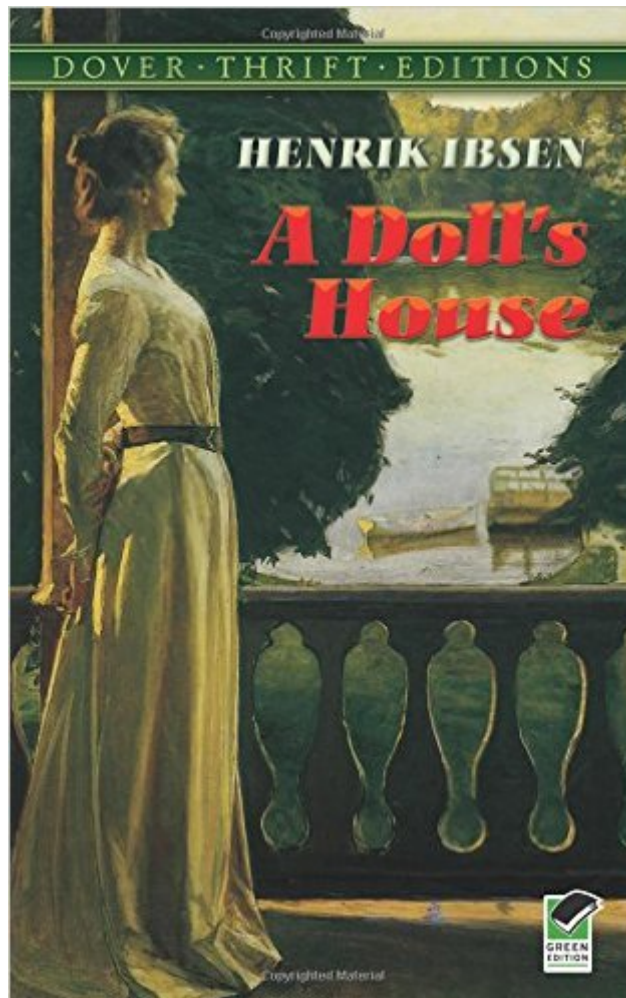


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A Doll's House (Dover Thrift Editions)



Synopsis

One of the best-known, most frequently performed of modern plays, *A Doll's House* richly displays the genius with which Henrik Ibsen pioneered modern, realistic prose drama. In the central character of Nora, Ibsen epitomized the human struggle against the humiliating constraints of social conformity. Nora's ultimate rejection of a smothering marriage and life in "a doll's house" shocked theatergoers of the late 1800s and opened new horizons for playwrights and their audiences. But daring social themes are only one aspect of Ibsen's power as a dramatist. *A Doll's House* shows as well his gifts for creating realistic dialogue, a suspenseful flow of events and, above all, psychologically penetrating characterizations that make the struggles of his dramatic personages utterly convincing. Here is a deeply absorbing play as readable as it is eminently playable, reprinted from an authoritative translation. A selection of the Common Core State Standards Initiative.

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Customer Reviews

The Norwegian playwright Henrik Ibsen subjects his writing to the intricacies of marriage time and time again. He seems to have an omniscient power and ability to observe the sacrament itself, along with the fictional characters whom he creates to engage in these marital affairs. Such is the case with his classic drama, *A Doll's House*. The play raises questions about female self-sacrifice in a male-dominated world. Nora is a "wife and child" to Torvald Helmer, and nothing more. She is his doll, a plaything on display to the world, of little intellectual value and even less utility in his life. Thus

it is logical for Helmer to act so shockingly upon his discovery that Nora has managed financial affairs (typically a family responsibility reserved for the patriarch) without so much as his consent or knowledge. What, then, is the play saying about women by allowing Nora to act alone and independently, all the while allowing her to achieve little success in doing so? Such an apparent doubt by the playwright of the abilities of women is quickly redeemed by Nora's sudden mental fruition, as though she, in the course of a day or so, accomplishes the amount of growing up to which most persons devote years and years. She has developed the intuition and motivation to leave behind everything she has lived for during she and Helmer's eight years of marriage in exchange for an independent life and the much-sought virtue of independent thought. Nora suddenly wishes to be alone in the world, responsible for only her own well-being and success or failure. She is breaking free of her crutches (Helmer, her deceased father, the ill-obtained finances from Krogstad) and is now appetent to walk tall and proud.

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