

CHAPTER IV

ANALYSIS

As cited from chapter II, according to its goal, feminism is defined into three terms: Liberal Feminism, Radical Feminism, and Marxist Feminism. Nora Helmer in Henrik Ibsen's *Doll House* was born in Victorian Age where liberal feminism movement is significantly affecting Norway Society.

Liberal feminism is an individualistic form of feminism theory, which primarily focuses on women's ability to show and maintain their equality through their own actions and choices. Liberal feminists argue that our society holds the false belief that women are, by nature, less intellectually and physically capable than men, it tends to discriminate against women in the academy, the forum, and the marketplace. Liberal feminists believe that "female subordination is rooted in a set of customary and legal constraints that blocks women's entrance to and success in the so-called public world" and they work hard to emphasize the equality of men and women through political and legal reform (Tong, 1989:27).

Since Nora Helmer, the main woman character of Henrik Ibsen's *A Doll House*, lives in a patriarchal society in early 1970's, there are some process arranged this Nora to act as a dependent woman on beginning into an independent woman on the ending story.

4.1 Nora Helmer in Patriarchal Society

Hartman in Hadjipavlou, "Patriarchal as a set of social relation between men, which have a material base and which though hierarchy establishes them to dominate women" (2010:22). Based on statement above, can conclude that men more dominate from women, which men have a material base. Relationship patriarchal with liberal feminism is draw attention to the unequal distribution of right and entitlements in society such as the under representation of women in business, politics professions and public life (2010:25).

In the beginning, Nora exhibits many childish qualities. The audience first sees her when she returns from a seemingly extravagant Christmas shopping excursion. She eats a few desserts which she has secretly purchased. When her condescending husband, Torvald Helmer, asks if she has been sneaking macaroons, she denies it whole-heartedly. With this minor act of deception, the audience learns that Nora is quite capable of lying.

Nora. *There is a shilling. No. keep the change. (the PORTER thanks her, and goes out, NORA shuts the door, She is laughing to herself, as she takes off her hat and coat. she takes a packet of macaroons from her pocket and eats one or two, then goes cautiously to her husband's door and listens.) Yes, he is in. (Still humming, she goes to the table on the right)*

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 (Page 4).

On that script page, Nora is most child-like when she interacts with her husband. She behaves playfully yet obediently in his presence, always coaxing favors from him instead of communicating as equals. Torvald gently chides Nora throughout the play, and Nora good-naturedly responds to his criticism as though she were some loyal pet.

Helmer It is splendid to feel that one has a perfectly safe appointment, and a big enough income. It's delightful to think of, isn't it ?

Nora it's wonderful?

Helmer do you remember last Christmas? For a full three weeks beforehand you shut yourself up every evening until long after midnight, making ornaments for the Christmas Tree, and all the other fine things that were to be a surprise to us. It was the dulllest three weeks I ever spent!

Nora. I didn't find it dull.

Helmer. *(smiling).* But there was precious little result, Nora.

Nora. Oh, you shouldn't tease me about that again. How could I help the cat's going in and tearing everything to pieces?

Helmer. Of course you couldn't, poor little girl. You had the best of intentions to please us all, and that's the main thing. But it is a good thing that our hard times are over

Nora. Yes, it is really wonderful.

Helmer. This time I needn't sit here and be dull all alone, and you needn't ruin your dear eyes and your pretty little hands.

Nora. (*Clapping her hands*). No. Torvald, I needn't any longer, need I! It's wonderfully lovely to hear you say so! (*Taking his arm*) Now I will tell you how I have been thinking we ought to arrange thing, torvald. As soon as Christmas is over (A bell rings in the hall.) there's the bell. (*She tidies the room a little.*) there's some one at the door what a nuisance!

Halmer. If it is a caller, remember I am not at nuisance!

Maid (*in the doorway*). A lady to see you, ma'am a stranger.

Nora. Ask her to come in.

Maid. (*to HELMER*). The doctor came at the same time, sir.

Helmer. Did he go straight into my room?

Maid. Yes, sir.

(**HELMER** goes into his room. The **MAID** ushers in **Mrs. LINDE**, who is in travelling and shuts the door)

Mrs. Linde (*in a dejected and timid voice*), how do you do, Nora?

Nora. (*doubtfully*). How do you do and here the children have 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 (Page 8).

Nora Helmer, the main character of A Doll's House, has always lived under her husband's thumb and not been free to be herself. She is patronized by him almost every time they are on stage together. He calls her pet names such as "my little songbird" or "sweet little spendthrift." He refers to her as a "little person" in the first act, and a "girl of young age" in the third. The fact that Torvald in so patronizing of her is something Nora does not realize until the end of the play. In the third act, Nora informs Torvald that she is going to leave him so that she can learn the ways of the world and how to be independent. She feels she must leave to do this because their "home has been nothing but a playroom."

Helmer. There is some truth in what you 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.

Helmer. And you can say that!

Nora. And I – how am I fitted to bring up the children?

Helmer. Nora!

Nora. Didn't you say so yourself a little while ago that you dare not trust me to bring them up?

Helmer. In a moment of anger! Why do you pay any heed to that?

Nora. Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself – you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now.

Helmer (springing up). What do say ?

Nora. I must stand quite alone, if I am to understand myself and everything about me. It is for 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 ! 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 orr letter.

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 (Page 75).

She feels that she has been Torvald's doll and not free to make her own choices and truly be his wife. Torvald tells her that "for the future it shall be different. Playtime shall be over and lesson time shall begin." Nora agrees that she needs lessons on how to be a proper wife and mother, but she does not believe Torvald can help her learn. "I must try to educate myself – you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now." The radical liberal view on human nature is that all can become rational through

education. Nora feels that she needs to be educated to know how to be a proper, rational, independent human being.

However, Nora has been leading a double life. She has not been thoughtlessly spending their money. Rather, she has been scrimping and saving to pay off a secret debt. Years ago, when her husband became ill, Nora forged her father's signature to receive a loan to save Torvald's life. The fact that she never told Torvald about this arrangement reveals several aspects of her character.

Mrs. Linde. I think I have the right to be

Nora. I think so, too. But now, listen to this; I too have something to be proud and glad of.

Mrs. Linde. I have no doubt you have. But what do you refer to?

Nora. Speak now. Suppose Torvald were to hear! He mustn't on any account---no one in the world must know, Christine, except you.

Mrs. Linde. But what is it ?

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. 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 (Page 14).

For one, the audience no longer sees Nora as the sheltered, care-free wife of an attorney. She knows what it means to struggle and take risks. In addition, the act of concealing the ill-gotten loan signifies Nora's independent streak. She is proud of the sacrifice she has made. Although she says nothing to Torvald, she brags about her actions with her old friend, Mrs. Linde, the first chance she gets. Basically, she believes that her husband would undergo just as many hardships, if not more, for her sake. However, her perception of her husband's devotion is quite misplaced.

Nora. (*tossing her head*). Oh, if it is a wife who has any head for business – a wife who has the wit to be a little bit clever–

Mrs. Linde. I don't understand it at all, Nora.

Nora. There is no need you should. I never said I had harrowed 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 my self? 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 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.

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, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me any (Page 15).

When the disgruntled Nils Krogstad threatens to reveal the truth about her forgery, Nora realizes that she has potentially scandalized Torvald's good name. She begins to question her own morality, something she has never done before. Did she do something wrong? Were her actions appropriate, under the circumstances? Will the courts convict her? Is she an improper wife? Is she a terrible mother?

This Nora's side is also present about how smart she is or it is just because she feels that Krogstad is just a person who typically similar with her.

Mrs. Linde. What? Who was it?

Nora. Be quiet!—that he had died; and that when his will was opened it contained, written in big letters, the instruction “The lovely Mrs. Nora Helmer is to have all I possess paid over to her at once in cash.”

Mrs. Linde. But, my dear Nora—Who could the man be?

Nora. Good gracious, can't you understand? There was no old gentleman at all, it was only something that I used to sit here and imagine, when I couldn't think of any way of procuring money. But it's all the same now the tiresome old person can stay where he is, as far as I am concerned. I don't care about him or his will either, for I am free from care now. (jumps up). My goodness, its delightful to think of. Christine! Free from care! To be able to be free from care, quite free from care; to be able to play and romp with the children; to be able to keep the house beautifully and have everything just as Torvald likes it! And, think of it, soon the spring will come and the big blue sky! Perhaps we shall see the again! Oh, it's a wonderful thing to be alive and be happy. (*A bell is heard in the ball*).

Mrs. Linde. (rising). There is the bell; perhaps I had better go.

Nora. No, don't go one will come in here it is sure to be for Torvald.

Servant. (*at the hall door*). Excuse me, ma'am—there is a gentleman to see the master, and as the doctor is with him—

Nora. Who is it ?

Krogstad (*at the door*). It is I, Mrs. Helmer. (**Mrs. LINDE** starts, trembles, and turns to the window.)

Nora *(takes a step towards him, and speaks in a strained, low voice)*. You ? What is it ? What do you want to see my husband about?

Krogstad Bank Business—in a way. I have a small post in the Bank, and I hear your husband is to be our chief now—

Nora. Then it is—

Krogstad Nothing but dry business matters, Mrs. Helmer; absolutely nothing else.

Nora. Be so good as to go into the study, then. *(She bows indifferently to him and shuts the door into the hall; then comes back and makes up the fire in the stove.)*

Mrs. Linde. Nora—who was that man? Every day. Then his 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— (Page 17).

Nora contemplates suicide in order to eliminate the dishonor she has wrought upon her family. She also hopes to prevent Torvald from sacrificing himself and going to prison in order to save her from persecution. Yet, it remains debatable as to whether or not she would truly follow through and jump in the icy river. Krogstad doubts her ability. Also, during the climactic scene in Act Three, Nora seems to stall before running out into the night to end her life. Torvald stops her all too easily, perhaps because she knows that, deep down, she wants to be saved.

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 want 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!

Helmer. (*sadly*). I see. An abyss has opened between us—there is no denying it. But, Nora, would it not be possible to fill it up?

Nora. As I am now, I am no wife for you.

Helmer. I have it in me to become a different man.

Nora. Perhaps—if your doll is taken away from you (Page 78).

Nora Helmer is the best illustration of the woman who lives in a society where the male oppresses the female and reduces to a mere doll or plaything. Nora Helmer is that doll living in her fake doll house, which reinforces the fragile idea of a stable family living under a patriarchal and traditional roof. One can argue that Nora Helmer and the other female figures portrayed in *A Doll's House* are the best models of the “second sex” or the “other” that the French revolutionary writer Simone de Beauvoir discussed in her essay, *The Second Sex* (1949). De Beauvoir (1949: 2) argues that throughout history, woman has been viewed as a “hindrance or a prison”. Aristotle also said, “The female is a female by virtue of a certain lack of qualities. We should regard the female nature as afflicted with a natural defectiveness.” Woman is always depicted as secondary to man. She does not exist as an entity by herself but as the “Other”.

As a second sex, in a queen Victorian era, a woman like Nora has no right to make a loan by her own name so she must falsify her father sign. In the Victorian Era women were seen, by the middle classes at least, as belonging to the domestic sphere, and this stereotype required them to provide their husbands with a clean home, food on the table and to raise their children.

“Women’s rights were extremely limited in this era, losing ownership of their wages, all of their physical property, excluding land property, and all other cash they generated once married” (Buckner, 2005: 25). When a Victorian man and woman married, the rights of the woman were legally given over to her spouse. Under the law the married couple became one entity where the husband would represent this entity, placing him in control of all property, earnings and money. In addition to losing money and material goods to their husbands, Victorian wives became property to their husbands, giving them rights to what their bodies produced; children, sex and domestic labour (Buckner, 2005: 137).

However, since Nora is a smart or (in Torvald’s terms) sly woman, she always find way to make a goal to what she want. From now on, the goal of Nora is only to live happily with her husband and her children. She never cares about despising of Torvald when he always underestimates her skill just because she is a woman.

4.2 Nora's Transformation into a Liberal Feminism Woman

According to chapter II, there are some characteristics in liberal feminism: focus on individuals; minimize male/female difference; emphasize equality of opportunity; extend to women the individual rights gained by men.

As Torvald unleashes his disgust towards Nora and her crime of forgery, the protagonist realizes that her husband is a very different person than she once believed. Torvald has no intention of taking the blame for Nora's crime. She thought for certain that he would selflessly give up everything for her. When he fails to do this, she accepts the fact that their marriage has been an illusion. Their false devotion has been merely play acting. She has been his “child-wife”

and his “doll”. The monologue in which she calmly confronts Torvald serves as one of Ibsen's finest literary moments.

Nora. Yes, I know. Let me go! Let me get out!

Helmer (*holding her back*). Where are you going?

Nora (*trying to get free*). You shan't save me, Torvald!

Helmer (*reeling*). True? Is this true, that I read here? Horrible, No, no—it is impossible that it can be true

Nora. It is true. I have loved you above everything else in the world.

Helmer. Oh, don't let us have any silly excuses.

Nora (*taking a step towards him*). Torvald—!

Helmer. Miserable creature—what have you done?

Nora. Let me go. You shall not suffer for my sake. You shall not take it upon yourself.

Helmer. No tragic airs, please. (*Locks the hall door*) Here you shall stay and give me an explanation. Do you understand what you have done? Answer me! Do you understand what you have done?

Nora. (*looks steadily at him and says with a growing look of coldness in her face*). Yes, now I am beginning to understand thoroughly.

Helmer (*walking about the room*). What a horrible awakening! All these eight years—she who was my joy and pride—a hypocrite, a liar—worse—a criminal! The unutterable ugliness of it all!—For shame! For shame! (**NORA** is silent and looks steadily at him. He stops in front of her.) I ought to have suspected that something of the sort would happen. I ought to have foreseen it. All your father's want of principle—be silent!—all your father's want of principle has come out in am punished for having winked at what he did! I did it for your sake, and this is how your repay me.

Nora. Yes, that's just it.

Helmer Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me, give me any orders he pleases—I dare not refuse. And I must sink to such miserable depths because of a thoughtless woman!

Nora. When I am out of the way, you will be free.

Helmer. No fine speeches, please. Your father had always (Page 70).

Since the premiere of Ibsen's *A Doll's House*, much has been discussed regarding the final controversial scene. Why does Nora leave not only Torvald but her children as well? Many critics and theater-goers questioned the morality of the play's resolution. In fact, some productions in Germany refused to produce the original ending. Ibsen acquiesced and grudgingly

wrote an alternate ending in which Nora breaks down and cries, deciding to stay, but only for her children's sake.

In *A Doll's House* Nora herself instead of attempting to break free of this status quo seems to indulge in it; letting her husband do as he sees fit in family and social relations/matters. However, as seen in the play, Nora's attempt at pushing forth a dysfunctional marriage is what ultimately serves as its demise. When her husband (Torvald) discovers of her sacrifice in order to help push the family forward instead of showing gratitude enrages and offends Nora, giving her the courage to do what something about the way she has been unjustly treated by her husband, Torvald. His verbal abuse is the just the misogynistic type of push that Nora needed to walk away from the subordination she was facing at home. Though her actions of walking out on her family and husband and closing the door behind her were not justified, they help the empowerment of women and feminism as a whole in the 19th century.

The theme of Feminism though not apparent to a modern audience, was more than obvious to an audience in the 19th century, when women fully depended on men and were seen as second-rate citizens such an action as being "disobedient" to the provider of the home or husband (in this case Torvald) was completely revolutionary and would lead to greater acts of and social demonstrations of misogyny. As the play became more popular in Europe, not only men felt offended by such a taboo topic but women alike felt that it was inappropriate and should be ended. For instance, in Germany the leading actress decided she would not participate in the play unless Henrik Ibsen rewrote the ending the play. For Feminism this was a huge step forward, bringing to society a much needed awakening; women could not just accept the injustices they were facing not only out in society but also at home. It was time they stood up for

themselves and proved to society that they could make great decisions at home, decisions that would help the family move forward and preserve its values.

Nora's last words are hopeful, yet her final action is less optimistic. She leaves Torvald explaining that there is a slight chance they could become man and wife once again, but only if a "Wonderful things" occurred (page. 80). This gives Torvald a brief ray of hope. However, just as he repeats Nora's notion of miracles, his wife exits and slams the door, symbolizing the finality of their relationship.

Nora. No—never. You must not do that.

Helmer. But at least let me send you.

Nora. Nothing—nothing—

Helmer. Let me help you if you are in want.

Nora. No. I can receive nothing from a stranger.

Helmer. Nora—can I never be anything more than a stranger to you?

Nora. *(taking her bag).* Ah, Torvald, the most wonderful thing of all would have to happen.

Helmer. Tell me what that would be!

Nora. Both you and I would have to be so changed that —. Oh, Torvald, I don't believe any longer in wonderful things happening.

Helmer. But I will believe in it. Tell me! So changed that—?

Nora. That our life together would be a real wedlock. Goodbye. *(She goes out through the hall).*

Helmer. *(sinks down on a chair at the door and buries his face in his hands).* Nora! Nora! *(Looks round, and rises).* Empty. She is gone. *(A hope flashes across his mind.)* The most wonderful thing of all—?
(The sound of a door shutting is heard from below) (Page 80).

A long chain of events sets off the resistance shown by Nora. Once she begins thinking she can escape to create a better life for herself, there is no changing her mind. In the last few scenes, the reader/audience should have noticed an intense transformation occurring in Nora. She no longer identifies herself as Torvald's little lark, or his baby squirrel.

Emmy is the only daughter of Nora and Torvald Helmer. While she and the other children are not prominent characters in the play itself, they are seen as symbols of what Nora's

file is and what she is defined by. In the beginning, she plays with the children, buys them gifts and showers them with affection, thus symbolizing that in this stage of Nora's file, she is defined by her children. Nora, as well as the majority of the women in her time period, was who their family was. Their lives were defined by the home they kept (which was actually most often kept up by housemaids and servants, anyway), the children they bore and rose (which were 85% raised by nursemaids), and the husbands they had managed to catch.

At the beginning of Act Two when Anne Marie (nurse) is talking about leaving her daughter, Nora cannot understand how a mother could do such a thing. Anne Marie then says one line that reignites throughout the entire play and becomes a mantra for Nora later when she is deciding to leave the children. This sentence helps justify Nora's departure.

Nora: Do they ask much for me?

Nurse: You see, they are so accustomed to have their mamma with them.

Nora: Yes, but, nurse, I shall not be able to be so much with them now as I was before.

Nurse: Oh well, young children easily get accustomed to anything.

Nora: Do you think so? Do you think they would forget their mother if she went away altogether? (Page 34).

It is that last line of Anne's that really hits home with Nora later in the play. It does appear so, however, that Nora begins contemplating the concept in her last line.

Nora feels she can better herself and leaving her husband and children are the only way to do it. She has been freed through self actualization, and escaping the dollhouse becomes her greatest triumph. In this sense, Nora is indeed the epitome of the modern woman. In creating Nora's role, Ibsen was way ahead of the times. This play gave women a voice, a chance to stand up for themselves no matter the cost and most liberal feminism women would agree. While it is a

common concept for liberal feminism women and girls to have the same opportunities, it was not at all present in Ibsen's culture.

This is why Nora, in researcher's vision, is the mother of the liberal feminism today. At very beginning, Nora typically has a smart brain. This is a very important modal for an independent woman who shall take all decisions for her own kind. She would never end up as child if only not because of her father and husband who treat her like a doll or funny pet as she said in page 74.

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 some-times 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.” (Page 74).