

Re-examination of the Theme of Cross-century Literature in "Doll's House"

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Abstract. The literature theme of Ibsen's *A Doll's House* is of trans-century. The creative intent and dramatic conflicts essentially show the confrontation and conflict between two different personalities. Using this conflict, the writer Ibsen portrays his own ideal for real people, strongly criticizes those already alienated in reality, and sends out a strong call for the real person to return sooner. This article analyzes the theme of the *A Doll's House* across the century literature, interprets the figure conflict under the theme of *A Doll's House* in the cross-century literature and explores how to deepen the understanding of the theme of *A Doll's House* in the cross-century literature.

Introduction

Ibsen's *A Doll's House* is an important piece of Chinese teaching in colleges and universities. As for the theme of this work, the usual comment is mainly that it exposes the contradictions and conflicts between the patriarchal society and the liberation of women. It argues that women should be freed from the enslavement of men and how they can make women truly emancipated, and Ibsen did not quite understand, so he just put forward the problem in the play, but did not put forward the solution to the problem. In my opinion, this view that has almost reached a conclusion more shows the reference to Ibsen's dramatic works by women liberation in China and the utilitarian literary criticism that we have always had, but the author's creative purpose and actual work is very different. In fact, calling for the return of real people is the real trans-century theme of *A Doll's House*.

An analysis of the trans-century literature theme of A Doll 's House

In the 1870s, Nora, in the Ibsen's work selected to departure from home, which inspired Europe and triggered a very strong response. The reason why this play possesses a very powerful force of shock is precisely because of its mercilessly ripped off the veil of hypocrisy above the family relations and directly pointed out that women have many independent liberalization and social status and other important topics, reflecting the awakening of woman's awareness. In fact, it was not until a century later that Nora was still a social issue of great concern in the West and became the theme of the cross-century literature. Once we find foreign literary and artistic works that reflect such topics, we will revisit the inter-world literary body that *A Doll's House* created by Ibsen.

The main theme of the work is the result of the transformation of the living material by the writer. The subjective objective of the work has not exactly the same subjective themes as the writer's subjective creative intention. Therefore, in order to explore the theme of the cross-century literature contained in *A Doll's House*, it is more important to start from the work itself and comprehensively analyze the essence of the drama conflict. The main conflict in *A Doll's House* is the change in the relationship between Nora and Torvald Helmer from harmony to opposites. The conflict mainly comes from Nora's awakening. Therefore, to master the essence of the conflict precisely, the main thing is to find out exactly what Nora did not realize, and this should start from the dream of Nora. Before the curtain, Nora had long ago created the great miracle of imposing borrowed money to save her husband's life, and thus paid a very high price, even at a loss. However, after the curtain opened, Nora appeared in front of the reader as if she had never experienced a difficult little woman and had a great sense of happiness. While she sang and danced, she lamented "how good a happy life is," and

even when creditor Krogstad put her actions against law, she has not shown any kind of insult or guilty sense of guilt. It's She firmly decided to take responsibility, that is, to die for her husband's innocence. In the end what gave Nora this confidence and strength, so that all the troubles are ignored, and choose to face disgrace and death calmly?

Readers can find the answer from Nora's speech and deportment. While Krogstad threatened her, though it also had a sense of panic, she quickly calmed down and thought she had done that for her husband. Before she was going to commit suicide, she told Linde that if someone had all their responsibilities and charges taken to their own bodies, it would not prove so to be the case. This proves Nora has a very unique belief in morality and its relationship with others. She believes that beyond the fame and the status of purely for people's love, this is entirely a high-level morality, but also the value of life and marriage at the highest level of the show. Although its behavior does not conform to the secular etiquette, but with love got the right to exist. Out of the warmth of her family life and her husband's fascinating love affair, she was convinced that her husband was also a model for such morality and that her marriage was founded upon such a relationship of love. Nora's inner spiritual laws and consciences are in fact merely a wonderful dream about human beings, but Nora sees it as a reality and is totally indulged in it. Under the cover of dreams, all the miseries have become so poetic that death has shown its charm. This dream is exactly the source of joy, happiness and courage that Nora pursues.

Some readers think that these words indicate that part of the petty bourgeois women represented by Nora have realized that they have a very sad position in the patriarchal society and are themselves only dolls. Therefore, they have decided to seek the same rights as men. Therefore, in this way, the essence of the conflict between Nora and Torvald Helmer can be understood as the conflict between men and women in life, status and rights. Thus, the theme of *A Doll's House* is the emancipation of women. The conclusion that this understanding produces and the process of dramatic plot appear to be fragmented from one another. Nora, who strives for equality between men and women, has no necessary connection with Nora, who has the illusion of perfect emotion described above. What Nora publishes is not a manifesto for the independence of women, but rather an account of the fulfillment of the dreams of love, people and their relationships. What she calls Torvald Helmer is not equal status and rights, but the deserved reward of all those who love and emotion, so that the real person can come back sooner. The only way to explain Nora's actions in order to make the plot and character of the character can be achieved before and after the reunification. Therefore, Nora's awakening is the discovery of the true state of her husband-wife relationship and the abolition of the beautiful illusion of people and their relationship. Associated with it is that the essence of the drama drama conflict is the opposition and conflict between the two types of personality.

An Interpretation of the conflict of characters under the trans-century literature theme of A Doll 's House

First, the conflict between Nora and Torvald Helmer. The conflict between Nora and her husband stems from many aspects and is the main contradiction of the play. As the conflict continues to deepen, the plot has also been pushed to the climax. Na lah heart is very kind, full of compassion, sincerely, and love singing and dancing, very lively and cheerful character, for life with the spirit of optimism. At the same time, she is very hardworking, able to do selfless dedication, in order to be able to save her husband, she hesitate to sacrifice their own lives are not enough. All of these reflect the positive value of human nature. However, before her awakening, she also had the desire to be a doll with vanity and willingness to love her husband so much that she lacked the awareness of independence and self-esteem. The contrast between goodness and selflessness in Nora's personality and selfishness and hypocrisy in her husband's character constitutes the most direct contrast to the divorce. Torvald Helmer, who shows his true face from ordinary people, shows the other side of human nature. Before knowing that his wife borrowed money, her husband was very affectionately calling him a Lark, a sweetheart, a charming thing, and vowed to sacrifice himself to save Nora. However, after the real crisis arrived, the ugly face of human nature in Torvald Helmer was exposed.

For example, he lashed out loudly as a hypocrite, a lie, a crime woman, a woman without faith, morals and sense of responsibility. This time, he gave away the good life and future of his life, and brutally deprived her of her right to education so much that her marriage was declared dead. For his own status and reputation, he scolded her regardless of his wife's life and death, his cruel and unnatural words like a knife stabbed Nora's heart. But after the crisis he again said he was willing to suffer and suffer for Nora. Her husband before and after the show so that Nora clearly saw the original face, she had felt her beloved husband in order to be able to stand up for themselves, courage to take care of themselves, but did not think he was so cowardly cowardice, for the sake of their own betrayal principles and even the soul. The clash between them made the hope of the existence of Nora completely shattered, and the depressing commission of her heart exploded. She finally has no hope of what miracles the world can produce, and she can only leave this no longer warm home.

Second, the conflict analysis between Torvald Helmer and Krogstad. Torvald Helmer dismissed Krogstad regardless of classmates and friendship, the reason of which is as follows: First, in Torvald's opinion, Krogstad had committed perjury, and love to spread rumors, belonging to neither the moral nor the character of the people. Torvald Helmer, who is a representative of the model of social behavior, whose law of doing things is to precisely punish those who destroy the social order and should not give them any trace of sympathy and opportunity. Followed by Krogstad is also a lawyer, and works in the same bank with Torvald Helmer, and his ability to operate is very strong, which is threat to Torvald Helmer who is a posthumous manager. In Torvald Helmer's view, a mountain can not leave two tigers, and Krogstad is his university classmate who understands his background. The most unbearable is that Krogstad has never been circumvented, no matter in what occasions always close to him, or even calls his nickname. Finally, Krogstad got his weakness, and he is readily to blackmail by using his wife's debt on bond. This proves that it is absolutely impossible for Helmer to join with Krogstad. His basic attitude towards those who have made mistakes is to kill and then step on it, so that it will never turn over again. He is inseparable from his hypocritical, selfish, envious mentality.

Third, the conflict analysis between Nora and Krogstad. Once Nora's husband fired Krogstad, they could be safe and sound. However, when the survival of Krogstad was threatened, the most evil aspect of human nature was shown and even some people chose to resort means to achieve their own ends. Driven by the recent interest, some of the main characters such as Krogstad's avaricious human nature and revenge have been demonstrated. Next, as early as the early planning has been aimed at the responsibility of financial institutions, he said to Nora, I must tell you a few words, if someone twice dug me into the ditch, then less than a year, They will be the manager can not leave the right-hand man. At that point, the real manager of the joint venture bank was not Torvald Helmer, but Krogstad.

A Deep Understanding of the trans-century literature theme of *A Doll's House*

A re-examination of the trans-century literature theme of *A Doll's House* reveals that it is not accidental, but inevitable, that the theme of calling for the return of real people at an early date. The writer Ibsen's creation mainly concentrated in the middle and late nineteenth century. Due to the continuous development of capitalism in Europe in this period, the dominating effect of money on people's hearts has been constantly apparent. The literary masters of humanitarianism as the main part of the ideological trend of literature thought have turned their high regard to the fate of mankind from the evil of suppressing the human nature of feudal theocracy to the evil of money destroying human nature. Ibsen confronts such a literary master who pays close attention to the development of the times and has been anxiously exploring the road to humanity's return. As far as we know, a prominent thought runs through Ibsen's early and mid-term works, which is to spread the spiritual revolution. The essence of Ibsen's spiritual revolution is to oppose the reality that money is the pure center and call for a genuine return to the spirit of freedom, equality and fraternity. From a human perspective, it is hoped that those real people who have not been coerced by the gold and the material will return. This call that runs through Ibsen's literary works has distinct characteristics of the times. At the same time, the nineteenth-century Norway possessed an entirely different background compared with

Western European societies. Its political situation was fairly stable. The economy was mainly dominated by the petty bourgeoisie and has not yet suffered from the erosion and impact of the big industry. The unique political, economic and cultural conditions determine that in this world, people also have their own personality and independent personality. Ibsen was born in this environment, and has always been in this growth, there are still some of the real people around. Even after he resided in Western Europe in the future, his heart still retains the good memories of real people. This has led him to relentlessly whip the reality of the loss of humanity under the capitalist system in his work and to call forth real people to return early enough to create a multitude of moral, emotional, and hopeful people without any signs of withering of outstanding people, thus revealing a bright color in the cold and gloomy era.

Conclusions

In general, calling for the real person to come home sooner, this is the trans-century literature theme of the work *A Doll's House*. The theme is not only the result of the playwright Ibsen in the practice of life and art, but also has a necessary relationship with the then social and historical conditions and artistic trends. It is because of this eternal and broad theme, so that *A Doll's House* has tremendous value, but also has been a permanent vitality.

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