire Mrs. Linde in his place. Krogstad threatens Nora, telling her that if he loses his job, he will reveal her earlier dishonesty. Krogstad fails to understand that Nora has no influence with Torvald, nor does he appreciate the level of dishonesty that characterizes the Helmer marriage. For her part, Nora cannot believe that forging her father's signature an act that saved her husband's life could lead to a serious punishment. She cannot conceive that she could be held accountable and has an unrealistic appreciation for how the law and society functions. Still, she is concerned enough to plead Krogstad's cause with Torvald. Torvald refuses to reconsider firing Krogstad and forbids Nora to even mention his name. Her friends stop by to help Nora for a costume ball. But, Nora still explains to Mrs. Linde that Krogstad is

blackmailing her about the earlier loan. After Nora again begs Torvald not to fire Krogstad, her husband sends Krogstad an immediate notice of his dismissal. Nora is desperate and decides to ask help of Dr. Rank, a family friend. Before she can ask him for his help, Dr. Rank makes it obvious that he is in love with her, and Nora determines that because of this, it would be unwise to ask his help. Krogstad visits Nora once again and this time leaves a letter for Torvald in which Nora's dishonesty is purposed. To divert Torvald's attention from the mailbox, Nora elicits his help with her practice of the dance she is to perform, the tarantella. Finally, Nora asks Torvald to promise that he will not read the mail until after the party.

Krogstad had years earlier been in love with Mrs. Linde in the beginning of this act, they agree to marry, and Krogstad offers to get his letter from Torvald. However, Mrs. Linde disagrees and that it is time that Nora is forced to face the dishonesty in her marriage. After the party, the Helmers return home, and Torvald reads the letter from Krogstad. While Torvald reads in his letter, Nora pictures herself as dead, having committed suicide by drowning in the icy river. Torvald interrupts her fantasy by demanding that she explain her deception. However, he refuses to listen and is only concerned with the damage to his own reputation. Torvald's focus on his own life and his lack of appreciation for the suffering undergone by Nora serve to open her eyes to Nora's husband faults. She had been expecting Torvald to rescue her and protect her, and instead he only condemns her and insists that she is not a fit mother to their children. At that moment, another letter arrives from Krogstad telling the Helmers that he will not take legal action against Nora. Torvald is immediately appeased and is willing to forget the entire episode. But having seen her husband revealed as a self centered, unbelieve, Nora tells him that she can no longer live as a doll and expresses her intention to leave the house immediately. Torvald begs her to stay, so the play ends with Nora don't leaving the house, her husband, and her children.

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