

Liberalism and Authorial Influence in Henrik Ibsen's *Hedda Gabler*

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DOI: <https://doi.org/10.18860/lilics.v3i1.6823>

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How to Cite: APA Style 7th edition

Submission

Track:

Received:

12-01-2023

Available online:

30-04-2024

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ABSTRACT

*Liberalism is an ideology that emphasizes the importance of individual freedom. This understanding that emerged in the 18th century influenced the development of society through social aspects, and one form of influence of liberalism is when social aspects can influence a writer to consciously express the values of liberalism which focus on individual freedom in the characters. characters in a literary work. This research explained the values of liberalism and the social factors that influenced the author's ideology through the author's sociological approach. The object of this research was a drama script entitled *Hedda Gabler* (1890) by Henrik Ibsen, which showed the values of liberalism through several of its characters. The aim was to find out which aspects of liberalism were depicted by several characters in the drama *Hedda Gabler* and what social factors influenced the author's ideology. Researchers used the sociological theory of authors Warren & Wellek and the liberalism of John Locke. Then, using the literary criticism method, the researcher found several findings, namely that liberalism aspects in the drama text *Hedda Gabler* were shown through dialogue between characters, and the author's life background, which influenced the author's ideology, was shown through the author's biography and dialogue excerpts in the drama script. Additionally, aspects of liberalism depicted by several characters in *Hedda Gabler* were natural rights and property rights. Based on the research results, this research could be used as a model for future researchers in finding detailed data about a writer through literary works.*

Keywords: Ideology, Liberalism, Sociology, Sociology of Author

INTRODUCTION

Humans have control over themselves to choose what they believe. Humans have beliefs in values such as honesty, loyalty, security, family, and many more (Butler, 2015). As a human, Henrik Ibsen has a right to control what he believe including the content of his literary work. Research on literary works in the form of a drama entitled *Hedda Gabler* (1890) studied through

a sociological approach to obtain evidence regarding the ideology used by the author through sociological aspects of the author.

Literary work is the result of ideas or thoughts from the author that come from daily activities or even the author experience. The life that exists in a literary work is not real life because it has been processed by adding various aspects to it, both intrinsic and extrinsic aspects by the author such as social, cultural, and background behind the author to produce new life in a literary work.

One of the authors whose works reflect the background of the author is Henrik Ibsen. He is a man from Skien, Northern Europe, born March 20, 1828. Henrik Ibsen was born to Marichen Cornelia Martine Ibsen and Johan Andreas Altenburg. Henrik Ibsen is known as a writer especially on realistic drama. One of his works that reflect his background is the drama *Hedda Gabler* (1890) tells a woman named Hedda who overcome the pressure she experience.

This drama is interesting to study because this work is unique in that some of the characters are pressured by the circumstances around them. The plot is about the girl named Hedda, a girl who is a wife of a scholar named George Tesman. She was trapped in boredom and try to get a freedom. Moreover, in this study, the writer focuses on the drama *Hedda Gabler*, the work of Henrik Ibsen as an object of research. The researcher uses a sociological approach, especially the sociology of the author by Wellek & Warren to analyze the ideology of the author in the drama *Hedda Gabler*.

Hedda Gabler (1890) has been studied by several researchers with different focuses. For instance, Xiuyuan and Xiaoyun (2020) in their article "A Comparative Analysis of Hedda's and Thea's Ways of Appreciating Beauty in *Hedda Gabler*" found that Hedda only appreciates beauty externally. Puja Sarkar (2022), in the thesis "Identity, Self-Realization and the Embodiment of Womanhood in Henrik Ibsen's *Nora Helmer* and *Hedda Gabler*," concluded that Hedda successfully advocated for women's individuality by asserting her unique identity in an effort to liberate herself from the suffocating grasp of patriarchy. Similarly, Wang Zhiyi (2022), in the article "Angel in the House: On the 'Demonic' Temperament of *Hedda Gabler*," highlighted that Hedda's masculine traits reflect a temperament that is "demonic." These studies share a common research object—the drama *Hedda Gabler*—and generally focus on the character of Hedda.

Furthermore, the sociological approach to authorship has been explored by several scholars. For example, Rochmiyati, Widowati, and Rufaidah (2022) in "Representasi Pengarang dan Ajaran Taman Siswa dalam Novel *Ibuk Karya Iwan Setyawan*" found that Iwan Setyawan's social background influenced character development in *Ibuk*. Similarly, Yahya Basit Abrori (2020) in "Kajian Sosiologi Pengarang Terhadap Novel Perempuan Bersampur Merah Karya Intan Andaru" concluded that the author's cultural background shaped the novel *Perempuan Bersampur Merah*. Additionally, Vivi Alviah Nurfadilah (2021) in "Kajian Sosiologi Sastra dalam Novel *Cermin Jiwa Karya S. Prasetyo Utomo*" found that the Javanese heritage of the author significantly influenced *Cermin Jiwa*, providing cultural insights to readers. These studies align with the theoretical framework of the present research, which employs the sociology of the author to examine the background, ideology, economic status, and social integration of writers.

Moreover, liberalism has been widely discussed in previous studies. For instance, Henrik Skaug Sætra (2023) in *A Classical Liberal Argument Against Parental Rights* argued that parents have limited authority over their children, as children, being individuals, possess equal rights. Ulfah Nury Batubara, Royhanun Siregar, and Nabilah Siregar (2021) in "Liberalisme John Locke

dan Pengaruhnya dalam Tatanan Kehidupan" explored how liberalism influences politics, economics, and knowledge. Additionally, Wahyuni, Rasna, and Putrayasa (2021) in *Representasi Ideologi Liberalisme dalam Kumpulan Cerpen LGBT (Lesbian, Gay, Biseks, dan Transgender)* Penjara Karya Moch. Satriowelang, dkk found that liberalism does not always align with Pancasila ideology, revealing ideological conflicts. These studies highlight the significance of liberalism as a subject of academic inquiry.

This research differed from previous studies by focusing specifically on how Henrik Ibsen's liberal ideology influenced his work. By employing the sociology of the author and liberalism theory, this study analyzes *Hedda Gabler* (1890) from a sociological perspective, aiming to uncover the liberal ideology present in the drama and the sociological aspects of Henrik Ibsen that shaped his work.

RESEARCH METHOD

This research is a literary criticism study that helps investigate various aspects of a literary work. Literary criticism can be defined as the discipline of "interpreting, analyzing, and evaluating" works of literature (Fard, 2016). This study analyzes the author's ideology in the drama *Hedda Gabler* by Henrik Ibsen, which portrays characters who oppose societal norms through their unique behavior. The data in this research will be analyzed using John Locke's (1823) liberalism theory, which consists of five key aspects: natural rights, private property, social contract, limited government, and resistance. Additionally, it applies the author's sociological theory by Wellek & Warren (1977), which examines five aspects of an author's sociology: social background, social status, ideology, economic resources, and integrity. This study employs a literary sociology approach.

The primary data sources for this study are the drama text *Hedda Gabler* by Henrik Ibsen, published in 1890 and consisting of 188 pages, as well as Henrik Ibsen's biography, *The Man and The Mask* by Ivo de Figueiredo, published in 2019 with a total of 694 pages. Data will be collected through close reading, identifying, and note-taking of words, phrases, and sentences that contain ideological elements. The analysis process consists of several steps. First, the study identifies ideological elements in *Hedda Gabler* (1890) using John Locke's liberalism theory. Second, it examines the sociological aspects of the author based on Wellek & Warren's (1977) sociology of the author theory. Finally, the findings are synthesized to form a conclusion.

FINDINGS & DISCUSSION

This chapter examines how liberalism is depicted in the drama *Hedda Gabler* (1890) and the sociological factors that influenced Henrik Ibsen's ideology. The study applies John Locke's liberalism theory, focusing on aspects such as natural rights and private property, alongside Wellek & Warren's sociological theory of the author, which explores social background, social status, economic resources, social integration, and ideology. Furthermore, the analysis will explore how the characterization of the drama's characters reflects the concept of freedom promoted by liberalism, as conveyed through their dialogues.

The Ideology of the Author in the Drama Hedda Gabler

The researcher identifies aspects of liberalism in *Hedda Gabler* (1890), particularly natural rights and property rights as defined by John Locke (1823). Natural rights are reflected in statements about the natural condition of humans, emphasizing their freedom to regulate

their actions and property according to personal desires without requiring permission or dependence on others, as long as they do not harm others. Property rights, on the other hand, are depicted through statements about ownership, where an individual has a right to something if they acquire or create it through their own effort and hard work. These aspects of liberalism are demonstrated by several characters in the drama as they assert their individual freedom. The depiction of liberalism is evident through the dialogue between the characters in *Hedda Gabler*.

Natural Rights

Datum 1

"Hedda :What! Your husband didn't know it!

Mrs. Elvsted :No, of course not. For that matter, he was away from home himself— he was travelling. Oh, I could bear it no longer, Hedda! I couldn't indeed—so utterly alone as I should have been in future.

Hedda :Well? And then?

Mrs. Elvsted :So I put together some of my things—what I needed most—as quietly as possible. And then I left the house. (Ibsen, 1890, p.41)"

From the quotation above, natural rights are evident when Mrs. Elvsted decides to leave her home. Her decision to leave was made independently, demonstrating her individual freedom. She exercised her natural rights by making this choice without coercion from others. Mrs. Elvsted's decision was driven by her unhappiness with her husband. Additionally, her act of bringing the belongings she needed signifies her pursuit of a new place where she could establish a life of her own, further emphasizing her autonomy and right to self-determination.

Datum 2

"Mrs. Elvsted : [Irritably.] Yes, that is true, too. Everything about him is repellent to me! We have not a thought in common. We have no single point of sympathy—he and I.

Hedda :But is he not fond of you all the same? In his own way?

Mrs. Elvsted : Oh I really don't know. I think he regards me simply as a useful property. And then it doesn't cost much to keep me. I am not expensive. (Ibsen, 1890, p.40)"

From the quotation above, it is evident that Mrs. Elvsted left her home because she felt incompatible with her husband and perceived that he treated her as mere property. Her decision can be seen as a rational pursuit of freedom, as she could no longer tolerate her miserable situation. Leaving her home was a well-considered response to her circumstances, allowing her to break free from those conditions and seek happiness on her own terms.

Datum 3

"Hedda : [After a short silence.] And what are your plans now? What do you think of doing.

Mrs. Elvsted:I don't know yet. I only know this, that I must live here, where Eilert Lovborg is if I am to live at all.

Hedda :[Takes a chair from the table, seats herself beside her, and strokes her hands.] My dear Thea—how did this—this friendship—between you and Eilert Lovborg come about?

Mrs. Elvsted :Oh it grew up gradually. I gained a sort of influence over him.

Hedda :Indeed?

Mrs. Elvsted :He gave up his old habits. Not because I asked never dared do that. But of course he saw how repulsive they were to me; and so he dropped them. (Ibsen, 1890, p.43)"

Another attitudes from Mrs. Elvsted that shows natural rights is when she decided to follow Lovborg. Lovborg is a Mrs. Elvsted's friend, they knew each other when Lovborg was a tutor for her stepson. Mrs. Elvsted that shows natural rights is when she decided to follow Lovborg because she can get her happiness with him. From the quotation above, it can be seen that the relationship between Mrs. Elvsted and Lovborg is just friendship. Mrs. Elvsted decided to follow where Lovborg went because she got happiness that she didn't get before.

Datum 4

"Mrs. Elvsted :So he says himself, at any rate. And he, on his side, has made A real human being of me—taught me to think, and to understand so many things.

Hedda :Did he give you lessons too, then?

Mrs. Elvsted :No, not exactly lessons. But he talked to me—talked about such an infinity of things. And then came the lovely, happy time when I began to share in his work—when he allowed me to help him!

Hedda :Oh he did, did he?

Mrs. Elvsted : Yes! He never wrote anything without my assistance. (Ibsen, 1890, p.44)"

From the quotation above, it could be seen that Mrs. Elvsted showed positive feelings and a sense of involvement in her friendship with Lovborg, especially in the context of the influence it had on her intellectual and creative development. This could be categorized as an aspect of natural rights demonstrated by Mrs. Elvsted because she proved her efforts to gain individual freedom through her intellectual and creative growth by choosing to follow Lovborg.

In addition to Mrs. Elvsted, another character who demonstrated natural rights was Lovborg. Lovborg, a writer who had returned to work after a slump, was also an old friend of Hedda Gabler and a tutor to Mrs. Elvsted's stepson. Lovborg was seen as representing natural rights through several moments in the drama, where his pursuit of intellectual freedom and personal expression was evident.

Datum 5

"Brack :Your old friend, Eilert Lovborg, has returned to town.

Tesman :I know that already. (p.50)

Tesman :And fancy—I'm delighted to hear that he is quite a reformed character.

Brack :So they say.

Tesman :And then he has published a new book—eh?

Brack :Yes, indeed he has.

Tesman :And I hear it has made some sensation!

Brack :Quite an unusual sensation.

(Ibsen, 1890, p.51)"

From the quotation above, it could be seen that Tesman and Judge Brack were talking about Lovborg's new book. Tesman considered Lovborg to have changed and developed through the release of his latest book. Lovborg, as an individual, had the right to choose his own path in life. The changes that occurred in Lovborg also became the way of life that he had chosen. This could be categorized as an aspect of natural rights demonstrated by Lovborg because he proved his efforts, reflecting the idea of individual freedom to change and develop over time.

Datum 6

*"Brack :But it has been very much praised, I hear.**Lovborg :That was what I wanted; so I put nothing into the book but what every one would agree with.**Brack :Very wise of you.**Tesman :Well but, my dear Eilert—!**Lovborg :For now I mean to win myself a position again—to make a fresh start.**Tesman :[A little embarrassed.] Ah, that is what you wish to do? Eh?(p.85)**Lovborg :Smiling, lays down his hat, and draws a packet wrapped in paper, from his coat pocket.] But when this one appears, George Tesman, you will have to read it. For this is the real book—the book I have put my true self into (Ibsen, 1890, p.86)"*

From the quotation above, it could be seen that Lovborg stated his intention to take back his position and start a new journey. His intention to embark on this new journey depicted his natural rights, showing that he had the opportunity to achieve a better life. His new book also served as a medium for him to express himself authentically. As an individual, Lovborg certainly had the opportunity to become a better person. The changes in Lovborg, as he maximized the opportunities he had to bounce back, could be categorized as an aspect of natural rights because he demonstrated his natural rights through the pursuit of a better life and the freedom of expression.

Datum 7

*"Tesman: They told me at the bookseller's that you are going to deliver a course of lectures this autumn.**Lovborg: That is my intention. I hope you won't take it ill, Tesman.**Tesman: Oh no, not in the least! But—?**Lovborg: I can quite understand that it must be very disagreeable to you.**Tesman: [Cast down.] Oh, I can't expect you, out of consideration for me, to—**Lovborg: But I shall wait till you have received your appointment.**Tesman: Will you wait? Yes but—yes but—are you not going to compete with me? Eh?**Lovborg: No; it is only the moral victory I care for.**(Ibsen, 1890, p.90)"*

From the quotation above, it could be seen that Lovborg had the freedom to pursue a job. He intended to give a series of lectures in the autumn. As mentioned in the previous quotation, after releasing his new book as a writer, Lovborg expressed his desire to offer these lectures. This could be categorized as an aspect of natural rights demonstrated by Lovborg because he exercised his natural rights through the opportunities he had to secure employment and further his career.

The next character who demonstrated natural rights was Hedda Gabler, the main character in the drama. She expressed her natural rights through her rejection of her husband, showcasing her desire to assert control over her own life and make choices based on her own desires.

Datum 8

*"Hedda: When you call this afternoon, you might invite her to spend the evening here.**Tesman: Yes, that I will. And there's one thing more you could do that would delight her heart.**Hedda: What is it?**Tesman: If you could only prevail on yourself to say du(3) to her. For my sake, Hedda? Eh?**(Ibsen, 1890, p.23)*

Hedda: No, no, Tesman—you really mustn't ask that of me. I have told you so already. I shall try to call her "Aunt"; and you must be satisfied with that.
(Ibsen, 1890, p.24)"

From the quotation above, it could be seen that Hedda rejected her husband's request. This attitude demonstrated that Hedda had the freedom of speech and the ability to make personal choices. It could also be categorized as an aspect of natural rights shown by Hedda, as she exercised her natural rights through her freedom of speech and the personal choices she made.

Her refusal of her husband's request to use "du" as a nickname for her aunt exemplified her freedom to express her opinion. This act showed Hedda's natural rights to state her language preferences and decide how she wanted to communicate. Additionally, her refusal to comply with her husband's request reflected her desire to preserve her individual freedom and determine the terms of her interactions with others.

Datum 9

"Hedda: Oh, reasons— [Watching him closely.] And George Tesman—after all, you must admit that he is correctness itself.

Brack: His correctness and respectability are beyond all question.

Hedda: And I don't see anything absolutely ridiculous about him.—Do you?

Brack: Ridiculous? N—no—I shouldn't exactly say so—

Hedda: Well—and his powers of research, at all events, are untiring.—I see no reason why he should not one day come to the front, after all.

Brack: [Looks at her hesitatingly.] I thought that you, like every one else, expected him to attain the highest distinction. (Ibsen, 1890, p.67)"

From the quotation above, it could be seen that Hedda acknowledged Tesman's potential to achieve success in his research. She showed respect for her husband's right to pursue his life and career choices. This could also be categorized as an aspect of natural rights demonstrated by Hedda because she exercised natural rights through her support for the freedom of personal choices that both she and her husband made.

Hedda demonstrated the aspect of natural rights in her decision to support her husband in conducting his research, as it was his life choice. By encouraging her husband, Hedda provided him with the opportunity to further develop and improve in his field, showing that she respected his autonomy and his right to pursue his aspirations.

Property Rights

Datum 10

"Lovborg: You can be of no more service to me, Thea.

Mrs.Elvsted: How can you stand there and say that! No more service to you! Am I not to help you now, as before? Are we not to go on working together?

Lovborg: Henceforward I shall do no work.

Mrs.Elvsted: [Despairingly.] Then what am I to do with my life?

Lovborg: You must try to live your life as if you had never known me.

Mrs.Elvsted: But you know I cannot do that!

Lovborg: Try if you cannot, Thea. You must go home again—

Mrs.Elvsted: [In vehement protest.] Never in this world! Where you are, there will I be also! I will not let myself be driven away like this! I will remain here! I will be with you when the book appears.

(Ibsen, 1890, p.145)

Lovborg: [Looks at her.] My book and Thea's; for that is what it is.

Mrs. Elvsted: Yes, I feel that it is. And that is why I have a right to be with you when it appears! I will see with my own eyes how respect and honour pour in upon you afresh. And the happiness—the happiness— oh, I must share it with you!

(Ibsen, 1890, p.146)"

From the quotation above, it could be seen that there is an aspect of property rights demonstrated by Mrs. Elvsted. She claimed that she had the right to be involved when Lovborg's book was published because she had been part of the creative process. Mrs. Elvsted's involvement and contribution to the development of Lovborg's book granted her a form of property rights to the final result of that book. This reflects the idea that an individual has the right to claim ownership over something they have contributed to or worked on, as it aligns with the principle that ownership arises from one's effort and participation.

Social Background of Henrik Ibsen That Influence His work

Social background is one aspect that influenced Henrik Ibsen's ideology. The author's social background includes several factors, such as where he lived, where he was born, his habits and experiences, and the culture surrounding him. In the sociology of the author, social background plays an important role in understanding how Henrik Ibsen developed his expression of liberalism in the drama *Hedda Gabler* (1890). The cultural, social, and personal influences that shaped Ibsen's environment can be seen in how he portrayed themes of individual freedom, autonomy, and social constraints in his work. By analyzing Ibsen's social background, we can better comprehend the ideological framework that influenced his writing and the characters he created in *Hedda Gabler*.

Datum 11

"Henrik Johan Ibsen was born on 20 March 1828, in Skien, a provincial town on the remote fringe of northern Europe. The century of the bourgeoisie, the age of freedom, of the individual, in which all inherited privilege and barriers stood ready to fall, in which anyone could sell his soul and gain the whole world – or lose both." (Figueiredo, 2019, p. 9)"

From the quotation above, it could be seen that Henrik Ibsen was born and raised during an era of freedom and the rise of individualism. This historical context is closely related to *Hedda Gabler*, a drama that reflects the values of liberalism, particularly those that focus on freedom and individual rights. Ibsen's upbringing in a time when personal autonomy and individual expression were gaining prominence likely influenced his portrayal of characters who grapple with societal expectations, personal desires, and the pursuit of independence. This connection between Ibsen's social background and the themes of *Hedda Gabler* underscores how his personal experiences and the cultural climate of his time shaped the liberal ideologies expressed in his work.

Datum 12

"Skien could boast art collections and extensive private libraries. Music was an important part of social life, literature was enjoyed in the town's reading circle, and Danish theatre groups regularly performed at the Limie Hall." (Figueiredo, 2019, p. 10)"

From the quotation above, it could be seen that Skien was very open to literary works. Skien was seen as an area where there was significant interest in art and literary works. Henrik lived in an environment where art and literature were something to be proud of. The significant interest in art and literature in Skien showed how the people there were free to express themselves through art and literature. The condition in Skien showed how liberalism ideology had developed there.

Datum 13

Brack: But it has been very much praised, I hear.

Lovborg: That was what I wanted; so I put nothing into the book but what every one would agree with.

Brack: Very wise of you.

Tesman: Well but, my dear Eilert—!

Lovborg: For now I mean to win myself a position again—to make a fresh start.

Tesman: [A little embarrassed.] Ah, that is what you wish to do? Eh? [Ibsen, 1890, p.85]

Lovborg: [Smiling, lays down his hat, and draws a packet wrapped in paper, from his coat pocket.] But when this one appears, George Tesman, you will have to read it. For this is the real book—the book I have put my true self into [Ibsen, 1890, p.86]"

From the quotation above, it could be known that Henrik Ibsen showed natural rights through the character of Lovborg when Lovborg presented his literary works that depicted him. The freedom to create literary works, as shown by Lovborg, is part of natural rights. Lovborg was free to create his book without needing permission from others. This exemplified the natural right to express oneself and pursue personal endeavors without external constraints, aligning with the liberal principles of individual freedom and autonomy.

Datum 14

"Everything, because Ibsen would absorb the ideas of his age in a way that would remain with him for the rest of his life. Indeed, he would become himself a Norwegian representative of what is often called 'the generation of 1848'." (Figueiredo, 2019, p. 37)"

From the quotation above, it could be known that Henrik Ibsen was influenced by the revolutionary movements that occurred in 1848. This event can be seen as one of the aspects of his social background that shaped Ibsen's decision to embrace liberalism as the ideology presented in *Hedda Gabler*. The 1848 revolutions, which were driven by demands for political reform, individual rights, and freedom, likely resonated with Ibsen's own views and contributed to the themes of autonomy, personal freedom, and societal constraints that are central to his work.

Datum 15

"The motor behind the revolution was the Industrial Revolution and an increasingly self- assertive bourgeoisie demanding economic liberalism, freedom of expression and free elections." (Figueiredo, 2019, p. 35)"

From the quotation above, it could be seen that one of the focuses of the revolutionary movement in 1848 was individual freedom. This aligns with the liberalism portrayed in *Hedda Gabler*, where many aspects of the drama emphasize the individual freedom of the characters. The revolutionary ideals of personal liberty and autonomy resonate throughout the play, as the characters, especially Hedda and others, struggle with their desires for independence and their

attempts to break free from societal constraints. This connection highlights how the events of 1848 influenced Ibsen's exploration of freedom and individual rights in his work.

Datum 16

"Hedda: When you call this afternoon, you might invite her to spend the evening here.

Tesman: Yes, that I will. And there's one thing more you could do that would delight her heart.

Hedda: What is it?

Tesman: If you could only prevail on yourself to say du(3) to her. For my sake, Hedda? Eh? (Ibsen, 1890, p.23)

Hedda: No, no, Tesman—you really mustn't ask that of me. I have told you so already. I shall try to call her "Aunt"; and you must be satisfied with that. (Ibsen, 1890, p.24)

From the quotation above, it could be known that Henrik Ibsen showed natural rights through Hedda Gabler's character when she rejected her husband's request to use "du" as a nickname for her aunt. This showed Hedda's natural rights by expressing her opinion to state language preference and decide how she wanted to speak.

Datum 17

"But in such surroundings, was it really possible to exercise artistic freedom and find genuine creative growth?

Ibsen was convinced it was, at least to begin with: 'As yet I still haven't seen much of Rome,' he wrote to Bernhard Dunker shortly after his arrival, 'but have the strongest feeling that one can live and work here in an atmosphere of spiritual freedom that is perhaps unparalleled anywhere else in the world.'" (Figueiredo, 2019, p. 200)

From the quote above, it could be seen that Henrik Ibsen's confidence in Rome. Rome was considered a place to develop creativity. Rome was seen as a place to live and work in an atmosphere of spiritual freedom.

Datum 18

"One was the freedom from every serious personal responsibility save that to his own immediate family; the other was that it provided him, as a writer, with complete independence of any institution. And in Gyldendal's Frederik Hegel, who had accepted Brand without even having read it, he had found a publisher prepared to give him complete artistic freedom." (Figueiredo, 2019, p. 248)"

From the quotation above, it could be seen that Rome offered two freedoms. The first was freedom from serious responsibilities, except for the immediate family. This freedom was the first opportunity for him to focus on writing without being bound by any institution. Furthermore, artistic freedom was guaranteed. In this context, he found publishers who were ready to give him complete artistic freedom.

Datum 19

"Henrik Ibsen did not carry the mark of defeat on him when he left Skien. He was a true child of the nineteenth century, where the fluctuations of good times and bad times were the rhythm of the age, and where the threat of ruination was the price of freedom. Henrik Ibsen was a child of the European bourgeoisie. What he carried with him when he left home was upward aspiration. Hadn't it been his goal to take his university entrance exam and become a doctor – this socially degraded youth? He could be whatever he wanted to be." (Figueiredo, 2019, p. 22)

Henrik Ibsen left his home to reach his goals. His choice to leave home was to change fate to become whatever he wanted. One of the liberalism aspects that was freedom to maximizing space and develop their potential.

Datum 20

"So the preconditions for Ibsen's turn towards the personality and the individual's ethical responsibility involved much more than just Kierkegaard. Above all, the influence is most evident in Kierkegaard's ideas on the different stages that become options to human beings as they make their way through life." (Figueiredo, 2019, p. 241)"

From the quotation above, it could be seen that Kierkegaard became one of the important aspects of Henrik Ibsen's turning point. The most obvious influence was the stages that became choices for humans. This related to how humans choose their lives.

His life experience when establishing relationships with Kierkegaard could be seen as one of the important aspects that influenced the ideology used by Henrik Ibsen. Kierkegaard, who was famous for his concepts of existence, freedom, and individual responsibility, became an inspiration for Henrik Ibsen in his exploration of works that contained aspects of liberalism. This can be seen through some of the characters in the drama *Hedda Gabler*, such as Mrs. Elvsted, Lovborg, and Hedda Gabler, who show aspects of liberalism focusing on their individual freedom through the dialogue.

CONCLUSION & SUGGESTION

Researchers found liberalism in the drama *Hedda Gabler* through dialogue between characters. Therefore, it can be concluded that liberalism is shown in the drama *Hedda Gabler* (1890) through the dialogue between the characters. According to Locke (1823), liberalism has several aspects, such as natural rights, property rights, social contracts, limited government, revolution, and individualism. Based on the aspects of liberalism above, researchers only found two aspects of liberalism in several characters in the drama *Hedda Gabler*, namely natural rights and property rights.

Furthermore, the second research problem is related to the social background of the author that influenced the ideology of the author in the drama *Hedda Gabler*. The researcher found that Henrik Ibsen's ideology in the drama *Hedda Gabler* was shaped by his social background. It started from the heyday of liberalism, the 1848 revolutionary movement, and his personal experiences.

Growing up in Skien, a town that respects individual freedom, Ibsen incorporated this into the characters in *Hedda Gabler*, showing their natural rights to achieve individual freedom. The experience of the 1848 movement, which focused on freedom, further influenced characters like Lovborg and Hedda in the drama *Hedda Gabler*.

Ibsen's time in Rome also contributed to his ideological development. The freedom of artistic independence he found in Rome allowed him to focus on his work without the constraints of societal institutions. This freedom is depicted in characters like Lovborg, who experiences freedom in publishing his book and in his ability to seek employment. Moreover, Ibsen's personal experiences, such as the economic condition of his family and his journey from a bourgeois background to facing poverty, influenced his ideology. The harsh conditions he faced and his determination to change his situation are depicted in characters like Mrs. Elvsted, who struggles for freedom and happiness by leaving her house and pursuing a new life.

Lastly, Ibsen's relationship with Kierkegaard influenced his exploration of individual choices and ethical responsibilities. Kierkegaard's influence is evident in Ibsen's emphasis on

the stages of choices and the ethical responsibility of individuals, which is reflected in the characters' dialogues in *Hedda Gabler* when they made crucial decisions. decision.

For further research, it is suggested to explore how other philosophical ideologies, aside from liberalism, are represented in Henrik Ibsen's *Hedda Gabler*, such as existentialism or feminism. By analyzing the characters' actions and decisions through these lenses, researchers can uncover deeper layers of meaning in the play. Additionally, studying the influence of Ibsen's other works and how they share or contrast in terms of ideological development could provide valuable insights into his overall literary evolution. Exploring the impact of Ibsen's social and political views on his later works, particularly those that deal with themes of personal freedom, social constraints, and individual responsibility, could enrich our understanding of the complex interplay between the author's life experiences and his creative output.

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