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## **Literary and Philosophical Background of the Playwright Ibsen: Revisited**

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#### **ABSTRACT**

A literary text is a mirror that reflects the author's life, feelings, emotions, and sufferings. To understand the literary work, one should take into consideration two main aspects: literary and philosophical. The literary aspect includes the style used by the author, and literary devices implemented in his writings such as metaphor, irony, pun and so on. As for the philosophical aspect, it shows different schools to which the author is affected by whether it is realism, naturalism or any other approach. The current study consists of five sections: (1) an introduction about Ibsen, (2) literary background of Ibsen which includes his style and main literary devices, (3) philosophical background of Ibsen which includes the philosophical schools that are reflected in his plays, (4) context and its role in understanding and analyzing Ibsen's work, and (5) the main conclusion that the study came up with is that context plays a great role in understanding the phenomenon under discussion.

## **1. INTRODUCTION**

It is important to have a look at Ibsen's life, the environment, the land he came from. The aim is not to seek the characters on whom he shaped himself, but to realize and understand the climate socially and spiritually in which he grew up. This will result in understanding his work since the context is considered.



Henrik Ibsen was a Norwegian poet and playwright. He belonged to a middle-class family. Ibsen was born in a small village called Skien on March 20, 1828. He was not the only child in the family. Three more sons and one daughter were born. Skien, as any coastal town, had prosperity based on the large exports to England. Unfortunately, Skien like other towns had troubles such as wars or seizure of shipping. The family moved out of the town when Ibsen was six because of his father's financial issues and being bankrupt (see, Siddall, 2008, p. 7 Stone and Wagner, 2014, p. 2 and Gosse, 2020, pp. 4-5). In addition, Ibsen's childhood witnessed many experiences such as violent quarrels between his father and mother because of the business failure. Henrik had the reason for the bitterness toward his family. It should be said that in spite of all his sufferings, they did not make him maladjusted or psychopath. However, they made him sensitive since in his childhood was noticed to be deeply lonely and he was called "a prickly creature" by the local people. As a child he was amused by magic acts, puppet shows, ventriloquism and satirical poems. It was also mentioned that not only his childhood was complicated, but for many years his life witnessed constant failure, humiliations, insults and financial troubles. Ibsen did not talk about his family or his home life, but he showed some glances of the town, pictures of the church, and some details that frightened him such as the pillory which was in the square (see, Corrigan, 1959, pp. 173-4; and Heiberg, 2014, pp. 10-12). Moses (1908, p. 27) mentions that Ibsen moved to Grimstad in 1843. In comparison to Skien, it was a small village where he had no family, friends or any other connections. Even in the three years later he lived in that village, he was alone. He stayed at Reimann's house and worked as an apprentice to a pharmacist. It can be said that he suffered from the grim poverty while being there. In 1846, Ibsen had a son from an illegitimate relationship with a house servant. He had to support him, but he never did. In 1858, he married Suzannah Thoresen. During his residence at Grimstad, he showed interest in the realism of Charles Dickens and the Satire of Voltaire. Later on, he could make friendships, he had two friends of the same age: Christopher Due and Ole Schulerud. Hence, his poems were getting more serious, he began to read them to his friends. They were inspired by the revolution of 1848. Consequently, in 1850, Ibsen published his first play "Catiline". The main theme of the play was his favorite one: the conflict between the isolated individual and the forces



of power. In the same year, he arrived in Christiania for his examination. In fact, he passed the examination, but he failed in two subjects: Greek and arithmetics. Ibsen had to take the exam of the two subjects so that he would be able to register at the university. In fact, he never entered the university, simply, because he did not retake the exam of the two subjects, (see Roe, 1905, p. 305; Rhodes, 1995, p. 24; Heiberg, 2014, p. 30; Templeton, 2015, p. 13).

In October 1851, Ibsen met Ole Bull, the famous Norwegian violinist who came to Christiania to get financial support for the first theatre in Norway which was founded by him. Fortunately, Bull hired Ibsen as the playwright and stage manager of the Norwegian Theatre in Bergen. Later on, Ibsen travelled to Denmark and Germany to have an idea about the development of theatre. Then, he became the director of the Norwegian theatre in Christiania. Eventually, he left Norway for Italy which was considered as exile from family and country (see Jaeger, 1890, pp. 99-103; and McFarlane, 1994, p. 5).

In the years of exile, Ibsen wrote the great work in (1866) “Brand”. The play was reprinted and accordingly, Ibsen was rewarded by the Norwegian Parliament by getting an annual pension. The play was a five-act epic tragedy. It concerned with a romantic idealist who attempts to understand himself. In addition, this play had an essential impact on Ibsen’s life and made him famous throughout Scandinavia. In 1867, “Brand” was encountered by “Peer Gynt” which was about a man who did not care about his problems to the extent he lost everything. The two works made Ibsen more popular. Then, he started writing on controversial topics like the oppression of women like in “A Doll’s House” 1879. In 1881, “Ghosts” which was another play that discusses the contemporary issues at that time. Undoubtedly, Ibsen’s attempt to combine the realistic techniques with psychological drama was shown in his play of “Hedda Gabler” in 1891. In the same year, Ibsen went back to Norway and lived the rest of his life in Christiania until he died on May 23, 1906 (see, Archer, 1904, pp. viii-ix; and Rredhi, 2015, pp. 1481-1482).

From Ibsen’s biography, it can be said that he has many contributions to literature and drama in particular. Specifically, he assisted to create what is called psychological drama. He also tackled many social problems of his surrounding as in *A Doll’s House*, and criticized the injustice, hypocrisy and women’s problems. Furthermore, his



writings unveiled topics that used to be silenced; therefore, he is considered to be the father of modern drama and as a dramatist, the second to Shakespeare. Moreover, they reflect the social problems that he faced in his personal life as well as the psychological problems that can be seen in his characters as in *Ghosts*. Poverty was one of the main ideas mentioned by Ibsen. Very briefly, Ibsen's tough life can be clearly seen in his writings which are almost similar to the style he used which is a reflection of his own life. In addition, being a father of modern drama, he is considered both realist and idealist for all struggles, disgrace and family problems he encountered.

## **2. Literary Background**

As it is well-known, literature in general is a means of communication in which well-organized and written words are used to convey the imaginative experience (William, 1965, p. 14). Ibsen as any writer is inspired by his life experience, family and struggles, so his writings are examples that reflect his social life and problems. For this reason, he must have his own style that makes him prominent among other playwrights. Ibsen styles and some of the literary devices implemented in his writing are explained in the following subsections.

### **2.1 Ibsen's Language**

As it has been mentioned earlier that a writer must have his own style that distinguishes him from others. So, the same thing can be said about Ibsen. There are different views that show Ibsen's style in his plays among them Fulsas and Rem (2018, p. 24) who argue that Ibsen has techniques used in his plays; therefore, they are well-made. In addition, he was also able to construct a chain of events in a logical, clear and conceivable way and the major device used by Ibsen is to uncover the hidden truth.

Ibsen's work had an important impact on modern drama; his language should be paid due attention, simply, because he is a poet and a dramatist at the same time. The main feature of Ibsen's writing is the use of short, but full phrases, producing sentences which have meaning without a necessary word and the variation in tone and style. Symbolism, imagery and themes are seen richly in Ibsen's plays such as



“Peer Gynt”. Moreover, Ibsen’s language in his later prose dramas is precise and exact and it is used for specific purposes (Zuber, 1980, pp. 103-4). Similarly, to Zuber (1980), Kramme (1996, p. 63) asserts that Ibsen’s early plays are written in verse, then he changes his writing styles and gives up that style of plays. Later on, he starts writing more realistic style by portraying real people in real situations, for instance “A Doll’s House”, “Hedda Gabler” and “An Enemy of the People”. Bearing in mind that language used in these plays is the plain everyday language. So, the realistic plays became popular although they were not well-received at first. The other style that Ibsen decides to choose for his plays is the symbolism. This style is presented by themes which are concerned with personal relationships instead of social problems such as in “The Wild Duck”, “The Master Builder”, and “When We Dead Awaken”. (For further details, see Brustein, 1991, pp. 43-44 Kruger; and 2009, pp. 43-44).

Another view regarding the structure of Ibsen’s plays is by Nygaard (1997, p. 96) who claims that the scenes of plays and their instructions should be studied and analyzed in a special way. The plays have been considered remarkable since the dialogue is reduced. Having known, that his earlier plays are characterized of action and dialogue and later are replaced by silent symbols in his latest plays.

As for Johnston (1932, p.15), he states that the movement from the accidental to the essential is considered a distinctive aspect of Ibsen’s contribution; it aims at simplifying the situation of human, but at the same time it also leads to increasing the conceptual implication. To clarify that, the unimportant issues or aspects of characters or the protagonists’ life become secondary in comparison to the conscious or unconscious conditions and circumstances. So, they find themselves taking part in the conscious life and its issues that are important. As a result, it can be understood that there is a movement from complexity to clarity (see also, Marker and Marker, 1989, p. 127).

Ewbank (1979, p. 102) indicates that the qualities of Ibsen’s writings and prose in particular are not easy to be analyzed especially if the analysis searches for semantic ambiguities, metaphor, implicatures or complexities of syntax. It is worth mentioning that the obviousness of Ibsen indicates other types of verbal imagination. Ewbank (1979) also believes that “there is more of the quality in the infinite variety of



Shakespeare's dramatic language than the image-centred approach has paid attention to".

To sum up, Ibsen's style is characterized by the use of metaphor, incomplete phrases, implications or what is unsaid and what is said as well. He is considered as one of the founders of realism in theatre in which art represents human life faithfully in a given situation and leads to increase the audience awareness and consciousness. His obviousness that leads to complexity is another feature of his texts and the technique of using complexity then moving to clarity. In addition, his style is mixed with irony, realism and satire, so it makes him distinct. Another point that results in a unique style is the literary devices he often uses such as, similes, imagery, metaphors or allusion which will be explained later. For this reason, his work deserves to be studied and analyzed to shed light on the different linguistic philosophical phenomena that are used in daily communication.

## **2.2 Literary Devices Philosophically Oriented**

Literary devices can be defined as techniques used by writers to convey meanings that goes beyond what is said or read. There are many literary devices. Each device is used for a specific purpose. It is important to understand how to use them correctly. Since, the literary aspect is of one the vital element in current study. Some relevant devices will be explained as follows:

### **2.2.1 Metaphor**

Figurative languages are different from nonfigurative or ordinary languages in using figures. Metaphor is considered as one of these figures which is used to refer to a comparison of two different things or phenomena that have common features. Metaphor is defined differently according to one language or another and from one school to another. It is related to putting words into another, but these words have different meaning differs from their literal ones. The aim behind that is to show the similarity between them. BBC English dictionary (1992) defines metaphor as a phenomenon used to describe something by saying something else that shares the same characteristics that you attempt to provide. Lakoff and Johnson (1980, p. 3) state that metaphor is not only found in the extraordinary language, but also in

everyday life, thought and action, simply because our conceptual system is metaphorical in nature. They also add that in order to prove this claim is “communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like” (for details see, Lakoff, 1980, pp. 3-6; Yassen, 2013, p. 52-53; and Jakub, 2019, pp. 2247-2248).

Lakoff and Johnson (1980, p. 6) claim that metaphor is not just a matter of language, but the processes related to the human thought are metaphorical. “Time is Money” (1980, p. 7) is an example to show how metaphorical expressions can provide an explanation about the metaphorical nature of concepts that form the everyday activities. The metaphorical concept of “Time is Money” in contemporary English:

1. You’re wasting my time.
2. I don’t have time to give you.
3. Thank you for your time.
4. I’ve invested a lot of time in her.

So, time in English culture is a limited resource used to accomplish goals and it is conceived as money. Accordingly, “Time is money”, “Time is limited” and “Time is a valuable commodity” are considered as metaphorical concepts because of the daily dealings with money.

Newmark (1988b, p. 104) defines metaphor as “any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote. Metaphor may be single (one-word) or extended (a collocation, an idiom, a sentence a proverb, an allegory, a complete imaginative text” (see, Fadaee, 2011, p. 21).

Devitt and Hanley (2006, p. 7) refers to the old conception of metaphor as a deviant or improper use of the literal. However, this idea is weakened since some metaphors can be true in the same contexts in both cases literally or metaphorically. The other view is that a sentence used metaphorically could have a different truth value if it would be used literally. In other words, using the same sentence metaphorically has a different meaning from being used literally. This distinction can be well explained



pragmatically because the literal meaning refers to what is said and the metaphorical one refers to what a speaker does with a sentence or what he means. It is notable that the metaphorical meaning is based on context. Metaphorically, utterances of the same expressions differ from one context or occasion to another. In addition, metaphorical interpretations result from the extralinguistic presuppositions, skills and abilities. It can be said that this kind of interpretation is context-based. In the pragmatic field, metaphor is considered by different scholars. For example, in Grice's theory of "Cooperative Principle" (1989, p. 34) "metaphor is considered as a particular type of conversational implicature". In Sperber and Wilson's "Relevance Theory" (1986, p. 170) "metaphor is treated as a type of loose language use" Moran (2006, p. 248) discusses the phenomenon of metaphor with relation to philosophy. Its importance is not concerned with poetics, aesthetics or rhetoric, but also in philosophy of mind (ordinary mental concepts and their metaphorical status), philosophy of science (metaphors compared to explanatory models) and cognitive studies (how concepts are formed (see, Taverniers, 2003, p. 7).

Zhang (2009:78) explains the five elements of metaphors mechanism. They are: (1) producer, (2) receiver, (3) source domain, (4) target domain, and (5) context. By the producer and receiver, it refers to the participants who have a cognitive ability, aware of the context and the background knowledge on which metaphor can be created. Through mapping, features of the target domain are projected the interaction between source and target domains, then the metaphorical meaning is gained. As for context, it is the most important one to decode and understand metaphors (also see, Jakub, 2019, p. 2251; and Black, 1977, p. 437).

As far as Ibsen is concerned, metaphor in his plays is represented by the use of "buildings" to be compared with "society". The idea of using "home" or "house" is to refer to ideal families. Another use of metaphor is the "doll". As living doll, it represents the impression of the problems., since, Nora shows and explains her experience, life and marriage by the figure of "doll" (Moi, 2006, p. 235, and Sandberg, 2015, p. 10).

In conclusion, metaphor is one of the influential parts of language. This phenomenon happens in all languages. It is considered by different scholars from different linguistic fields such as semantics, pragmatics, and cognitive studies, as well as being primarily





studied in poetics and philosophy. Metaphors provides a good explanation of some abstract concepts and enrichment of the everyday language. By using metaphor, something new is described by something familiar. It is worth mentioning that metaphor in the pragmatic perspective is the participants' intentions in communication which are related to the utterance meaning.

### **2.2.2 Irony**

It is believed that irony is one of the literary ancient phenomena that has been studied and interpreted comprehensively. However, others believe that most of the studies on irony have been done within literature rather than in pragmatics. To deal with irony, it is necessary to know whether irony is a figure of speech (stylistically speaking) or it is a part of theory of meaning (pragmatically speaking). As for the current situation, studies of irony focus on both literature and meaning theory. Traditionally, irony has been defined as saying something while meaning something else. Hence, what is said and what is unsaid. Irony is one of the topics that are employed in the pragmatic analysis, but it does not mean that all examples are treated ironically, particularly irony that belongs to communication. Irony is used by speakers to express a polite criticism or a kind of criticism. It can be also used for other purposes, for example, to praise requires an implied criticism. This phenomenon has been given due attention by different scholars from different fields. Hymes (1987, p.300) states that ironic attitudes can vary and include amusement, surprise, detachment, recognition, sorrow, or pleasure when it is used for entertainment. It is one of the forms of criticism is teasing. It can be regarded as a form of social control of conversational transgression.

Barbe (1995, pp.79-80) claims that there is an interrelation between the use of irony and the establishment of power. Power is known as an asymmetric relationship between participants, i.e., one has control more than the other. The irony used by one of the speakers may or may not be accepted by the other one in certain situations, for instance, if a speaker lower someone who is respected or valued by other participants.

Linguistically speaking, Sperber and Wilson (1981, p. 303) discuss irony and the difference between “use” and “mention”. The “use” of an expression indicates to



what the expression refers, whereas “mention” is the expression itself. They argue that proposition that implies irony is not used by the speaker, but it is only mentioned. So, utterances used for ironical purposes are semantically distinguished from the one used for making an assertion to order or to request etc.. The mentioned cases are ironical because their interpretations are regarded as the speakers’ opinions.

Irony is also studied in terms of speech act theory, Amante (1981, pp. 81-88) states that ironical speech acts are necessarily indirect speech acts, but not performatives; therefore, they must be insincere as well as they create an affective force, i.e., a quasi-perlocutionary force. The force resulted from irony lead audience to reprocessing the illocutionary act. Another view in this aspect is by Brown (1980, p.114) who considers speech acts ironical and irony is dealt with as a performance of a speech act without the required sincerity conditions. Brown’s approach is very economical, simply, because irony is bound to the normal processing of speech acts.

### **2.2.2.1 Dramatic Irony**

The contemporary meaning of the dramatic irony has been used in the twentieth-century by academicians such as Sedgewich (1882-1949). It can be used in both tragedy and comedy. Apparently, this use can be seen in Shakespeare’s plays as well as in other works of dramatists, librettists and prose writers. Kreuz (2020, p. 21) refers to various psychological influences of dramatic irony. For instance, curiosity about what happens next can be raised. It results in suspense and humor; therefore, a spectator might share the same feelings of a character such as sympathy or embarrassment and he can predict the outcome. This phenomenon is referred to as anomalous suspense, it happens despite that the spectator understands the outcome and the events in advance. He also mentions that the dramatic irony is referred to as proleptic irony which involves foreshadowing. This type can be in the Greek tragedy, so critical information will be provided to the audience. So, this foreshadowing can be explicit in some cases and in other cases spectators or readers have to notice that by some clues provided by the author or the playwright. It is notable that this type of the irony is concerned with fictional storytelling which is one of the literary devices or techniques used in the Greek tragedy. It can be presented by an event known by

the reader and unknown by the character. It is important to mention that the Greek dramatists were known for being masters of the dramatic irony.

Garmendia (2018, p. 6) clarifies that the dramatic irony is found in different literary or artistic works. A good example for that, in *Romeo and Juliet*, Romeo kills himself, because he thinks that Juliet is dead. However, the reader or audience knows that she is not. In this type of irony, the third person narrative is used to make the character unaware of the situation. As it is known, the reader knows more about the situation. Hence, the reader must be informed about the situation. This type of irony can be seen in “*A Doll’s House*”, such as when “*Nora*” leaves for a short time to see how life of the family is in her absence.

### **2.2.2.2 Verbal Irony**

Many scholars, linguists, psycholinguists and other scientists care about verbal irony. This type of irony is known as a trope used to replace a literal meaning by a figurative meaning. Colston (2017, p. 20) points out that the speaker evaluates a particular person or topic by giving a negative point of view which is different from an attitude. So, the speakers say something, but in fact they intend the opposite. Gramendia (2018, pp.7-11) asserts that it is not only found in literary texts, but it is also achieved when a speaker (or writer) has an intention to communicate ironically and tries to bring the hearer (or reader) to understand what he/she intends, i.e. it is considered as ironic speaker’s intention. Using irony is often involved in human communication. It is not obvious in many cases that what a speaker utters is meant ironical or not. Hence, context and world knowledge should be known to distinguish the literal meaning from the ironic intention. Linguistically, the studies have come up with some ideas and conclusions that reflect the way in which irony is understood intuitively. Garmendia (2018, p. 7) also states that it is not clear whether it is possible to communicate using irony without language for this reason the verbal irony should be verbal. For instance, when someone feels improperly, ironic disapproval can be expressed without using any words. The verbal irony is seen in “*Ghosts*” when “*Engstrand*” tries to impact “*Manders*” to accept his choice to be with Johanna. So, “*Manders*” reconsiders the way he thinks of “*Engstrand*”. However, it can be seen

that “Mrs. Alving” is being ironic when she replies “Manders”, since she knows what kind of people “ENGstrand” is, but “Manders” is deceived by his behavior.

### **2.2.2.3 Situational Irony**

This type of irony deals with situation and it is called irony of situation. Barbe (1995, p. 77) distinguishes between the verbal irony and the situational irony. The verbal irony according to Barbe is concerned with utterances, written texts or works. As for the situational irony, it deals with putting the situations against each other. However, they are not differentiated distinctly. Consequently, verbal irony is not expressed or discussed without being in its situation. Lucariello (1991, pp. 467-8) points out that people’s speech and interaction always take place in context of situation. It is pointed out that speakers put emphasis on particular aspects of the situation. The situational irony is not based only on a verbal expression. It appears and has a role when an unintended irony is discussed.

Garmendia (2018, p. 5) states that situational irony is not intentional in the sense of that context is absent. Accordingly, it is considered as an event that takes place and regarded as ironic, because of the way it occurs. Simply, it is an event that is on the contrary to what is expected by someone. As for Colston (2017, p. 20), he argues that it can be said that the situational irony expresses contradiction or opposition that is among the parts of an event or situation. In this regard, it can be said that both verbal irony and situational irony share common features represented by unexpectedness and opposition.

In conclusion, irony can be simply understood as saying something, but meaning something else. As for types, there are several types. They are as we have already mentioned. Very briefly, dramatic irony is about telling of an ironical event and as a situation in which readers or audience know something ignored by characters. Verbal irony and situational irony are similar in many ways. The difference between them is that the situational irony occurs when an unintended irony is discussed. In both types, opposition is entailed and shared knowledge is required. The aforementioned types of irony are implemented in Ibsen’s plays. For instance, the dramatic irony and the situational are obvious in *A Doll’s House* to show Nora’s personality behind her duty

as a woman at that time. This indicates that women should be treated equally and be respected just like men.

### **2.2.3 Sarcasm**

It is well-known that sarcasm is employed to achieve some communicative functions that cannot be achieved by using direct speech. Knowing that sarcasm in communication leads to the opposite meaning of what is said, so that it is not a form of literal language. It has another function which is a sort of criticism against the addressee. Muecke (1969, p.20) claims that sarcasm and irony are closely connected to each other and they are treated by literary theorists as the crudest and least interesting form of irony. In order to approach another difference between sarcasm and irony is through the use of metaphor which is used to draw a distinction between the playwright and the characters. Irony according to Muecke (1969, p. 31) is relativistic, i.e., he calls it an open ideology phenomenon, whereas sarcasm is considered absolute. Only two versions of reality are perceived by the sarcast: the first one is concerned with stage among the characters where they pretend to be and the second one deals with playwright in real life where the sarcast really stands.

Haiman (1998, p.12) illustrates that people do two things at once when they are sarcastic: they communicate by using a message to be sent to the listeners, but this message is framed in a way to be shown as commentary or meta-message. It shows the opposite of what is said. So, people say something sarcastically to mean the opposite exactly. Consequently, implicatures and inferences come here. Hairman (1998, p. 20) also points out that only people can be sarcastic and situations may be ironic referring to the difference between sarcasm and irony is that sarcasm requires intention, but people may be unintentionally ironic. It can be said that sarcasm is a form of irony that is used intentionally by the speakers to express a kind of verbal aggression. This form may contrast with other types of aggressive speech acts such as, direct insults, curses and nagging (see, Lee and Katz, 1998, p. 1-15; Attardo, 2000, p. 795; Katz (et al.) 2004, p. 186-9 Minchin, 2010, p. 387-402; and Hanks, 2013, p. 236-237).

The last comparison between sarcasm and irony has been done by Chakhachiro (2019, p. 9). He draws a distinction between irony, sarcasm and other concepts which



are associated with irony. The concepts that share the same methods with irony are sarcasm, satire and humour. However, this similarity occurs in different settings and to different ends, for this reason, there should be criteria used to show the difference between them. For example, the irony and comedy. In addition, irony and sarcasm are separated by a thin line. The explicit irony and bordering on sarcasm are considered as a function that specifies the degree of the freedom of speech used by the ironist. It should be mentioned that Ibsen has used sarcasm in his plays to highlight the defects of his society at that time. Sarcasm can be noticed in Ibsen's play *A Doll's House* in different scenes. For example, when "Mrs. Linde" talks to "Nora". She considers "Nora" as a small kid, but she can see Nora's change from a child to an adult female.

To sum up, it can be said that sarcasm is a concept that is defined as a disagreement or incongruity in which both speakers and hearers are aware of it. Some views treat sarcasm as irony, others describe it as more critical than irony or it is more hurtful than irony. Anyway, it is used to comment or criticize a person. Very briefly, sarcasm can be: (1) semantic such as the meaning of words, (2) pragmatic which deals with the expectations of the hearers and the discourse space, and (3) cognitive that generates mental spaces, so it can be understood. Sarcasm can be used as another topic to make use of it in the current study since it is concerned with nonliteral meaning or what is meant by saying something else.

#### **2.2.4 Pun**

Pun is one of the topics that are studied in linguistics and literature. It is considered as a form of wordplay. One can compare the wordplay to a bridge that links language forms with meaning. Pun is expressed when two opposite meanings of a word or expression or sometimes of two words that sound alike are simultaneously activated. In addition, pun is related to indirectness, simply, because pun words have different shades of meanings. Brown (1956: 14) discusses the matter of pun as a sound and when hearing it one can feel its effect. The pun effect helps distinguish pun semantically not aurally. He comes to the conclusion that the pun effect is of multiplicity of meaning. Brown (1956, p. 15) considers the previous knowledge of the multiple and different meanings as factors in the constitution of pun. For this reason,



in case the listeners lack this knowledge, they might miss the meaning of some puns. Adding to the previous knowledge, context is another necessary condition that is needed for the pun perception. In the context in which a pun word is used, its multiple and different meanings are accepted. In the same aspect, Brown clarifies that pun is a symbolic device that forces people from the pragmatic perspective to abstraction within the domain of fantasy. If they have enough knowledge, they can perceive the pun (see, Bates, 1999, pp. 421-38).

Delabatista (1994, p. 5) claims that puns are expressed either by homonymy (i.e., words sound alike, but differ in meanings) or polysemy (i.e., one word has more than different meanings). Delabatista (1994, p. 9) argues that pun leads us to the core of communication and moves between semantics and pragmatics, meaning and form, and intention and understanding. He also discusses the importance of the shared knowledge of experience besides the clash of different meanings. Both take part in creating puns. Delabatista (1996, p. 128) classifies pun into four categories: (1) homonymy (sounds and spelling are identical), (2) homophony (sounds are identical, but spelling is different), (3) homography (different sounds, but identical spelling), and (4) paronymy (slight differences in both spelling and sounds) (Khanfar, 2013, pp. 29-30; and Giorgadze, 2014, p. 272).

Attardo (2018, p. 89) refers to puns as being linguistically limited to humor for a long time. The appearance of the semantic theories of humor in the 1980s had an impact on the study of puns and made it marginalized. Attardo defines the humorous pun as

a textual occurrence in which a sequence of sounds  
must be interpreted with a reference to a second sequence  
of sounds, which may, but need not, be identical to the first  
sequence for the full meaning of the text to be accessed.

Attardo (2018, p. 91)

The aim or the perlocutionary of using pun is to create the perception of mirth or of the intention in doing so. He also mentions that puns are not limited to words only. Using puns requires two senses, but not necessarily two words. Attardo (1994, p. 13) tackles pun in terms of ambiguity. Knowing that ambiguity occurs when a word or a phrase has two meanings which leads to different interpretations. So, ambiguity can



be used to constitute pun, but it does not mean that every ambiguous expression is a pun, because a pun needs a context to be formed. Although both require context of situation to be solved, however ambiguity is not intended. Bader (2014, p. 18) states that pun is used in different fields such as literary texts, cinema, television, journals and advertisements. The Puns employed in journalistic articles are ironic or sarcastic that concern daily problems of people. The aim of using this type of pun in journals is to attract people and make them realize those problems.

Shao et al. (2012, p. 0871) refer to three categories of pun. They are paronomasia, approximant and syllepsis. The paronomasia is presented by the homophones (using the same word with different meanings), such as “grave” in “He is not a grave man until he is a grave man” and approximant (different words that sound alike). For example, “pray and prey” in “On Sunday they pray for you and on Monday prey on you”, while antanaclasis deals with using words more than once but they have different meanings in each time. For instance, “hang” in “If we don’t hang together, we’ll hang separately”. The first “hang” means “to support”, but the second one means “to die” by a rope around the neck. Regarding syllepsis, it refers to use of the word with two or more meanings. For example, “lose” in “he lost the game and his temper.” The first “lose” means “fail to win, but the second one means “become angry” (see Shao, et al., 2012, p. 0871-2; and Khanfar, 2013, p. 14).

As for pun in Ibsen’s plays, Ibsen uses puns to put emphasis on the irony that exists around characters. In conclusion, pun is described as one of the most substantial figures of speech. It can be used in different types of texts. The aim of using pun is to produce a sort of entertainment or conveying multiple meanings by using one word or phrase and this leads to create an effect on listeners by the implied meaning. Briefly, pun can be one of the forms to convey different meanings and make the audience understand what is intended.

### **3. Philosophical Background**

A literary text does not express only literary aspects, but also philosophical approaches that show authors’ tendencies and express to which extent those





approaches influence them. In what follows, there is some explanation about philosophical approaches appeared in Ibsen's writing.

### **3.1 Ibsen and Idealism**

Idealism as a philosophical term is related to the meaning of the two notions idea and mind. It emphasizes mind. It is considered as a worldwide view or a metaphysics in which the reality is closely associated with ideas, mind, thought or selves. Etymologically, this term is connected with the Greek word "idea" which has meanings as species, kind, form, appearance and nature. Van Oordt (1921, p.161) explains idealism in a way that the human mind tends to do something higher, simply, because it is not satisfied with what exists in its surrounding. He also adds that no one deserves the name of a man unless he has a higher object that aims at achieving and keeping himself alive or keeping the interests of the world. Idealism aims at either self-development of individuals or at the improvement and benefit of the community. (for a similar view, see Rockmore, 2005, pp. 13-15; and Dunham, Grant and Watson, 2011, p. 11).

Huard (2007, p. 35) says that idealism asserts the superiority of ideas over materialism. "Plato's idealism informs his ethical realism in so far as ideas are posited as the most real things". On the same line, Rockmore (2005, p. 13) shows that idealism indicates ideas, definitions, essences and objects of the intellects that are related to the Platonic idealism. It refers to what exists in mind as representation of the external world independently. It is used to denote different positions related to many significant figures such as Plato, Descartes, Leibniz, Berkeley and the German idealist as Kant, Hegel and other idealists (for details see, Kalkavage, 2007, p. 482 and Hanhijarvi, 2019, pp. 1-3).

As for Ibsen and the use of idealism in his plays, Nellhaus (2016, p. 252) asserts that Ibsen changed his style of writing from Romanticism to realism. Ibsen is considered either as a realist or a naturalist between 1870s and 1880s. Then, Ibsen moved into Romantic idealism, a view which was influenced by Hegel (1770-1831). His view is an idealistic view because it considers ideas the essential element or driving force of reality. Ibsen's plays "Brand" and "Peer Gynt" adopt Hegel's view that aims at looking for the transformational self-fulfillment. In these two plays, it is clear that Ibsen

realized that the self-fulfillment was impossible to achieve although of its necessity. In “A Doll’s House”, Ibsen uses Hegel’s idealism with the liberal tragedy (see Logeman, 1917, p. 1; and Styan, 1981, p. 62)

Similarly, Malone (2010, p.175) clarifies that Ibsen expresses his rejection to idealism as a modernist rebellion against the aesthetics that dominated in the nineteenth century. Ibsen’s plays have no belief of unity of truth, goodness and beauty. They do not lead us to the ideal as some readers thought. His play “Brand” does not clarify the idealist inhumanity of the idealist who would see later the death of his son and his wife because of sorrow and sadness.

Likewise, Adler (1960, p. 52) mentions that Ibsen has many idealists in his plays such as Helmer, Manders and Mayor Stockmann. Ibsen’s idealist shows objectivity at a certain degree and a sense of humor which is an interesting character for an idealist in uncommon way. To demonstrate that, Templeton (2018, p. 68) refers to how Shaw (1913, pp. 39-40) corrects Brand in Ibsen’s play and shows him as an idealist tyrant. Brand emphasizes living as the perfect Adam and force others to do the same. So, Brand is an example of a very strict religious person, but in fact Ibsen ironically shows him as a hero, though he is not (for a similar view, see Arestad, 1959, p. 286; and Eldridge, 2009, p. 273).

To sum up, one can say that idealism in Ibsen’s works is expressed in a way that shows the reality of the idealistic characters in his plays, simply, because Ibsen is a realist and against the idealism that dominated the society at that time.

### **3.2 Ibsen and Realism**

Realism has been defined as an artistic image of life, i.e. reality as it is. It deals with idealization showing things as beautiful as they are not. The aim of the realistic drama is to recreate life on stage. The medium, provided by realism, is used by the playwrights to show their views about the reality of the society so as to describe what they see in an accurate and honest way to their audience. Becker (1963, p. 36) defines realism as “a formula of art which, conceiving of reality in a certain way, undertakes to present a simulacrum of it on the basis of more or less fixed rules”. As for Wellek (1961, p. 3), he sees realism as “the objective representation of the current social reality”. Realism in its philosophical sense is shown as an assumption that can provide



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a cognitive and imaginative access to a reality that can be both historical and material. This access is achieved through human consciousness, in addition to language which cannot be neglected. It is done through the representation in one semiotic code or another (Villanueva, 1997, pp. 1-37; and Beaumont 2010, p. 3)

Slattery (1972, p. 55) explains realism in literature as an illusion of the same correspondence with reality that is given through realism. Realism in this way is considered as a reference. Historically, it can be said that in the late eighteenth century this phenomenon was adopted slightly in Norway, Denmark and England. However, in the nineteenth century it spread widely in Denmark, Norway, France, Germany, America, Russia, and England of the twentieth. It is important to mention that realism is clearly found in many Ibsen's plays that show the realistic topics as corruption or feminism and so on. For this reason, the realist works have made Ibsen famous and this is why Ibsen as a dramatist cannot be separated from Ibsen the individualist; the one determines the other.

Styan (1981, pp. 17-30) asserts that Ibsen has been known as the father of realism and a leading figure in the revolution of the modern drama, as well as the realistic literature in the Scandinavians' cultural life. One of the turning points in Ibsen's plays is the revolutionary departure into realism when he wrote his play "The Pillars of the Society" in 1877. Before that Ibsen had been trained in writing and producing plays within the romantic tradition. Primarily, Ibsen in his speech in 1874 confirmed that the artist must have the experience of life he is trying to create. To some extent, Ibsen considers his writing after his revolution a felt experience. He also insisted on the natural performance of the plays, so it would sound real and believable to make the audience feel as if they were actually in real life. As an example, Ibsen was born and brought up in a different society compared to the rest of Western Europe, after his self-exile he returned to Norway when capitalism was emerged. His drama deals with the capitalistic society and its problems that were experienced at that time; therefore, his writings give an essential understanding of the social process that deals with the capitalistic society (see also Hristic and Shoup, 1977, p. 311-2; and Abboston, 2007, pp. 414-5).

In addition, Lyons (1981, p. 4) describes Ibsen as "the realist, the iconoclast, the successful or failed idealist, the poet, the psychologist, and the romanticist". Ibsen's



realism is shown in his dramatic text by criticizing the hypocrisy, corruption, social and economic dishonesty. In other words, he is after truthfulness and freedom. There is no doubt that that the Scandinavian idealism was a response to the social issues, so it appeared as a social and political need. Ibsen was one of those writers who begged for the social and economic reforms.

Furthermore, Hossain and Iseni (2014, pp. 8-11) state that the realistic plays of Ibsen concentrate on contemporary and daily themes that display a conflict from both sides. Being objective is the main principle of the realistic schools. The realists try to show the reality in their works with some of their interference beside the imaginative element. Ibsen, as a realist, presents his work to deal with subjects comprehensively and he supports the theory of natural determination to clarify how the objective conditions can control the characters and the writer. He also has his own touch of symbolism which leads to the symbolic realism that creates a multiple meaning to the dialogues. One of the examples of realism in Ibsen's play "A Doll's House" is the greeting between Nora and Krogstad and the reference to the open door which is something ordinary to the audience, (see also, Lyons, 1987, p. 159; Miller, 1989, pp. 74-76; and Zentener, 2015, p. 2)

From what has been said so far one can say that realism refers to a style that attempts to give a description of life as it is. Realism is the main principle of Ibsen's dramatic text in particular in the second half of his career as a playwright. Ibsen tries to show the reality using metaphoric and historic space, so his aim is to create the Norwegian reality and not to imitate it. Hence, the difficulty in his works consists of the characters' embodiment of the modern life. Furthermore, Ibsen uses the realistic themes in addition to the increasingly use of metaphors, symbolism and his points of view regarding the social political issues during the modern, bourgeois and capitalist period. So, Ibsen's realism is a reflection the contemporary life in Europe particularly the middle class. Ibsen's realistic style is shown in his characterization, visual sensibility (objects used) and the approach to dialogue.

### **3.3 Ibsen and Symbolism**

Symbolism movement differs from naturalism in which the writer is not a scientist any more, but a seer and a mystic. So, he is not after the description of the external



world, but penetrating into the mind. In literature, the concept of symbolism represents a trend that appeared in the nineteenth century in Europe. However, symbolism was used by the first man with the first uttered words. In other words, it has existed since the creation of the world and how Adam began to name things or even before when God named the world into being. As for using this term in literature, it can be said that no literature without the use of symbolism. To clarify this term, it is very essential to know that imagination is the main word to describe symbolism. There is another view by Balakian (1982, p. 17) that there is an overlap between the symbols in literature and those in religion and they exist in the languages and their metaphors. Symbolism is achieved when the action, speech, character or setting is interpreted on more than one level, if not it means the play will lose its meaning, because the implications of symbols are lost (for further details see, Worth, 1953, pp. 6-7; Stromberg, 1968, p. 188, Styan, 1981, pp. 1-2; and Negisky, 2010, pp. 1-2).

As for Ibsen's symbolism, it is effortless to find the symbolic objects and spaces in his plays. In this regard, Sturtevant (1914, pp. 2-26) mentions that the Norwegian folklore has an impact on many of Ibsen's symbolism which are regarded as the sources of his romantic works. Despite the little use of this device in his earlier drama, but later on, it seems that Ibsen tended to use symbolism a lot making his works more difficult to be interpreted or rendered, but at the same time mystical and poetic. Likewise, Harad (2005, p. 412) affirms that Ibsen's plays are rich in symbols represented by "General Gbaber's gun", "the doll" Nora buys for her daughter and others that are resistible to interpret their symbolizations. According to the critics, it is believed that it is not possible to resolve the puzzles and pose in Ibsen's plays.

It is worth mentioning another vital point related to symbolism, which is the multiplicity of meanings. Ibsen's use of symbols as in "The Wild Duck" shows multiplicity of meanings that is difficult to identify the exact meaning or interpretation. The text is not understood unless the symbol is taken into consideration. It can be said that Ibsen achieved multiplicity or intensity of meaning in every line (see, Harris, 1892, p. 232; and Thomas, 2012, p. 37).



Lee (2001, p. 10) refers to an important point, which is meaning in Ibsen's plays that can be achieved partly within the tale and partly without. The symbol and the plot are clear, but the reader feels that meaning is hidden, it can be found by grasping the text. However, it is elusive and not there; therefore, he should look outside the play to guess the meaning (context).

In fact, Ibsen's readers are allowed to find out the meaning they stand as they would mean if they are performed to be as real objects and channels for memories, dreams and stories. Another symbolic example presented in Ibsen's work is "food and eating". Pocock, S. J. (2006, p. 13) considers eating as fact and a symbol at the same time. In this way, Ibsen creates a space that makes his plays away from chaos and certainty. Besides, the aim of this physical embodiment is to gather both actors and audience depending on the shared human needs and experiences, i.e., context of situations. So, Ibsen uses various nonverbal indicators to unveil the internal states of the characters. Those indicators can vary from obvious gestures and costumes to nuances on the stage.

Another symbolic device in "A Doll's House" is the use of the "macaroon", "stove", "light" and "Christmas tree". All these symbols refer to the pain and anxiety that Nora has in her mind, for example, munching the macaroon denotes the fear and the reverence she holds for Helmer. As for the stove, the significance of it is not only to provide the warmth only but also solace and revival. The way by which Nora deals with the stove in the play symbolizes her need for remedy for her psychological case. Regarding the Christmas tree, it indicates the happiness and the family union (for further details, see, Lee, 2001, pp. 12-13; and Mary, 2011, pp. 19-20).

Adding to Ibsen's symbols, those found in "Hedda Gabler" such as the "hat", "old piano" and "pistol". These symbols are contextual symbols. "Hat" in this play has more than the meaning of a head shelter. It is used as a weapon by Hedda to denigrate Miss Tesman. As for the old piano, this old musical instrument has a special meaning for Hedda. So, by changing its position, she means that she wants to get rid of Miss. Tesman. Finally, pistol is known as a dangerous weapon used to harm people, for Hedda this weapon is used for her own satisfaction and to make fun of other's life. After all, it is clear that these symbols are reflections of Hedda's character, simply, because her actions toward these objects show her authoritarian. In other words,



these real objects represent Hedda's power (see, Styan, 1981, pp. 2-26; and Nuryanti, 2000, pp. 22-26).

In brief, symbols are used in daily life of humans as being a part of their experiences. They are signs used to infer things or refer to something abstract. So, it is very important to know the meaning of symbols in order to have a successful communication otherwise the contributors will not understand each other. Surely, the symbolic devices, both poetic and dramatic, are the most important part in Ibsen's dramas. Those symbols are important devices in literature that show the hidden meaning which is the unsaid and conflicts in characters. Ibsen's symbols indicate the nineteenth century ideologies that are related to different aspects of life, culturally, religiously and psychologically, so that his symbols will have an influence on society. There is no doubt that Ibsen aimed to give readers something from the reality. Ibsen's aim of using symbolic setting is to provide unity to his plays.

### **3.4 Ibsen and Naturalism**

Naturalism is a nineteenth-century movement in literature. It shows how the scientific principles are applied to literature. It is believed that naturalism is harsher than realism and provides more accurate picture of life than realism does. This term was found by the French novelist Emile Zola. Naturalism differs from realism in a way that it is a fictional mode developed by writers according to a philosophical thesis that is a product post-Darwinian biology. In fact, Zola (2001, p. 5-6) considers naturalism as a force that has abducted both novel and drama. Zola is said to be the founder of the literary naturalism. In naturalism, environment, social conditions and heredity shape the human character (for details, see Esslin, 1968, p. 76; and Nur and Ismail, 2019, p. 1110).

There is no doubt that Naturalism in theatre had obstacles to be overcome and accepted. Ibsen is one of the pioneers of this movement. It is believed that the success of naturalism was behind the success of the new theatre movement of new plays shown. Naturally, the new sciences such as psychology, sociology and how the environment can determine the human behavior had an important influence on literature. According to Rebellatto (2014, p. 9) this notion means different things for people. For Zola, "it is very much the application of scientific method to the



production of literature and theatre”. As for Strindberg (1992, p. 512-3), it is “the poetic portrayal of nature”. Strindberg is one of the figures whose works deal with naturalism. His dramas combine the techniques of dramatic naturalism with psychological conception (Madsen, 1958, p. 85-6; Palm, 1973, pp. 2-3; and khanna, 2014, pp. 413-4).

The same term is clarified by Pickering and Thompson (2018, p. 3) who believe that naturalism is a problematic notion since people have a problem in distinguishing between naturalism and realism. Likewise, Innes (2002, p. 20) claims that naturalism is a critical label that indicates the way of viewing the world or the styles used to express what is seen. Naturalism is defined according to the similarity of certain works to the way naturalism has been explained. In addition, Innes (2002, p. 21) considers Ibsen’s plays such as “The Pillars of Society”, “A Doll’s House”, “Ghosts”, “An Enemy of the People”, “The Wild Duck”, and “Rosemersholm” as naturalistic texts.

To clarify naturalism in Ibsen’s plays, one can consider the use of one set in “A Doll’s House” which is regarded as a feature of the naturalist movement which Ibsen began. Chiefly, this setting used in this play is important for the following reasons: (1) naturalism dealt with the problems of the bourgeois family, so the place is where all the family interactions are completed, and (2) naturalism also regarded with determinism in which our past makes us unable to control or change the situation or ourselves (see, Dahlastrom, 1958, p. 1; Wallis and Shepherd, 1998, p. 11, and Gale; and Deeney, 2010, p. 21).

In conclusion, it can be stated that naturalism was a movement that was based on the development of science and extended to impact literature and theatre of that time. So, there are two views regarding naturalism: one considers it as the application of science to literature and the other views are that naturalism reflects the nature and society or criticizes it. As for Ibsen, as a playwright, he tried to represent the real life in his plays in order to make the audience feel that everything can happen in reality. So, naturalism in drama aims to show us life in a truthful way. Very briefly, naturalism in literature is a picture provided by author to view the real world and to criticize the society as well as its problems.





### **3.5 Ibsen and Feminism**

Feminism emerged in the nineteenth century. It called for the equal treatment of women and attempted to show the society that women have needs and desire. The movement appeared as an earlier phenomenon; however, the term is considered modern. Feminism includes social, political and cultural movements as well as the moral philosophies that deal with the women's rights and inequalities. There is no doubt that feminism emerged as a result of different reasons for example, women have no civil status under the law, they had no right to sign any official document such as contracts and they had to leave their jobs, in case they had ones, to marry because they would be economically secured. As for education, women were less educated and they were deprived from attending colleges. For this reason, women's duties were serving their men at home and taking care of children. Consequently, Emma Willard provided a feminist program through her published work "Plan for Improving Female Education" in 1819. They act passively in society (see, Kahle, 2005, pp. 1-5; Vernet and Butera, 2005, p. 177; and Hannam, 2013, p.17).

Generally speaking, Ibsen as a poet and a dramatist has an obvious contribution to this modern movement. His plays present different kinds of men and women. Ibsen's women characters are shown as examples of sacrifice and devotion toward their customs and ideals. Ibsen attempts to make impressions about society and the role of women at that time. Those women fight as warriors for sake of dignity, freedom and rights as any human instead of being enslaved in a men-dominated society (for similar views see, Farfan, 1988, pp. 2-3; Gelber and Templeton, 1989, pp. 360-362; and Hashim, 2019, pp. 76-78)

It is known that Ibsen does not show himself as feminist, but his plays and speeches prove that they dealt with women's case. Ibsen, through his works, shows that women need to be independent from male authority. "Nora", "Mrs. Alving" and "Hedda Gabler" are the characters that exemplify women as human beings. Clearly, Ibsen was one of the male voices for feminism in Norway. Ibsen expressed that in his play "A Doll's House" which was written in 1879. In addition, some critics believe that this play is not only about women, however, it is about humans and individualism. Furthermore, women at the time of this play were struggling for their rights economically and socially to be equal to men. Ibsen tries in this work to reveal the



problems of women who had passive role in a male-oriented society. According to feminist critics this play is regarded as a feminist text although feminism as a movement began in the late of 1960s and early 1970s, Nora's characters can be seen as a rebellion against the European society and its beliefs. So, "A Doll's House" is not only considered as one of Ibsen's famous works, but also as a contribution to feminist literature. "Nora" is an example of woman that has her goals and roles. By the end of the play, she realizes that she has to change the role of a doll and look for her individuality. For the sacrificial purpose, Ibsen compares three characters in his plays, Nora, Mrs. Linde and the Nurse. They sacrifice themselves in order to be accepted and appreciated by the society. Each one of them has her own suffering, Nora, for instance, suffers from financial problems to save "Torvald" and she has to lose her children as well. Mrs. Linde who sacrifices her love and marries to another man in order to provide support to her family. Finally, the nurse who is forced to leave her own child and look after other people. Briefly, this play reflects the female difficulties and it sends a message of self-respect (for details see, Rogers, 1974, pp. 91-92; Balaky and Sulaiman, 2016, pp. 32-40; and Kaur, 2017, pp. 1-3).

From what has been said so far, it can be concluded that feminism is found clearly in Ibsen's plays. Most views and critics agree that Ibsen provides a picture of women that were suffering from the severe conditions imposed by a man-dominated society. Ibsen's emphasis on equality between men and woman makes him a socialist, humanist and feminist writer. Taking into account that he aims to view the world through the female eyes and taking into consideration that woman is a human; therefore, it can be said Ibsen is the one who created the first feminist character in drama. Definitely, the women in his life provided him with insights to create his female characters. Although, there are different views about being a feminist or not; however, the way that he deals with the feminist characters in his plays shows that they are feminist in nature. In addition, Ibsen unveils the conditions that suppress women and stimulates men to realize women's needs and rights.

#### **4. Context and its Effect on Dramatic Texts**

Context plays a fundamental role in connecting the author to his audience by letting the readers get the author's intention. So, readers do not need only to know about

the events taking place in the text only, but the text should be also contextualized. Context of the literary texts is the background knowledge or the circumstances that the writer lets his readers know about the characters and the reasons behind the events.

The presentation and interpretation of any text depend on the knowledge about the author's life and his circumstances that affect the production and perception of the text. As a result, studying meaning in communication requires the mentioned knowledge which is context. Context has been viewed by many semanticists among them two scholars: (1) the anthropologist "Malinowski" and (2) the linguist "Firth". Both have viewed meaning in terms of context of situation, but in different ways. Malinowski (1923) believes that context of situation is "a bit of the social process which can be considered apart" or it is "an actual observable set of events". Firth (1957, p. 7) argues that any study of meaning cannot be adopted without considering context. He insists on the idea that words or sentences are meaningless unless they are contextualized. Firth (1957, p. 184) describes the world as a stage and considers the author as the society and the roles are assigned to the participants in accordance with the culture, they live in. According to Firth, context of situation is "a linguistic apparatus" that can be applied to language which includes the following:

1. Verbal and non-verbal actions achieved by the participants.
2. The objects that are related to the speech events.
3. The effect of verbal actions on the addressees
4. Place of the speech event.
5. Time of the speech event (see, Palmer, 1981, p. 51-56 and Al-Sulaimaan, 2016, p. 130).

Brown and Yule (1983, p. 67) refer to context as the "immediately preceding discourse and the situation of the participants". A written text begins with the guidance, because nothing precedes it. In general, the readers are provided with hints that can help to expect the type of the text. Another view of context developed by Werth (1999) who states that context is the discourse world and the topic is the text word. Text plays the role of recalling the knowledge and establishing the ground that is reached by the communication of the participants. Background knowledge of the

participants is another element that conveys and enriches meaning (for a similar view see, Sperber and Wilson, 1985, pp 86- 157; and Wilson,2017, pp. 83-84).

Generally speaking, Context refers to the non-linguistic world and its relation to the linguistic units. Context in a broader sense includes all the elements related to the utterance or text and background knowledge shared between the participants of what is said. Context can either be physical including the speaker, hearer, time, place in which the communication takes place, or it can be verbal which indicates the linguistic context, i.e., co-text. In order to understand and analyze Ibsen's text, context should be taken into consideration.

## **5. Conclusions**

The main conclusions that the current study came up with are as follows:

1. Ibsen has a great role in literature and particularly in modern drama. He has many contributions to literature and drama in particular, he assisted to create what is called the psychological drama.
2. Literary devices are important techniques used by writers of literary texts to create meaning that goes beyond of what is said. The literary devices can be metaphors, puns, ironies and so on.
3. The philosophical schools such as idealism, realism or feminism help readers understand the author's work. Realism, for instance, is present in Ibsen's plays to show the contemporary and daily life at that time. Symbolism is also obvious in his work such as the "gun" in *Hedda Gabler* and "stove, light" in *A Doll's House*.
4. Context is an essential element that has been taken into consideration to understand dramatic texts. Dramatic texts cannot be understood unless the context is known. The author's life and the environment surrounding him are reflected in his writings. The current study has shown how Ibsen was influenced by the societal phenomena of that time and how they are reflected in his plays.
5. It seems that the playwright Ibsen was under the influence of such schools such as philosophy, naturalism, realism and feminism. All these result in his psychology which leads to be used in literary work.

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## باکگراوندى ئەدەبى و فەلسەفى شانۆنوس ئىيسن: لە روانگەيەكى نوئى يەوہ

### پوختە:

شاكارى ئەدەبى رەنگدانەوہى ژيان و ھەست و سۆز و ئازارەكانى نوسەرە. بۆ تىگەيشتن لە ھەر پارچەيەكى ئەدەبى دەبیت دوو بنەماي گرنگ لەبەرچاو بگرين: ئەدەبى و فەلسەفى، بنەما ئەدەبىيەكە بریتى يە لەم شىواز نوسينەي لەلايەن نوسەر بەكارديت لەگەل ئامرازە ئەدەبىيەكان كە نوسينەكە پر ماناتر و چيزبەخستردەكەن ئەوانيش بریتيين لە ميتافور، ئايرونى و پەن و ھتد... سەبارەت بە بنەماي فەلسەفى بریتى يە لە دیاریکردنى پيگەي نوسەر بە گوێرەي قوتابخانە كە دەيگريتە خوئى كە رباليزم،

ناجراليزم، يان ههر قوتابخانه يه كي تر بيت. ئەم توپژينه وهيه له پينج بهش پيک هاتوو ه (1) پيشه كي سه بارهت به ئيبسن (2) باکگراوندي ئەده بي ئيبسن كه پيک ديت له ستايلى نوسيني و به کارهيناني ئامرازه ئەده بيه كان (3) باکگراوندي بنه ما فهلسه فيه كاني ئيبسن كه پيک ديت له تيشك خستنه سه ره ئه و قوتابخانه ي له شانۆنامه كاني به کارهيناون (4) شپوآزي نوسيني و كاريگه ري له سه ر تيگه بيشتن و شيكردنه وه ي كاره كاني ئيبسن (5) ده ره ئه نجامه كان كه بريتين له و وهلامانه ي كه توپژهر به دهستي هيناون.

### السيرة الادبية والفلسفية للكاتب المسرحي ابسن : رؤية جديدة

#### المخلص:

يعد النص الادبي انعكاسا لحياة الكاتب وما يمر به من مشاعر واحاسيس ومعاناة. وعليه يجب الاخذ بنظر الاعتبار كلا من الجوانب الادبية والفلسفية بغية الوصول الى ما يعنيه كاتب النص. فالجانب الادبي، يتضمن اسلوب الكاتب او المؤلف فضلا عن الوسائل الادبية التي يتضمنها النص كالاستعارة والتورية والتهمك وما الى ذلك. اما فيما يتعلق الامر بالجانب الفلسفي، فإنه يشمل المذاهب الفلسفية التي تظهر الميول الفلسفية للكاتب فيما اذا كانت واقعية و طبيعية او اي مذهب اخر .

تقع الدراسة الحالية في خمسة مباحث: (1) مقدمة عن الكاتب " هنريك ابسن"، (2) السيرة الأدبية للكاتب ذاته والتي تتضمن الوسائل الادبية التي يمكن ملاحظتها في مسرحياته، (3) السيرة الفلسفية لهنريك ابسن التي تتضمن المذاهب الفلسفية التي تم ذكرها انفا والتي وردت بشكل واضح وجلي في مسرحياته، (4) السياق وماله من دور في

تحليل مسرحيات ابسن واخيرا (5) ابرز النتائج التي توصلت اليها الدراسة ومنها السياق اللغوي والسياسي الحالي اللذان يلعبان دورا مهما في فهم النص الادبي وتحديد الاقحامات والاستدلالات اللغوية.