

Freedom and Confinement: A Modernist Representation in Ibsen's *Ghosts*

The research aims to explore how issues of freedom and confinement works in Henrik's play *Ghosts*. Major characters like Mrs. Helena Alving (Widow of Captain Alving late Court Chamberlain), Pastor Manders, Oswald Alving and Regina Engstrand are not free in their real life. Ibsen presents these issues in subtle way through the dramatic presentation. If we observe them in surface level we see them free and happy but close studies of their life gives us another dark and imprison position. From the very beginning to the end of this drama, it revolves around the issue of freedom, confinement, sex, money, prestige and reputation. The issue of freedom, confinement, money, prestige and reputation are taken as the major concern in modern literature by academic scholars.

The protagonist in *Ghost* Mrs. Alving is emotional, superstitious and conventional in thought. These conceptions entrap her personal life. However she tries hard to come out from such conception but she can not. In spite of Alving's worthy tasks, she knowingly or unknowingly spends her life not only miserable but also in confinement. However, Mrs. Alving's efforts become futile because Manders always encourages her to read religious books rather than radical periodicals, articles. Alving tries to revolt against such strong norms and regulations practiced by patriarchal society. However as a class white class woman she does not go against such moralities existed in contemporary European societies. She is much conscious and active woman about her socioeconomic but her conventional behaviors and thought do not allow her to live free life.

Ghosts dramatizes the position of middle class female and their thoughts about maintaining social status quo. Their presentation in front of societies in the name of prestige and reputation to mention the ancestral value in modern time. Mrs. Alving

knows realities of her husband but for the sake of prestige and reputation she conceals the realities from her own son Oswald Alving. She sacrifices her freedom for the freedom of her own son in order to preserve ancestral prestige in society. Her Husband Captain Alving has abled to maintain prestigious position though he dies because of syphilis however no one knows the fact except Mrs. Alving. Moreover, she uses money and power that conceal reality and maintain ancestral position. It is somehow better reality that middle class woman in Victorian age often worried about social status quo similarly. In this work, Ibsen presents women's obligation in contemporary time to maintain previous social position even after the death of their husband. Cunningly, she cleverly sends her son abroad to save him from her husband's debauchery. All the time the ghost of husband moves around her. But she never tells the truth because if truth comes out it will spoil status quo. She keeps all incidents in her mind that is main cause of her confinement.

Besides, this research deals with middle class woman's tendency towards the treatment of ancestral position in society. They accept realities but they can not express in societies. Structure of the societies focus on the social value and ancestral prestige. The issues of prestige, social values have dominated the human freedom. Unlike she knows bad situation in which she is living, she is not ready to come out from her illusionary to real society. Mrs. Alving uses her intellectual knowledge not to change her misconception rather she always moves for maintaining social the familial status. Sometimes, her efforts make us believe that she expresses her realities. But at the same time she hides realities and performs false activities. This work criticizes existing hypocrisy in the then European society. Absurd, abnormal, asocial behaviors push them in dark future where everything is out of control. All major characters are trying to be hypocrite.

Moreover, *Ghosts* dig out the vast fissure between rich and poor. Middle class people have authorial power. They can dominate poor people in the name of religion and capitalism. The massive effect of industrial revolution provided the platform for economic transformation to poor people. It has threatened to rich people and their authorial activities. Their physical appearances somehow prove they are middle class. Walled with large panes of glass, conservatory a door leads into a garden etc. proves as the modern setting of this drama. The description of brothel house which is going to be run is full of phantasmagoria. It is full of music, lights and high class people come there for physical pleasure. More over the dress of Pastor Mendors, Oswald and Alving provoke the modern character. Psychological pressure is another issue of freedom and confinement in modern time. There was lack of female agency; female could gain prestige from male agency and their ancestry. Females' happiness was totally based on the happiness of males. Here, in this drama Ibsen presents female as a main character but her activities are guided by male ideology. She is not independent but surrounded by social norms and values.

Ibsen was known as one of our first modern "realistic" playwrights. He wrote plays in the late 19th century, which were attempts to deal with real social issues in a realistic manner- a manner which portrayed real people with real language in real settings. His play investigates social problems where the position of female was too low in society. It attacked the hollowness of great reputations, hypocrisy of outlook, the narrow small-town life, and the suppression of individual freedom from within as well as from outside world. In fact Oswald's very illness could be a symbol of the dead customs and traditions, which prison us and destroy our lives.

Oswald Alving, an artist who is young, has become the victim of the then ideology and mother's obsession with prestige. An artist always needs freedom and

appropriate environment for creative artistic works. However Oswald is haunted by his father's debauchery and he becomes psychologically and physically weak. He comes back home after long time for the freedom, relaxation, love and care but he is in trap with Regina. They develop physical relation. This is because of heredity transformation from father to son. Oswald never gets motherly love. There is lack of nurture in Oswald's childhood age. Communication gap between son and mother is one of the main features of modern society. His father has so many illegal sexual relationships that cause him Syphilis. Oswald talks about "the sun" in end of drama that indicates the concept of freedom which is the main crux of this play. Regina, a girl who lives with Mrs. Alving is sister of Oswald. However Mrs. Alving gives permission to marrying with Oswald. The Incest relationship which confines them further in society. Victorian society is strict in the issue of incest relationship. Their relationship is not accepted by society. They behave in such away as if they are free in reality they are trapped. They again pollute the prestige of Captain Chamberlin.

Regina's father wants to take Regina back to his own home to run brothel house. She is beautiful and she can serve the customer come in brothel house. In spite of heartily request she rejects her father proposal. She wants to be free from Mrs. Alvings but she thinks that there is no security in brothel house. His father works with foreigners and run brothels house for foreigners. If Regina engages with father she will compel to work as a sex workers.

The protagonist of this play, attempts to protect her social status in the society. She is ready to face all difficult circumstances. But she does not change her conventional thought because of pastor Mandors and the situation of society. The upcoming results are less prominent than prestige. She thinks more about the future of son and his reputation. She does not worry about her position. She is worry about the

position of her son and her dead husband. She works for the reputation of male not for female. She can take some actions which make her free but she does not do that because the whole prestige of Alving's family depends on male. She elopes with Manders but Manders's rejection compels to return back to her own home with Captain Alving habituated in alcoholism, womanizing, and illness- secret for twenty years. Manders's does not accept to Mrs. Alving because he knows upcoming criticizes from the society. If he marries with Mrs. Alving he will lose his prestige. Mrs. Alving thinks only about patriarchal society which traps her into four walls of a house. Likewise, Manders continue the thought of patriarchal society. Environment shapes mind and thought of all characters. Their thoughts and behavior is not free. They are psychologically trapped. Manders's thought is conventional because he is the product of male dominated society and he wants to continue such practice more. Regina is not too much happy with his father's activities because the concept of brothel house is not good. Like, Oswald acts free but he can not control the debauchery which transmits from his father.

Henrik Ibsen was born at Skien, Norway, in 1828. He faced poverty in his early age and struggled with poverty for many years because his family became bankrupt. His first ambition was medicine, but he abandoned this field to write and to work in the theatre. Of his early verse play, *The Vikings of Helgeland* is the masterpiece work and still best remembered. In the year of its publication he married with a pastor's daughter Susannah Thoresen. A scholarship enabled Ibsen to travel to Rome in 1864. He wrote *Brand* (1866), and *Peer Gynt* (1867) established his reputation in the area of drama.

Towards the end of his life Ibsen, one of the world's greatest dramatist, suffered strokes which destroyed his memory for words and even the alphabet. He

died in 1906 in Kristiania. The Norwegian playwright Henrik Ibsen (1828-1906) is generally “credited with being the “father of modern drama” and most studies of modern theatre start with his works. He is credited with providing modern drama with realism, lyricism, masterful plot construction and discussion particularly of social issues in the “problem plays” for which he is best known” (Singh 1).

Numerous critics have examined *Ghosts* as realistic text and explained how major characters are trapped by the society. Most of the critics more focus on environment and heredity. On the foundation of environment and heredity, they have taken *Ghosts* as a realistic drama. Yes, *Ghosts* is tragedy caused by environment and heredity but moreover it is modern play full of modernist features. As Evert Sprinchorn writes an article entitled “Science and Poetry in “Ghosts”: A Study in Ibsen’s Craftsmanship” and claims that “heredity and environment were seen as the two principal forces affection the lives of individuals” (355). This line directly hits to Oswald Alving doctor finds effect of gene and heredity in his body. He is fully guided by his father’s heredity. Major characters are bounded by the environment. They can not challenge crucial moment created by surrounding. Life of individual refers to concept of freedom.

Transformation of heredity from one generation to another generation states as “a man was that he was because of what his father was, and what his mother was, and what place he was born into” (355). Mrs. Alving and Oswald are in trap because of heredity and environment. As an excellent artist Oswald can not feel comfortable environment inside the house because he is suffering from the debauchery of his father. Desire of insects relationship with Regina, habituated with alcohol from the early age, communication gap between mother and son are some examples that is happening because of the transformation of heredity. This tragedy is ending with

Osvold Alving very tragic words “The sun . . . the sun” which is the great symbol of freedom but he never finds in his life. What happened to in later in life was to a large extent:

bdetermined by what happened to him in his early years. In coming to grips with deterministic view of life, Ibsen had to take his heroes out of the poetic realm in which they could exercise their wills freely or capriciously and place them in a prosaic world in which their will were crippled by circumstances . . . the impression made on us by Brand is that of a man who overcomes the circumstance of his childhood and by super human efforts and inhuman sacrifices accomplishes his purpose. (356)

Regina, Osvold, Mrs. Alving are trapped from their early life. When they realize about freedom, time is too late and their efforts becomes useless. Ibsen’s shows power of environment and heredity.

The impression made on us by Mrs. Alving on the narrower stage of *Ghosts* is that of a “woman who can not overcome her past even though she makes every reasonable effort to redeem her errors and to start afresh” (355). In spite her will, she does not come out of such trap. Social prestige and reputation always create fear and frustration inside her psychology that it is too bad to omit truth about her late husband. Moreover, Alving sends her son away from home, though she loves him more than anything else in the world. She wants to prevent him from being tainted by his debauched father.

Elizabeth Dawson takes *Ghost* as a social drama where he raises the issues of woman. He presents a woman character as a major character where all dramatic actions revolve around Mrs. Alving. He opines in his article entitled *Ibsen and the Greek Tragedians* that there has been an increasing tendency to dismiss Ibsen’s “so-

called social drama as dealing merely with question - such as the right of woman or the inheritance of venereal disease which are more or less temporary and which no longer excite the interest of the theatre going public" (431). He blames to Ibsen that he does not give his concern on the issue of freedom of woman. Ibsen gives many roles inside the drama but he focuses more on the issue of sexuality, gender and incest relationship. Dawson questions on Ibsen's morality and issues he raised. Regina is the most innocent and victim but why Ibsen fails to give proper justice to her? Regina is a teenager girl wants to be free but she lives with Mrs. Alving not or other causes but to only for security and from his father torture.

Now it seems to me that Ibsen, also a realist, during the middle period of his writing was faced with this same problem and that at first it seemed like a very simple one to him. To prove this Dawson writes "Truth still lies in natural law, and the obstacle is still social convention" (433). Ibsen's brings an issue of *Oedipus Rex* and link with *Ghosts*. Ibsen's puts natural and heredity on the top where another issues remain salient. Again, Mrs. Alving's issue of freedom is more related with natural law and heredity. Dawson further states that:

the basic situation is same. The king is the victim of the curse incurred through his father Laius's defiance of the gods just as Mrs. Alving is a victim of an older generation's disregard of natural law. Thus in the last analysis, even in *Ghosts* Ibsen resolves paradox in favor of natural law. He recognizes the fact that such law has its innocent victim; but he feels that, basically, human beings are to blame for this kind for injustice because of their perversion of the fundamental instincts of mankind. (435)

Both, Oedipus and Mrs. Alving are suffering from older generation which has been transmitted from one generation to another generation. Dawson takes it as natural law.

Another critic Philip George Neserius is proud of Ibsen's work in his popular articles *Ibsen's Political and Social Ideas*. He focuses another part of society such as financial distress; social isolation related to human life that traps human beings and not allows to be free. Financial distress and social isolation the major issue raised in this drama. Here, Mrs. Alving, Regina and Oswald are in societal link. All do not have proper communication between and among with neighbors. Regina lives with Mrs. Alving rather than own father. She is growing in isolated environment that detached from another people. Another character, Oswald left home in the very early age of 7. He dose not have any proper link with societal sectors which make him different, difficult and isolated. He was not well nurtured by his family and society. An upcoming line makes it clear about his ideas as: "This fundamental thought became a beacon of light which Ibsen unhesitatingly followed through financial distress, through social isolation, and through severe and often malicious criticism by his contemporaries" (25). Another point, Neserious takes Oswald is going to be free. Oswald omit truths in front of his mother in intoxicated and unconscious mind what actually happened in his life when he was in out of his homes. Neserious says: "He dared to be himself; he spoke truth when he saw it, and fought for his convictions" (25). When this drama has performed it created negative voices from audiences and critics because of its "uncompromising treatment of a taboo subject venereal disease. The play deals with family threads of sexual promiscuity, insanity and motherly suffocation, which, until Ibsen's play, had been kept safely under wraps by the censor boards". (Singh 1)

In addition, Robert W. Corrigan's an article *The Sun Always Rises : Ibsen's "Ghosts" as Tragedy ?* focuses on how *Ghosts* become a good tragedy. He presents four main elements that make *Ghosts* tragedy. Among four elements, one is more or less related to freedom and confinement. According to him when people are not free, there start frustration, humiliation, rejection and ultimately those lead human to tragedy. Furthermore Corrigan writes "all the frustration, humiliation and rejection he had endured in youth and early manhood was now amply compensated for" (172). Out of home at early age, out of nurture, lack of parental love and care, inadequate socialization, bundle of falsity from mother's letter about own father create anxiety, frustration in Oswald's life.

Ibsen's focal point is heredity and environment; the major cause of tragedy. Fault ideology, tradition trap human life. Ibsen works is based on realism but he did not raise the issues of realism. Sometimes he breaks the theory of realism; to present social reality he brings some impact of supernatural power inside mind of the characters. Dr. Keshab Prasad Upadhyaya traces whole history of tragedy from Greek to modern age. He points out that all people in this modern age live within certain limitations, conditions and boundaries. He analyzes this drama from the symbolic methodology to show interconnection between them.

Ghosts is a play of the some essential kind as a *Doll's House*, but it is of a very different temper. Its issues are more serious, and Ibsen is more concentrated on their resolution. The condensed power of the play, however we may finally judge it. "The situation which Ibsen's examines is more nearly isolated from the irrelevant concessions to theoretical intrigue than all but a few others of his plays in this genre" (Williams 78). *Ghosts* is not a new one in Ibsen. The reduction of Oswald to a state of

death in life, calling for sun. Penguin publication itself has given the same view on the last cover page as: “Most provocative drama” (241). Further publication writes:

The plays in this volume focus on the family and how it struggle to say together by telling lies- and exposing them. *In ghosts* Osvald Alving returns home only to discover the truth about the father he always looked up to, and learns the horrific effect of his father’s debauchery has had on him. Ibsen’s most provocative drama, it strips away the surface of a middle class family to expose layers of hypocrisy and immorality. Hiding realities even to own son and other relative is not abnormal and strange in modern age. Due to high practice of hypocritical culture, they themselves confined, victimized, bounded.

(Blurb)

This play is about family where son knows the secret of his father after long time. Victorian people show their hypocrisy in front of society. In one hand hey are bounded, abnormal, victimized but on the other hand they act like freely. They do not care about other heartily.

Ghosts is a play by the Norwegian playwright Henrick Ibsen. It was written in 1881 and first performed in 1882 in Chicago. Like many of Ibsen's plays, *Ghosts* is a scathing commentary on 19th-century morality. Because of its radical subject matter of the current issue, this includes religion, venereal disease, and incest relation. Many people and scholars immediately give strong criticism after the performance of drama. Since then the play has fared better, and is considered a great play which historically holds a position of immense importance.

This research analyses the play *Ghosts* from the perspective of modernism. It takes insights from George Simmel’s very popular essay entitled “The Metropolis and

Mental Life". This essay enriches us way of modernism in city people. Simmel shows various ideas, circumstances or out factors that shape inner life of metropolitan people. Setting and characters in this play represent characteristics of modern city people. All characters in this drama are influenced by outer factors such as money, sex, freedom, religion, prestige and so on. Their inner psychology is the production of outer social factors. Like other theorists Simmel also has ambivalence attitude towards city life. He further argues "It is our task not to complain or condone but only to understand" (Simmel 139). We can not separate our mind from environment. He was highly influenced by Marx's notion of sense of alienation. This notion applies to Oswald in drama. Oswald has spent his early life in aboard with many friends but he does not find any nurture there. He feels alone outside and inside of the house. When he returns home he wants to marry with Regina. He is more hopeful Regina than his own mother.

Another modernist thinker Marshall Berman defines modernity in his famous essay entitle "The Mire of Macadam" as an experience of personal and social life as the maelstrom :

to be modernist is to make one self somehow at home in the maelstrom, to make its rhythm one's own, reality of beauty, of freedom and of justice... to be modern is to find ourselves in an environment that promises of adventures, power, joy, growth, transformation of ourselves and our world and at the same time, that threatens to destroy everything we have, everything we know, we know everything we are. To be modern is to be part of a universe in which all that is solid it melts into air. (qtd. in Modernism: The New Critical Idioms 89)

Modernism is maelstrom that brings rapid change in every aspects of the social life. Modernism challenges our conformist values, earlier values and new ideas may emerge. All characters try to challenge earlier values existed in society but their effort become useless because of the psychological pressure. We can not distinguish what is wrong and what is right in the modern time like in Mrs. Alving, Oswald, Regina and other character. They do not know what action should be taken for good future. There is lack of future plan. Out coming result is not certain after maelstrom in modernism. To support this point, we look at Mrs. Alving, Oswald and Regina all do not have certain future. As a Marxist humanist writer he does not glorify the western individualism. In this drama Ibsen criticizes the activities inside the home in that contemporary Europe. Modernist tries to point out the connection between personal life and social life at the same time.

Effect of capitalism can be seen in this drama. Capital plays an important role here. Ibsen criticizes the impact of capitalism in this play. Modernity in classical Marxism is “a double-edged phenomenon in which capitalism and the rise of the bourgeoisie eliminated feudalism and brought enormously significant forms of communication, transport and production but also created a serially exploited proletariat which would eventually overthrow it” (40). Commoditization of female body for money and enjoyment is one feature of modernism. Likewise, we can see this text from the social Darwinism. Social Darwinism focuses on the struggle for survival, “the struggle for self-preservation and – promotion” (105). We have many challenges in our life and we should fight against problems to fit in this world.

Nietzsche is one of the renounced philosophers. His ideas of Apollonian and Dionysus impulse is more applicable in the city life. Nietzsche writes “These two very different drives exist side by side, mostly in open conflict, stimulating and provoking

one another to give birth to ever-new” (The Birth of Tragedy 14). One should balance both human impulses to be perfect.

Eighteenth Century’s enlighten philosophers unnecessarily glorify the value of rationality. The writers of the Enlightenment focus on reason, order that reflect the Apollonian quality. Unnecessary glorification of Apollonian quality makes our life tragedy. We should balance Apollonian and Dionysius quality for the perfect life. In this play Mrs. Alving neglects Dionysius parts of life where Oswald does not follow the Apollonian part. He is too much emotional where as Mrs. Oswald is rational. At last they both get tragedy.

While talking about psychological aspects of characters we need Freudian psychoanalysis. Freud argues that dreams were the product of repressed desires, akin to neurosis. Psychoanalysis now seems to suggest that “life is full of hidden meaning and, for the conscious mind, haphazard events” (119).

The entire research is worthy and unique in a sense that almost all critics take Ibsen as a realistic writer and try to locate realism in his writing. Ibsen raises many issues of the Victorian society such as sex, capitalism, prestige, society and class etc. Many critics observe Ibsen as realistic modern writer who brings real image of society in stage. The issue of sex, capitalism, prestige can be treated as modernist perspective. The concept of Social Darwinism, Apollonian and Dionysius quality of human life, sense of alienation, incest relationship are the major parts of modernist writing. Ibsen’s writing is realistic. He focuses on the impact of environment on character. The issue of heredity is highly glorified and treated.

There is lots of dirty sex in this play. Ibsen is talking prostitution, infidelity, and STDs. Captain Chamberlin dies of Syphilis where Oswald also suffers from Syphilis. The sexual relationship and the concept of a brothel house challenge society.

They are in societal trap. Engstrand has some fatherly advice for Regina that her beauty can not exist for long time. She can use her beauty strategically. Modern people focus on money. They are free in their personal life but in social life Regina can not work in brothel house. Engstrand tries to persuade Regina as: “You wouldn’t be with me all that damned long, my girl-no such lock-not if you know the ropes. You’ve turned into a pretty little thing this last year or two” (26). Manders motivates Regina for sexual activities in the brothel house. He further argues that there is not necessary of marriage.

Ibsen’s shows the commodification of woman body in this play. Simmel gives the value of money as “Money economy and the dominance of the intellect are intrinsically connected” (411). The Englishman who works in yacht, they pay “three hundred dollars” (26), which is “prettier” (26), than Regina herself. Pastor Manders recognizes Regina’s sexual attractiveness and persuades her to work in brothel house. He evokes Regina as “do you know, Miss Engstrand, I really do believe you’ve grown since I saw you last” (28). Male treated female body as the source of income. Female body treats as object where one can pay and paly with the body. The position of Regina is subjective. There is lack of female agency where they are not free as their will. Females will is based on the will of male.

Pastor Manders preaches abstinence from alcoholic drinks, sex. He insists on following the religion. He denies the value of sex, radical periodical magazine, travelling and artistic quality. But Mrs. Alving and Oswald acknowledge the value of sex. Though Menders preaches, he is not completely free. Manders acknowledges his attraction to Mrs. Alving. On the one hand he does not like love on the other hand he himself fell love with a girl. This is one of a few places in which he describes Mrs.

Alving as wild, erratic, unpredictable. It seems like he might be afraid of women in general.

Oswald is sexually attracted to Regina. Mrs. Alving knows that. Oswald calls Regina many times. He asks helping hand. He said to Regina in a very polite way as “And regina must stay in here too-Regina must be with me always. You’ll give me a helping hand, won’t you, Regina?” (91). Oswald is too much weak. He “never sleeps” (90), only “pretend” (91). He is trap with Regina where he needs help from Regina not from his own mother. This is the best criticism made by Ibsen.

City people do not understand the value of art and literature, travelling and so on. They are more rational and only focusing on the realistic world. He asks question to Mrs. Alving “Where you have allowed your son to wander for so long” (33). He has negative attitude towards travelling and art. Most of the modern people are trying to be more rational. They are more calculative. They believe on reason, logic and direct things which are easy to understand. Simmel writes “he reacts with his head instead of heart” (Simmel 178). They do not understand the value of arts, literatures, music and so on. Mrs Alving, Manders and Oswald talk about the issue of books and literature. Manders is more rational and less emotional but son and mother are more emotional and less rational.

There is no balance between Apollonian quality and Dionysius qualities. Nietzsche believes that these there is always tussle between Apollonian and Dionysius quality which “give birth to ever new” (The Birth of Tragedy 14). Manders and Mrs. Oswald are more rational whereas Oswald is more emotional who has visited and worked with many artist. All characters face tragedy. No one can balance both quality of human life. Manders says: “It would be very distressing if leaving home and taking up such things as Art were to blunt his natural feelings” (31). But Mrs. Alving knows

value of literatures which make her “happy and make more confident” (31). Mrs.

Alving think it makes her:

somehow more-confident . . . well, they seem to explain-or confirm-a lot of things that I've been thinking myself. Yes, that's the extraordinary things, Mr. Manders-there's really nothing particularly new in these books - nothing more than what most people think and believe already. It is just that most people either don't take much account of these things, or won't admit it. (32)

Books make her more confident and thoughtful. She finds extraordinary things in books. But Manders only focuses on the religious books which traps human.

Religious books dominate female from different perspective.

In *Ghosts*, Ibsen shows the social position. He dramatizes the Victorian society where people take social position as a serious issue. The higher social position, the more you are miserable. Mrs. Alving has to make some painful sacrifices to maintain the social rank. She can only maintain the position by appearing to be absolutely perfect in every aspects of the society. This is the most challenging job to her. Most of the major characters are middle class and they are not free. The freest characters in *Ghosts* are the working class people such as Engstrand who runs brothel house for money. He is free and acts freely which is not accepted by the society. He breaks the rule and regulation of society. In this sense we take him as a bohemian character.

Social position and class confine all characters in this play. Ibsen raises the issue of class which determined the freedom and confinement. Throughout the play, we see Regina struggles for her better position. The last thing she wants to do is return to Engstrand (which is exactly what ends up happening). She wants to be free from

any kind of trap. At the end, she becomes free but she is not free from the social criticism. In the beginning she is happy but she is not free whatever she should get. Regina said to Manders: “We’ll see, all right! What, me? When I’ve been brought up by a lady like Mrs. Alvin? – treated almost like one of the family here? Me go back with you- to a place like that” (23). Here is satisfied with Mrs. Alving but when she grows up she does not like that home and she leaves that home. At the end she goes to own father house to be more free.

As a clergyman, Manders has social, political and business duties. Preserving his reputation among the who's who is important to preserving his welfare. He describes his policies to maintain prestige as “well I’m thinking particularly of men of independent means in such responsible positions that one can not help attaching a certain weight to their opinions” (36). He has challenge to maintain his prestige so he does not against the rule of the society. He is not free in thinking and advising to others. Manders brings up his personal reputation as the last support for the argument against insuring the orphanage. It's the closest to his heart and also the most convincing for Mrs. Alving, who cares about him. Manders brings up his personal reputation as the last support for the argument against insuring the orphanage. He convinces Mrs. Alving not to insure the orphanage.

Mrs Alving is courageous in her thinking, but not so much in her actions. Still insecure about her own progressive values. There is gap between her action and thoughts. Society keeps her in traps so her thoughts are not change into action. Psychologically she is revolutionary but physically she is weak and coward. Regina also has same problem. When she grows up she wants to leave Mrs. Alving house but her future is not sure. She was happy with Mrs. Alving in her childhood but the same condition does not remain forever.

Monetary value is highly glorious in modern play. Mrs. Alving wants to run asylum to keep her prestige alive. George Simmel raises the issue of money value as: “The Metropolis has always been the seat of money economy . . . money is concern only with what is common to all: it asks for the exchange value, it reduces all quality and individually to the questions: how much?” (Simmel 411). Manders insists Regina to work in brothel house for money. But Oswald said that money is irrelevant is for artist. They have different life style where they neglect married. Oswald argues that married life is not suitable for the artistic creation. Mrs. Alving acknowledges marriage as a transaction. She blames bitterly her family because of her husband’s debauchery. Captain Alving promised financial security and further development. He became Chamberlin during their marriage that was good enough for Mrs. Alving and her family. The same condition is not remaining same. After death of her husband she becomes more depress because of economic pressure.

Oswald Alving comes from abroad last night. He is sleeping. In the morning Engstrand goes to the Mrs. Alving’s house for meeting. Engstrand and Regina talk about Oswald and his sleepiness. “Regina: Don’t clump about with that foot, man! The young master’s asleep upstairs. Engstrand: Asleep ! At this hour of the day?” (21). Engstrand surprises with Oswald are late sleeping. Modern people work all the time. They believe on work. Only economy has “filled the days of so many people with weighing, calculating, with numerical determination, with a reduction of qualitative values to quantitative ones” (Simmel 411). City people work long time for the survival. Here we can find influences of Darwin’s idea of struggle for survival in modern art and literature. They are not free because of their heavy work.

Many modernist writers visit to the past in their writing. In this paly, past plays the role. Ibsen goes back to Chamberlin, his behaviors. Freudian talking cure

and use of literature as talking cure by modernist writers and especially confessional writers. Characters reduce their burden of suffering through the visiting past. “The spoky, creaky Alving house is collapsing under the weight of the past” (Sprinchorn 358). There is memory of a misbehaving father, “compounded by Mrs. Alving’s memory of every lie she had to tell to keep his real life as secret” (358). Mrs. Alving wants to bury the past. But her son returns to home with the foot trail of past of his father debauchery, her mission is completely changes. Instead of telling the truth to son she facilitates an enormous recovery of the memory of his past. Her mission gets failure which makes her unhappy and leads to tragic life. She also discovers that Oswald has fallen love with Regina, Which becomes the serious problem because Regina is revealed to be an illegitimate daughter of Captain Alving. Oswald is falling love with his half – sister.

Capitalism is based on the principal of money. They involve in business or daily work which is clarified by the statement expressed by Engstrand: “... but all the same, I swear I was at work by half past five this morning” (23).

Modern people keep individual at the top. Simmel writes: “The sphere of indifference in this hierarchy is not as large as might appear to the surface . . . the unconscious, fluid and changing character of this impression seems to result in a state of indifference” (411). In modernist writing self is always centre and present every character’s activities as superiors. One character tries to humiliate others, ignores other’s subjectivity, ideas, thought and believes. These ideas are presented effectively by author in this paly. In realistic modern writing, character like Engstrand is trying to prove this characteristic. Manders says: “Besides, there’ll be a lot of smart people here tomorrow. And they are expecting Pastor Manders to come from town” (22).

Indifference can be found in modern writing that is one of the best ways to represent the realism. Especially city people do not impress or excite about somebody for long time. Berman writes: “one of the crucial experiences endemic to modern life and one of the central themes of modern art and thought is *desanctification*” (156). Regina feels bore to communicate with Engstrand. “Regina: I’m not going to stand here and have a rendezvous with you” (22). Regina does not interested to talk with Engstrand because more talking makes a man more close and high possibility of leaking own weakness. They want to be silence in the surface level but they are spying one another. “Regina: I’m not having anyone find you here” (22).

In modern writing we find the description of alcohol, joy in modern writing. Modernist writers in a sense valorize the importance of wine. The use and value of alcohol present in realistically at theatre because city people always have some sorts of fears and anxieties. Baudelaire is French writer who is against the conventional writing. Conventional writers try to maintain the aesthetic value of art and literature which are more aesthetic. Modernist writing is a “figurative word of mire, filth, vileness, corruption, all that is foul and loathsome” (Bermann 159). To release those sorts of fears and anxieties, alcohol gets such value in modern writing. Engstrand expresses his happiness to open orphanage. There will be party. “Engstrand: You see, tomorrow’ll be opening day at the Orphanage and there’s bound to be a great to-do and plenty of liquor- and I’m not having anyone say Jakob Engstrand can’t resist temptation when it comes his way” (22). Here, he proves Caption Alving is drunkard and temper man. In the Victorian age, middle class people could enjoy with alcohol and cigarette. Victorian writings about to “socio-economic problems of urban life such as prostitution, drug addiction, starvation, slum condition and crime” (Poplawski: 439). Seniors encourage juniors to take tobacco and alcohol. It might be

the culture of middle class man. When Oswald enters into guest room with pipe he proudly says “I found father’s pipe in my room, so-” (40). One day when Oswald:

was quite small; I remember I went up to father’s study one evening when his father was in a particularly good mood... “he picked me up and put me on his knee and let me smoke his pipe. ‘smoke it, boy’, he said. ‘go on, boy, smoke away!’ And I smoked as hard as I could, till I felt myself turning pale and great drops of sweats broke out on my forehead. Then he burst out laughing. (41)

Oswald was innocent but his father tried to make him habituated in tobacco. City people do not know which one is good and which one is bad. They just present themselves as seniors and superiors and they do whatever comes in their mind.

Revenge, suspect, doubt etc are the characteristic of modern writings highlighted by modern writers. Characters and actions are designed in such a way there is full of conflicts, disputes. Prestige is prominent issue in this drama. To down other’s position one character may use another’s weaknesses as main weapon to break out weak point in public. So, all characters try to hide their weaknesses in a subtle way. They use tricks to create hinder and continue his/her reputation in the society. One character of this play, Engstrand makes such plan in this way: “I’m damned if I’ll give him a chance to say anything against me” (22).

Money and money value are glorified in capitalist society. In capitalism people assume that all people run after money. Everything is compare with money. There is lack of love, care, reason and so on. People think that everything can be fulfilled by using money. Ibsen gives appropriate place for value of money highlighted by characters. “I’ve put by quite a bit of money, working on this

Orphanage... Well you see, I thought of putting the money into something that'd pay- a sort of lodging-house for seaman" (24-25).

Again Engstrand tries to persuade Regina by describing the house built by her father. The description of house is full of phantasmagoria. The description given by Engstrand is highly tempting:

A really high-class lodging-house, you know-not some sort of pigsty for common sailors. No, damn it, it'll be a place for ship's captains and mates and-and really high-class people you know... You wouldn't have a hell of a lot of work; you could do just what you felt like...Because there'll have to be some women about the place-that's as clear as daylight. We'll have to cheer things up a bit in the evenings, with singing and dancing and so on. Remember these are wayfaring men, from the seven seas...There is nice little house I can get in little harbor Street; they're not asking too much down, and it could be like a sort of Seaman's Home, you know. (25)

Here, Engstrand tries to persuade Regina to leaves Miss Alving's house and help with her own father. Her father runs a new house for ship mans where they take rest and copulation. Activities of people like singing, dancing for others are common in city people. The actual activities done in his period are presented by Ibsen in a very realistic way. Here, persuading method used by Engstrand to persuade Regina. As a simple gril, Regina easily persuades but still she is confused.

Ibsen presents the issue of love and sex realistically which can be found directly in this drama. There is not a single vision about a single matter. In modernist writing a single event can be described by different people differently. There is no universal truth or objective truth about a matter. Regina talks about the true and

sustainable love whereas Engstrand talks about money earned by sex. He takes sex as the best way of earning. She knows that all the sailors are fraud and they always love women just for sex. The attitude over sex and females of the city men are clarified in this drama. She is not “marrying anyone like that. Sailors have no savior vivre...I know what sailors are, I tell you. They’re not the ones to marry” (26).

On the other hand, Engstrand forces to work with her father’s new brothel house. He clearly states that it is not compulsory to marry with sailors. Regina father runs brothel house for sailors where many woman serve male. Females work there for money. This event digs out the power of money in city area. Engstrand says: “Well then, don’t marry-that can pay just as well. [More confidently] That Englishman-the one with the yacht-he gave three hundred dollars, he did...and she wasn’t any prettier than you” (26).

Paster Manders and Regina talk about the condition of present weather. Regina takes present weather very “good for farmers” (27), but Manders takes it as “terrible weather” (27). In the modern age people do not have same vision on the same thing. There is the fragmentation on vision. Different tests can be found in the same vision. One good thing may not be good for another. Likewise modern people have ambivalent attitude. They present good and bad habits come at the same time. There can be rapid change in their positions. For example; just before Regina behaved angrily and used hard words to Manders like “I’ll hit you”. Get out” (27), but at the same moment she assists in polite manner “Let me help you . . . There! Oh it is wet! I’ll just hang it in the hall. Give me your umbrella too-I’ll open it so that it can dry” (28). Moreover, Manders admires Regina as a “good girl” (27).

The relationship between people and relatives are not clear in city life. Money relationship is greater than blood relationship. Actually Regina is not the real

daughter of Mrs. Alving. She is not the daughter of Manders. But most of the time, Engstrand uses word father to him as a father of Regina. He wants to prove him as her real father. He says: "I am your father, you know; I can prove it by the Parish register" (27). Existence of illegal sexual relationship can be seen in this drama. The incest relationship is focused by modernist writer.

Paster Manders flirts Regina. She is a grown female. Regina herself realizes that she is "filled out, too" (29). Paster Manders tells Regina "Well, yes. I think you have a little.....but very becomingly" (29). She is sexually attractive girl where Mendors and Oswald both attracted towards her.

Dependency is another feature of modern literature. Modern people are not complete. Karl Marx defines modernity as "modernism has repeatedly been characterized as a literature of crisis and is to Marx who places crisis at the center of capitalist development" (48). One character is depending in another character economically, socially and politically. Regina is totally depending on Mrs. Alving. At the same time Mrs. Alving is also depending on Regina because she becomes alone in the absence of Regina. When people depend with somebody or something, one must lose his or her identity. Here Regina does not have own her identity like Mrs. Alving. Regina identity is depending on the identity of Miss Alving. There is lack of identity. The high rate of dependency can be shown in the flowing dialogue spoken by Regina: "But I don't know if Mrs. Alving could do without me-especially now, when we'll have the new Orphanage to manage. Besides, I should be terribly sorry to leave Mrs. Alving-she always been so kind to me" (29). Regina wants to live and work with his father's new orphanage but she is fearful about the further coming condition of Mrs. Alving. Mrs. Alving feels loneliness in the absence of Regina. There is mutual

relationship between Regina and Mrs. Alving rather than relationship between mother and son.

Loneliness is another characteristic of modernist writing. Modernist writers give too many spaces to isolated characters. In this modern writing, all major characters are alone. They live in city but there is communication gap between characters. Among many people they do not feel secure. Regina wants to “go back to the town; it’s terrible lonely out here, and you know yourself, Paster, what’s it’s like to be all alone in the world” (30).

There is curious ambiguity in the play, one’s sense of which is reinforced when it is considered in the context of Ibsen’s work as a whole. The specific text for consideration of this is Mrs. Alving’s famous speech:

Ghosts! ... I almost believe we are all ghosts, Pastors Manders. It is not only what we have inherited from our fathers and mothers that walks in us. They are not alive kind of deed idea, lifeless old believes and so on. They are not alive, but they cling to us for all that, and I seem to see ghosts stealing between the lines. There must be ghosts the whole country over, as thick as the sound of the sea. And then we are all of us so wretchedly afraid of the light. (44-45)

Ghosts comments on middle class society, the need for a reputation in the society. Ibsen wants to show people realize the consequences of suppression. Ghosts are the result of sins where all are trap in the society. The sins of the father shall be visited upon the son. Mrs. Alving believes that we are all ghosts of our parents which we do not just inherit DNA but also ideas and belief. You can live a perfect life but if one of your parents has made mistakes than you are trapped by the consequences.

Ghosts is the story of a society and family who do not free us from different activities. Characters act not for them just for the society. They are bounded. They are born free but they are surrounded by the social evils. Mrs. Alving obsessed with keeping up prestige continuous traps her. She becomes the victim of her late husband. She tries to protect her husband reputation. In order to protect husband's reputation, she is not only ends up living a lie and builds a memorial building to her false reputation but also traps the lives of two children, Oswald and Regina.

Manders also runs after the public opinion. He is ruled by a neurotic concern for public opinion. We see the connection between public opinion and duty of Manders. He plays the double role where his identity is fluctuated. He is bounded from the societal activities. That makes him more foolish and incredulous. He makes a trick into funding Engstard's salon or brothel house to earn money.

Mrs. Alving speech "ghosts" in second act established the play's key metaphor. This word is the strong and key words of this paly. The ghosts dominate people and it ruins life. Mrs. Alving feels that all people are haunted by their parents' heredity. Not only this people are confined and trapped by general superstitious that exist within the society. Especially Oswald is suffering of heredity where as Mrs. Oswald, Manders and Regina are suffering superstitious beliefs existing in society inherited from male ideology. The idea of nurturing child is just a ghost.

Mrs. Alving's slow and gradual change of perspective has come about through a process of her observation, thinking and reading progressive literature. This helps her to be free from the earlier age. The appearance of Oswald frees her to move further away from social conformity. Oswald is ill so society easily recognizes him as ill person. Mrs. Alving's desire to hide truth about her husband becomes failure. The

appearance of Oswald becomes painful in the beginning but it becomes more futile at the end of the play.

Captain Chamberlin was free. He is free, open and has a personal choice. Simmel clearly declares freedom as “grants to the individual a kind and an amount of personal freedom . . . they cannot allow the individual freedom and unique inner and outer development” (415). He has earned social prestige from his work. But he has bad habit died of Syphilis. No one knows his debauchery. He is free as well as confined. But he has exercised both at the same time. Mrs. Alving is still trapped between Norwegian thoughts and her desire for freedom, openness and honesty. She is working with Pastor Manders in the beginning and works with Oswald at the end. Manders represents the conservative thought whereas Oswald represents radical thought. In the beginning Mrs. Alving is more conservative and always follows Manders but in the end of the play she tries to come out from that conservative and confine society.

In fact, Mrs. Alving was in love with Manders and once fled to him from her husband. Pastor Manders sent her home, brain washing her duty and his need to protect husband reputation. She tells Pastor Manders the truth about her husband, but still wants to keep it hidden from Oswald. This is the common future of modernism. Oswald confesses that he has an incurable disease which the doctors think was inherited. Oswald knows that he is dying he wanted to marry Regina. He wanted her to take care of him, and will give poison when he is next struck by the disease. Mrs. Alving then explains that this can't happen – they don't know they're brother and sister. This does not bother Oswald, but Regina refuses to stay. Modern people are degenerated and go far away from the social norms and values. Regina wants to be free from such boredom and take strong decision to leave home.

The Alving's family unhappiness starts from the sacrifices and the secrets of ghosts. Which is the product of patriarchy and social and moral behavior threaten to entrap them. Mrs. Alving struggles against the ghosts of the past that sit in her brain. Her attempts to keep her perfection and duty toward her husband. Her duty to her son Oswald is admirable, but Mrs. Alving struggle to protect her son ends in vain as the sins of the father visit upon son in the form of syphilis.

To sum of this writing, we can say that characters are acting freely but they are not free. There is circle that traps them. The circle is closely coherent and allows individual members only a narrow field for the development of unique qualities and free, self-responsible movement. Characters are guided by the directions created by the social structures. Metropolitan type of man exists in a thousand of individual variants – develop an organ protecting him against the threatening currents. There are discrepancies of his/her external environment. Actions and words are not go together. Metropolitan people are sophisticated whose psyche life becomes more complex.

Ibsen breaks the Victorian norms and values of high literature where highly artistic values have been glorified. Ibsen has taken the trivial issue of private home and has presented as a subject mater of universal concern. He presents normal characters as a highly sophisticated manner. Characters are victimizing because of the social structure.

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