

**REPRESENTING GENDER IN HENRIK
IBSEN'S *A DOLL'S HOUSE* IN THE
LIGHT OF SPEECH ACT THEORY**



706667,

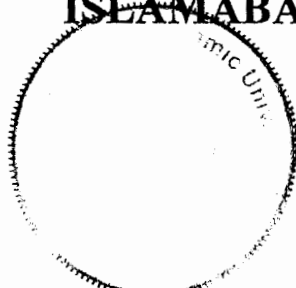
Researcher:

**Shahid Abbas
Reg. No.85-
FLL/MPhil(Eng)/F07**

Supervisor:

**Dr. Ayaz Afsar
Assistant Professor**

**DEPARTMENT OF ENGLISH
FACULTY OF LANGUAGES & LITERATURE
INTERNATIONAL ISLAMIC UNIVERSITY
ISLAMABAD**



MS
839.8226
SHR

1. Ibsen, Henrik, 1828-1906 - Criticism and
interpretation

2. Modernism (Literature)

John
M. d.

DECLARATION FORM

I, Shahid Abbas S/O Malik Khadim Hussain

Registration No: 85-FLL/MphilEg/F07

candidate of Master of philosophy at the International Islamic University, Islamabad do hereby declare that the thesis Representing Gender in Henrik Ibsen's A Doll's House in the Light of Speech Act Theory submitted by me in partial fulfillment of MS degree in the department of English (FLL), is my original work and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Date: 24/5/10



Shahid Abbas

**IN THE NAME OF ALLAH, THE MOST MERCIFUL AND
BENEFICENT**

Dedicated

To

The Teacher who is a
True Source of Inspiration

and

A Beacon of Light for me

Title of These: Representing Gender In Henrik Ibsen's *A Doll's House* In The Light Of Speech Act Theory

Name of Student: Shahid Abbas

Registration No. 85-FLL/MPhil(Eng)/F07

Accepted by the Faculty of Languages & Literature,
Department of English, International Islamic University,
Islamabad, in partial fulfillment of the requirements for the Master
of Philosophy Degree in English Language and Literature with
specialization in English Language.

Viva Voce Committee

Dean

Chairman

External Examiner

Internal Examiner

Supervisor

Day _____ Month _____ Year _____

ABSTRACT

This research investigates the functional use of language to highlight gender specific traits of Helmer and Nora. It is a linguistic study of a text as it applies Speech Act theory to *A Doll's House*. The study is based on the models provided by Sinclair & Coulthard and Carter & Burton. The model, with adaptation, is applied to the conversation in which both the principal characters-Helmer and Nora are involved. Thus, it aims to provide an analytical method and recommends that the analytical method can be applied to other texts as well. Further, the research approaches from an empirical perspective to explore the nexus between Gender and Speech Act theory. This research is different from practical criticism carried out in the past to evaluate a work of art in two aspects. The first aspect is that it aims to highlight gender specific issues, which is a neglected area in criticism. The second difference deals with the controversy between literary and ordinary language. Further, an analysis of the play reveals that males are assigned a dominant role compared with females. This role, however, is reversed towards the end of the play as Nora resolves to liberate herself from moral and social subjugation. She is no more an embodiment of passiveness but takes full charge of her life. The study shows that Nora's sex remains the same, but her gender changes in event 2. This research is complementary to other approaches of text and is useful for students and teachers because it provides an objective way to explore and construct a response to a text independently. In other words, it equips with a tool through which we can verify the subjective interpretation of a text made through thematic studies.

CONTENTS

	Page
Acknowledgements	vii
Chapter 1: Introduction	
1.1: Gender	2
1.2: Speech Act Theory	4
1.3: Aim	6
1.4: Significance of the study	6
1.5: Research Questions	7
1.6.: Division into Chapters	7
Chapter 2: Literature Review	9
2.1: Thematic Analysis of <i>A Doll's House</i>	9
2.2: Development of Speech Act Theory	11
2.3: Application of Speech Act Theory	14
Chapter 3: Research Methodology	22
3.1: Acts	23
3.2: Moves	25
3.3: Exchanges	26
3.4: Transactions	27
3.5: Determination of Labels	28
3.6: Selection of Relevant Text for Analysis	29
Chapter 4: Data Analysis & Data Interpretation	30
4.1: Data Analysis	30
4.1.1: Event 1	31
4.2.1: Event 2	49
4.2: Data Interpretation	63
4.2.1: Event 1	63
4.2.2: Event 2	78
Chapter 5: Conclusion	90
References	97

ACKNOWLEDGEMENTS

I express my profound sense of gratitude to my supervisor Dr. Ayaz Afsar, for offering me constant guidance and encouragement. His promptness in providing feedback has led to the successful completion of this research. Also, I am thoroughly obliged to my mentor, Dr. Safeer Awan, for appreciating the nature of this research by giving a green signal to it. Further, I am indebted to my chairman Prof. Athar Ansari and my dearest friends Ijaz Asghar and Aleem Shakir for providing me unending cooperation. I want to express my thanks to Rana Izhar and Ali Asghar for sparing their valuable time in compiling and arranging the thesis especially the tables. Last, but not least I want to express my thanks and wish a great future for my MPhil class fellows who have contributed directly or indirectly in the process of completion of this research.

CHAPTER 1

INTRODUCTION

In the past, the yardstick for measuring the sublimity of a work of art was either its emotional effect on the audience or its immense variety of structure. The aim of literature, according to Aristotle, the founding father of criticism, is to arouse the emotions of pity and fear. Other critics, namely stylisticians like Freeborn (1996) have tried to explore and analyze literature as having an immense variety in its structure- its foregrounding, parallelism etc. Importantly, there was no criterion to study a complete sentence and if it exists and applied, it is carried out on those sentences and parts of sentences which look appealing to the critic. This can lead us to the conclusion that the focus of a traditional criticism is to discuss the formal aspects of language in order to interpret a text. In the context of discourse analysis especially Speech Act theory, it deals with only locutionary aspect of a text, that is, what literature is, while ignoring the other important facets of critical evaluation. This method of traditional practical criticism does not take into account the fact that what literature does or what is the function of literature.

The traditional critics are least concerned with gender specific issues and even if we come across any reference of gender in traditional criticism, it is supposed to refer to universal human nature that goes beyond the scope of any specific gender but inwardly it highlights the supremacy of masculine nature by giving us “male interpretation in literature” (Cuddon, 1982, p. 338). However, in modern times, there is much talk on gender issues especially

about women rights, owing to the stir created by Feminist movements. The main purpose of feminist criticism is to bring to surface the underlying “masculine bias by highlighting stereotypes or distorted portrayals of women in a literary tradition” (Klarer, 1999, p. 97). As the pendulum of time swings, the Feminist literary critics shift the focus of analysis from the depiction of female alone (as in *Jane Eyre*) to the interaction (language) between the male and female. The former study was conducted to trace the incidents showing that women are marginalized, whereas, the latter is conducted to study the gender difference and dominance. The present study is an attempt to analyze the use of language for elaborating gender differences and it is conducted with the belief that language can help us in the construction of gender. Thus, the present research is in line with the efforts of other linguists such as Burton, Carter etc. to integrate language and literature.

1.1 Gender

The word “gender” in the present study means social gender, not biological gender or grammatical gender. Biological gender refers to sex, whereas, grammatical gender points to the difference between masculine, feminine or neutral words. Social gender does not depict or reflect how male and female are, but it deals with the way how a given culture sees them or “how they are culturally constructed” (Bertans, 2003, p. 98). It can be differentiated from sex, which is a biological determinant (kendall & Tannen, 2003, pp. 548-561). According to Wodak (1997), gender is “an aggregation of attributes concerned with investigating and displaying the peculiarities of women and interpreting

them as gender-specific or gender-typical attributes” (p. 13). Since gender is regarded as not a neutral phenomenon but as a socially constructed inequality, its study carries political motivations and implications. Consequently, feminists have keenly studied and quoted the differences among sexes as an evidence of inferior and subordinate position of women, who are forced to confine their activities to domains which are considered trivial by men (Murray, 1999, p. 377).

The generalizations prevalent in the society about male/female relationship are subjective viewpoints of different critics, which have less often been put to any objective test. These theoretical statements can be verified through different linguistic theories. The research on language studies can be conducted by applying variety of ways as stated earlier and one of them is to study the social difference of men and women in a community. In this regard, those patterns are studied which can be linked to the gender of the language-user. Further, this kind of research can be conducted by using different theories and paradigms but the present study is based on Speech Act theory. Schiffrin (1994) has pointed out at least five approaches to discourse, apart from Speech Act theory. These approaches are Interactional Sociolinguistics, Ethnography of Communication, Pragmatics, Conversational Analysis and Variation Analysis. The researcher will carry out a linguistic analysis of Ibsen’s *A Doll’s House* in the light of Speech Act theory. Speech Act theory has been selected because the researcher wants to study the role of performativity in both Gender and Speech Act theory. The reason for selecting drama for analysis is that dialogue is such a form of language which

occurs in a specific context. Also, by analyzing the language of a drama, we can guess about gender, their status in the conversation, and the power they acquire and reflect in their conversation (Simpson, 1997, p. 133). This study is significant for all those who want to equip and enrich themselves with an objective tool of analysis of literary texts.

1.2 Speech Act Theory

Speech Act theory was founded by J. L. Austin through William James Lecture Series at Harvard University later published under the title *How to Do Things with Words* (1962). The theory developed as a result of Austin's objection to *descriptive fallacy*, "the view that a declarative sentence is always used to describe some state of affairs" (Malmkjar, 1991, p. 486). According to Austin, certain circumstances may act or perform the function of doing instead of describing. For example, when somebody says, "I bet you our team will win tomorrow", he is not actually describing anything rather he is engaged in the act of doing it. The effect of describing may be true or false. However, the effect of the utterance in the above-stated example is not that of true or false but that of happy or unhappy. Thus, he differentiated between two types of utterances: performatives (doing) and constatives (saying). Later on, there was a shift in his approach toward constative and performative to the belief that "there is a whole family of speech acts of which constatives and performatives are just member" (Levinson, 1983, p. 234). Austin asserts that all utterances are performatives, that is, to say something is to do something. He concludes that in issuing an utterance, a speaker is performing three acts simultaneously (Clark, 1996, p. 146).

1. Locutionary Act: It involves the following sub-acts:
 - a. The phonic act: Uttering noises
 - b. The phatic act: Uttering noises that belong to a certain vocabulary and a certain grammar
 - c. Rhetic Act: Using these noises with certain sense and reference
2. Illocutionary Act: When a locutionary act is performed, necessarily an illocutionary act is also performed, that is, what the speaker is doing while performing locution, e.g. stating, promising, warning etc.
3. Perlocutionary Act: It is the effect of illocutionary act on the hearer.

In simple words, Austin (as cited in Duranti, 1997, p. 220) has used the term meaning for locutionary act, force for illocutionary act and effect for perlocutionary act. Austin focuses on illocutionary act not locutionary or perlocutionary acts. The study of locutionary act is confined to the structure of an utterance, but the study of illocutionary act goes beyond it. This is how we can differentiate between Speech Act theory and classical linguistics. Speech Act theory studies the power or role performed by a language in a community (force of a language), whereas classical linguistics deals with the structure of the language (meaning of a language). Thus the prime difference is, in case of the former, what language does, and in case of the latter, what it is. Petrey (1990) asserts that Speech Act theory shifts the focus of attention from, "what language is to what it does and sees a social process where other

linguistic philosophies see a formal structure” (p. 3). Thus, in Speech Act theory, language is to be analyzed in terms of its social context and in order to understand a text, we need to study the user of the language. The rationale for applying Speech Act theory in the present study is that it focuses on the functional use of language (not the declarative one). Pratt (1977) has appreciated the contribution of Speech Act theory in the following words:

In sum, speech act theory provides a way of talking about utterances not only in terms of their surface grammatical properties but also in terms of the context, in which they are made, the intentions, the attitudes, and expectations of the participants, the relationships existing between participants and generally the unspoken rules and conventions that are understood to be in play when an utterance is made and received. (p. 86)

1.3 Aim

This research aims at providing an analytical way of approaching a text by analyzing the conversation between Helmer and Nora in *A Doll's House* to find out the way genders are portrayed through the use of language. The analysis conducted in the study is based on Speech Act theory.

1.4 Significance of the Study

This research is significant because it focuses on the neglected aspect of language use, that is, the study of text in the light of functional aspect of language compared with the formal studies of language. This study is useful for both students and teachers because it shows them the way to apply Speech Act theory to analyze literary texts, especially drama. Moreover, it fills the vacuum between literature and language by applying the theory of language to a literary piece. Thus, it is a step towards integrating language and literature

studies. In other words it is a linguistic and empirical study of literature. This research will offer an objective analysis of the text under discussion and thus, may be used to measure the validity of the claims made about the text by other researchers through thematic studies. Further, this research offers a new way of teaching language and interpreting literary works to enhance the understanding of a text.

1.4 Research Questions

The study revolves around a key question: How does language reflect gender i.e. male versus female and how does gender-specific traits are shifted across the sexes when the role reversal takes place in *A Doll's House*? In addition to that, the research addresses the following questions:

1. Whether the abrupt change in Nora's behaviour can be justified in the light of Speech Act theory or not?
2. Whether the application of Speech Act theory bridges the gap between literature and language and opens new ways of comprehending *A Doll's House* or not?

1.5 Division into Chapters

The study is organized into five chapters. Chapter 1, Introduction, covers the background of the study, statement of the problem, purpose of the study, significance of the study, and the methodology, in general, used in the research. Chapter 2 deals with the review of the related literature. This chapter reviews the work done on *A Doll's House* and what has already been done in the domain of application of Speech Act theory in literature and

languages, at the same time identifying gaps in research. Finally, it highlights how this research will contribute to the area of study. Chapter 3, research methodology, develops the system of analysis for the present research. Next, in Chapter 4 the researcher offers analysis of data, which leads to the interpretation of the data and finally Chapter 5 presents conclusion, suggestions, recommendations and possibilities for further research.

CHAPTER 2

LITERATURE REVIEW

This chapter is divided into two portions: the first one summarizes the thematic research carried on *A Doll's House*, whereas, the second one deals with the development of Speech Act theory and briefly points out the researches which have applied Speech Act theory in the field of language and literature.

2.1 Thematic Analysis of *A doll's House*

The thematic studies conducted on *A Doll's House* falls into two distinct traditions, owing to the controversial step taken by Nora in the final act by slamming the door and leaving for good. In traditional criticism, the critics like Mcfarlane (1994), who are having a conservative approach towards life, have criticized Nora for acting against her noble and maternal role and blamed her for being morally corrupt. If we analyze the character of Nora, we can easily trace the mark shift in her character from the beginning and towards the end of the play (two Noras). In the beginning she is no more than a seductive and appeasing being, but later she appears as an articulate and determined human being who is in complete control of her life. That is why she has been blamed for lacking consistence and credibility. Now this journey of change and awareness in Nora's character from the beginning to the end can be studied from different perspectives and there is an attempt either to justify her action or to blame her action at the end.

The modern critics like Northam (1965) have tried to justify Nora's act of leaving her home on the ground that she throws away the shackles of patriarchy and gets liberated. Northam has pointed out that "He (Ibsen) has written a modern play about modern women in a modern situation..." (p.108). Templeton (1989) strongly disagrees with the view that feminism is not an apt subject for a work of art and asserts that *A Doll's House* is a feminist play. Moreover, he differs with the viewpoint that Nora does not qualify as a spokesperson for propagating feminism due to her moral depravity. He opines that this judgment is due to the fact that we are judging woman's conduct from a male perspective.

However, the contemporary critics (Templeton, 1989; Rekdal, 2002) approach the text from three important perspectives of the modern times- Semiotic, Marxist and Gender. Semiotic approach is a text-oriented approach in which different signs are studied to understand the text. Incidents such as Nora's calling her husband not with his surname (Helmer) but with Christian name (Torvald) are focused to derive the implied meaning (in order to show distance and disliking rather than intimacy). Marxist criticism is a contextual approach. Durbach (1994) has stated with reference to Eleanor Marx (a political activist) that "the struggle is primarily class-based, not gender-based" (p. 235). Nora has been regarded as a commodity by the society in which she lives. Gendered criticism is also contextual in approach in which, both Nora and Helmer can be seen performing their gender-roles prevalent in the society: Nora and Helmer as submissive and authoritative in their behaviour respectively.

Rekdal (2002) points out the fact that initially the play was esteemed as a feminist play in academia. But with the dawn of new criticism, there is a change of approach towards the play. The new critics believed that the play is not about feminism, but it deals with “the genesis of a human being” (p. 149).

The above-mentioned approaches to the text are thematic studies, that is why, the interpretation of events can be molded and new or divergent meanings can be dug out from the text and sometimes far fetched meaning are assigned to the text according to the ulterior motives of the critic. These thematic studies have become the butt of criticism for being subjective and impressionistic as discussed in Chapter one. That is why, there is a need to have an objective framework for the analysis of a text. In the following paragraphs, the researcher traces the development and application of Speech Act theory to language and literature, which will ultimately help in formulating a modal for the analysis of *A Doll's House*

2.2 Development of Speech Act Theory

The history of linguistics tells us that language was used to describe facts or to make statements. The focus had been on the descriptive element or on the literal aspect of the language. But with the step in of Austin (1962), the focus shifts from form to function of a language. Austin views language as a way of doing things (as discussed in Chapter 1). Moreover, Austin differentiates felicity conditions from truth conditions, and asserts that speech acts are not true or false but in Austin's terms, felicitous or infelicitous (Duranti, 1977, pp. 224-225; Petrey, 1990, p. 6; Pratt, 1977, p. 83). Speech acts are successful only if they satisfy certain criteria known as ‘felicity conditions’, if not met,

the speech act will not hold well any more. Following are the felicity conditions (Palmer, 1981, pp. 164-165; Cruse, 2004, pp. 357-358):

1. Authority: Speech act is valid only if the person performing them has an authority to do so.
2. Manner: Speech act has to be carried out in certain pre-specified sequence.
3. Sincerity: The person performing the speech act should not be lying.

If any of the above-mentioned conditions is not met, the speech act may convey different meaning as joke, sarcasm etc.

Austin (as cited in Searle, 1976, pp.1-23) categorizes speech acts into five categories based on their illocutionary force:

1. Verdictives: It gives a verdict, estimate, reckoning, appraisal etc.
2. Excerstives: Exercise of power includes acts of ordering, rights (vote), and influence (urging, advising, warning)
3. Commissives: It includes acts as promising or siding with somebody.
4. Behavitives: It includes different social acts such as to apologize, congratulate, comment, condone, curse, challenge etc.
5. Expositives: Its function is to make clear how utterances fit into the course of arguments.

Searle (1969) agrees with Austin and asserts that "speaking a language is engaging in a rule-governed form of behaviour" (p. 12), meaning thereby,

language does not state or inform the behaviour of a community, but it performs or describes speaker's command of a rule which is internalized by the native speaker. In other words we can say that speaking a language is in fact performing speech acts. Thus, the study of speech act is significant because communication is not based on words or symbols but on the utterance of words and symbols in the form of performance of speech acts. Consequently, the utterance of a sentence under certain conditions is a speech act. Further, Searle believes that there is an element of intersection between a theory of language and a theory of action. Thus, any study of language without the mention of speech act would be incomplete.

However, Searle was not satisfied with the above-mentioned classification and claims that Austin has not given clear-cut principles for developing the taxonomy. Searle has bracketed speech acts in the following groups (as cited in Cruse, 2004, pp. 356-357):

1. Representatives: The speaker is committed in varying degree to the truth of a proposition e.g. affirm, believe, conclude, deny etc.
2. Directives: The speaker tries to get the hearer do something e.g. ask, challenge, and command, insist, request etc.
3. Commissives: The speaker is committed in varying degrees to perform certain action in future e.g. guarantee, pledge, promise, swear etc.
4. Expressives: The speaker expresses an attitude about state of affairs e.g. apologizes, deplore, congratulate, thank, welcome etc.



5. Declaratives: The speaker alters the external condition of an object solely by making an utterance e.g. I resign.

The above-mentioned classification given by Searle can be distinguished from each other in terms of their appropriateness or felicity conditions.

2.3 Application of Speech Act Theory

In the beginning, Speech Act theory was regarded as a language theory and its application was restricted to the field of languages only. Later, Linguists have applied Speech Act theory to literature and the first complete treatise came under the title *Towards a Speech Act Theory of Literary Discourse* (1977) in which Pratt acknowledges Ohmann (1971) for making the first attempt to apply Speech Act theory to literature with a belief that Austin's conception of language can also be applied to literature. Later, he comes to the conclusion that in literature we find quasi speech acts because it does not fulfill the felicity condition and eventually illocutionary force is missing. In other words, Ohmann (1971) believes that Austin's conditions of felicity do not seem to apply to statements made in a work of art. That is why, they are quasi-speech acts. He further states that the language used in a society is different from the language used in literature due to the principal he termed as 'fictivity', which means that the reader of literary text is supposed to imagine the text. Pratt strongly disagrees with Ohmann on this point. To call literature as a quasi-speech act is to ignore the fact that ordinary language also displays features that could be found in literary language. Pratt plays a vital role to

dispel the impression that the language of literature is different from that of ordinary language. She considers that the language of society enhances our understanding of the language used in literature and the role of language never changes when it enters into the realm of literature. That is why she regards literature as a “linguistic activity” (Petrey, 1990, p. 75). In this regard, she quotes the analysis made by Labov to declare that there is no striking difference between literary and non literary narratives. Thus, what Speech Act theorists have taught us about the way words perform outside literature can be applied to the particular performance in literature. Pratt has asserted that:

Far from being autonomous, self contained, self motivating and context free objects which exists independently from the pragmatics concerns of everyday discourse, literary works take place in a context and like any other utterance they cannot be described apart from the context.... Far from suspending, transforming or opposing the laws of nonliterary discourse, literature, in this aspect at least, obeys them (p. 115).

Traugott and Pratt (1980) also highlight the same idea and refute the statement that Speech Act theory cannot be applied to literary works on the grounds that felicity conditions do not seem to hold valid for illocutionary acts in literature. Their observation helps the linguists to claim that what defines fictional discourse is the fact that appropriateness conditions are in some way suspended or the usual connection between the words and the world is severed, and utterances cease to do anything at all. As a matter of fact, fictional discourses are mimetic speech acts; they pretend to do things. For example, the author pretends to make an assertion. To put it another way, appropriateness conditions are suspended with respect to the author, and

transferred to the fictional speaker or narrator. In simple words, the author pretends that someone performs the illocutionary act on his or her part.

Many researchers have accepted Pratt's ideas and have applied Speech Act theory to analyze different genres of literature. For instance, Hancher (1975) has applied Speech Act theory to discuss two poems; Shakespearean sonnet and Frost's *Spring Pools*. He propounds the view that in analyzing a discourse whether written or spoken, we should tend to focus on what the addressor is doing while saying something and this doing becomes clear when we apply Speech Act theory to a discourse. By applying Speech Act theory, he comes to the conclusion that the identification of speech act paves the way for understanding the text. Further, Hancher is of the opinion that so far the application of Speech Act theory is limited to either meta critical or stylistic aspects. In the former, the purpose is to differentiate literature from that of ordinary discourse, whereas, the latter deals with the study of author's style by utilizing Speech Act theory. Speech Act theory has rarely been used to interpret a text in order to explore the intended meaning. While interpreting the two above-mentioned poems, the writer tries to uncover the intended meaning of the text and set aside all ambiguities and misunderstandings.

Jiang (2005) has applied Speech Acts theory to a brief text, *You go your way, I'll go mine* under the title "Appreciation of a Text in Terms of Speech Act Theory", in order to show its application to literature. The text is about two characters: a messenger boy named Homer and a mother named Mrs. Sandoval and the theme is destruction of war. Jiang sticks to Searle's classification of speech acts in identifying speech acts of both the characters

and successfully comes to the conclusion that Speech Act theory enlightens and enhances the understanding of a literary text. Now the problem with this and other such researches is that speech acts are categorized with respect to their broadest categories only e.g. commissives, expressive etc., ignoring the exact speech act. In order to understand them, one needs to be a philosopher of language. For example, it is hard to realize the difference between expressive and commissive as compare to the difference between a threat and wish. In simple words, we can say that if the exact speech act is not labeled, then it is tough to evaluate a work. Also, there is another flaw, that is, there is no mention of how the subcategories are related to one another.

Nischik (1993) in “Speech Act Theory, Speech Acts and the Analysis of Fiction” applies Speech Act theory to a short story *Polarities* by Margaret Atwood. It is a story about two university professors: Morrison from the USA and Louise from France. The writer focuses on three areas of investigation in which the prime importance is the classification of speech acts and its implication. The writer attempts to study the nature of speech acts and the frequency of speech acts used by both characters. In the light of picture delineated by the analysis of the study of Speech Act theory, we come to know that the character of Louise is in “polar contrast” to Morrison (p.301) - active vs. passive, direct vs. indirect, initiative vs. reactive etc. The writer comes to the conclusion that Speech Act theory is an “analytical instrument which enables us to describe more precisely the tragic dimension in the communication...” (p. 306). As a result, Speech Act theory furnishes us with a tool for the objective analysis of literary works.

Sinclair and Coulthard (1975) have examined the linguistic aspects of teacher-pupil interaction with an interest revolving around the key issue that what is the function of a particular utterance. This is in contrast with approaches which deal with the issues related to phonological and grammatical aspects.

The approach proposed by Sinclair was diametrically opposite to Chomsky's. He suggested examining real examples with all their performed features. He focused on questions and answers and suggested that only by examining the context in which an utterance is produced, the presupposition behind the utterance, the intention of the speaker and respondent, and the evidence available to a decoder, can one really understand the meaning of an utterance (p. 2).

In other words, they studied the form and function relationship in a discourse. For instance, when a question is used for declarative, imperative or interrogative purpose and what are the basic reasons for using a particular form of expression. Also, in a conversation, the status of participants determines the appropriate form of a discourse. The research conducted by Sinclair and Coulthard deals with the analysis of spoken discourse in the class to study the ways in which language is organized to function as statement, question, commands, etc.

Sinclair and Coulthard (1975) have extended the Speech Act theory with certain modification to study the hierarchal level of conversation between students and a teacher at five levels: acts, moves, exchanges, transactions and lesson. They have identified twenty two speech acts in a classroom interaction. There are five classes of moves which can be realized in two types of exchanges-boundary and teaching. Boundary exchange consists of

two moves – framing and focusing, whereas, teaching exchange comprised of three moves- opening, answering and follow up. The fourth level of classroom interaction is transaction which consists of three types: preliminary, medial and terminal. Lesson is esteemed as the highest unit in classroom interaction or discourse. The model has been applied to the dialogue in a class with the aim that others should apply it to a large amount of text.

Carter and Burton (1982) have further extended and modified Speech Act theory to apply it to a drama. They start with a set aim and hope. Their aim is to provide a linguistic model in order to interpret the text and their hope is that their work will stimulate the students and give them ideas and tools to apply it to other works. The model has been inspired from the work of Sinclair and Coulthard. Burton has pointed out twenty one speech acts, five moves and two types of exchanges to study an extract from a drama. In her article, “Conversation Pieces”, Burton refers to Laver and Hutcheson to point out that all conversation uses three types of information: ideational, indexical and transactional management of the information. The ideational information deals with the subject or topic of the conversation. The indexical information depicts the attitude or behaviour of the speaker towards the topic of conversation. For example, emotional, uninterested, etc. The transactional management of the information deals with the way the talk is managed, controlled and facilitated by the participants. For instance, who introduces the topic, who is controlling the conversation and why? Burton asserts that the study of a drama in the light of transactional management of information will help in understanding it effectively. She has taken an extract from Harold

Pinter's *The Dumb Waiter*. The conversation pieces are studied with the belief that characters can be realized through dialogues and conveyed to the audience. There is little reference to the plot of the drama. The conversation between Gus and Ben is analyzed with a view to determine the features of their characters. For instance, who controls the conversation, who initiates the conversation?

Langas (2005) is of the opinion that the play *A Doll's House* deals with "gendered patterns of power in a patriarchal society" (p.148). In this regard, gender roles and their differences are investigated in the play. The writer, in the beginning, traces the historical development of the concept of gender starting from Monrad and Mill. Later, he explores the character of Nora in the light of the concept of gender performativity, given by Judith Butler. The researcher makes a theoretical observation about the character of Nora in the first act (acting like a woman) and the final act (acting like a man) of the play and concludes with the theoretical statement that gender is performative.

Jakovljevic (2002) focuses on the performative aspect of *A Doll's House* and states that "his aim is to examine the ways in which theatre and Austin's theory inform and support each other" (P. 432). In simple words, the writer argues the effectiveness of a performative analysis of a theatre and looks at the ways in which theatre performs. Moreover, the writer just points out performatives in general, that is, he does not spot specific performatives or speech acts. Consequently, the research is theoretical in nature, carrying no real analysis.

Through the literature review, it is fair to conclude that Speech Act theory has been applied to different literary works. However, the play *A Doll's House* has received only a little attention. *A Doll's House*. The present study applies Speech Act theory to Ibsen's *A Doll's House* in order to provide an analytical model for better understanding of the text.

CHAPTER 3

RESEARCH METHODOLOGY

The role of conversation in our daily life cannot be ignored. It serves as a tool to develop harmony and cooperativeness or to show displeasure and discomfort among the participants. It is interesting to note that conversation is not something which moves in a plain way, but it has got many layers which makes it quite complex. Apart from the fact that conversation is discursive and intricate, it is generally entitled as a rule-observing event (Searle, 1969). The pattern governing quality of a conversation entices us to conduct a linguistic analysis of the conversation.

Since conversation is highly patterned or structured, we need to study thoroughly not only each layer or hierarchy of conversation, but also the role it is performing. Discourse Analysts have pointed out more or less five levels of a conversation as discussed earlier, but the present study will stick to four basic levels of discourse to analyze a drama. In a conversation, we have transactions at the highest level of analysis. Each transaction consists of one or more exchanges, which can be further divided into smaller units called moves. Moves can be still divided into smaller units called acts. For example, the questioning exchange between a teacher and a student can be analyzed in the following way:

Transaction A: Introduction of Pakistan

Dialogue	Acts	Moves	Exchange
Teacher: Now.....I am going to ask you question related to Pakistan	Marker Starter	Opening move	Questioning
Pupil: sure	Acknowledge	Supporting move	

3.1 Acts

Act occupies the first position in ascending order in the hierarchy of conversation. The function of an act is to express the wishes of the speaker in a piece of conversation (Stenstrom, 1994) and “it corresponds most nearly to the grammatical unit clause” (Sinclair & Coulthard, 1975, p. 27). Different researchers have made many attempts to categorize speech acts and potentially the speech acts are numerous in numbers. Acts are devised by keeping in mind the research area and research needs. For example, Sinclair and Coulthard have identified twenty two speech acts while analyzing the conversation between teacher and pupil. Burton has mentioned twenty one speech acts while discussing the extract from Pinter’s *The Dumb Waiter*. Burton studies the relationship between the two characters in the light of Speech Act theory and reveals that Ben is dominant in the conversation: Ben performs “sixty directives, receives four and is continuously evaluating Guss” (as cited in Coulthard, 1985, p. 183). The present study points out twenty four speech acts while discussing Ibsen’s *A Doll’s House*. Following are the acts which are used in the coding with their function and symbol:

Table 1.1

	Acts	Definition/Function	Symbol
1	Marker	shows boundary in conversation	M
2	Elicit	to get information in the form of a response from the hearer	El
3	Reply	to give a response in the light of Elicit	Rep
4	Comment	to justify or to provide additional information about the ongoing topic	Com
5	Direct	to give instructions or to order someone especially lower in status or rank	D
6	React	to provide a response in the light of preceding orders (Direct) or to express strong feelings	Rea
7	Inform	to provide information about the ongoing topic	I
8	Acknowledge	shows that the initiation has been understood	Ack
9	Accept	to take something willingly	Acc
10	Evaluate	judge the value or worthiness of the preceding contribution	Ev
11	Accuse	to blame or charge someone for being guilty	Acn
12	Excuse	to confess one's fault	Exe
13	Prompt	to urge someone to speak by giving hints	P
14	Check	to ask for clarification about the preceding issue	Ch
15	Opine	to state one's personal opinion, feelings and attitudes	O
16	Surprise	to show an element of surprise or shock	Sur
17	Agree	to hold and express same opinion about the ongoing talk	Ag
18	Request	to ask someone in polite manner to perform or give something.	Req
19	Summon	to call someone	Sum
20	Desire	to express a strong wish to have or to do something	Des
21	Realize	to show awareness or knowledge about one's role or status	Real
22	Resolve	to show determination to perform or to make up one's mind to do something	Res
23	Distract	to draw a person's attention away from something or to move away from a more serious affair	Dist
24	Forbid	to command someone not to do something	For

3.2 Moves

In the hierarchy of conversation, moves come after acts in ascending order. A move is defined as “a verbal action that carries the conversation forward” (Stenstorm, 1994, p. 36). In simple words, a move comprises of acts and occupies place in the structure of exchanges. The research agrees with the classes of moves identified by Burton to analyse a drama. Burton (1982, pp. 103-106) points out five classes of moves based on the function in the conversation- opening, supporting, challenging, bound opening and reopening moves. The function of an opening move is to stir others to participate in an exchange and its symbol is “Op”. The function of a supporting move is to deliver an appropriate response to the opening move and its symbol is “Sp”. Challenging move is not meant to be hostile by any means. It rather aims to divert the direction of the talk in an amicable way and its symbol is “Ch”. Supporting or challenging moves can be easily traced from a text. Certain initiating acts demand the expectation of a certain other responding acts. If the expected act is performed, then the move would be supportive, otherwise, it is a challenging move. For example, elicitation should generate a response that is, reply. If it is so then the move would be supportive. But if it fails to get a reply, then the move would be challenging. The prime difference between the supporting move and challenging move is that the former facilitates the topic presented in the utterance, whereas, the latter halts the progress of the topic presented in the utterance.

Bound opening expands on a topic once it has been established by adding relevant and semantically cohesive details and its symbol is “Bo”. For example,

A: I am going to Karachi this summer	Opening move
B: Oh yes?	Supporting move
A: There's a house in Clifton- my uncle lives there. I am going to see him.	Bound-opening move

Reopening move is used when the speaker reasserts a topic despite the fact that the hearer has challenged it and its symbol is “Ro”. For example:

A: Have you got a cigarette?	Opening move
B: (no reply)	Challenging move
A: I said- have you got a cigarette?	Reopening move

3.3 Exchanges

In the hierarchy of conversation, exchange comes after move in ascending order. Exchange is “the minimal interactive unit and involves the negotiation of a single piece of information” (Stenstorm, 1994, p .48). In simple words, exchange consists of a dialogue between two parties. Burton has identified two types of exchanges: pre-topic exchange and topic exchange. The researcher is not satisfied with Burton’s classification of exchanges and felt the need for more class of exchanges. That is why, the researcher has classified exchanges into four patterns: questioning, requesting, stating and commanding exchanges. In a questioning exchange (Q), the dominant pattern is question-answer (interrogative sentences). The requesting exchange (R)

carries the general pattern of request-accept. The stating exchange (S) normally depicts the patterns of comment-inform (Declarative sentences). The commanding exchange (C) highlights the pattern of directive-agree (imperative sentences). The present research identifies the nature of exchange by looking into the fact that who is initiating the conversation. This can be illustrated with the help of the following table:

	Speaker A		Speaker B		Exchanges
	Acts	Moves	Acts	Moves	
1	Elicit	Opening	Reply	Supportive	Questioning (Q)
2	Request	Opening	Acknowledge	Supportive	Requesting (R)
3	Comment	Opening	Inform	Supportive	Stating (S)
4	Direct	Opening	Accept	Supportive	Commanding (C)

The above table shows that acts and moves play a vital role in determining the nature of exchange.

3.4 Transaction

Transaction occupies the highest place in the hierarchy of conversation. Stenstorm (1994) defines that “a transaction consists minimally of one exchange dealing with one topic, but usually of a sequence of exchanges dealing with the same topic (p. 55).” In simple words, a transaction may consist of one or more exchanges but its determining feature is that it deals with one topic. A conversation may comprise of one or more transactions.

3.5 Determination of Labels

In the present study, determination of appropriate labels of acts, moves and exchanges is the main paraphernalia. Among them, determination of labels for speech acts is one of the most formidable tasks. The importance of determination and recognition of exact speech act can be judged from the fact that successful communication can take place only if the speaker performs a speech act which is identified by the hearer (Schiffrin, 1994, p. 57). It is not easy to determine the exact performed speech act because there is no one to one relationship between form and function. Also, one form could be used to perform multiple functions. The speaker performs a speech act intentionally and the hearer deciphers it appropriately in order to understand it. Once the speech acts are identified, the other labels are easy to assign. In the present study, the researcher has benefited from different taxonomies to recognize and provide exact speech acts.

The researcher has fully grasped the way Sinclair and Coulthard (1975) and Carter and Burton (1982) have assigned labels to their researches and tried to follow the way they have given labels to the analysis of their text. Instances where the already available labels are found insufficient, a need for inserting appropriate labels will arise. While assigning label, the researcher felt that sometimes the function of an act overlap and it becomes difficult to assign labels especially of acts. In such a case that label is assigned which seems more appropriate to the act. In order to overcome the above-mentioned problem, the researcher has kept in mind the way Searle has mentioned three ways in which speech act varies (as cited in Coulthard, 1985, p. 24).

1. The difference between speech acts can be studied in terms of their relationship between words to the world and vice versa. For example, difference between assert and request.
2. Speech act difference can be studied in terms of their psychological states. For instance, difference between believe and express.
3. The most important criterion to study the difference among speech acts is to assess in terms of purpose.

While assigning labels, the researcher has generalized the above-mentioned procedure given by Searle and has applied it to identify acts, moves and exchanges in the present study.

3.6 Selection of Relevant Text for Analysis

The source of data is limited to the dialogues between the two main characters, Nora and Helmer, in Ibsen's play *A Doll's House*. The text is selected keeping in view the representative aspect of Helmer and Nora. That is why only that part of the text is analyzed that constitutes a dialogue between Nora and Helmer. This is not to undermine the role played by other dialogues, but the analysis of other dialogues is outside the purview of this research. Further, the text is divided into two elaborate events in order to analyze thoroughly: the first event occurs in the very opening part of the play and it constitutes the first two acts of the play, while the second event includes the final part of the play, that is, the event of slamming the door.

TH6667

CHAPTER 4

DATA ANALYSIS & DATA INTERPRETATION

This chapter is divided into two parts: data analysis and data interpretation.

4.1 Data Analysis

In Ibsen's *A Doll's House*, utterances are believed to be having hierarchically structured and therefore, studied and analyzed in the light of 4 aspects of description: acts, moves, exchanges and transactions (as discussed in Chapter 3). Unlike Burton, I have not given paraphrase or comment on the utterances because I believe that the drama is quite modern and carries no obsolete words. Further, the dialogues are self explanatory. Moreover, I am not dogmatic about the reliability of the labels of acts, moves and exchanges. There might be some disagreement about the labeling of acts, moves and exchanges, but an effort has been made to identify them according to the coding principals mentioned above. While assigning labels, I will stick to the dialogue between Nora and Helmer because the whole drama revolves around them. Also, it is equally important to keep in mind while spotting the labels that the conversation between Helmer and Nora is private and mostly dealing with day to day affairs of life.

The analysis is based on two elaborate events: the first occurring in the very opening part of the play and second constituting the final part of the play. These two events are further divided into transactions by keeping in mind their relevance to the topic of the conversation. The analysis is presented in tabular form. Each row constitutes a dialogue (two turns) between Helmer and Nora.

Each turn spoken by either of the speaker is put in one column and in the next columns the labels for speech acts, moves and exchanges are assigned.

4.1.1 Event 1: Dependent wife Dominant Husband Event

The drama opens with the exchange of dialogues between Helmer and Nora in their apartment which is comfortably furnished. It is a Christmas Eve. Nora has returned home from shopping. Helmer, who is in the adjoining study room, initiates the dialogues.

Transaction 1: At Home

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Is that my little skylark twittering out there?	El	Op	NORA: [busy opening the parcels]: it is.	Rep	Sp	Q
2	HELMER: Scampering about like a little squirrel?	El	Op	NORA: Yes.	Rep	Sp	Q
3	HELMER: When did the squirrel get home?	El	Op	NORA: Just this minute. [She slips the bag of macaroons in her pocket and wipes her mouth.] ...	Rep	Sp	Q

Transaction 2: Money I

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				...Come in here, Torvald, and you can see what I've bought.	Req	Op	
1	HELMER: I 'm busy! [A moment later he opens the door and looks out, pen in hand.] Did you say "bought"? What, all that? Has my little featherbrain been out wasting money again?	I El	Ch	NORA: But, Torvald, surely this year we can let ourselves go just a little bit? It's the first Christmas that we haven't had to economize.	Rep Com	Sp	Q
2	HELMER: Still, we mustn't waste money, you know.	D	Ro	NORA: Oh, Torvald, surely we can waste a little now-just the teeniest bit? Now that you're going to earn a	Rea Com	Sp	C

				big salary, you'll have lots and lots of money.			
3	HELMER: After New Year's Day, yes-but there'll be a whole quarter before I get paid.	I	Bo	NORA: Pooh, we can always borrow till then.	Rea	Ch	S
4	HELMER: Nora! [He goes to her and takes her playfully by the ear.] The same little scatterbrain. Just suppose I borrowed a thousand kroner today and you went and spent it all by Christmas, and then on New Year's Eve a tile fell on my head, and there I lay-	Ev	Op	NORA [putting a hand over his mouth]: Sh! Don't say such horrid things!	Rea	Sp	S
5	HELMER: But suppose something of the sort were to happen...	Rea	Ro	NORA: If anything as horrid as that were to happen, I don't expect I should care whether I owed money or not.	Rea	Sp	S
6	HELMER: But what about the people I'd borrowed from?	El	Bo	NORA: Them? Who bothers about them? They're just strangers.	Rea	Sp	S
7	HELMER: Nora, Nora! Just like a woman! But seriously, Nora, you know what I think about that sort of thing. No debts, no borrowing. There's something constrained, something ugly even, about a home that's founded on borrowing and debt. You and I have managed to keep clear up till now, and we shall still do so for the little time that is left.	Sum Ev D Co m	Bo	NORA: [going over to the stove]: Very well, Torvald, if you say so.	Acc	Sp	C

Transaction 3: Money II

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER [following her]: Now, now, my little song-bird mustn't be so crestfallen. Well? Is the squirrel sulking? [Taking out his wallet]	M Ev P	Op	NORA [turning quickly]: Money!	Rea	Sp	S

	Nora ... guess what I have here!						
2	HELMER: There! [He hands her some notes.] Good heavens, I know what a lot has to go on housekeeping at Christmas time.	Acc Com	Bo	NORA [counting]: Twenty- thirty- forty! Oh, thank you, Torvald, thank you! This'll keep me going for a long time!	Ack I	Sp	S
3	HELMER: Well, you must see that it does.	D	Bo	NORA: Oh yes, of course I will....	Ack	Sp	C

Transaction 4: Shopping

Dialogue	Act	Move	Dialogue	Act	Move	Exchange
			...But now come and see all the things I've bought- so cheaply, too. Look, here's a new suit for Ivar, and a sword too. Here's a horse and a trumpet for Bob; and here's a doll and a doll's bed for Emmy. They're rather plain, but she'll soon smash them to bits anyway. And these are dress-lengths and handkerchiefs for the maids... Old Nanny really ought to have something more...	I	Op	
HELMER: And what's in that parcel?	El	Op	NORA [squealing]: No, Torvald! You're not to see that till this evening!	Rep	Sp	Q

Transaction 5: Money III

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Aha! And now, little prodigal, what do you think you want for yourself?	M Ev El	Op	NORA: Oh, me? I don't want anything at all.	Rep	Sp	Q
2	HELMER: Ah, but you must. Now tell me anything- within reason- that you feel you'd like.	Com El	Ro	NORA: No... I really can't think of anything. Unless... Torvald...	Rep	Sp	Q
3	HELMER: Well?	M	Op	NORA [not looking at him- playing with his waistcoat buttons]: If you really want to give me	Req	Sp	R

				something, you could-well, you could...			
4	HELMER: Come along-out with it!	P	Op	NORA [in a rush]: You could give me money, Torvald. Only what you think you could spare- and then one of these days I'll buy something with it.	Req	Sp	R
5	HELMER: But, Nora-	Rea	Op	NORA: Oh, do, Torvald... please, please do! Then I'll wrap it in pretty gold paper and hang it on the Christmas tree, wouldn't that be fun?	Req Com	Sp	R
6	HELMER: What do they call little birds who are always making money fly?	El	Op	NORA: Yes, I know-ducks and drakes! But let's do what I said, Torvald, and then I'll have time to think of something that I really want. Now, that's very sensible, isn't it?	Rep Req Ev	Sp Op	Q
7	HELMER [smiling]: Oh, very. That is, it would be if you really kept the money I give you, and actually bought something for yourself with it. But if it goes in with the housekeeping, and gets spent on all sorts of useless things, then I only have to pay out again.	Ack Com	Sp Op	NORA: Oh, but, Torvald-	Ch	Sp	S
8	HELMER: You can't deny it, little Nora, now can you? [Putting an arm round her waist] It's a sweet little bird, but it gets through a terrible amount of money. You wouldn't believe how much it costs a man when he's got a little song bird like you!	D Ev Com	Op	NORA: Oh, how can you say that? I really do save all I can.	Rea Com	Sp	C
9	HELMER [laughing]: Yes, that's very true-'all you can'. But the thing is, you can't!	Ack Com	Bo	NORA [nodding and smiling happily]: Ah, if you only knew what expenses we skylarks and squirrels have, Torvald.	Ack Com	Sp	S
	HELMER: What a funny little one you are!...	Ev					

Transaction 6: Nora I

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	...Just like your father-always on the lookout for all the money you can get, but the moment you have it, it seems to slip through your fingers and you never know what becomes of it. Well, I must take you as you are- it's in your blood. Oh yes, Nora, these things are hereditary.	Acn	Op	NORA: I wish I'd inherited more of papa's good qualities.	Com	Sp	S
	HELMER: And I wouldn't want you to be any different from what you are-just my sweet little song bird....	I	Bo				

Transaction 7: Nora II

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	...But now I come to think of it, you look rather-rather how shall I put it? - rather as if you've been up to mischief today.	El	Op	NORA: Do I?	Ch	Sp	Q
2	HELMER: Yes, you certainly do. Look me straight in the face.	Ack D	Ro	NORA: [looking at him]: well?	Ack	Sp	C
3	HELMER: [wagging a finger at her]: Surely your sweet tooth didn't get the better of you in town today?	El	Op	NORA: No... how could you think that?	Rep	Sp	Q
4	HELMER: Didn't Little Sweet -Tooth just look in at the confectioner's?	El	Ro	NORA: No, honestly, Torvald	Rep	Sp	Q
5	HELMER: Not to taste one little sweet?	El	Ro	NORA: No, of course not	Rep	Sp	Q
6	HELMER: Not even to nibble a macaroon or two?	El	Ro	NORA: No, Torvald, really; I promise you.	Rep	Sp	Q
7	HELMER: There, there, of course I was only joking.	I	Bo	NORA: [going to the table on the right]: I wouldn't do anything that you don't like.	Des	Sp	S
	HELMER: No, I know	Ack	Sp				

you wouldn't- besides, you've given me your word. [Going over to her] Well, you keep your little Christmas secrets to yourself, Nora darling; I daresay I shall know them all this evening when the Christmas tree's lighted up.	I					
--	---	--	--	--	--	--

Then there is a brief discussion between Nora and Helmer about invitation of Dr Rank and the prospects of Helmer's new job. The couple also discusses about the last Christmas and the drudgery performed by Nora in order to please her family. The doorbell interrupts while they were discussing about the plans and arrangements of the upcoming Christmas. Helmer leaves to his study room. A maid comes and informs Nora about Mrs. Linde, a school friend. Through their conversation we come to know about the past and prevalent situation and prevailing problems of both women. Mrs. Linde is looking for a job and Nora promises to talk to her husband about her job. We come to know about the hard times faced by Nora when her husband fallen ill and she had to borrow money from Krogstad secretly. Dr. Rank, on his arrival, is introduced to the guest lady and then there is a brief talk between them. Just then Helmer enters the room, and Nora introduces her friend and requests her husband to accommodate her in the bank. Helmer replies in affirmative. Later on, all of them leave the place. Again there is a knock and Krogstad appears and persuades Nora to use her influence on his behalf to save him dismissed from the bank post. He threatens Nora that if he loses his job, he will expose her guilty action committed by signing the surety bond on

behalf of her father. Krogstad leaves Nora in a state of uneasiness. Just at that moment, Helmer returns and asks Nora if anybody has been here during his absence.

Transaction 8: Nora's Meeting with Krogstad

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: ... Has there been anyone here?	El	Op	NORA: Here? No.	Rep	Sp	Q
2	HELMER: That's odd; I saw Krogstad coming out of the gate.	Rea	Ro	NORA: Did you? Oh yes, that's right; Krogstad was here for a moment.	Acc	Sp	S
3	HELMER: Nora, I can see by your face that he's been here begging you to put in a good word for him.	O	Bo	NORA: Yes.	Acc	Sp	S
4	HELMER: And you were to make it look as if it was your own idea. You weren't to let me know that he'd been here. That was what he asked, wasn't it?	El	Bo	NORA: Yes, Torvald, but-	Rep	Sp	Q
5	HELMER: Nora, Nora, would you lend yourself to that sort of thing? Talking to a man like that- making him promises? And, worst of all, telling me a lie!	Sum Acn	Op	NORA: A lie?	Sur	Ch	C
	HELMER: Didn't you say that no one had been here? [Shaking a finger at her] My little songbird mustn't ever do that again. A songbird must have a clear voice to sing with-no false notes.[Putting his arm around her] That's true, isn't it? Yes, I knew it was. [Letting her go] Now we won't say any more about it. [Sitting by the stove] Ah, that is nice and comfortable! [He glances through his papers.]	Acn D	Bo				

Transaction 9: The Dance Party I

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA [after working at the Christmas tree for a little]: Torvald?	Dist	Op	
1	HELMER: Yes?	Ack	Sp	NORA: I'm terribly looking forward to the day after tomorrow- the fancy dress party at the stenborgs.	Des	Op	S
2	HELMER: And I'm terrible curious to see what surprise you're planning for me.	I	Bo	NORA: Oh, it's so silly...	Rea	Ch	S
3	HELMER: what is?	El	Sp	NORA: I can't think of anything that'll do. Everything seems so stupid and pointless.	Rep	Sp	Q
	HELMER: So little Nora's realized that?	Ev	Bo				

Transaction 10: Official Business

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA [behind his chair, with her arms on the chair-back]: Are you very busy, Torvald?	Dist	Op	
1	HELMER: well...	M	Sp	NORA: What are all those papers?	El	Op	Q
2	HELMER: Bank Business	Rep	Sp	NORA: Already?	Rea	Sp	S
3	HELMER: I've asked the retiring Manager to give me full authority to make some necessary changes in the staff, and the working arrangements-that'll take me all Christmas week. I want to have everything ready by New Year's Day.	I	Op	NORA: So that was why poor Krogstad-	O	Sp	S
	HELMER: Hm!	Ack	Sp				

Transaction 11: The Dance Party 2

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA [still leaning over the chair-back, and gently stroking his hair]: If you hadn't been so busy, Torvald, I'd have asked you	Req	Op	

				a terrible great favor...			
1	HELMER: Well, what is it? Tell me.	El	Op	NORA: No one has such good taste as you have, and I do so want to look nice at the fancy-dress party. Torvald, couldn't you take me in hand and decide what I'm to go as -- what my costume's to be?	Ack Req	Sp	R
2	HELMER: Aha! So my little obstinate one's out of her depth, and wants someone to rescue her?	Com	Sp	NORA: Yes, Torvald, I can't do anything without you to help me.	Ack	Sp	S
3	HELMER: Well, well...I'll think about it. We'll find something.	Com	Sp	NORA: Oh, that is nice of you! [She goes to the Christmas tree again. Pause.] How pretty these red flowers look....	Ack	Sp	S

Transaction 12: Krogstad's Obnoxious Act

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				...Tell me about this Krogstad – was it really so bad, what he did?	Dist El	Op	
1	HELMER: He forged a signature. Have you any idea what that means?	I El	Sp	NORA: Mightn't he have done it from dire necessity?	Com	Sp	S
2	HELMER: Possibly – or, like so many others, from sheer foolhardiness. Oh, I'm not so hard-hearted that I'd condemn a man outright for just a single slip.	I	Sp	NORA: No, you wouldn't, would you, Torvald?	Ag	Sp	S
3	HELMER: Many a man can redeem his character if he freely confesses his guilt and takes his punishment.	Com	Sp	NORA: Punishment...?	Sur	Sp	S
4	HELMER: But Krogstad did nothing of the sort – he tried to wriggle out of it with tricks and subterfuges. That's what has corrupted him.	Acn	Bo	NORA: Do you think that would...?	El	Ch	S
5	HELMER: Just think how a guilty man like that must have to lie and cheat and play the hypocrite with everyone. How he must wear a mask even with those nearest and dearest to him – yes, even with his own wife and children. Yes, even with his children – that's the most dreadful	Com	Bo	NORA: Why?	Ch	Ch	S

	thing, Nora.						
6	HELMER: Because an atmosphere of lies like that infects and poisons the whole life of a home. In a house like that, every breath that the children take is filled with the germs of evil.	Co m	Bo	NORA [closer behind him]: Are you certain of that?	El	Ch	S
7	HELMER: Oh, my dear, as a lawyer I've seen it so often; nearly all young men who go to the bad have had lying mothers.	I	Op	NORA: Why only mothers?	Ch	Ch	S
8	HELMER: It's generally the fault of the mother, though of course a father can have the same effect – as every lawyer very well knows. And certainly for years this fellow Krogstad has been going home and poisoning his own children with lies and deceit. That's why I call him a moral outcast. [Holding out his hands to her] So my darling little Nora must promise me not to plead his cause. Let's shake hands on that. Now then, what's this? Give me your hand.... That's better; now it's a bargain. I tell you, it'd be quite impossible for me to work with him; when I'm near people like that, I actually feel physically ill.	I Ev For	Op	NORA [withdrawing her hand and going over to the far side of the Christmas tree]: How hot it is in here! And I have so much to see to.	Dist	Ch	S
9	HELMER [rising and collecting his papers]: Yes, and I must try to look through a few of these before dinner. And I'll think about your fancy-dress, too. And perhaps I'll have something in gold paper to hang on the Christmas tree. [Taking her head in her hands] My darling little songbird! [He goes to his room, shutting the door behind him.]	I	Op	NORA [in a hushed voice, after a moment]: Oh no! It can't be true...no, it's not possible. It can't be possible!	Rea	Sp	S

Helmer leaves Nora so that she could attend to her work. Nora is quite perturbed about Krogstad's warning. She is feeling great pain and anguish

about Helmer's statements about bad mothers and their evil influences on their children. In such a state of anguish and uneasiness on the part of Nora, the first act comes to an end.

The second act opens with the dialogues between Nora and the Nurse and Nora's state of anxiety is evident from the fact when she refused to spend time with her children. Then, Mrs. Linde arrives to mend Nora's dress. Nora gives her a hint about her state of uneasiness. Nora moves Mrs. Linde to the next room on hearing the footsteps of Helmer. Helmer enters and Nora tells him that she has been waiting anxiously for him.

Transaction 13: Everyday Talk

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	TORVALD: Was that the dressmaker?	El	Op	NORA: No, it was Kristina – she's helping me to mend my costume. You know, I'm going to look so nice...	Rep	Sp	Q
2	TORVALD: Now wasn't that a good idea of mine?	El	Op	NORA: Splendid. But wasn't it nice of me to do as you said?	Rep	Sp	Q
3	TORVALD [lifting her chin]: Nice? To do what your husband says? All right, little scatterbrain, I know you didn't mean it like that. But don't let me interrupt you – I know you'll be wanting to try it on.	Ev	Op	NORA: I suppose you've got work to do?	Dist	Sp	S
	TORVALD: Yes; [showing her a bundle of papers] look, I've been down to the Bank. [He starts to go to his study.]	Ag	Sp				

Transaction 14: Krogstad's Case

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA: Torvald...	Sum	Op	
1	HELMER [stopping]: Yes?	Acc	Sp	NORA: If your little squirrel were to ask you	Req	Op	R

				very prettily for something...			
2	HELMER: Well?	M	Sp	NORA: Would you do it?	Req	Op	R
3	HELMER: Well, naturally I should have to know what it is, first.	M El	Sp	NORA: Your squirrel will scamper about and do all her tricks, if you'll be nice and do what she asks.	Req	Op	R
4	HELMER: Out with it, then.	El	Sp	NORA: Your skylark'll sing all over the house – up and down the scale.	Req	Sp	R
5	HELMER: Oh well, my skylark does that anyhow!	M Com	Sp	NORA: I'll be a fairy and dance on a moonbeam for you, Torvald.	Req	Sp	R
6	HELMER: Nora, you surely don't mean that matter you mentioned this morning?	El	Op	NORA [nearer]: Yes, Torvald, I really do beg you –	Req	Sp	R
7	HELMER: I'm surprised at your bringing that up again.	El	Bo	NORA: Oh, but you must do as I ask – you must left Krogstad keep his place at the Bank.	Req	Sp	R
8	HELMER: My dear Nora, it's his place that I'm giving to Mrs. Linde.	I	Op	NORA: Yes, that's terribly nice of you. But you could dismiss some other clerk instead of Krogstad	Req	Sp	R
9	HELMER: Now, you're just being extremely obstinate. Because you're irresponsible enough to go and promise to put in a word for him, you expect me to –	M Com	Ro	NORA: No, it isn't that, Torvald – it's for your own sake. The man writes for the most scurrilous newspapers – you told me so yourself – there's no knowing what harm he could do you. I'm simply frightened to death of him...	Com	Sp	S
10	HELMER: Ah, now I understand; you remember what happened before, and that frightens you.	Com	Bo	NORA: What do you mean?	El	Sp	S
11	HELMER: You're obviously thinking of your father.	Com	Op	NORA: Yes – yes, that's it. Just remember the wicked things they put in the papers about Papa – how cruelly they slandered him. I believe they'd have had him dismissed if the Ministry hadn't sent you to look into it, and if you hadn't been so kind and helpful to him.	Com	Sp	S
12	HELMER: Dear little Nora, there's a considerable difference	I	Bo	NORA: But you never know what harm people can do. We could live so	Com	Sp	S

	between your father and me. Your father's reputation as an official was not above suspicion – mine is, and I hope it will continue to be as long as I hold this position.			happily and peacefully now, you and I and the children, Torvald, without a care in the world in our comfortable home. That's why I do implore you –			
13	HELMER: But it's precisely by pleading for him that you make it impossible for me to keep him. They know already at the Bank that I mean to dismiss Krogstad; suppose it were to get about that the new Manager had let himself be influenced by his wife....	I	Op	NORA: Well, would that matter?	Rea	Sp	S
14	HELMER: No, of course not! So long as an obstinate little woman got her own way! So I'm to make a laughing-stock of myself before the whole staff – with everybody saying that I can be swayed by all sorts of outside influence? I should soon have to face the consequences, I can tell you. Besides, there's one thing which makes it quite impossible for Krogstad to stay at the Bank so long as I'm Manger.	Com	Bo	NORA: What?	Rea	Sp	S
15	HELMER: Perhaps at a pinch I might have overlooked his moral failings –	Com	Bo	NORA: Yes, Torvald, couldn't you?	Req	Sp	S
16	HELMER: And I hear that he's quite a good worker, too. But he was at school with me – it was one of those unfortunate friendships that one so often comes to regret later in life. I may as well tell you frankly what we were on Christian name terms, and he's tactless	I	Bo	NORA: You surely can't mean that, Torvald!	Rea	Sp	S

	enough to keep it up still – in front of everyone! In fact, he seems to think he has a right to be familiar with me, and out he comes with ‘Torvald this’ and ‘Torvald that’ all the time. I tell you, it’s most unpleasant for me – he’ll make my position in the Bank quite intolerable.						
17	HELMER: Oh? Why not?	Sur	Op	NORA: Well – that’s such a petty reason.	Rep	Op	Q
18	HELMER: What do you mean? Petty? Do you think I’m petty?	El	Op	NORA: No, Torvald dear – far from it; that’s just why-	Rep	Sp	Q
19	TORVALD: Never mind! You said my motives were petty, so I must be petty too. Petty! Very well, we’ll settle this matter once and for all. [He goes to the hall door and calls] Helena!	Com	Ro	NORA: What are you going to do?	El	Op	Q
	HELMER: [searching among his papers]: Settle things.	Rep	Sp				

Helmer feels offended by the way Nora has labeled him as myopic minded. He, in such a state of anger, wants to put an end to the whole affair of Krogstad. He hands over a letter of dismissal of Krogstad to the maid which is to be delivered at the address written on it. Helmer then goes to his study room. Afterwards, there is a conversation between Nora and Dr Rank in which Dr Rank confesses his love for her. At this moment, the maid enters and whispers about Krogstad arrival in Nora’s ear. Nora gets rid of Dr Rank by sending him to the study room to see Helmer. Krogstad informs Nora about his dismissal from the job and Nora tells her that she tried to prevent Helmer but failed. Krogstad drops a letter in the letter-box which contains

evidences of Nora's forgery while going back. At this point Mrs. Linde appears again carrying the dress which she had been mending. Nora updates Mrs. Linde about the whole event of distress and agony. Mrs. Linde suggests that Nora should keep her husband busy in one way or the other to prevent him from opening the mailbox. In the meantime, she rushes towards Krogstad in order to persuade him to take back his letter before it reaches its destination. Later, Nora calls Helmer, who was shocked to see Nora in a depressed condition.

Transaction 15: Rehearsal of the Party

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: But, Nora dear, you look tired out- have you been rehearsing too much?	El	Op	NORA: No, I haven't rehearsed at all.	Rep	Sp	Q
2	HELMER: Oh, but you should have.	O	Ro	NORA: Yes, I know I should have, but I can't do anything unless you help me, Torvald. I've forgotten absolutely everything.	Rep	Sp	Q
3	HELMER: Oh, we'll soon polish it up again.	Com	Sp	NORA: Yes, do take me in hand, Torvald- promise you will. I'm so nervous- all those people... You must give up the whole evening to me; you mustn't do a scrap of business- not even pick up a pen! You'll do that, won't you, dear Torvald?	Req	Sp	S
	TORVALD: I promise. This evening I'll be wholly and entirely at your service- you poor helpless little creature! Ah, but first, while I think of it, I must just- [going towards the hall door].	Acc	Sp				

Transaction 16: Getting the Post

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA: What do you want out there?	El	Op	

1	TORVALD: I'm just seeing if the post's come.	Rep	Sp	NORA: NO, no, Torvald-don't do that.	Req	Op	R
2	HELMER: Why not?	El	Ro	NORA: Please don't Torvald- there's nothing there.	Req	Op	R
	TORVALD: I'll just look [He starts to go.]	I	Ro				

Transaction 17: The Rehearsal

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				[Nora, at the piano, plays the opening bars of the tarantella.]	Dist	Op	
1	HELMER [stopping in the doorway]: Aha!	Ack	Sp	NORA: I shan't be able to dance tomorrow if I don't go over it with you.	Req	Sp	R
2	HELMER [going to her]: Nora dear, are you really so worried about it?	El	Op	NORA: Yes, terribly worried. Let me rehearse it now-there's still time before dinner. Sit down and play for me, Torvald dear; criticize me, and show me where I'm wrong, the way you always do.	Rep	Sp	Q
3	HELMER: I'd like to, if that's what you want. [He sits at the piano.]	Ack	Sp	NORA: Now play for me, and I'll dance!	Req	Sp	R

Nora is doing her best to keep Helmer involved in the dance rehearsal.

In the mean time, the maid appears and informs that dinner is to be served and they go towards the dinning room. With this the second act comes to an end.

The third act starts with the meeting of Mrs. Linde and Krogstad at Helmer's house. Their conversation reveals the past of both the characters and the whole scene serves to undo the errors committed in the past. Mrs. Linde offers to marry Krogstad which he accepted happily. Later, we come to know that Nora does want to come back from tarantella and Helmer tries to justify his action in having brought Nora away from the dance.

Transaction 18: Tiredness

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
				NORA: Aren't you tired out, Torvald?	El	Op	
1	HELMER: No, not in the least.	Rep	Sp	NORA: Not sleepy?	El	Ro	Q
2	HELMER: Not a bit – in fact, I feel particularly lively. What about you? Yes, you do look tired out – why, you're half asleep.	Rep El	Sp Op	NORA: Yes, I'm very tired – I could fall asleep here and now.	Rep	Sp	Q
3	HELMER: There you are – there you are! You see how right I was not to let you stay any longer.	Com	Bo	NORA: You're always right, Torvald, whatever you do.	Ack	Sp	S
	HELMER: [kissing her on the forehead]: Now my little skylark's talking like a reasonable being....	Ev					

Transaction 19: Dr. Rank

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	...Did you notice how cheerful Rank was this evening?	El	Op	NORA: Oh, was he? I didn't get a chance to talk to him.	Rep	Sp	Q
	HELMER: I hardly did; but I haven't seen him in such good spirits for a long time....	I	Sp				

Transaction 20: Amorous Mood

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	...[He looks at Nora for a moment, then goes to her.] Ah, it's wonderful to be back home again, all alone with you.... How fascinating you are, you lovely little thing.	Com	Op	NORA: Don't look at me like that, Torvald.	Rea	Sp	S
2	HELMER: Mayn't I look at my dearest treasure? At all the beauty that belongs to no one but me – that's all my very own?	I	Bo	NORA [going round to the other side of the table]: You mustn't say things like that tonight.	Rea	Sp	S
3	HELMER [following her]: I	I	Op	NORA: Yes, I hope so.	Acc	Sp	S

	see you still have the tarantella in your blood – it makes you more enchanting than ever. Listen – the party’s beginning to break up. [softly] Nora – soon the whole house’ll be quiet...						
4	HELMER: Yes, you do, don’t you, my own darling Nora? I’ll tell you something: when I’m out with you at a party, do you know why I hardly talk to you – don’t come near you – and only steal a glance at you every now and then...do you know why? It’s because I pretend that we’re secretly in love – engaged in secret – and that no one dreams that there’s anything between us.	I	Op	NORA: Oh yes, yes, I know that you’re always thinking of me.	Acc	Sp	S
5	HELMER: And when it’s time to go, and I’m putting your shawl over your lovely young shoulders- round your exquisite neck- then I imagine that you’re my little bride, that we’ve just come from the wedding, and that I’m bringing you back to my home for the first time- that for the first time I shall be alone with you –all alone with your trembling loveliness. All the evening I’ve been longing for nothing but you. When I watched you swaying and beckoning in the tarantella, it set my blood on fire till I couldn’t bear it any longer. That’s why I bought you home so early’	I	Op	NORA: No, Trovald, go away. Leave me alone – I don’t want-	Rea	Sp	S

At this moment there is a knock at the door and Dr Rank comes in and informs that the party was wonderful and the wine was excellent. He further tells them he has enjoyed their company. Then he bids farewell to them, which is in fact his final farewell to them. Helmer then proceeds to check his letters and finds two cards with a black cross on the name of Dr Rank,

announcing his death. Moreover, Helmer tells Nora that he has no intention of reading the letters now and that he would like to make love with his wife. Nora tells that he should not dream of making love when the thoughts of their dying friend are haunting their minds. Helmer goes to his study to read the letters.

4.1.2 Event 2: Confrontation Event

Helmer suddenly opens the door from his study room with Krogstad's letter in his hand and shouts at Nora.

Transaction 1: Letter and its Effects

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Nora!	Sum	Op	NORA [with a loud cry]: Ah..!	Rea	Ch	Q
2	HELMER: what is all this? Do you know what's in this letter?	El	Op	NORA: Yes, I know. Let me go-let me out!	Rea	Ch	Q
3	HELMER [holding her back]: Where are you going?	El	Op	NORA [struggling to free herself]: You shan't save me, Torvald!	Rea	Ch	Q
4	HELMER [taken aback]: It's true! So what it says here is true? How terrible! No, no, it's not possible – it can't be true.	Sur	Ch	NORA: It is true. I've loved you more than anything in the world.	Rea	Ch	S
5	HELMER: Now don't let's have any silly excuses.	D	Ch	NORA [taking a step towards him]: Torvald...!	Rea	Ch	S
6	HELMER: You wretched woman – what have you done?	Acn	Ch	NORA: Let me go. You shan't take the blame- I won't let you suffer for me.	Rea	Ch	S
7	HELMER: We won't have any melodrama. [Locking the front door] Here you shall stay until you've explained yourself. Do you realize what you've done? Answer me – do you realize?	Com El	Op	NORA [looking fixedly at him, her expression hardening as she speaks]: Yes, now I'm beginning to realize everything.	Real	Ch	S
8	HELMER [pacing about the room]: What a terrible awakening! For these last		Op	NORA: Yes – like this.	Rea	Ch	S

	eight years you've been my joy and my pride and now I find that you're a liar, a hypocrite – even worse – a criminal! Oh, the unspeakable ugliness of it all! Ugh! [Nora looks fixedly at him without speaking. He stops in front of her.] I might have known that something of this sort would happen – I should have foreseen it. All your father's shiftless character – Be quiet! – all your father's shiftless character has come out in you. No religion, no morality, no sense of duty...So this is what I get for condoning his fault! I did it for your sake, and this is how you repay me!	Acn					
9	HELMER: You've completely wrecked my happiness, you've ruined my whole future! Oh, it doesn't bear thinking of. I'm in the power of a man without scruples; he can do what he likes with me – ask what he wants of me – order me about as he pleases, and I dare not refuse. And I'm brought so pitifully low all because of a shiftless woman!	Acn	Ro	NORA: Once I'm out of the way, you'll be free.	Rea	Ch	S
10	HELMER: No rhetoric, please! Your father was always ready with fine phrases too. How would it help me if you were 'out of the way', as you call it? Not in the least! He can still see that the thing gets about, and once he does, I may very well be suspected of having been involved in your crooked dealings. They may well think that I was behind it – that I put you up to it. And it's you that I have to thank for all this – and after I've cherished you all through our married life. Now do you realize what you've	D Acn El	Sp	NORA [calm and cold]: Yes.	Acc	Sp	S

	done to me?						
	HELMER: It's so incredible that I can't grasp it. But we must try to come to some understanding. Take off that shawl – take it off, I tell you. Somehow or other I must try to appease him – the thing must be hushed up at all costs. As for ourselves - we must seem to go on just as before...but only in the eyes of the world of course. You will remain here in my house – that goes without saying – but I shall not allow you to bring up the children... I shouldn't dare trust you with them. Oh, to think that I should have to say this to someone I've loved so much – someone I still... Well, that's all over – it must be; from now on, there'll be no question of happiness, but only of saving the ruin of it – the fragments- the mere façade...	Com D Com	Ro				

At this moment, there is a ring at the front door. Helmer opens the door and finds that the maid has come with a letter for Nora. Helmer looks at the letter and says that it is from Krogstad and though it is meant for Nora, but he is going to read it.

Transaction 2: Reversal of Helmer's Behaviour

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Give it to me. [He takes the letter and shuts the door.] Yes, it's from him. You're not to have it – I shall read it myself.	D	Op	NORA: Yes, read it.	Ag	Sp	C
2	HELMER [by the lamp]: I hardly dare – it may mean	Com	Bo	Nora: And I?	Rea	Ch	S

	<p>ruin for both of us. No, I must know! [Tearing open the letter, he runs his eye over a few lines, looks at a paper that is enclosed, then gives a shout of joy.] Nora! [She looks at him inquiringly.]</p> <p>Nora! Wait, I must read it again....Yes, its true; I 'm saved! Nora, I'm saved!</p>						
3	<p>HELMER: You too, of course. We're both saved-both you and I. Look, he's sent you back your bond. He says that he regrets... and apologizes... a fortunate change in his life...Oh, never mind what he says - we're saved, Nora, no one can touch you now. Oh Nora, Nora - Wait, first let me destroy the whole detestable business. [Casting his eye over the bond] No, I won't even look at it - I shall treat the whole thing as nothing but a bad dream. [Tearing the bond and the two letters in pieces, he throws them on the stove, and watches them burn.] There! Now it's all gone. He said in his letter that since Christmas Eve you'd...oh, Nora, these three days must have been terrible for you.</p>	I	Sp Op	NORA: They've been a hard struggle, these three days.	Ag	Sp	S
4	<p>HELMER: How you must have suffered - seeing no way out except... No, we'll put all those hateful things out of our minds. Now we can shout for joy, again and again: 'it's all over - it's all over!' Listen, Nora - you don't seem to realize - it's all over. What the matter? Such a grim face? Poor little Nora, I see what it is: you simply can't believe that I've forgiven you. But I have, Nora, I swear it - I've forgiven you everything. I know now that what you did was all for love of me.</p>	Com	Bo	NORA: That is true.	Ag	Sp	S
5	<p>HELMER: You loved me as</p>	Com	Bo	NORA: Thank you for	Ack	Sp	S

<p>a wife should love her husband. It was just that you hadn't the experience to realize what you were doing. But do you imagine that you're any less dear to me for not knowing how to act on your own? No, no, you must simply rely on me -- I shall advise you and guide you. I shouldn't be a proper man if your feminine helplessness didn't make you twice as attractive to me. You must forget all the hard things that I said to you in that first dreadful moment when it seemed as if the whole world was falling about my ears. I've forgiven you, Nora, I swear it -- I've forgiven you.</p>			<p>your forgiveness. [She goes out through the door to the right.]</p>			
--	--	--	--	--	--	--

Transaction 3: Changing Clothes

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: No, don't go. [He looks in.] What are you doing out there?	D El	Op	NORA [off]: Taking off my fancy-dress.	Rep	Sp	Q
2	HELMER [at the open door]: Yes, do. Try to calm down and set your mind at peace, my frightened little songbird. You can rest safely, and my great wings will protect you. [He paces up and down by the door.] Oh, Nora, how warm and cosy our home is; it's your refuge, where I shall protect you like a hunted dove that I've saved from the talons of a hawk. Little by little, I shall calm your poor fluttering heart, Nora, take my word for it. In the morning you'll look on all this quite differently, and soon everything will be just as it used to be. There'll be no more need for me to tell you that I've forgiven you -	Ack Com	Op	NORA [in her everyday things]: Yes, Torvald, I've changed my clothes.	Rea	Sp	R

	<p>you'll feel in your heart that I have. How can you imagine that I could ever think of rejecting – or even reproaching – you? Ah, you don't know what a real man's heart is like, Nora. There's something indescribably sweet and satisfying for a man to know deep down that he has forgiven his wife – completely forgiven her, with all his heart. It's as if that made her doubly his – as if he had brought her into the world afresh! In a sense, she has become both his wife and his child. So from now on, that's what you shall be to me, you poor, frightened, helpless, little darling. You mustn't worry about anything, Nora – only be absolutely frank with me, and I'll be both your will and your conscience... Why, what's this? Not in bed? You've changed your clothes!</p>						
3	HELMER: But why? At this hour!	Sur	Ro	NORA: I shan't sleep tonight.	Rea	Ch	S
4	HELMER: But, my dear Nora –	Ch	Ch	NORA [looking at her watch]: It's not so very late. Sit down here, Torvald- you and I have a lot to talk over. [She sits down at one side of the table.]	D	Ch	C
5	HELMER: Nora- what is all this? Why do you look so stern?	Sur	Op	NORA: Sit down – this'll take some time. I have a lot to talk to you about.	D I	Ch	C
6	HELMER [sitting across the table from her]: Nora, you frighten me – I don't understand you.	Sur	Ro	NORA: No, that's just it – you don't understand me. And I've never understood you – until tonight. No, you mustn't interrupt – just listen to what I have to say. Torvald, this is a reckoning.	I D	Ch	C
7	HELMER: What do you mean by that?	Sur	Op	NORA [after a short pause]: Doesn't it strike you that there's something strange about the way we're sitting	EI	Ch	Q

				here?			
8	HELMER: No... What?	Sur	Sp	NORA: We've been married for eight years now. Don't you realize that this is the first time that we two – you and I, man and wife – have had a serious talk together?	Real	Ch	S
9	HELMER: Serious? What do you mean by that?	Sur	Sp	NORA: For the eight whole years – no, longer than that – ever since we first met, we've never exchanged a serious word on any serious subject.	Real	Ch	S
10	HELMER: Was I to keep forever involving you in worries that you couldn't possibly help me with?	Com	Op	NORA: I'm not talking about worries; what I'm saying is that we've never sat down in earnest together to get to the bottom of a single thing.	Real	Ch	S

Transaction 4: Nora is a Victim of Patriarchy

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: But, Nora dearest, what good would that have been to you?	El	Op	NORA: That's just the point – you've never understood me. I've been dreadfully wronged, Torvald – first by papa, and then by you.	Real	Sp	S
2	HELMER: What? By your father and me? The two people who loved you more than anyone else in the world.	Sur	Op	NORA [shaking her head]: You've never loved me, you've only found it pleasant to be in love with me.	Real	Ch	S
3	HELMER: Nora – what are you saying?	Sur	Op	NORA: It's true, Torvald. When I lived at home with Papa, he used to tell me his opinion about everything, and so I had the same opinion. If I thought differently, I had to hide it from him, or he wouldn't have liked it. He called me his little doll, and he used to play with me just as I played with my dolls. Then I came to live in your house -	I	Bo	S
4	HELMER: That's no way to talk about our marriage!	Sur	Op	NORA [undisturbed]: I mean when I passed out of Papa's hands into yours. You arranged	Real	Bo	S

				everything to suit your own tastes, and so I came to have the same tastes as yours...or I pretended to. I'm not quite sure which... perhaps it was a bit of both – sometimes one and sometimes the other. Now that I come to look at it, I've lived here like a pauper- simply from hand to mouth. I've lived by performing tricks for you, Torvald. That was how you wanted it. You and Papa have committed a grievous sin against me: it's your fault that I've made nothing of my life.	Acn	Ch	
5	HELMER: That's unreasonable, Nora – and ungrateful. Haven't you been happy here?	Sur El	Op	NORA: No, that's something I've never been. I thought I had, but really I've never been happy.	Real	Sp	S
6	HELMER: Never...happy?	Sur	Ro	NORA: No, only gay. And you've always been so kind to me. But our home has been nothing but a play-room. I've been your doll-wife here, just as at home I was Papa's doll-child. And the children have been my dolls in their turn. I liked it when you came and played with me, just as they liked it when I came and played with them. That's what our marriage has been, Trovold.	I Real	Sp	S
	HELMER: There is some truth in what you say, though you've exaggerated and overstated it....	Ag					

Transaction 5: Nora is Devoid of Ethics

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: ...But from now on, things will be different. Play-time's over, now comes lesson-time.	Com	Op	NORA: Whose lessons? Mine or the children's?	El	Ch	S
2	HELMER: Both yours and	Rep	Sp	NORA: Ah, Torvald,	Rea	Ch	S

	the children's, Nora darling.			you're not the man to teach me to be a real wife to you-			
3	HELMER: How can you say that?	Sur	Ch	NORA: and how am I fitted to bring up the children?	Ch	Ch	S
4	HELMER: Nora!	Sur	Ch	NORA: Didn't you say yourself, a little while ago, that you daren't trust them to me?	Acn	Ch	S
5	HELMER: That was in a moment of anger – you mustn't pay any attention to that.	Exe	Sp	NORA: But you were perfectly right – I'm not fit for it. There's another task that I must finish first – I must try to educate myself. And you're not the man to help me with that; I must do it alone. That's why I'm leaving you.	Res	Op	S
6	HELMER [leaping to his feet]: What's that you say?	Sur	Ch	NORA: I must stand on my own feet if I'm to get to know myself and the world outside. That's why I can't stay here with you any longer.	Res	Ch	S
7	HELMER: Nora – Nora...!	Sur	Ch	NORA: I want to go at once. I'm sure Kristina will take me in for the night.	Res	Ch	S
8	HELMER: You're out of your mind. I won't let you – I forbid it.	Ev	Ch	NORA: It's no good your forbidding me anything any longer. I shall take the things that belong to me, but I'll take nothing from you – now or later.	Res	Ch	S
9	HELMER: But this is madness...	Ev	Ch	NORA: Tomorrow I shall go home – to my old home, I mean – it'll be easier for me to find something to do there.	I	Ch	S
10	HELMER: Oh, you blind, inexperienced creature...	Ev	Ch	NORA: I must try to get some experience, Torvald.	Res	Ch	S
11	HELMER: But to leave your home- your husband and your children... You haven't thought of what people will say.	Sur	Op	NORA: I can't consider that. All I know is that this is necessary for me.	Res	Ch	S
	HELMER: But this is disgraceful....	Ev					

Transaction 6: Nora's Duty

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: ...Is this the way you neglect your most sacred duties	El	Op	NORA: What do you consider is my most sacred duty?	El	Ch	Q
2	HELMER: Do I have to tell you that? Isn't it your duty to your husband and children?	Rea	Op	NORA: I have another duty, just as sacred.	Real	Ch	S
3	HELMER: You can't have. What duty do you mean?	El	Op	NORA: My duty to myself.	Real	Ch	Q
4	HELMER: Before everything else, you're a wife and a mother.	Rea	Ch	NORA: I don't believe that any longer. I believe that before everything else I'm a human being – just as much as you are... or at any rate I shall try to become one. I know quite well that most people would agree with you, Torvald, and that you have warrant for it in books; but I can't be satisfied any longer with what most people say, and with what's in books. I must think things out for myself and try to understand them.	Real	Ch	S

Transaction 7: Role of Religion

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Shouldn't you first understand your place in your own home? Haven't you an infallible guide in such matters – your religion?	El	Op	NORA: Ah, Torvald, I don't really know what religion is.	Rea	Sp	Q
2	HELMER: What's that you say?	Sur	Ch	NORA: I only know what Pastor Hansen taught me when I was confirmed. He told me that religion was this, that, and the other. When I get away from all this, and am on my own, I want to look into that too. I want to see if what Pastor Hansen told me	I Res	Ch	S

				was right – or at least, it is right for me.			
3	HELMER: This is unheard of from a young girl like you. But if religion can't guide you, then let me rouse your conscience. You must have some moral sense. Or am I wrong? Perhaps you haven't.	Sur	Op	NORA: Well, Torvald, it's hard to say; I don't really know – I'm so bewildered about it all. All I know is that I think quite differently from you about things; and now I find that the law is quite different from what I thought, and I simply can't convince myself that the law is right. That a woman shouldn't have the right to spare her old father on his deathbed or to save her husband's life! I can't believe things like that.	Real I	Ch	S
4	HELMER: You're talking like a child; you don't understand the world you live in.	Ev	Ch	NORA: No, I don't. But now I mean to go into that, too. I must find out which is right- the world or I.	Res	Ch	S
5	HELMER: You're ill, Nora – you're feverish. I almost believe you're out of your senses.	Ev	Op	NORA: I've never seen things so clearly and certainly as I do tonight.	I	Ch	S
6	HELMER: Clearly and certainly enough to forsake your husband and your children?	El	Op	NORA: Yes.	Rep	Sp	Q

Transaction 8: No Love

	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
1	HELMER: Then there's only one possible explanation...	El	Op	NORA: What?	Rep	Sp	Q
2	HELMER: You don't love me any more.	El	Op	NORA: No, that's just it.	Rep	Sp	Q
3	HELMER: Nora! How can you say that?	El	Op	NORA: I can hardly beat to, Torvald, because you've always been so kind to me – but I can't help it. I don't love you any more.	Rep	Sp	Q
4	HELMER [with forced self-control]: And are you clear and certain about that, too?	El	Ro	NORA: Yes, absolutely clear and certain. That's why I won't stay here any longer.	Rep	Sp	Q

5	HELMER: And will you also be able to explain how I've forfeited your love?	El	Op	NORA: Yes, I can indeed. It was this evening, when the miracle didn't happen – because then I saw that you weren't the man I'd always thought you.	Rep	Sp	Q
6	HELMER: I don't understand that. Explain it.	Req	Ro	NORA: For eight years I'd waited so patiently – for, goodness knows, I realized that miracles don't happen every day. Then this disaster overtook me, and I was completely certain that now the miracle would happen. When Krogstad's letter was lying out there, I never imagined for a moment that you would submit to his conditions. I was completely certain that you would say to him 'Go and publish it to the whole world!' And when that was done...	Com	Sp	R
7	HELMER: Well, what then? When I'd exposed my own wife to shame and disgrace?	Sur	Op	NORA: When that was done, I thought – I was completely certain – that you would come forward and take all the blame – that you'd say 'I'm guilty one'	Rea	Ch	S
8	HELMER: Nora!	Sur	Op	NORA: You think that I should never have accepted a sacrifice like that from you? No, of course I shouldn't. But who would have taken my word against yours? That was the miracle I hoped for... and dreaded. It was to prevent that I was ready to kill myself.	Rea	Ch	S
9	HELMER: Nora, I'd gladly work night and day for you, and endure poverty and sorrow for your sake. But no man would sacrifice his honour for the one he loves.	Com	Op	Nora: Thousands of women have.	Rea	Sp	S
10	HELMER: Oh, you're talking and thinking like a stupid child.	Ev	Op	NORA: Perhaps... But you don't talk or think like the man I could bind myself to. When your first panic was over – not about what threatened me,	Rea	Sp Op	S

				but about what might happen to you – and when there was no more danger, then, as far as you were concerned, it was just as if nothing had happened at all. I was simply your little songbird, your doll, and from now on you would handle it more gently than ever because it was so delicate and fragile. [Rising] At that moment, Torvald, I realized that for eight years I'd been living here with a strange man, and that I'd borne him three children. Oh, I can't bear to think of it – I could tear myself to little pieces!	Real		
11	HELMER [sadly]: Yes, I see- I see. There truly is a gulf between us...Oh, but Nora, couldn't we somehow bridge it?	Acc Req	Op	NORA: As I am now, I'm not the wife for you.	I	Ch	R

Transaction 9: Nora's Slamming the Door

1	Dialogue	Act	Move	Dialogue	Act	Move	Exchange
2	HELMER: I could change...	Req	Op	NORA: Perhaps – if your doll is taken away from you.	I	Ch	R
3	HELMER: But to lose you – to lose you, Nora! No, no, I can't even imagine it...	Req	Op	NORA [going out to the right]: That's just why it must happen. [She returns with her outdoor clothes, and a little bag which she puts on a chair by the table.]	I	Ch	R
4	HELMER: Nora! Not now, Nora – wait till morning.	Req	Op	NORA [putting on her coat]: I couldn't spend the night in a strange man's house.	Rea	Ch	R
5	HELMER: But couldn't we live here as brother and sister?	Req	Op	NORA [putting her hat on]: You know quite well that that wouldn't last. [She pulls her shawl round her.] Good-bye, Torvald. I won't see my children – I'm sure they're in better hands than mine. As I am now,	Rea Real	Ch	R

				I'm no good to them.			
6	HELMER: But someday, Nora- some day...?	Req	Op	NORA: How can I say? I've no idea what will become of me.	Rea	Ch	R
7	HELMER: But you're my wife – now, and whatever becomes of you.	Sur	Sp	NORA: Listen, Torvald: I've heard that when a wife leaves her husband's house as I'm doing now, he's legally freed from all his obligation to her. Anyhow, I set you free from them. You're not to feel yourself bound in any way, and nor shall I. we must both be perfectly free. Look, here's your ring back – give me mine.	I	Ch	S
8	HELMER: Even that?	Sur	Sp	NORA: Even that.	Res	Ch	S
9	HELMER: Here it is.	Sur	Sp	NORA: There. Now it's all over. Here are your keys. The servants know all about running the house – better than I did. Tomorrow, when I've gone, Kristina will come and pack my things that I brought from home; I'll have them sent after me.	I	Ch	S
10	HELMER: Over! All over, won't you ever think of me again?	Req	Sp	NORA: I know I shall often think of you – and the children, and this house.	Com	Sp	S
11	HELMER: May I write to you, Nora?	Req	Op	NORA: No... you must never do that.	For	Ch	R
12	HELMER: But surely I can send you –	Req	Ro	NORA: Nothing – nothing.	For	Ch	R
13	HELMER: -or help you, if ever you need it?	Req	Ro	NORA: No, I tell you, I couldn't take anything from a stranger.	For	Ch	R
14	HELMER: Nora – can't I ever be anything more than a stranger to you?	Req	Op	NORA [picking up her bag]: Oh, Torvald – there would have to be the greatest miracle of all...	Com	Ch	R
15	HELMER: What would that be – the greatest miracle of all?	El	Sp	NORA: Both of us would have to be so changed that – oh, Torvald, I don't believe in miracles any longer.	I	Ch	Q
16	HELMER: But I'll believe. Tell me: 'so changed that...?'	Req	Sp	NORA: That our life together could be a real marriage. Good-bye. [She goes out through the hall.]	I	Ch	R
	HELMER [sinking down on a chair by the door and		Bo				

burying his face in his hands]: Nora! Nora! [He rises and looks round.] Empty! She's not here any more! [With a glimmer of hope] 'The greatest miracle of all...'? [From below comes the noise of a door slamming.]	Sum					
	Sur					

4.2 Data Interpretation

This portion deals with the interpretation of the data.

4.2.1 Event 1: Dependent wife-Dominant Husband Event

This event is comprised of 20 transactions and each transaction carries discussion about different topics between Helmer and Nora through which their characteristic traits are revealed.

Transaction 1: At Home

This transaction deals with the topic of Nora's returning home from shopping. Helmer, instead of greeting her, starts the conversation by raising three consecutive questions (3 Elicits) to inquire about her returning home. Nora provides answer (3 Replies) to those three questions. The underlying pattern in these three exchanges is that Helmer initiates the process of Conversation (3 Opening moves) and Nora assists her (3 Supportive moves). The questioning and interrogative tone of Helmer resembles with the question initiative taken by a teacher in a classroom. As far as Nora is concerned, she is exactly behaving like an obedient student in a class. She does not mind his interrogative tone as it is a part of her routine to give reply to Helmer's number of inquiries.

Importantly, Helmer calls Nora by pet names to show her immaturity. Nora is quite content with her role as a pet and accepts it happily without any protest. Joan Templeton (1989) has pointed out that Torvald uses pet names for Nora in order “to give her a strong animal identity and to underscore her ability to understand the ethical issues faced by human beings” (p. 30).

Transaction 2: Money I

The topic in this transaction is wasting money and its effects on a family as perceived by Helmer. This transaction consists of seven exchanges. Nora starts the conversation (with a Request) to invite Helmer to see what she has bought. Helmer reacts strongly (Inform) by telling her that he is busy. Thus, Nora’s initiative (Opening move) is not welcomed by Helmer (Challenging move). Now Helmer asks a question (Elicit) and Nora provides answer (Reply) to that question (Supportive move). In Exchange 2, Helmer instructs (Direct) Nora not to waste money. Nora, in response, does not disrupt the conversation but supports it by stating the reason for wasting money (Comment). Exchange 3 is stating (S) because Helmer and Nora try to justify their viewpoints. The first three exchanges establish the fact that authority and power lies with Helmer. Exchange 4 is also stating (S) because Helmer assesses Nora’s behaviour by saying “the same little scatterbrain” (Evaluate) and Nora reacts to support the conversation. Exchanges 5 and 6 are stating (S) in which there are discussions about the consequences of borrowing money. In Exchange 7, Helmer calls Nora (Summon) and assess her attitude towards life as “just like a woman (Evaluate). He also dictates Nora not to borrow

(Direct). Nora completely agrees with Helmer (Accept) and thus, she assists her in the conversation (Supportive move).

The analysis portrays Helmer at the helm of affairs, stating all the rules about managing his house, just like a teacher who controls and manages a classroom and Nora is his doll whom he owns and whom he must guide-not letting her influence his decisions.

Transaction 3: Money II

The topic in this transaction is giving money to Nora by Helmer in order to make her happy. In the last transaction Helmer dictates Nora not to waste money and made use of strong acts (Direct) to stop Nora from making useless expenses. In this transaction, Helmer gives more money to mitigate the effects of instruct (Direct). Thus, Helmer is treating Nora as a doll. Exchange 1 is stating (S) in which Helmer begins the conversation by urging Nora (Prompt) to guess about his willing to give more money. Nora assists the conversation by responding with pleasure (React). The second exchange is also stating in which Helmer gives money to Nora (Comment) and Nora accepts the money with great pleasure (Acknowledge). In Exchange 3, the tone changes and Helmer instructs Nora to utilize the money properly (Direct). Nora, quite happily, concedes the order of Helmer and supports the conversation (Acknowledge). The exchange is commanding (C) because of the stern and guiding tone used by Helmer.

The above analysis shows that Helmer lays down the rules for running the home and expects his wife to conform to those rules. His acts clearly

highlight the fact that Helmer is having a possessive attitude towards his wife, which she accepts without any protest.

Transaction 4: Shopping

This transaction is about shopping. Nora starts the conversation by telling Helmer about shopping (Inform). Helmer, instead of acknowledging and supporting the conversation, expresses a question about the parcel (Elicit) to begin the conversation (Opening move). Nora, in response, supports the conversation by giving answer to the question (Reply). The exchange is questioning (Q) because of the interrogative tone of Helmer. Helmer's commanding position is evident from the fact that he is not ready to accept any sign of dominance or superiority from Nora. Helmer does not support the initiative taken by Nora and imposes his opinion on her.

Transaction 5: Money III

The topic in this exchange is wasting and saving money. The first two exchanges are questioning (Q) because Helmer opens the conversation with two questions (Elicit) and Nora supports them by giving answers to those questions (Reply). Exchanges 3, 4 and 5 are requesting (R) in which Helmer urges Nora (Marker and Prompt) to disclose what she wants for herself. Nora, in response, assists the conversation by unfolding her earnest desire for more money (3 Request). The important thing about urge and prompt is that she needs an encouragement from her husband even if she wants anything for her own. In each exchange, Helmer starts the conversation, which is met with a supportive move from Nora. Exchange 6 is questioning (Q) in which Helmer

opens the conversation by asking a question (Elicit) which is met with an answer (Reply) from Nora. The seventh exchange is stating (S) in which there is justification about their stated position and behaviour. In the eighth exchange, Helmer initiates the conversation with an order (Direct) to save money. Nora responds with a statement about her saving habit (React). In this commanding exchange (C), Helmer is having a commanding role and carries all the powers to make decisions and Nora has got no say even in managing the day to day affairs of life. The ninth exchange is stating (S) in which both the characters are in jolly mood (Acknowledgement and Comment). The transaction comes to an end with Helmer's judgment (Evaluate) about Nora's behaviour as "funny". The above analysis shows that Nora is depicted as an embodiment of self-denial and self-sacrifice. Rekdal (2002) has described the status of Nora in the following words:

Sky-lark, squirrel and elf-child are Helmer's images of Nora as he wants her to be, and she coquettishly accepts her role as sky-lark and squirrel in the seductive masquerade in which Helmer wants to keep her. She refers to herself as a third person subject, as an animal or a pet, and a non-human subject (p. 155).

The study of acts clearly points out the fact that Helmer is controlling the life of Nora and Nora's existence is no more than a sex object. In other words, she is a non-entity in the whole episode of Helmer's life. This impression is also supported by the study of moves and exchanges.

Transaction 6: Nora I

This transaction is about the inherited qualities of Nora from her father. It consists of a stating exchange (S) in which Helmer opens the conversation with blame (Accuse) about Nora's extravagance as an inherited quality. Nora, instead of disputing (Challenging) it, assists the conversation (Supportive) with a desire to inherent more such qualities (Comment). The transaction comes to an end with Helmer statement (Inform) that he does not want her to different from the way she is. Rekdal (2002) has reinforced the idea of authority over Nora by Helmer in the following words: "In a fatherly and didactic manner, he stays in control and explains things to Nora, the child who cannot handle money, and he flirts with her in a fatherly-authoritative, physical manner by tugging her ear" (p. 156).

Transaction 7: Nora II

The topic in this transaction is inquiring about eating macaroons by Nora. That is why the dominant exchange pattern is questioning (Q). In exchanges 1, 3, 4, 5 and 6, Helmer opens the conversation with a question (Elicit) and Nora supports the conversation by providing answer (Reply) to all of them. In exchange 2, Helmer performs the commanding exchange (C) by ordering Nora (Direct) to look at him and Nora complies (Acknowledges) with Helmer. The seventh exchange is stating (S) in which Helmer reduces the effects of the above-mentioned investigation about eating macaroons and Nora supports the conversation by stating a strong wish (Desire) to follow his direction in the normal course of life. The transaction ends with a concede (Acknowledge)

from Helmer about Nora's declaration that "I wouldn't do anything that you don't like". She is not only dependent upon her husband, but also she behaves to strengthen the impression that she is subservient to him. She is having a doll life existence in which she has got not an iota of independence and individuality. She is supposed to merge her individuality in the personality of Helmer. She is bound to Helmer about running the affairs of the house.

Transaction 8: Nora's Meeting with Krogstad

The transaction revolves around the topic of inquiry conducted by Helmer to probe Nora's meeting with Krogstad. Exchanges 1 and 4 are questioning (Q) in which Helmer opens the conversation with questions (2 Elicit) and Nora provides answer (2 Reply) to them. Exchanges 2 and 3 are stating (S) in which the important element is that of supportive moves performed by Nora. The fifth exchange is commanding (C) in which Helmer censures (Accuse) Nora for being liar and Nora disagrees with him (Challenges it with a Surprise). The transaction comes to an end with another condemnation by Helmer (Accuse and Direct). The analysis of the play in terms of acts, moves and exchanges speak at length about the patronizing and submissive tones of Helmer and Nora respectively. Helmer is speaking like a moralist and he esteems himself as a superior being, having a universal right to impose his ideas and beliefs upon Nora.

Transaction 9: The Dance Party I

This is a very interesting transaction in which the topic apparently is the dance party but in fact, it moves around the fact that Helmer's point of view is

important in all spheres of Nora's life. Nora initiates the conversation with a motive to divert the attention of Helmer (Distract). In exchange 1, Helmer replies to Nora in affirmative (Acknowledge) and Nora expresses her wish for "the fancy dress party" (Desire). In exchange 2, Helmer states in a good mood that he is also waiting for the party (Inform) to which Nora makes her comment (React). Exchange 3 is questioning (Q) in which Helmer raises a question (Elicit) to which Nora provides an answer (Reply). The transaction comes to an end with a judgment (Evaluate) from Helmer about the insignificance of Nora. All this reinforces the idea that Helmer is having a full charge over Nora and he supports all those moves in which his help is sought and his superiority is further established.

Transaction 10: Official Business

The topic in this transaction is the nature of engagements of Helmer. Nora opens the conversation with a design to change the topic (Distract). Helmer supports it by signaling an introduction of a new topic (Marker). Nora again initiates the conversation by putting forward a question (Elicit) to inquire about the nature of papers which Helmer is carrying. Helmer, in response, gives answer to it (Reply) and the exchange is questioning (Q). Once again the idea that Helmer supports all those moves in which his help is requested is further strengthened. In Exchange 3, Helmer takes the charge and starts the conversation to tell (Inform) Nora about the nature of his work. Nora, in response gives a statement about Krogstad's (Opine) to support the conversation. The transaction comes to end with a testify from Helmer

(Acknowledge). The analysis shows that Helmer is having a commanding role and carries all the powers to make decisions and Nora does not challenge his authority even in managing the day to day affairs of life.

Transaction 11: The Dance Party II

This significant transaction is comprised of three exchanges in which Helmer's help is sought for rehearsal and thus, his superiority is further established. Nora opens the conversation with a beseech (Request). This beseech is not assisted with an affirmative reply (Acknowledgement) but this implore is met with a question (Elicit). Nora, in response, gives answer to the question raised by Helmer and submits to him (by performing Acknowledge and Request). Exchanges 2 and 3 are stating (S) in which Helmer appreciates the submission of Nora (2 Comment). Nora, in response, supports the conversation in both the exchanges (2 Acknowledge). Once again Nora surrenders and submits to the desire of Helmer. It shows that she is in no mood to assert her or fight for his position. In other words, she accepts her roll as that of a doll.

Transaction 12: Krogstad's Obnoxious Act

This transaction deals with the topic of the villain in the drama, that is, Krogstad and his nefarious deeds and evil influence on his family and society. Interestingly, all the exchanges performed in this transaction are stating (S) because both the characters make statements about Krogstad. In the beginning, Nora diverts the attention (through Distract) and raises a question (Elicit) to come to the point, meaning thereby, she has been quite tactful in

praising Helmer in order to mold him to shower some favour on Krogstad. She commences with a question to judge the intensity of crime committed by Krogstad. Helmer, in exchanges 1 and 2 tells Nora (Inform) about Krogstad's forgery. Nora, at first, tries to justify Krogstad's act (Comment) but later she admits Helmer's viewpoint. Both Helmer and Nora try to accommodate each other which is evident from the moves performed by them (Supportive moves). In exchanges 4, 5, 6, 7 and 8, Helmer throws light on Krogstad's character and the evil influence he would be exerting on his family and society (Comment and Inform). Importantly, Nora does not accept Helmer's view. This is evident from the fact that she raises her doubts (Elicit and Check) to bolster Krogstad's case. This is an interesting discovery about her character and it reveals that Nora is not a complete submissive character (its implication will be discussed in conclusion). Helmer prohibits Nora (Forbid) like a moralist to stop pleading Krogstad's case. The transaction ends with a statement by Helmer (Inform) about his nature of business and Nora assists him in an uneasy way (React). Here, Helmer speaks like a moralist by pointing out Krogstad's pernicious influence on his children. The result of Helmer's moralizing is that Nora is feeling deeply troubled about the corrupting influence she might be exerting on her children.

Transaction 13: Everyday Talk

This transaction moves around the routine talk of Helmer and Nora. Exchanges 1 and 2 are questioning (Q) and in each exchange Helmer initiates the conversation with a question (Elicit) which is met with an answer (Reply)

from Nora. In the third exchange, Helmer opens with an appraisal (Evaluate) of Nora as a “little scatterbrain” and Nora changes the topic (Distract). The transaction comes to end with a concede on the part of Helmer (Agree). The striking thing in this transaction is that Nora never calls Helmer with his family name but with his Christian name to show distance, element of respect and formality breathing in their conjugal relationship. Moreover, Helmer labels Nora as “little scatterbrain” to show that she is a thoughtless person who cannot decide about the affairs of life on her own. She needs to be guided by some superior authority to steer her out of crises.

Transaction 14: Krogstad’s Case

This transaction deals with the topic of Krogstad’s case and Nora’s earnest attempt to earn favour for Krogstad. In order to achieve this aim, the first eight exchanges are aimed at winning relaxation for Krogstad (Requests). Nora starts the conversation by calling Helmer (Summon) and performs eight implores (Request) in eight exchanges. Helmer first supports the conversation and tries to change the topic (3 Marker). Later, he asks two questions to confirm that she is talking about Krogstad’s case (2 Elicit). Later, Helmer conveys knowledge about replacement of Krogstad (Inform). The powerless position of Nora can be judged from the study of her moves in this transaction, that is, eight consecutive supportive moves. Exchanges 9, 10, 11, 12, 13, 14, 15 and 16 are all stating exchanges (S) in which Helmer starts the conversation and tries to justify his behaviour towards Krogstad (through Comment and Inform). Nora, in response, argues the case of Krogstad and

tries to soften Helmer's stance towards Krogstad (Comment, React and Elicit). Exchange 17 is also stating (S) in which Helmer is amazed at (Surprise) Nora's persistent pleading for Krogstad. In exchange 18, Helmer begins with a question about Nora's remarks of being petty (Elicit). Nora assists the exchange with an answer (Reply). In exchange 19, Helmer is quite furious about the remarks of Nora for being petty (Comment) and calls his servant. Nora puts forward a question about his intention (Elicit). The transaction comes to an end with an answer from Helmer to "settle things" (Reply). The study of moves tells us that Helmer supports all those moves in which his help is sought, which ultimately establishes his superiority over Nora.

The acts speak at length about the fact that Helmer is controlling the discourse and Nora is being controlled and guided at every step. This is evident from the number of requests she makes to accommodate Krogstad. She argues with Helmer by making use of comments in Krogstad favour, but all her requests are turned down by Helmer, showing that she has got no influence on her husband. Later, by sensing his determination, she only reacts without arguing or passing any comments. The acts of Nora clearly depict her as a submissive woman who surrenders in front of the authority of Helmer.

Transaction 15: Rehearsal of the Party

This transaction is about rehearsal of the upcoming dance party. Exchange 1 is questioning (Q) in which Helmer opens the conversation with a question (Elicit) about tiredness of Nora which is met with an answer (Reply). Exchange 2 is also questioning (Q) in which Helmer reopens by stating the

importance of rehearsal (Opine) which is again met with an affirmative (Reply) to support the conversation. In Exchange 3, Helmer makes a statement to “polish” skills for the party (Comment) which is met with an implore (Request) from Nora to help her in preparation for the party. The transaction comes to an end with willingness on the part of Helmer (Accept) to help the “poor helpless creature!”. Interestingly, Helmer behaves like a mentor to Nora’s requests for help. It is our everyday observation that when we ask for someone’s opinion, it means that we regard that person as having more expertise and knowledge and authority as compare to us. Nora’s persistent request for help suggests her complete submission to Helmer. Trask (1995) states that feminists have pointed out that “...to defer to the pronouncement of men, to seek approval from men before asserting anything of substance...” is a strong evidence of women’s subordinate position in our society (p. 85).

Transaction 16: Getting the Post

This transaction goes around the fact that Helmer wants to check his mail, whereas, Nora tries to stop him. This transaction consists of two exchanges. Nora opens the conversation with an inquiry (Elicit) about what he is looking for. This question is met with an answer (Reply) from Helmer. Both the exchanges in this transaction are requesting (R) because Nora opens the conversation by begging to Helmer not to check his mail. The transaction comes to an end with a statement (Inform) given by Helmer that he is going to check his mail. Thus Nora fails to stop Helmer from going out and checking

his mail. Nora's talk suggests that she has no control over matters happening in her house.

Transaction 17: The Rehearsal

This transaction is used as a ploy by Nora to impede Helmer from checking his mail. Nora opens the conversation to divert Helmer's attention (Distract) and Helmer responds in affirmative (Acknowledge) to support it. Nora makes an earnest desire (Request) for help about the dance party. In Exchange 2, Helmer opens the conversation with a question (Elicit) about Nora's anxiety for the party which is met with an affirmative (Reply). In Exchange 3, Helmer displays his willingness (Acknowledge) to help Nora and Nora implores (Request) him to "play for me and I'll dance!". From the above analysis, we can easily form the conclusion that Helmer is in advice mode, whereas, Nora is in request mode. Helmer is ready to cooperative with Nora if and only if his authority is not opposed.

Transaction 18: Tiredness

This transaction deals with the topic of fatigue of Nora due to the party. Nora starts the conversation by asking a question (Elicit) about his exhaustion. Helmer, in response, assists the conversation by giving answer to the question (Reply). Again Nora resumes with a question (Elicit) which is met with an answer (Reply). Now, Helmer starts the conversation with a question (Elicit) about Nora's fatigue which is met with an affirmative (Reply). In Exchange 3, Helmer justifies his act of coming home (Comment) which is met with the remarks that "You're always right, Torvald, whatever you do"

(Acknowledge). The transaction comes to an end with an appraisal (Evaluate) about Nora as a “reasonably being” from Helmer. The analysis suggests that Helmer always considers her as Mr. Right and supports all those ideas of Nora in which she regards herself as an inferior partner in their conjugal life.

Transaction 19: Doctor Rank

In this transaction, there is information about cheerful mood of Dr Rank. Helmer opens the conversation with a question (Elicit) about the mood of Dr Rank. Nora, in response, furnishes an answer (Reply) to support the conversation. The transaction comes to an end with a statement (Inform) performed by Helmer. Apparently, the transaction looks simple because nothing important is conveyed. But, inwardly it follows the pattern which shows the powerfulness and powerlessness of Helmer and Nora respectively.

Transaction 20: Amorous Mood

This transaction highlights the amorous mood of Helmer. Helmer opens the conversation with a statement (Comment) about fascination for Nora. Nora tries to stop him in a supportive way (React). Exchanges 2, 3, 4 and 5 are all stating exchanges (S) in which Helmer makes use of statement (4 Inform) to show his love for Nora. Nora, in response, at first tries to stop Helmer (2 React) and then agrees with him (2 Accept). Helmer makes use of opening moves which are met with supportive moves from Nora. The immense number of supportive moves performed by Nora shows that Nora is all out to facilitate the conversation.

An elaborate analysis of Event-1 reveals the power relation between Helmer and Nora. Helmer occupies central position being more powerful with a right to question and probe by using elicit, comment and inform, etc. On the other hand, Nora is only to reply, agree, request and react. She has to defend herself by offering justification and assurance of her cooperation to Helmer. She almost fuses her personality into Helmer's personality, rejoicing on all those things in which Helmer rejoices. We completely agree with Murray (1999) when he declares that: "the overall picture is one of polarization; of men's talk as power based and competitive, women's talk as solidarity based and cooperative" (p. 740).

In event 1, it is assumed that Helmer and Nora stick to their traditional roles, that is, Helmer's talk revolves around authority and Nora's talk aims at being polite and submissive. But the study of speech act reveals a different story. She is not a thorough submissive character. Though she uses 22 requests, 8 acknowledge, 22 reply, she also makes use of 9 elicit, 11 comment which throw ample light on her character, that is, she has got some control over her life. Although she is no mood to assert it at the moment, but the point is she is not a thorough passive character.

4.2.2 Event 2: Confrontation Event

This event is comprised of 9 transactions in which different topics are discussed, through which the hallmark features of Helmer and Nora are revealed.

Transaction 1: Letter and its Effects

This transaction is about the startling revelation of letter to Helmer and its baneful effects on the relationship of Helmer and Nora. In exchange 1, Helmer opens the conversation by calling her (Summon) and Nora challenges Helmer by behaving (React) in a different way, that is, "Ah...!". In exchanges 2 and 3, Helmer commences with questions (2 Elicit) to inquire about the letter, which are met with challenges from Nora (2 React). Strangely enough, Helmer initiation (Opening move) is not assisted by Nora, meaning thereby, Nora is not answering the questions but responding in a different mood (not Reply but React). In exchange 4, Helmer challenges Nora by expressing his astonishment (Surprise) when he came to know about the truth of the letter. Nora, in response, also challenges in a different vein (React). In exchanges 5, 6, 7, 8, 9 and 10, Helmer exposes his anger (3 Direct, 3 Accuse, 2 Elicit and 4 Comment) to blame Nora for her immoral act. The accusations and rebukes (as mentioned above) show his moral hollowness. All his claims to save her from any predicament are false. Thus, Helmer reveals his true character of being self-centered by becoming furious with Nora for the guilt she has committed to save him. Importantly, she has given a hint of what she is going to do through her realization by recognizing Helmer's true character. The seed of awakening is laid which will become a flower towards the end of the play.

Transaction 2: Reversal of Helmer's Behaviour

The topic in this transaction is Helmer's abrupt shift in attitude towards Nora. Instead of damning Nora as Helmer did in the last transaction, he tries to accommodate her after the knowledge of the second letter in which Krogstad has expressed his intention to withdraw from the stated position and returned the forged documents. Helmer starts the conversation (Opening move) by ordering (Direct) Nora to give him the letter and Nora supports it in affirmative (Agree). Consequently, Exchange 1 is commanding (C). Exchanges 2, 3, 4 and 5 are stating (S) in which Helmer tries to justify his behaviour by making statements (3 Comment and 1 Inform). Nora, in response, is in no mood to argue with Helmer (1 React, 2 Agree and 1 Acknowledge). Here, Helmer provides justification for his harsh behaviour towards Nora and tries to trap her in his love-net again when he came to know about the withdrawal of Krogstad. He goes back to the forsaken status of patronizing attitude towards Nora. Theoretically he is a man having high morals. But when the crisis comes, he fails to adhere to his proclaimed ideals. Nora's short replies in the form of agree and acknowledge show that there is a sort of lull before storm. Her argumentative tone is altogether missing because she has made up her mind.

Transaction 3: Changing Clothes

This transaction apparently deals with the topic of changing clothes of Nora at night but if we delve deep we can find that there is an awakening of sense of realization of rights and individualism in Nora. The first exchange is

questioning (Q) in which Helmer opens the conversation to stop Nora by dictating her (Direct and Elicit). Nora, in response, makes a supportive move by giving answer to the question (Reply). In Exchange 2, Helmer tries to snare Nora by using rhetoric (Acknowledge and Comment) but Nora responds in a different mood (React). In Exchange 3, Helmer expresses his amazement (Surprise) when he came to know that she is not going to sleep tonight and Nora responds with determination (React). Now the scene has changed. Exchanges 4, 5 and 6 are commanding (C) in which Nora makes use of orders (Direct and Inform) to express her opinion and to challenge Helmer's moves. Helmer is completely at a loss (Surprise) because he was not expecting such sort of boldness from Nora. In exchange 7, Helmer starts the conversation (Opening move) by expressing his sense of bewilderment (Surprise). Nora, in response, raises a question (Elicit) about strangeness in their relationship. Exchanges 8, 9 and 10 are stating exchanges (S) in which Helmer reveals his astonishment (2 Surprise and 1 Comment). Nora challenges Helmer because there is awakening about the wastage of time in the past eight years (3 Realization). This is the important discussion of the play because the reversal of power and role has just begun and the dominant acts of Helmer in this part speak at volumes about his helplessness. The identification of acts tells us that Nora is quite disillusioned about Helmer and reacts very strongly when she came to know about the true character of Helmer.

Transaction 4: Nora is a Victim of Patriarchy

This transaction reveals the wrongs done by patriarchy against Nora. Patriarchal society is a society which is governed by male members of the society. All the exchanges in this transaction are stating (S) because there is discussion about the unhealthy effects of patriarchy on Nora. In Exchange 1, Helmer opens the conversation with a question (Elicit) which is challenged by Nora about the wrongs committed by patriarchy (Realize). In exchanges 2, 3, 4, 5 and 6, Helmer expresses his perplexity (6 Surprise) about the way Nora has pinpointed the wrongs committed by patriarchy (4 Realize, 1 inform and 1 Accuse). Helmer has failed to figure out the awareness and courage shown by Nora. That is why, his dominant act in this part of conversation is surprise

Transaction 5: Nora is Devoid of Ethics

This transaction revolves around the topic of upbringing of children and Helmer's declaration that Nora is devoid of ethics. Since there is discussion about the above-mentioned topic, all the exchanges in this transaction are stating (S). In exchange 1, Helmer opens the conversation with an aim to rectify his behaviour (Comment). Nora, instead of obliging Helmer as she does in Event 1, puts forward a question (Elicit). In exchange 2, Helmer supports the conversation by giving answer to the question (Reply). Nora challenges Helmer by stating that "you're not the man to teach me to be a real wife to you" (React). In exchanges 3, 4, 6 and 7, Helmer challenges Nora by unfolding his confusion (Surprise). Nora also challenges Helmer because she is no more willing to submit to his authority (1 Check, 1 Accuse and 2

Resolve). In exchange 5, Helmer confesses his fault (Excuse) for being wrong to Nora. But, Nora does not pay heed to Helmer's confession and discloses the fact of her leaving (Resolve). In exchanges 8, 9 and 10, Helmer challenges Nora by labeling her behaviour as immature and inexperienced (3 Evaluate). Nora, in response, challenges Helmer's viewpoint and shows her determination to leave her home (Resolve). In exchange 11, Helmer once again expresses his perplexity (Surprise) at such stance. Nora challenges Helmer with great firmness and expresses the reason for leaving him (Resolve). The transaction comes to an end with a judgment from Helmer about Nora's rude attitude (Evaluate). Nora has made up his mind to leave because all her sacrifices have been utterly futile. That is why, Nora expresses through the use of resolve acts her realization for rights and her duty to groom her individuality. At this moment, Helmer is very much confused and his incomplete sentences provide an evidence for his sense of bewilderment. The remarkable change in Nora's behaviour can be judged from the fact that instead of replying to a question (Elicit), he puts forward another question (Elicit). This is something different from Event 1 in which she replies to most of elicits.

Transaction 6: Nora's Duty

This interesting transaction moves around the topic of exploiting social values in order to bridle and suppress Nora. Exchanges 1 and 4 are questioning (Q) in which Helmer makes use of questions (Elicits) to inquire about Nora's sacred duty. Nora, instead of acknowledging or answering him, challenges

with another question (Elicit) and expresses her prime duty to safeguard her rights (Realize). This is something not expected from a submissive Nora as portrayed in Event 1. In Exchanges 2 and 4, Helmer opens the conversation to inculcate a sense of responsibility in her (2 React). Nora, in response, asserts that she has made up her mind to “think things out for myself and try to understand them” (2 Realize). The immense number of realization and resolve acts performed by Nora show that she is now an entirely different person. She is not prepared to continue to be his doll because she has resolved to carve out her way and she will find out from her experience what is right and what is wrong owing to her realization of rights. The study of moves tells us that Nora is no more in passive mode and she is out to assert herself.

Transaction 7: Role of Religion

This transaction deals with the topic of religion as manipulated by Helmer to support his authority. Exchange 1 is questioning (Q) in which Helmer takes an initiative with a question (Elicit) by quoting religion to restrain and curb Nora. She, in response, supports the conversation with a statement about the obscure role of religion in her life (React). In exchanges 2 and 3, Helmer is shocked (Surprise) to hear about the way Nora has responded about religion. Nora, in response, expresses that she would enlighten herself by studying religion on her own (2 Inform, Resolve and Realize). Exchanges 4 and 5 are stating (S) in which Helmer challenges Nora by imposing his judgment (Evaluate) about her immature behaviour. Nora, in response, challenges Helmer by stating that “I’ve never seen things so clearly and certainly as I do

tonight” (Resolve and Inform). This transaction is concluded with the questioning exchange (Q) in which Helmer opens with a question (Elicit) about leaving him and Nora responds in affirmative (Reply). He makes use of elicits in order to “mobilize (d) the rhetoric of established society to keep Nora within the framework of the community and of the family” (Mcfarlane, 1994, p. 73).

Transaction 8: No Love

This transaction exhibits the absence of love in Helmer and Nora’s conjugal relationship. Exchanges 1, 2, 3, 4 and 5 are questioning (Q) in which Helmer inquires about her shift in behaviour by putting forward five questions (5 Elicit) consecutively which are met with responses (5 Reply) to support the conversation. In these exchanges, Helmer is trying to unearth the reasons for Nora’s drastic change in attitude. In exchange 6, Helmer implores (Request) to explain the reason for such a drastic change in attitude towards him and Nora supports it with extensive remarks (Comment). Exchanges 7 and 8 are stating (S) in which Helmer is aghast at (2 Surprise) Nora’s statements and Nora responds with strong statements to justify her act of leaving (2 React). In Exchange 9, Helmer starts the conversation by stating reasons to justify her behaviour towards Nora on the ground of safeguarding his “honour” (Comment). Nora, in response, supports the conversation with a pithy and strong statement that “thousands of women” sacrifice their honour for the sake of their husbands (React). In exchange 10, Helmer initiates the conversation with a judgment (Evaluate) that Nora is behaving like a “stupid child”. Nora,

in response, makes use of a statement (React) and awareness that for eight years she has been living with a “strange man” (Realize). Exchange 11 is a request exchange (R) in which Helmer agrees with Nora (Accept and Request) to bridge the gap and mend his ways. Nora, in response, challenges him with a statement “I’m not the wife for you” (Inform), that is, she no longer belongs to him. Williams (1952) has entitled the final scene between Nora and Helmer as a declaration not discussion scene, primarily because of Nora’s final step to leave her home (p. 76).

Transaction 9: Nora’s Slamming the Door

This transaction is about Nora’s slamming the door and leaving her family for good. Helmer is depicted as utterly helpless and that is why he switches over to perform surprises and requests. Exchanges 1, 2, 3, 4, 5 and 6 are request exchanges (R) in which Helmer opens the conversation with number of implores (5 Request) to stop her. Nora, instead of acknowledging, challenges Helmer by stating that she is not going “to stay in a strange man’s house” (2 Inform, 3 React and 1 Realize). Exchanges 7, 8 and 9 are stating (S) in which Helmer is shocked (3 Surprise) to hear the way Nora has crossed all limits. Nora, in response, states that both of us are free from all obligations and returns the ring (2 Inform and 1 Resolve). Exchanges 10, 11, 12, 13 and 14 are request exchanges (R) in which Helmer opens the conversation and begs her to keep some connection with him. Nora, in response, challenges all the moves of Helmer and prohibits him for any sort of relationship (2 Comment and 3 Forbid). Exchange 15 is questioning (Q) in which Helmer opens with a

question (Elicit) to inquire about “the greatest miracle”. Nora, in response, states about her distrust in miracles (Inform). In Exchange 16, Helmer supports the conversation by begging that he believes in miracles (Request) to change his attitude towards her. Nora, in response, challenges him and says farewell to him (Inform). The transaction comes to an end with the act of surprise performed by Helmer. The study of moves tells us that Nora is challenging the authoritative attitude of Helmer. Nora’s final step of leaving her home is in fact a voice raised against blind obedience to conventions and customs of the society. Joan Templeton (1989) has summed up the main argument of the play in the following words:

...when she realizes that her duty to herself is the most supreme duty, she is voicing the most basic of feminist principles that women no less than men possess a moral and intellectual nature and have not only a right but a duty to develop it (p. 32).

In the beginning of the play, Nora is chained by patriarchy (Helmer) and restrained by religion and society, but towards the end she throws away all the chains and shackles and appears as a liberated and emancipated woman. There is a clear transformation in her character; her journey from a submissive woman to a self-assertive woman who completely ignores Helmer’s advice not to leave her home. Further, Helmer is quite assertive and authoritative in the beginning of the play, but towards the end he is a pathetic figure. The analysis shows that the acts, moves and exchanges which characterized Helmer’s personality in the first event become the mark of Nora’s personality in the second event. For instance, in Event 1, Nora does not use acts such as direct, forbid, and accuse, etc. However, in event 2, she goes even beyond this and in

order to suggest awareness about her rights, she performs the acts of realize and resolve to change the prevalent situation. So, she altogether turns against Helmer. Helmer, on the other hand, ends up with surprise acts to show that he is completely bewildered at Nora's behaviour.

Moreover, the frequency of words spoken by a character is an indication of being dominant or less dominant. The higher the frequency of spoken words, the more would be the dominance of the speaker in the conversation and vice versa. In Event 1, the total words spoken by Helmer are 2129, whereas, Nora spoke 1232 words. The ratio of their spoken words is 2:1 respectively. But in Event 2, the total words spoken by Helmer is 1807, whereas, Nora spoke 1766 words. The ratio of their spoken words is 1:1 approximately. The study of frequency of words points towards the fact that Nora is transformed from a weak character (Event 1) to an assertive character (Event 2). This has been pointed by Rekhdal (2002) in the following words:

The contrast between Helmer's lengthy monologues, where he talks himself into calmness, and Nora's short, one-line responses, through which she reaffirms her presence, underlines the lack of communication between them. Towards the end of the scene, there is an exchange of roles. There, Nora regains the power of speech and, according to some critical analyses, speaks like a man, while Torvald has no language for the reality that Nora tries to put into words (p. 174).

The above-stated opinion of a critic is a subjective opinion and other critics may disagree with it. Consequently, there is a need to objectify such personal opinion and this can be achieved only through the use of linguistic approach. Thus, a linguistic analysis of a text is important in a way that the

subjective opinion of a critic like Rekhdal is objectified through a linguistic approach.

CHAPTER 5

CONCLUSION

A summary of the speech acts, moves and exchanges being performed by Helmer and Nora is presented below:

Event 1

Acts

Helmer's Speech Acts	Frequency	Nora's Speech Acts	Frequency
Elicit	31	Request	27
Inform	23	Reply	24
Comment	19	React	17
Evaluate	7	Elicit	9
Marker	7	Acknowledge	8
Acknowledge	7	Comment	7
Direct	6	Distract	6
Accuse	4	Accept	5
Reply	4	Check	4
React	3	Surprise	3
Accept	3	Inform	2
Prompt	2	Desire	2
Opine	2	Opine	1
Summon	1	Agree	1
Forbid	1	Summon	1
Agree	1	Excuse	1
Surprise	1		

Moves

Helmer's Moves	Frequency	Nora's Moves	Frequency
Opening	39	Supportive	77
Supportive	27	Opening	21
Bound opening	24	Challenging	7

Reopening	12	Reopening	1
Challenging	1	Bound opening	0

Exchanges

Helmer's and Nora's Exchanges	Frequency
Questioning	28
Requesting	18
Stating	41
Commanding	6

Event 2

Acts

Helmer's Speech Acts	Frequency	Nora's Speech Acts	Frequency
Surprise	25	React	20
Elicit	17	Inform	15
Request	13	Realize	15
Comment	8	Resolve	9
Evaluate	6	Reply	7
Direct	5	Comment	3
Accuse	5	Elicit	3
React	2	Direct	3
Reply	2	Agree	3
Check	1	Forbid	3
Accept	1	Accuse	2
Inform	1	Check	2
Summon	1	Accept	1
Acknowledge	1	Acknowledge	1
Excuse	1		
Agree	1		

Moves

Helmer's Moves	Frequency	Nora's Moves	Frequency
Opening	41	Challenging	54
Supportive	12	Supportive	22
Challenging	15	Bound opening	3
Reopening	9	Opening	2
Bound opening	4	Reopening	0

Exchanges

Helmer's and Nora's Exchanges	Frequency
Questioning	15
Requesting	12
Stating	47
Commanding	4

The analysis of the play in terms of acts, moves and exchange helps us to identify gender roles of Helmer and Nora. In event 1, the highest number of acts performed by Helmer and Nora are elicits and requests respectively. We come to know through the summary of the table that Helmer has not performed even a single request in this event, whereas, in Nora's act, there are twenty seven requests. This shows that gender roles are quite traditional and hierarchal in this event, that is, the traditional roles of husband and wife are portrayed in which power, control and authority rests with the husband. The summary of moves and exchanges reinforces the same idea. In this event, Helmer mostly opens the conversation, whereas, Nora supports the

conversation by performing supportive moves. This is a proof of her cooperative role in carrying on the conversation. Thus, Nora's suppression is quite evident from the study of acts, moves and exchanges

However, there is a shift of acts, moves and exchanges in Event 2. Helmer's acts are climaxed by twenty five surprises, whereas, Nora's acts are topped by twenty reacts, fifteen informs, fifteen realizes and nine resolves to change the situation and to fight for her rights. The study of moves tells the same story. Nora's moves are topped by challenging moves instead of supportive, dismantling the traditional image of women. Thus, Nora defies her traditional role as a dependent, weak, and suppressed wife in Event 2. She strives for her liberation and reconsideration of social values.

It is often assumed that Nora's abrupt change in behaviour goes unaccounted for on the ground that there is no convincing justification for such a change in her character. The present study provides plausible justification by tracing development in the character of Nora. Nora, at the beginning, is a passive and submissive wife but this does not imply that she is a dumb character. In Event 1, the use of seventeen reacts, seven comments and nine elicits indicate the fact that she does differ from her husband in certain respects. She argues, at times, with her husband and conveys her stance mildly. However, at the end she becomes defiant and revolt to the extent of leaving her family when she came to know about the true nature of Helmer. From the analysis of the play we come to know that even at the beginning of the play she was not absolutely submissive. She does not accept Helmer's view about the need for spendthrift and gives her arguments. Again she

argues with Helmer when she recommends Krogstad's case. She does not hesitate to express her viewpoint in favour of Krogstad. At the beginning, Helmer is depicted as a man of principles but his morality collapses at the end of the play, whereas, Nora is depicted as a weak creature but emerges as a woman of extraordinary courage at the end.

Women language is supposed to signal emotional instability, powerlessness and lack of responsibility which eventually depicts them as powerless. Men, in a patriarchal society, are regarded as an embodiment of power and authority. But, the situation is reversed at the end of the play when Helmer is "talking like a woman"- the expression used to show that one is not intelligent or responsible (Rehman, 1999, p. 175). In event 1, Nora is regarded as a representative of female gender and Helmer as a representative of male gender. But in event 2, gender roles are reversed (as discussed above). As a result we come to the conclusion that gender is not something as inborn, whereas, sex is. Our gender is what we perform, that is, gender is not something we are but what we do. That is why gender is not something definite because human beings are not programmed to act like a computer. It is different from sex which refers to what we are. Nora is no more a personification of female gender because of her awareness about having individual freedom. She not only challenges her gender role but also exchanges her role with Helmer. In this research, gender is assessed in the light of acts performed by an individual in a society. This research does not discuss the factors affecting the change of gender roles. This is left for other researchers to test their muscles.

The present study has been conducted with a belief to formulate a framework which can be applied to all “artefacts” (Hassan, 1985). In our educational institutions, English language is taught without any mention of its functional use. Students are bombarded with the theories dealing with formal aspect of language; with the rules of grammar and language. There is a little time devoted to discuss the functional aspect of language. The present study is an effort to study the functional aspect of language. This study is quite useful for literary students because the researcher has looked upon language used in literature not as something evasive and philosophical, but language as used in everyday life.

Moreover, the merits of the present study is that it does not follow the traditional division of the play into exposition, complication and resolution. It divides the play into acts, moves, exchanges and transactions. The reason for this division is that the traditional division is broad based and quite general in nature, whereas, the division into act, move, exchange and transaction is quite specific and helps the reader/audience to identify the true nature and function of characters in a text. Also, the study highlights the interrelation between Gender and Speech Act theory. The point of intersection between them is the element of performativity. The performative aspect of Speech Act theory has already been discussed in detail (see Chapter 1). Butler (as cited in Cameron, 1999, p. 444) is of the opinion that ‘Gender is performative’, meaning thereby, gender is not something fixed, unlike sex. Gender does not depict who we are, but what we are doing in conversation. Gender is a very complex phenomenon because its determination is dependent upon number of factors,

e.g, class, status, group, etc. but the vital element in its determination is the way we talk. That is why, this research is significant because it highlights gender by dissecting the conversation.

It goes without saying that linguistic theories especially Speech Act theory is quite useful to the students of literature because it provides an opportunity to study language used in the texts. The added advantage of linguistic theories is to give an objective cloak to the criticism of the text. “Without linguistics, the study of literature must remain a series of personal preferences, no matter how the posture of objectivity is adopted” (Hassan, 1985). This is not to say that other approaches to text are faulty or to undermine their value. The researcher recommends that linguistic approach can be used, in collaboration with other approaches, to appreciate the text fully to explore the real sublimity of a text.

References

- Austin, J.L. (1962). *How to do things with words*. Cambridge: Harvard University Press.
- Bertens, H. (2003). *Literary theory: The basics*. India: Routledge.
- Burton, D. (1982). Conversation pieces. In R. Carter & D. Burton (Eds.), *Literary text and language study* (pp. 86-115). London: Edward Arnold.
- Cameron, D. (1999). Performing gender identity: Young men's talk and the construction of heterosexual masculinity. In A. Jaworski & N. Coupland (Eds.), *The discourse reader* (pp. 442-458). London: Routledge.
- Carter, R., & Burton, D. (1982). *Literary text and language study*. London: Edward Arnold.
- Clark, H. H. (1996). *Using language*. UK: CUP.
- Coulthard, M. (1985). *An introduction to discourse analysis*. London & New York: Longman.
- Cruse, A. (2004). *Meaning in language: An introduction to semantics and pragmatics*. Oxford: Oxford University Press.
- Cuddon, J. A. (1982). *The Penguin dictionary of literary terms and literary theory* (3rd ed.). USA: Penguin.
- Durbach, E. (1994). A century of Ibsen criticism. In J. Mcfarlane (Ed.), *The Cambridge companion to Ibsen* (pp. 233-248). Cambridge: CUP.
- Duranti, A. (1997). *Linguistic anthropology*. UK: CUP.
- Freeborn, D. (1996). *Style: Text analysis and linguistic criticism*. London: Macmillan.
- Ibsen, H. (2006). *A doll's house*. India: Pearson Longman.
- Hancher, M. (1975). Understanding Poetic Speech Acts. *College English*, 36 (6), 632-639. Retrieved from <http://www.jstor.org/stable/374945>
- Hassan, R. (1985). *Linguistics, language, and verbal art*. Hong Kong: OUP.
- Jakovljevic, B. (2002). Shattered Back Wall: Performative Utterance of *A Doll's House*, *Theater Journal* 54, 431-448. Retrieved from the John Hopkins's University Press.
- Jiang, H. (2005). Appreciation of a Text in Terms of Speech Act Theory. *US-*

- China Foreign Language*, 3(2), 13-17. Retrieved from <http://www.linguist.org.cn/e200502.html>.
- Kendall, S., & Tannen, D. (2003). Discourse and gender. In D. Schiffrin, D. Tannen & H. E. Hamilton (Eds.), *The handbook of discourse analysis*. 2003 Oxford: Blackwell.
- Klarer, M. (1999). *An introduction to literary studies*. London: Routledge.
- Langas, U. (2005). What Did Nora do? Thinking Gender with *A Doll's House*. *Ibsen Studies*, 5:2, 148-171. Retrieved from <http://dx.doi.org/10.1080/15021860500424254>.
- Levinson, S.C. (1983). *Pragmatics*. UK: Cambridge.
- Mcfarlane, J. (1994). *The Cambridge companion to Ibsen*. Great Britain: CUP.
- Malmkjar, K. (Ed.). (1991). *The linguistics encyclopedia*. London & New York: Routledge.
- Murray, C. (Ed.). (1999). *Encyclopedia of literary critics and criticism*. London: Fitzroy Dearborn publishers.
- Northam, J. (1965). Ibsen search for the Hero. In R. Fjelde (Ed.), *Ibsen: A collection of critical essays*. Prentice Hall Inc.: New Jersey.
- Nischik, R. M. (1993). Speech Act Theory, Speech Acts and the Analysis of Fiction. *The Modern Language Review*, 88 (2), 297-306. Retrieved from <http://www.jstor.org/stable/3733760>
- Ohmann, R. (1971). Speech Acts and the Definition of Literature. *Philosophy and Rhetoric*, 4, 1-19. Retrieved from <http://www.jstor.org/stable/40236740>
- Palmer, F. R. (1981). *Semantics*. Great Britain: CUP.
- Petrey, S. (1990). *Speech acts and literary theory*. New York & London: Routledge.
- Pratt, M. L. (1977). *Toward a speech act theory of literary discourse*. Bloomington & London: Indiana University Press.
- Rehman, T. (1999). *Language, education and culture*. . London: OUP.
- Rekdal, A. M. (2002). The Female Jouissance: An Analysis of Ibsen's *Et Dukkehjem*. *Scandinavian Studies*, 74 (2), 149-180 Retrieved from EBSCO
- Searle, J.S. (1969). *Speech acts: An essay in the philosophy of language*. USA: CUP.

- Searle, J.S. (1976). A Classification of Illocutionary Acts. *Language in Society*, 5 (1), 1-23. Retrieved from <http://www.jstor.org/stable/>
- Simpson, P. (1997). *Language through literature*. London & New York: Routledge.
- Sinclair, J. & Coulthard, R. M. (1975). *Towards an analysis of discourse: The english used by teachers and pupils*. Oxford: OUP.
- Schiffrin, D. (1994). *Approaches to discourse*. UK: Blackwell.
- Stenstrom, A. B. (1994). *An introduction to spoken interaction*. London & New York: Longman.
- Templeton, J. (1989). The Doll House Backlash: Criticism, Feminism and Ibsen. *PMLA*, 104 (1), 28-40. Retrieved from <http://www.jstor.org/stable/3175520>
- Trask, R. L. (1995). *Language: The basics*. London & New York: Routledge.
- Trougott, E. C., & Pratt, M. L. (1980). *Linguistics for students of literature*. New York: Harcourt, Brace, Jovanovich, Inc.
- Willaims, R. (1952). *Drama: From Ibsen to Eliot*. England: Penguin Books.
- Wodak, R. (1997). *Gender and discourse*. London: Sage Publications.

