



Teacher Who's Guide to **ANALYZING**



LET'S DO SOME PLANNING...

What are you analyzing?

TORVALD'S CHARACTER

Put an "x" by which element(s)/device(s) you will be analyzing and fill in the blank next to the device(s)

LITERARY ELEMENTS		LITERARY TECHNIQUES	
<input checked="" type="checkbox"/> Diction	Type <u>BEWITTLING-SUPERIOR</u>	<input checked="" type="checkbox"/> Characterization	Who & Label <u>TORVALD -> SEXIST</u>
___ Syntax	Style _____	___ Imagery	What kinds _____
___ Sel. of Detail	What kinds _____	___ Foreshadowing	What FS what _____
___ Tone	What is it _____	___ Paradox/oxymoron	What is it _____
___ Mood	What is it _____	___ Repetition	What's rep. _____
___ Point of View	Whose _____	___ Parallelism	What's para _____
___ Theme	What is it _____	___ Irony	What's ironic _____
___ Foil	Who is _____ Foil of _____	FIGURATIVE LANGUAGE (check all that apply)	
___ Structure	How _____	___ Symbolism	What symbol _____
___ Lighting	What is it _____	___ Metaphor	What's comp to what _____
___ Tragic Hero	Tragic Flaw _____	___ Hyperbole	What's being exagg. _____
___ Satire	What is it _____	___ Personification	What's comp. to man _____
___ Allegory	Stands for _____	___ Allusion	What's ref. to _____
___ Motif	What is it _____	___ Simile	What's comp to what _____
		___ Anthropomorph.	What's comp. to man _____
		___ Alliteration	What sound _____

Where?	Quotes/words/phrases/examples	What it shows/illuminates
11 & 13	T CALLS NORA "CHUNK", "FEATHERHEAD", "SPENDTHRIFT"	SHOWS HOW HE TALKS TO WIFE LIKE SHE'S A CHILD
26, 29	T PATS "WIFE ON HEAD" - CALLS HER HIS LITTLE SPENDTHRIFT	TREATS WIFE LIKE A CHILD - [NOT] AN EQUAL
55	T SAYS "YOU BELONG TO ME."	THINKS HE OWNS WIFE
60	NORA SAYS A "REAL MARRIAGE" NEEDS "EQUALITY"	N MAKES IT CLEAR HOW SEXIST T IS DON'T HAVE A REAL MARRIAGE

ADVANCED: Without the above, what changes?

Write down how meaning would change—maybe be lost—without the use of this literary device(s)

WE'D LOSE UNDERSTANDING OF JUST HOW SEXIST HE REALLY IS W/O A DICTON HIS DEMEANING

Often in literature, as in life, things tend to be deeper/more meaningful than they originally appear—such is the case in Henrik Ibsen’s revolutionary feminist play A Doll’s House, as he uses condescending/demeaning diction to illuminate Torvald Helmer’s sexist character. Early on in the play, Torvald frequently refers to his wife by historically sweet pet names including “Chipmunk”, “Featherhead”, and “Sparrow” (Ibsen 11-13). Torvald converses with his wife the very same way he speaks to his young children, revealing how he does not see any difference between the two, and thus illustrating/elucidating just how chauvinistic he is. Ibsen further develops Torvald’s damaging character after he greets his children with a “pat on their heads,” as he repeats this same fatherly gesture with his wife calling her “[his] little spendthrift” (26-29). And while some scholars maintain/contend that this is just an innocent gesture of affection, the fact that Torvald repeats this behavior and use of belittling diction throughout the entire play solidifies how he clearly does not view his wife as an equal. He does not think of her as Nora; he thinks of her as an extension of himself or “belong[ing] to [him]” (55). Without Torvald’s constant and ever-present patronizing vocabulary, the reader—and audience—would certainly lose the extremity and understanding of Torvald’s deeply held sexist beliefs. If he had only been wise enough to analyze his own use of language, Torvald might have averted disaster, saved his marriage, and learned the valuable lesson that no matter how outside society views relationships, if there is to be a “real marriage,” there must be “equality” betwixt man and wife (60).