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THE ANTAGONISTIC ATTRIBUTES IN KROGSTAD'S CHARACTERIZATION IN HENRIK  
IBSEN'S *A DOLL'S HOUSE*: AN ANALYTICAL AND DESCRIPTIVE STUDY

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ABSTRACT

This study aims at probing into Nils Krogstad's characterization in Henrik Ibsen's *A Doll's House*. Mainly, it tries to prove that Krogstad is the actual antagonist in Ibsen's masterpiece by analyzing the antagonistic attributes in his characterization, his motives towards villainy, as well as his dramatic effect on the protagonist and on the plot. After the analytical discussion, the study found that Krogstad's motives refer to social, emotional and financial variables. In the case of Krogstad's dramatic effect, the study asserted that his dramatic effect is strong on Nora by bringing her close to the reality of her life with Torvald as a doll. As well as, he is the character who incites the play's events and the one who causes the main conflicts in the plot. Moreover, the results of the study indicated that Krogstad's happy end is not a proof that he is not antagonistic to the protagonist, Nora, but also it is to show a sample, victimized in an unforgiving society. Finally, the study did prove that Krogstad is the most qualified character to be the play's antagonist for his antagonistic features including the conflicts with Nora, the strong dramatic effect on her and the dramatic effect on the play's events.

**Key words:** Krogstad, *A Doll's House*, antagonist, motives, dramatic effect

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1. INTRODUCTION

In drama, the character that is evil is known as the antagonist. The English word antagonist, meaning opponent, competitor, enemy or rival, is derived from the prefix anti- (against); thus, the antagonist is a character developed by the playwright to represent an opposition against the protagonist. The antagonist is a central character in literary products since his presence is essential to represent the main conflict against his rival, the protagonist or the hero. The presentation of the antagonist in a literary work differs, depending on the writer's culture, trend, historical era and purpose of his written work. Therefore, the development of the antagonist is supposedly built by the playwright according to his own views to serve his literary product. For instance, the antagonist in a realistic drama is almost realistic, sampled from a real society, or developed to be a representative of a real society. Accordingly, a realistic drama can be defined as a kind of drama that depicts everyday life in both presentation and content to preserve the illusion of actual life. Henrik Ibsen is deemed as

the leader of realism. He is the playwright who, by his famous realistic dramas including *The Pillars of Society* (1875), *A Doll's House* (1879), *An Enemy of the People* (1882), *Hedda Gabler* (1890) and *The Master Builder* (1892), significantly contributed to bringing realism to popularity in Europe in the mid-nineteenth century. Ibsen's masterpiece, *A Doll's House* (1879), is acknowledged as his most important melodrama, for it has been performed on various European stages. The play actually centers around individualism, appearances, the role of women, parental and filial obligations and family state among the middle class people in its time. It was intended by Ibsen to criticize certain norms and issues in society.

In this study, the researcher tries to determine the real antagonist in the play. This matter has been a debatable subject to many scholars who haven't yet agreed on one real antagonist for the play. The reason actually is that no character clearly fulfills the antagonistic features that would qualify him to be the play's antagonist. According to some views, Nora herself is seen as antagonistic to herself due to the inner conflict she has in the last act of the play. Other views go with a claim that Torvald is the antagonist, as he confronts Nora at the end of the play. In this memorable scene, the couple, Nora and Torvald, uncover the truth that they are opposite to one another, and that they together represent an unseen conflict in the plot. Torvald treats his wife as a doll whom he is proud to possess as property, while Nora attempts to find her identity, be independent and live like any woman who has the rights and freedom that any human should have. The crucial debate about the antagonist has not yet come to an end, some scholars analyze the elements of play, considering the whole society in which Nora, Torvald and Krogstad are victimized as the antagonist. (Wiseman 9) is one of the scholars who strongly support this idea, considering Nora, Torvald, Rank, Linde and Krogstad as representatives of the middle class people in the mid-nineteenth century. They are all seemingly realistic characters who suffered from certain unfair societal norms that were common in their time.

As this study attempts to prove, Nils Krogstad is the most qualified character for the role of the antagonist. He seems to be a despicable villain in the play; he is considered to be the main antagonist not only for his wicked deeds such as blackmail and threat to expose the forgery; but also for his dramatic effect on the other characters and on the plot of the play. However, the change in his personality at the end of play, which exposes his reality as a good man who is victimized in an unfair society, might contradict the previous claim that he is the play's antagonist. In this respect, it can be said that Krogstad is not sometimes seen as the antagonist of the play, as he is not presented in a stable state during the play's three acts, that is why Rank, Nora and Torvald look at Krogstad as a morally corrupt man, whereas Mrs. Linde looks at him as something else; she is the only character who has a full understanding of Krogstad's good nature. In light of the above, the current study analytically investigates the character of Nils Krogstad, concentrating specifically on his impact in the play, the motives that lead him to be the heinous villain of the play, and also the way he ends up in the play from the writer's outlook. Thus, the fact that he is the actual antagonist of Ibsen's play would be ultimately determined.

## **2. Literature Review**

In order to understand why any antagonist does what he does, one should study the motives that make him become an antagonist, and thereby, measuring the dramatic effect he has on the literary work. In the case of Nils Krogstad, many scholars have theoretically discussed his motives, dramatic effect and wicked actions. To pinpoint the significance of this character in *A Doll's House*, (Henry 18) discusses Krogstad's motivation, taking the view that Krogstad was driven into crime in order to look after his ill wife and children. After that, he describes the relationship with Kristine as a subplot that asserts the central theme in the play, that is, the struggle against the cruel society. (Siddall 53) explains Krogstad's use of blackmail and he describes the presence of Krogstad as sinister as it would be in any thriller. A detached language has become a habitual shell for him as a defense against ill-fortune and emotional misery that he can follow. In addition, he defines Krogstad as a villain in conventional nineteenth century melodrama. He is not looking for a new job, but he wants to keep the one he has: the chief motive is to recover some of his reputation. (Larsen 31) studied three plays written by Ibsen from a psychological perspective. In the analysis of the characters in *A Doll's House*, Krogstad is described as an unhappily married and desperate man who actually realizes what it means to suffer

social ostracism and financial need. He is anxious about his position at the bank for the reason that he is a father. He uses his knowledge to save himself and he thinks that to endanger Nora is the easy and profitable way for that. He realizes that Nora's influence on her husband is the only hope not to be fired. In this respect, (Zmijewska-Emerson 64) asserts that the actions of Krogstad are motivated by noble incentives: his love for his children, his feeling of responsibility toward his family and his need to preserve his dignity by restoring his good reputation. (Brockett 253) discuss the roles of Krogstad and Mrs. Linde who serve as a contrast to Nora and Torvald. They try to justify why Krogstad is shunned by society as morally corrupt although he made the same mistake Nora did, that is, the forgery. Besides, they argue that the characters including Krogstad and the actions of the play are determined by environmental forces, so all of the characters are products of their environments.

Krogstad's dramatic effect is another important element why he should be considered as the play's antagonist. (Sharma 106) describes the character of Krogstad and his actions in the play, claiming that Krogstad can be accepted as a negative character in the first and second acts. However, he redeems himself in the third act exactly when he gets his past love, Mrs. Linde, back. According to (Greene 38), Krogstad is the sinister moneylender who appears as the strange intruder on the family scene. He turns out to have known Helmer since their college days and has a better sense of Torvald's character than Nora has. There is the plotted intrigue of Krogstad's hold over Nora. From another point of view, (Zmijewska-Emerson 65) describes the dramatic effect of Krogstad in *A Doll's House* that Krogstad serves as a reference to the past by providing further details about Nora's past. Consequently, the audience becomes familiar with all the facts surrounding Nora's past forgery. Also, Krogstad creates Nora's fear which motivates her further actions in the play when he threatens to reveal Nora's secret. He initiates a chain of events that lead to the ultimate tragedy in the Helmer's household. (Ungar 76), in his study of Western Drama, interprets the characterization of Krogstad in Ibsen's *A Doll's House* as seemingly morally corrupt. He is a crucial character; that is why he throws a reflection back to the protagonist Nora of the persecuted criminal in an unforgiving society. He serves the play by revealing Torvald as a cruel moralist within the Helmer house, and demonstrating the redemptive power of disclosure. Krogstad is represented as a model for how society treats morally corrupt ones. Because Nora initially takes a hostile attitude toward him as morally and socially inferior, he becomes motivated to blackmail her. He is afraid of losing the dignity he has gained if he loses his position at the bank.

### **3. Discussion of Results**

As the study inspects the motives, dramatic effect and presentation of Nils Krogstad, it is important to note that the motives of any character are only variables that urge his actions. His actions which come as a reflection to his motivation specify the extent to which his dramatic effect is strong. His effect and actions would drive him to his end which serves the writer's purposes whether the end is happy or not.

#### **Krogstad's Motivation**

The first presence of Krogstad which is delayed to the end of the first act in the play is to meet with Torvald; a meeting which happens concurrently with Mrs. Linde's visit to Nora. Although Nora and Linde are not happy to see Krogstad, it seems that he does not have any intention toward any despicable action. He is not yet motivated to do any wicked deed; this is clear from his answer to Nora's question about the reason behind his visit as his visit is for nothing but for dry "business matters". The turning point in Krogstad's character is the dismissal from the bank in which he has a subordinate position to Torvald Helmer, his school colleague. This is the first motive that drives Krogstad to any subversive act he would later do. At the end of act one, Krogstad comes again to Helmer's house; Nora tells him that Torvald is not at home, but Krogstad explains that the reason behind his visit is to meet Nora herself. In the conversation between the two, Krogstad reveals that his position at the bank is in jeopardy, and that he might be dismissed as a result of hiring Mrs. Linde to a position at the bank. Krogstad first requests that Nora uses her influence on her husband to convince him to secure Krogstad's job. When Nora denies his request, Krogstad reminds her of the signature Nora left in the bank's promissory note. Krogstad threatens Nora that he will reveal her past crime of forgery unless she helps him. He remarks that he is prepared to fight for his small position at the bank as if he is

fighting for his life. He does not want to lose his reputation, his dignity and his position in society. Hence, Krogstad's despicable blackmail starts against Nora.

It is not only for the sake of the money; indeed, that weighs least with me in the matter. There is another reason--well, I may as well tell you. My position is this. I daresay you know, like everybody else, that once, many years ago, I was guilty of an indiscretion (p53)

In this quotation, it is absolute that what motivated Krogstad to blackmail Nora is the need to save his position in society rather than for the sake of the money. Krogstad seems worried about his position, because he is worried about losing his dignity. In this respect, Sharma (106) elaborates that Krogstad's motivation is to regain his position at the bank in hard times. Sharma believes that losing a job is not an ordinary matter because of the hard times in which Krogstad lives. The second motive that can be discussed about Krogstad is that he is struggling to secure his children. Krogstad confesses to Nora that he was once obliged to do the same as what Nora had done, meaning the forgery, but now because his children are growing up and, in order to be able to secure them, he must try to get back his position and his respect in the town at any cost. According to (Sharma 102), Krogstad commits an illegal act as a consequence of being a father for motherless children. What he wants is only to save these children who are growing without a mother.

In the first act of the play, Dr. Rank refers to Krogstad as a morally sick man when Krogstad comes to meet with Torvald at the Helmer house. Meanwhile, Nora tells Mrs. Linde that Krogstad made a very unhappy marriage in the past. This fact, associated with the fact that Krogstad is a father of motherless children, constitute two sides of the same coin. The unhappy family life of Krogstad did motivate him to commit an illegal act which in turn contributes to Dr. Rank's and others' seeing Krogstad as morally sick. Blackmail is not the first despicable action Krogstad is motivated to do, if one looks at Krogstad's past, he will find that Krogstad committed crime of forgery. This illegal action causes Krogstad to lose his reputation in society and in the eyes of Rank. Krogstad's defense is that his motivation for such action was to save his wife's life. In one of his memorable quotations, he criticizes the society and the law which, as he thinks, does not care about motives. The need to commit such a crime is the same as Nora's need to take Torvald to Italy in order to cure him of his illness. From another perspective, (Greene 40) sees that the reason which makes Krogstad participate with Nora in her crime is because Nora wants to save Torvald's life, rather than because he is elusive by nature. In other words, his reason or motivation is only humanitarian. At the beginning of the third act in the play, another motive is exposed. In the meeting between Krogstad and Mrs. Linde, it becomes obvious that there was a romantic relationship between the two in the past. However, Mrs. Linde left Krogstad and married another man for financial reasons. Krogstad himself talks about Mrs. Linde's abandonment as one of his motives. He states that he was emotionally distracted, and describes Mrs. Linde as a heartless woman. As he describes the psychological condition he was under after the rejection of his love, Krogstad describes himself as a shipwrecked man who clings to a bit of wreckage.

#### **Krogstad's Dramatic Effect**

Before discussing the dramatic effect Krogstad has on the other characters and on the plot of *A Doll's House*, it is worth explaining the nature of his relationship with the protagonist Nora with whom the main conflict of the play centers around. The nature of the relationship between them is described by (Brocket 154) as "Ibsen could have made his play melodramatic by depicting Krogstad as a villain and Nora as a heroine". Therefore, it is an indubitable fact that Nora and Krogstad have the strongest dramatic effect in the play. Now, the question that would be raised is if Krogstad has a dramatic effect on Nora and the other characters in the play? The answer can absolutely be determined by referring to the development of the actions Krogstad brings about by his arrival from his first appearance until the end. (Siddall 58) describes Krogstad's presence in the three acts of the play: In the first act, Krogstad's visit shocks Nora into understanding the realities about the public and social worlds outside the doll's house where she lives. In the second act, his visit establishes some sort of weird affinity with Nora, especially through the prospect of suicide. In the third act, Krogstad appears not to visit or meet Nora, but to reveal the truth to Torvald by his letter. Nora seems shocked into understanding the false basis of her marriage and family.

The dramatic effect Krogstad has on Nora was not so clear before the announcement that his position at the bank is jeopardized. More apparently, Krogstad's act of blackmail exhibits the dramatic effect he has on Nora. First of all, the audience is informed about Nora's forgery of her father's signature which is not revealed until the blackmail starts. In the first act of the play, Nora tells Mrs. Linde about the hard condition she and Torvald lived in when Torvald was ill. She explains that she obtained the money from her father to take Torvald to Italy for treatment. Though, by the arrival of Krogstad at the end of the first act, the source of Nora's loan is disclosed to the audience; she committed the crime of forging her father's signature to receive a loan from the bank. Furthermore, Krogstad's act of blackmail and threats drive Nora to her dilemma. She seems frightened, worried and tentative; she tries to persuade Torvald to keep Krogstad's position to overcome her trouble, but Torvald does not accept. According to (Siddall 53) much of the play's tension relies on Nora's persuasion to let Torvald save Krogstad's position.

After the official announcement of Krogstad's dismissal from the bank, he appears again to meet Nora in the second act of the play. As a result of his blackmail, Nora reveals that she is ready to commit suicide if it might be the solution for her. She wants to save her reputation in the eyes of her husband and children, so she finds her death the only way of keeping her reputation intact. Krogstad still exploits his effect on Nora in persuading her not to kill herself. Krogstad tells Nora that even if she kills herself, her reputation will be ruined. He means that her body will be dead, but her reputation will not. Her crime will be exposed and Torvald will be accused of his wife's crime. After that, Krogstad leaves Nora and on his way out, he puts a letter in the letterbox to inform Torvald of his wife's forgery. Leaving the letter is influential too, for it makes Nora confess to Mrs. Linde her secret about the loan.

In the final act of the play, Krogstad's dramatic effect turns to touch the Helmer family. Torvald reads Krogstad's letter and becomes outraged. He starts accusing Nora of being a liar and a hypocrite. He describes her as his joy and pride in the past who has become the worst criminal in the present. What makes Torvald outraged is not only the crime itself, but also because it leads him to be under the power of the unscrupulous Krogstad. This is actually the only effect Krogstad has on Torvald in the play. That Torvald seems extremely outraged is because his wife's crime was with Krogstad, not any other person. Otherwise, Torvald is the one who has an effect on Krogstad, for the dismissal from the bank is the most important motive that pushes Krogstad to blackmail.

Now that the truth is uncovered, Krogstad can be seen as contributing to Nora's understanding of the reality of her marriage. She realized that she is like a doll having no independence in her life; she is admired and played with like a puppet by her husband. Furthermore, Krogstad makes it clear that Torvald's fear of losing his position in society is more important than his family. Unlike Nora, who was seriously affected by Krogstad, Mrs. Linde is the one who manages to change Krogstad. When she tells him that his children need a mother; and she needs to be a mother; they thus all need each other, the changes in Krogstad's personality become apparent. Most likely, she restores him to his good nature which was abused by society. Another evidence to prove the effect of Mrs. Line on Krogstad is that he decides to take the letter back from the Helmer's letterbox in order not to ruin this family as soon as he gets his past love again.

Not only does Krogstad have a special effect at the level of the development of the characters in the play, but also he incites the actions and affects the events of the plot from the first time he appears until the end. Krogstad can be seen as the character that drives the plot and affects the moral changes of the characters in the play. In fact, the development of the action in the play relies on the presence of Krogstad who causes the climax of the plot when he puts the letter in the letterbox; the actions become more complex and the fate of Nora becomes more ambiguous. Krogstad's conflict with Nora provides much suspense and thrill for the play. As (Rush 12) considers, the rising action in the play begins in act one when Krogstad comes to Nora and informs her about her husband's firing him from the bank; he threatens her that he has the proof of her past crime.

#### **Krogstad's End in A Doll's House**

The last appearance of Krogstad in the play is his meeting with Mrs. Linde who informs him of her decision that she wants him again. Although Krogstad intends not to ruin the Helmer family by retrieving his letter from the letterbox, Mrs. Linde tells him that he must not recall the letter because she has entered the Helmer house and has become more aware that Nora and Torvald must have a complete understanding of their relationship; and this would not be possible unless the unhappy secret of forgery is disclosed. After that, Krogstad leaves the play expressing the big change in his personality. Krogstad says that he has never had such an amazing piece of good fortune in his life.

In Ibsen's play, Krogstad's role ends with regaining his love and revealing the truth of Nora's secret. The revelation of the secret is of great influence on the play. It provides Nora with a real understanding of her life in a house where she is treated like a doll. She realized that what she looks like in the eyes of her husband is only a beautiful possession; she is loved by her husband in order for him to feel needed. Nora finally manages to reach the truth of her being a human before being a wife and a mother, and she as a human must have independence, personality and beliefs. Ibsen does not design for his antagonist to be punished for his illegal actions, because what he wants from the representation of Krogstad as appears in the play is to introduce a victimized sample in an unfair society. Therefore, Ibsen lets his antagonist end up in a happy marriage to contradict the end of his protagonist. The relationship between Krogstad and Mrs. Linde represents a subplot contradictory to the main plot that is represented in the relationship between Nora and Torvald. This contradiction is intended by Ibsen to emphasize the message he wants to convey from his play that is the criticism of the way women were seen in that period of time.

#### **Krogstad as the Antagonist of *A Doll's House***

This study supposes that Nils Krogstad is the real antagonist in Ibsen's *A Doll's House*, by showing the antagonistic attributes in his characterization, that qualify him to be considered as the antagonist. To reach a clear conclusion whether Krogstad is the antagonist or not, he would be compared to other characters who are probably classified as antagonistic in Ibsen's controversial play. The first character to be compared with is Nora, the undoubted protagonist of the play. Although it has been believed by many critics that she is the antagonist as well as the protagonist in the play, depending on the inner conflict she has, her inner conflict doesn't go on throughout the whole events of the play. At the beginning, she is presented as childlike, a puppet and dutiful character who accepts her wifely and motherly roles without any reservations. Nora's realization that she is trapped in her house starts with the arrival of Krogstad. The inner conflict then becomes obvious at the time when Krogstad threatens and blackmails her. Therefore, by comparing the inner conflict Nora has to the conflict between Nora and Krogstad, the main conflict is of course the one between Nora and Krogstad; that is simply because Nora's inner conflict comes as subsequent to the former. (Wiseman 10) asserts that the central conflict of the story is driven by Nora's crime of forgery to get the bank's loan; Krogstad, who has facilitated the loan, blackmails Nora over this fact.

The second probable antagonist in the play is Nora's husband, Torvald. This claim would be built on Torvald's confrontation with Nora at the end of the play. This confrontation does not necessarily mean that Torvald is antagonistic to Nora, as his worries are always about his dignity and standing in society. Thus, Torvald's conflict is not against Nora, but against the appearances he believes in. In a book entitled *Henrik Ibsen's A Doll's House* by (Edge Hill University Arts Centre 14), Torvald is described as a typical middle class husband of the times who almost looks like a father instructing his little daughter. His relationship with Nora is the same as a father-daughter relationship in the sense that he treats her like a pet, rewarded by gifts of money as indication of his controlling power over her. Another significant issue about Torvald to be highlighted is that he is Nora's husband whose beliefs deprive her from being independent in society. He is the one who draws the doll-house where he imprisons his puppet. However, if his conflict is compared to Krogstad's conflict with Nora, it will be seen that Torvald's actions are not wicked because he practices what other men do in the same society where they all live. In contrast, Krogstad's actions of blackmail and threats against Nora cannot be excused since Nora is not the one who wants to dismiss him from the bank. At the end of Torvald's and Nora's relationship, everything changes and Nora turns from being a girl to being a woman who realizes the

path to her true identity outside the doll's house. This realization does not come as a consequence of her conflict with Torvald, but as a consequence of Krogstad's revelation of her past crime.

After analyzing all of the probable antagonists in *A Doll's House*, as well as comparing them to Nils Krogstad, it becomes clear that Krogstad is the most qualified character to be deemed the play's antagonist. First, he, like any antagonist in literature, has certain motives which play a big role in pushing him to do despicable actions such as blackmail, threats and forgery. Regardless of the fact that Krogstad is himself a victim of circumstances and the unforgiving society where he suffers, he actually appears as a villain who causes Nora many troubles, and the main reason for destroying the Helmer family. These despicable actions cannot be taken without reasons; the reasons are the motives that provoke Krogstad to do what he does. Second, his dramatic effect which is very strong on the protagonist and the plot of the play can be a strong proof that Krogstad is antagonistic to Nora and he causes the changes in her life. To conclude, because Krogstad is the one who incites the events of the play, and the one who sparks the flames of conflicts in the plot, he can ultimately be classified as the actual antagonist in *A Doll's House*.

#### **4. Conclusion**

The variables that motivated Krogstad to commit certain illegal and despicable acts can be divided into social, financial and emotional variables. The social variable can be seen in the dismissal from his job which means for Krogstad losing his dignity and position in society. In his time, a man is no longer respected in society without having a good job from which he can earn money. Once he feels that his job is in jeopardy, Krogstad finds no choice except to blackmail Nora. The financial variable that pushes Krogstad to commit an illegal crime is the need to save his motherless children. Before blackmailing Nora, Krogstad had taken part in a similar crime of forgery, and demonstrates that his reason was to save the life of his sick wife who dies later leaving the children under Krogstad's care. Without a job, he would not be able to cover the requirements of those children. The last variable that motivated Krogstad is emotional. The fact that Krogstad's emotional state turns from misery to a high degree of happiness after regaining his old love, Mrs. Linde, leads to another possible change that is if he had not lost his love to Christine, he would not be motivated to do any bad deed. For that reason, the loss of whom he loved is a main motive for Krogstad's behavior.

Krogstad's dramatic effect is also very important in *A Doll's House*. His presence in the play provides the suspense in the events. His effect on the protagonist Nora is important as well, for without Krogstad, Nora would not realize the reality of her life with her husband and she would continue her life as a doll without any active role in society except her duties as a wife and as a mother. She would forget that she is a human being but by the arrival of Krogstad she understands how life is out of her home. Krogstad introduces the audience to two different couples in the society of his time. On one hand is his relationship with Christine that insists on the sacrificial role a man and a woman should have. On the other hand, he uncovers the reality of the Helmer's relationship in which Nora and Torvald live in an artificial love relationship. Nora's role of sacrifice is clear, while Torvald is a man who only thinks of his position as the man who should prevail on his wife. Generally speaking, Krogstad's dramatic effect on Nora and on Nora's family cannot be doubted, for the fact that Krogstad is the character who achieves what Ibsen wanted from his play that is the criticism of certain hypocritical aspects in society.

One of the main concerns the study seeks to discover is the different depiction of Krogstad's end in the play. Krogstad's end with a happy marriage somehow seems unfair because of the despicable actions he did throughout the play. This end which reveals the good nature of Krogstad may be the reason behind not considering him as the play's antagonist by many critics. Nevertheless, Krogstad is, at least, the actual antagonist in most of its parts except the end which is drawn by Ibsen to serve one of his intentions from the play; that is the depiction of a sample, victimized by the circumstances and the unforgiving society.

The last significant issue in this study is to determine whether Krogstad is the actual antagonist of the play or not. After the investigation of Krogstad's motives, the dramatic effect on the protagonist and on the plot, and the antagonistic features of his characterization, it can be concluded that Krogstad is the major

antagonist in Ibsen's *A Doll's House*. If anything, he can be, at least, considered as the antagonist in the play before regaining his old love with Mrs. Linde.

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