George Bernard Shaw

Commentary on *A Doll’s House*

Unfortunately, *Pillars of Society*, as a propagandist play, is disabled by the circumstance that the hero, being a fraudulent hypocrite in the ordinary police-court sense of the phrase, is not accepted as a typical pillar of society by the class which he represents. Accordingly, Ibsen took care next time to make his idealist irreproachable from the standpoint of the ordinary idealist morality. In the famous *A* *Doll’s House*, the pillar of society who owns the doll is a model husband, father, and citizen. In his little household, with the three darling children and the affectionate little wife, all on the most loving terms with one another, we have the sweet home, the womanly woman, the happy family life of the idealist's dream. Mrs. Nora Helmer is happy in the belief that she has attained a valid realization of all these illusions; that she is an ideal wife and mother, and that Helmer is an ideal husband who would, if the necessity arose, give his life to save her reputation. A few simply contrived incidents disabuse her effectually on all these points. One of her earliest acts of devotion to her husband has been the secret raising of a sum of money to enable him to make a tour which was necessary to restore his health. As he would have broken down sooner than go into debt, she has had to persuade him that the money was a gift from her father. It was really obtained from a moneylender, who refused to make her the loan unless she induced her father to endorse the promissory note. This being impossible, as her father was dying at the time, she took the shortest way out of the difficulty by writing the name herself, to the entire satisfaction of the moneylender, who, though not at all duped, knows that forged bills are often the surest to be paid. Since then she slaves in secret at scrivener's work until she has nearly paid off the debt.

At this point Helmer is made manager of the bank in which he is employed; and the moneylender, wishing to obtain a post there, uses the forged bill to force Nora to exert her influence with Helmer on his behalf. But she, having a hearty contempt for the man, cannot be persuaded by him that there was any harm in putting her father's name on the bill, and ridicules the suggestion that the law would not recognize that she was right under the circumstances. It is her husband's own contemptuous denunciation of a forgery formerly committed by the money-lender himself that destroys her self-satisfaction and opens her eyes to her ignorance of the serious business of the world to which her husband belongs: the world outside the home he shares with her. When he goes on to tell her that commercial dishonesty is generally to be traced to the influence of bad mothers, she begins to perceive that the happy way in which she plays with the children, and the care she takes to dress them nicely, are not sufficient to constitute her a fit person to train them. To redeem the forged bill, she resolves to borrow the balance due upon it from a friend of the family. She has learnt to coax her husband into giving her what she asks by appealing to his affection for her: that is, by playing all sorts of pretty tricks until he is wheedled into an amorous humor. This plan she has adopted without thinking about it, instinctively taking the line of least resistance with him. And now she naturally takes the same line with her husband's friend. An unexpected declaration of love from him is the result; and it at once explains to her the real nature of the domestic influence she has been so proud of.

All her illusions about herself are now shattered. She sees herself as an ignorant and silly woman, a dangerous mother, and a wife kept for her husband's pleasure merely; but she only clings the harder to her illusion about him: he is still the ideal husband who would make any sacrifice to rescue her from ruin. She resolves to kill herself rather than allow him to destroy his own career by taking the forgery on himself to save her reputation. The final disillusion comes when he, instead of at once proposing to pursue this ideal line of conduct when he hears of the forgery, naturally enough flies into a vulgar rage and heaps invective on her for disgracing him. Then she sees that their whole family life has been a fiction: their home a mere doll's house in which they have been playing at ideal husband and father, wife and mother. So she leaves him then and there in order to find out the reality of things for herself, and to gain some position not fundamentally false, refusing to see her children again until she is fit to be in charge of them, or to live with him until she and he become capable of a more honorable relation to one another. He at first cannot understand what has happened, and flourishes the shattered ideals over her as if they were as potent as ever. He presents the course most agreeable to him—that of her staying at home and avoiding a scandal—as her duty to her husband, to her children, and to her religion; but the magic of these disguises is gone; and at last even he understands what has really happened, and sits down alone to wonder whether that more honorable relation can ever come to pass between them.

(From *The Quintessence of Ibsenism* (1891; rev. ed. 1913) by George Bernard Shaw.)