

HENRIK IBSEN AND PLAYS: A BRIEF OVERVIEW

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ABSTRACT

Henrik Johan Ibsen was a Norwegian dramatist and theater chief. As one of the founders of modernism in theater, Ibsen is regularly alluded to as "the father of realism" and one of the most powerful playwrights of his time. This paper reviews about the Henrik Ibsen with the short introduction about him and his plays. The paper also focuses around the realism in the plays of the Henrik.

Keywords: Henrik Ibsen, Henrik Plays, Theater, Playwrights.

Introduction

Henrik Ibsen was born on March 20, 1828, in Skien, Norway. In 1862, he was ousted to Italy, where he composed the misfortune Brand. In 1868, Ibsen moved to Germany, where he thought of one of his most celebrated works: the play A Doll's House. In 1890, he composed Hedda Gabler, making one of theater's most infamous characters. By 1891, Ibsen had come back to Norway an abstract legend. He kicked the bucket on May 23, 1906, in Oslo, Norway. [1] As a kid, Ibsen gave little indication of the dramatic virtuoso he would turn into. He experienced childhood in the little Norwegian seaside town of Skien as the most established of five kids destined to Knud and Marichen Ibsen. His dad was an effective shipper and his mom painted, played the piano and wanted to go to the theater. Ibsen himself communicated an enthusiasm for turning into a craftsman also. [1]

The family was tossed into destitution when Ibsen was 8 due to issues with his dad's business. About all hints of their past fortune must be auctions off to cover obligations, and the family moved to an overview ranch close to town. There, Ibsen invested a lot of his energy perusing, painting and performing enchantment stunts. In contrast to numerous different authors and artists, Ibsen had a long and apparently cheerful union with Suzannah Daae Thoresen. The couple marry in 1858 and invited their lone youngster, child Sigurd, the next year. Ibsen additionally had a child from a prior relationship. He had fathered a youngster with a house keeper in 1846 while functioning as a student. While he offered some monetary help, Ibsen never met the kid.[2]

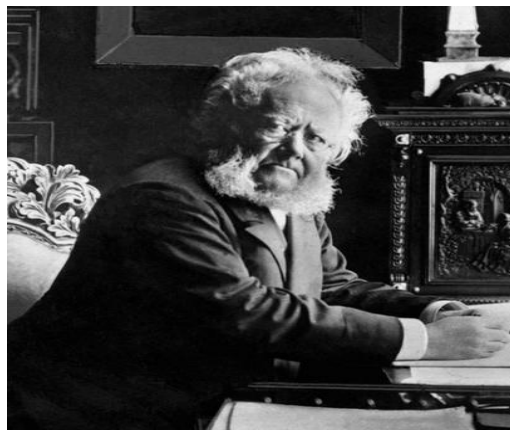


Fig 1. Henrik Ibsen

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Important Plays of Henrik Ibsen

Some of the important plays of Henrik Ibsen are as follows:

Doll's House

A Doll's House (Danish and Bokmål: Et dukkehjem; also translated as A Doll House) is a three-demonstration play composed by Henrik Ibsen. It debuted at the Royal Theater in Copenhagen, Denmark, on 21 December 1879, having been published prior that month.[3] The play is set in a Norwegian town around 1879.

The play is significant for the manner in which it deals with the destiny of a wedded lady, who at the time in Norway needed reasonable opportunities for self-satisfaction in a male-ruled world, despite the way that Ibsen denies it was his purpose to compose a feminist play. It aroused an incredible sensation at the time,[3] and caused a "storm of insulted controversy" that went past the venue to the world newspapers and society.[3]

In 2006, the centennial of Ibsen's demise, A Doll's House held the distinction of being the world's most performed play that year.[4] UNESCO has inscribed Ibsen's signed manuscripts of A Doll's House on the Memory of the World Register in 2001, in acknowledgment of their historical value.[4]



Fig 2. A Doll's House

The title of the play is most generally translated as A Doll's House, however some scholars use A Doll House. John Simon says that A Doll's House is "the British expression for what [Americans] call a 'dollhouse'".[4] Egil Törnqvist says of the elective title: "Instead of being superior to the conventional delivering, it simply sounds more colloquial to Americans."

Lady from the Sea

The Lady from the Sea (Norwegian: Fruen fra havet) is a play written in 1888 by Norwegian writer Henrik Ibsen inspired by the melody Agnete og Havmanden.[5] The show is eminent in the Ibsen corpus for presenting the depiction of Hilde Wangel who is again depicted in Ibsen's later play The Master Builder. The character depiction of Hilde Wangel has been depicted twice in contemporary film as a socially significant depiction, most as of late in the 2014 film named A Master Builder. This symbolic play is fixated on a lady called Ellida. She is the girl of a lighthouse-guardian, and grew up where the fjord met the untamed sea; she loves the sea. She is hitched to Doctor Wangel, a specialist in a small town in West Norway (in the mountains). He has two daughters (Bolette and Hilde) by his previous spouse, presently deceased. He and Ellida have a son who dies as a child, which puts a major strain on their marriage. Wangel, dreading for Ellida's emotional well-being, has welcomed up Arnholm, Bolette's previous mentor and now the headmaster of a school with the expectation that he can help Ellida. In any case, Arnholm thinks that it is Bolette hanging tight for him and he proposes. She agrees to wed her previous instructor because she sees this as her lone chance to get out into the world. [5]



Fig 3. The Lady from the Sea

Some years sooner Ellida was profoundly enamored and connected with to a sailor, but since he killed his skipper he needed to escape. Nevertheless, he asked her to sit tight for him to come and get her. She attempted to break the commitment, yet he had too extraordinary a hold over her. The sailor at that point returns every one of these years after the fact to guarantee her. Ellida then has to choose between her previous darling or her husband. Dr Wangel at long last recognizes her opportunity to choose since he understands that he has no different options. This goes in support of himself as she at that point chooses him. The play ends with the sailor leaving and Ellida and Wangel making a go of their lives again together.

Lady Inger of Ostrat

Lady Inger of Ostrat (unique title: Fru Inger until Østeraad) is a 1854 play by Henrik Ibsen, inspired by the life of Inger, Lady of Austraat. The play, the third work of the Norwegian's profession, reflects the introduction of Romantic Nationalism in the Norway of that period, and had a strongly against Danish sentiment. It centers on the Scandinavia of 1510–1540 as the Kalmar Union collapsed, the impacts of the Reformation were getting clear in Norway, and a last desperate struggle was being mounted to keep up Norwegian freedom. Its underlying sentiments were so strongly against Danish that Ibsen eventually conditioned them down.[6]

Norwegian writing was practically nonexistent during the time of the Scandinavian Union and the subsequent Dano-Norwegian association (1387—1814) — Ibsen described that period as "400 Years of Darkness." Ibsen was a significant member in a surge of nationalistic romanticism that followed the "400 Years of Darkness" and is perceived as one the extraordinary four contributors of this period (the others being Bjørnstjerne Bjørnson, Alexander Kielland, and Jonas Lie). [6]



Fig 4. Lady Inger of Ostrat

Women in Ibsen Plays

Ibsen's treatment of ladies was abundantly impacted by the 19th-century Scandinavian ladies' rights and movements. Naturalistic issues and ladies' questions were essential issues in his plays. Ladies requested for legitimate fairness, budgetary autonomy and monetary solvency, or more all, suffrage. The naturalistic development, especially when it arrived at the theater—matched with the battle for ladies' rights, and fostered the demands for lawful uniformity, money related freedom, and casting a ballot right. Ibsen presented ladies in his naturalistic plays, most notably, Nora in *A Doll's House*, Mrs. Alving in *Ghosts*, Rebecca West in *Rosmersholm* and the title figure of *Hedda Gabler*. Ibsen's ladies were depicted without moral bias as figures striving for credibility against the unconscious hypocrisy of males in their man-centric society. The naturalistic emphasis on ladies made another dimension in the theater history, and Ibsen drove the route with his strong ladies characters. His plays focus on the philosophy of ladies' development, yet in dramatic images they were accessible, and the sympathy made by stage execution energized ladies' identification. The views of ladies characters were given equivalent rights and weights to those of male figures in his social and realistic plays. By asserting themselves contrary to the male commanded society, ladies rebelled against conventional norms and request, despite the fact that by and large, they fizzled and either pulled back from society, or be caught, similar to Mrs. Alving in the play, *Ghosts* [5]. The situation of ladies in Scandinavia had gotten a subject of discussion by 1854 when Norwegian daughters were first given equivalent legacy rights to sons. In the same year, two Swedish economists focused on peasant ladies and servants that lady in the north was the household beast of weight and the slave of man. Moreover, contemporary sociologists were tremendously worried about contemporary ladies' situations who brought up that however ladies of the working classes spared from drudgery, they were cut off from utilitarian movement. They were either more personal servants, or embellishing hothouse plants. On the off chance that their fathers and husbands were rich enough to keep them in lethargy, they may be given fantastic formalistic educations, however they were separated from the world and from life by a Chinese mass of proprieties which served to frustrate any desires for dynamic self-expression. The divider was worked of modesty, helplessness, delicacy, appreciation, and chastity was esteemed more than it moved toward numbness. Supreme ideals were loyal. Men of the lower working classes requested ladies as the same conduct. On the off chance that the parcel of girl and spouse were dull, the unmarried lady would be terrible. She was not even elaborate, where she could play out some useful work in the house of her relatives; she was ready to keep up her self-respect and was frequently welcome. Otherwise, she must turn into a weight, or seek shelter in some sort of establishment, or accept work as a servant [5]. The ideals of ladies frustrated self-expression and isolated ladies from open life structure the setting of Ibsen's ladies' characters with *Hedda Gabler* as the most eminent model. Similarly, albeit male guardianship of an unmarried lady was abolished in Norway in 1863, and after 1866 ladies reserved the privilege to gain a free living, the situation confronting unmarried ladies was still dreary, giving added weight to both the demeanor of Mrs. Linden (who bemoans life of a working lady) and Nora's famous decision to leave her marriage and make her own specific manner in the realm of *A Doll's House*. Moreover, Norwegian nationalism itself contained a symbolic representation of sex, which denied uniformity. For instance, on the May 17 festival of statehood in 1827, the procession conveyed paintings of Nora—a female symbol of the Norwegian country, the name of Ibsen's champion in his most shocking early naturalistic play, while the public hymn was first performed on May 17, 1864 and classified various roles for people. A pundit wrote in 1996, "The song mirrored the roles assigned to every sexual orientation in the construction of the public home: the strong dad ensuring his house, effectively supported by his better half." She proceeded, "Against this foundation, it seems to be normal that men, as fathers and defenders of the country, reserved the privilege to participate in political decisions." Women as mothers, "had their special capacity in the public home, yet to partake in dynamic battle didn't conform to their feminism [5]. Ibsen had associated himself with ladies' development in Norway shortly subsequent to composing *A Doll's House*. He obviously expressed his support for ladies' rights development. A short speech mirrored his desire for singular freedom and self-satisfaction for all for ladies, yet for "mankind when all is said in done." Since his speech was conveyed a year prior to he started drafting *Hedda Gabler*, where the champion not just burns a manuscript that she unmistakably identifies as what could be compared to an infant, yet in addition rejects constricting ties of parenthood in the most last manner through her suicide, which means the homicide of her unborn child, his remark on the job of mothers had specific significance [5].

Conclusion

In last we can say that Henrik Ibsen plays presents the problems faced by the women in the very touching way and highlights of the issues of equality of women in society, as well as also contributed for the same.

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