



## Exploring Psychic Apparatus in Ibsen's Master Builder

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Article Info	Abstract
Article History: Received May 05, 2024 Revised May 13, 2024 Accepted May 14, 2024 *Corresponding author: (S. Jilani) <a href="mailto:shaj4455@gmail.com">shaj4455@gmail.com</a>	Henrik Ibsen's "Master Builder" is notable for its expressionistic style, complex characterization, and analytical and retrospective plot. This study examines the main characters of the play who are filled with conflicts, apprehensions and traumas. To understand their relational complexity, most of the characters' behaviour, actions and reactions need to be appraised relative to each other. The research paper examines Ibsen's Master Builder through the psychoanalytical lens, utilizing Sigmund Freud's Psychic Apparatus to explain the characters' aspirations, motivations and desires. Moreover, the study also explores the unconscious mind and the phobias of the main characters like Halvard Solness, Aline Solness and Hilda Wangel. This examination helps reveal the different aspects of the psychic apparatus: id, ego and superego in the play. The desires, behaviour and actions of the main characters are rooted in their internal conflicts and phobias. The application and exploration of the psychic apparatus in Ibsen's Master Builder gives interpretative newness to the play.
<b>Keywords:</b> Psychic Apparatus, Master Builder, Psychoanalysis, The unconscious mind, Phobias	

### Introduction

Henrik Ibsen, a Norwegian playwright of the late 19th century, is renowned for his revolutionary plays that earned limelight for realism, social criticism, symbolism and expressionism. Especially, his plays are notable for complex characterization with psychological insight. Master Builder, one of his significant plays, premiered on January 19, 1893, at the Lessing Theatre. The story revolves around Halvard Solness, the master builder, who previously built churches, but now constructs homes for humans. At the peak of his career, he feels insecure about being supplanted by the younger generation. His wife, Aline, a traumatic lady with a tragic past, leads her life with the master builder blandly. Moreover, Solness' relationship with his three subordinates is complex, intriguing and exploitative. Hilda Wangel's arrival in Solness' life unearths his fears and ambitions simultaneously and leads to his tragic death.

### Background of the Study

Ibsen brought psychological gravity to drama. The characters he portrays in his plays represent the complex dynamics of human psychology. Their actions, reactions and dialogues provide a sufficient pretext for the critics to analyze the plays with a psychological lens. As far as Ibsen's Master Builder is concerned, the behaviour and dialogues of the characters invite an exploration of the tussle between their desires and duties. Halvard Solness, the best builder in the town, is torn apart by his phobias and repressed desires. His weak matrimonial intimacy, the arrival of the mysterious Hilda, and his fear of being defeated by the new generation constitute the background of this study. These three factors together, if appraised through Freud's psychic apparatus, highlight the logical coherence of the dramatic action, and reveal the reasons for Solness' tragic death.

### Statement of the Problem

This research aims to investigate the psychological dynamics, phobias, inner conflicts, and repressed desires of the main characters of Ibsen's Master Builder. It seeks to explore, how Sigmund Freud's theory of psychic apparatus: Id (the pleasure principle), Ego (the reality principle) and Superego (the morality principle) dig into the internality of the characters, interpret their actions and reactions and expose their fears. The problem addressed in the research paper is how the theory of psychic apparatus justifies the inordinate ambitions of the main characters which

knit a web of psychological conflicts that not only reveal the causal significance of thematic variants but also become a reason for the tragic end of the protagonist.

### **Objectives of the Study**

1. To explore Freud's theory of psychic apparatus in Ibsen's *Master Builder*.
2. To analyze the characters' repressed desires and phobias
3. To highlight the friction between the characters' aspirations and fears
4. To relate the psychoanalytical theory with literary analysis

### **Significance of the Study**

Unlike Ibsen's other plays like "*A Doll's House*" and "*Hedda Gabler*", "*Master Builder*" is less researched and evaluated critically. Moreover, themes like social criticism and realism in Ibsen's plays have previously been focused. The same is the case with "*Master Builder*". It has been critically evaluated with the typically broader themes like guilt, betrayal, gender, deceit, class discrimination etc. However, this study applies a specific lens of psychic apparatus. The main characters of this play are unique in the sense that they seem to live in their idealistic worlds. They appear to have woven cocoons of their repressed desires, phobias and aspirations. The application of Freud's psychic apparatus breaks their cocoons to relate their internality to the exteriority. This study is significant as it fills the gap by offering a psychoanalytical understanding of the behaviour of the main characters. Moreover, this study brings fresh psychoanalytical insights and interpretations that may add to existing critical perspectives.

### **Research Questions**

1. How does Freud's theory of Psychic Apparatus appraise the actions and behaviour of the main characters in the play?
2. What are the repressed desires and phobias of the main characters in *Master Builder*, and how do the exposition of these desires and phobias contribute to the psychoanalytical study of this play?
3. How do the Id, Ego and Superego of one character influence the other characters?
4. How does psychic apparatus give meanings to the inordinate desires of the main characters of *Master Builder* which help explore thematic variants, character development and plot progression in the play?

### **Literature Review**

The literature review of this research includes studies on Ibsen's major works like "*A Doll's House*" and "*Hedda Gabler*" together with "*Master Builder*", to explore what aspects of these plays appealed to the critics. This review will help highlight the significance of writing this paper with a specific focus on psychoanalytical analysis.

Saima Akter, in her paper "*Re-reading Henrik Ibsen's A Doll's House*" explores the modern feminist perspective and says, "Nora Helmer is under the illusion that her married life is perfect and that she owns what she deserves... However, her illusion shatters when she faces the reality of finding herself being treated like a doll. As soon as she realizes that there exists an individual self of her, she revolts" (Akter, 2021). This study is valuable in the sense that it reveals the journey of Nora – the main character of the play – from illusion to reality. Moreover, the research carries out a feminist analysis of the play.

Similarly, Hassan Balaky and Mosawir Sulaiman's feminist reading of "*A Doll's House*" also explores some interesting aspects of the play, "Using quotes from and references to the three acts of the play as a justification to show how Henrik Ibsen challenged the stereotypical representation of women in literature with his female characters" (Hassan Balaky & Mosawir Sulaiman, 2016). The researchers discover Henrik Ibsen's tendency to portray female characters with a feminist angle.

Likewise, Ibsen's "*Hedda Gabler*" caught the attention of the critics who explored themes like female masculinity, thematic variants, symbols, and social conditions. For instance, Jenny Björklund, in her article, "*Playing with Pistols: Female Masculinity in Henrik Ibsen's Hedda Gabler*", says "As previous scholarship has noted, Hedda does not conform to the woman's role of the time, she feels imprisoned in her gender role, her marriage, and her presumed pregnancy, and prefers to play with the pistols" (Björklund, 2016). Jenny Björklund's analysis refers to Hedda's rebellion, her sense of being enslaved and her discontentment about her married life. Furthermore, Hafsa Qadir Buzdar also explores the typically broad spectrum concerns in Henrik Ibsen's plays: like women emancipation and liberation in her study. She writes, "Feministic and especially a radical feministic approach in "*The Doll's House*" and "*Hedda Gabler*" by Ibsen illustrates three goals in mind; Nora's patriarchal struggles with the patriarchal world" (Buzdar, 2024).

As far as research analyses on "*Master Builder*" are concerned, Saad and Jinan write, "Reading *The Master Builder* from a vocational point of view proved that Solness possessed a flawed business logic that compromised his career and led him blindly towards his end" (Al-Maliky & Hajaj, 2023). What's more, Farid, in his study titled, "*The Master's Fall: The Fall of the Bourgeois through the Fall of Patriarchy*" also explores feminist themes and concerns

in Ibsen's plays "While they tried to proclaim their emancipation, they were still financially dependent on men" (Farid Manouchehrian, 2023). Farid also discovers the economic dependency of women revealed in Ibsen's plays.

Long ago in 1952, an article titled, "The Inner World in Ibsen's Master-BUILDER" (The Inner World in Ibsen's Master-BUILDER - ProQuest, n.d.), evaluates the play psychoanalytically, but no deep analysis of the characters' phobias, aspirations and conflicts, and the application of Freud's Psychic Apparatus can be found in the study.

This study employs Sigmund Freud's theory of Psychic Apparatus. "In classical psychoanalytic theory, the view that the personality comprises three divisions or functions: (a) the id, which represents instinctual drives; (b) the ego, which controls id drives and mediates between them and external reality; and (c) the superego, which comprises moral precepts and ideals" (APA Dictionary of Psychology, n.d.). Psychoanalytic approaches to literature, precisely applying Freudian theory, have proven to be contributory to detecting the hidden motivations and desires of fictional characters. Hasnain Jilani, in his research article "Identity Crisis of the Characters Escalate Protagonist's Doom: A Psychoanalytical Reading of Arthur Miller's A View from the Bridge" writes, "The interaction of Id, Ego and Super-Ego, the theoretic components of Freud's Psychic Apparatus, brings forth various conflicts among the characters of Arthur Miller's A View from the Bridge" (Jilani et al., 2023). So, psychoanalytical reading of a piece of literature brings the fictional or dramatic world closer to the world of reality, and helps critics explore new interpretational dimensions, which adds to the greater design of academic analysis and research.

### **Research Methodology**

The research methodology involves the application of Sigmund Freud's theory of Psychic Apparatus (Id, Ego and Superego) to explore the actions, reactions and behaviour of the main characters. This theory also helps explore how the repressed desires and phobias of the main characters affect their decisions. The methodology also employs comparisons and contrasts of characters' motivations, aspirations and fears to reach deeper psychological meanings. Moreover, this study utilizes an interdisciplinary approach by integrating literary analysis with psychoanalytical theory.

### **Theoretical Framework**

The theoretical framework of this research mainly revolves around the psychoanalytical lens of Sigmund Freud's theory of Psychic Apparatus (Id, Ego and Superego). The Id represents the pleasure principle, the unconscious, and repressed part of the psyche, The Ego reflects the reality principle by mediating the Id's desires and societal restraints, and the superego projects the morality principle that leads to introspection and the operations of conscience. The research framework of the play also finds the traces of psychosexual development of the characters to decode the symbols in the play with a psychological lens.

### **Discussion and Analysis**

In Henrik Ibsen's "Master Builder", Solness' character reveals the significant traces of the three odd parts of Psychic Apparatus that determine his actions and reactions. In Act One, he is driven by Id and seduces Kaja Fosli for his cryptic purposes. He also needs Ragnar to work in his office and uses Kaja Fosli to make Ragnar work at the same place. In Act One, he says to Kaja, "Convince him to keep his good position here with me. Because then I can keep you, too, Kaja" (Ibsen, 2004, p. 365). This is unethical that Solness allures a girl, far younger than he is, who is already engaged with Ragnar. He does not bother that he is playing with the emotions of innocent Kaja who is unaware of her being exploited. As Ragnar is a capable assistant and willing worker, Solness does not want to lose him although he dislikes him. Id is the ruling force for Solness and he seems to be devoid of conscience. He deceives Kaja by saying, "I must have you with me every day" (Ibsen, 365). These words represent Freud's concept of ego. Realistically, Ragnar is financially beneficial for Solness, so he traps Kaja in his fake affection to make her trust him. Solness had also deceived Ragnar's father, Brovik, in the past and had occupied his position. In Act One, Brovik reminds Solness, "You hadn't learned much for the business when you worked for me" (Ibsen, 362). Solness does not feel any moral scruples and replies, "things tuned out for me" (Ibsen, 362). Here, the filter of Psychic Apparatus sieves utilitarian and materialistic nature of Solness. It also contributes to the significance of retrospective plot in the play which suggests that Psychic Apparatus establishes a connection between Solness' present treatment with Ragnar and his past behaviour with Brovik which reveals that Solness undergoes no behavioural change between now and then. Id rules throughout. This might refer to "philophobia" (Philophobia, n.d.), whose symptoms are social anxiety, generalized anxiety and control issues. Solness had been a playboy, and had never been loyal to anyone, even not to his wife. He often shows aggression and woos almost everyone as if he were ineligible to fall in real love with anyone.

Moreover, the Pleasure Principle appears to structure his actions and plans. He always wants to remain on the top and to stay undefeated although he is aware of his being growing old. In Act One he says, "Halvard Solness is

to start stepping aside now! To make room for the young” (Ibsen, 363). Retirement and making room for the new generation is the circle of life, but Solness is not ready to accept this fact. He further confirms his inordinate wish, “I’m not stepping aside – I’ll never consent to that ... Never in this world will I do that” (Ibsen, 363). The repetition of “never” in the above-mentioned dialogues refers that Solness knows no submission. He wishes to perpetuate his present. He seems to live in an isolated world of his own where he is the king of his pleasure kingdom. Freud’s Psychic Apparatus is likely to perform a role of a character exposé. The irrational and emotional part of Solness’ mind, Id, makes him believe that he is the best builder of the town. This belief leads to certain phobias.

His self-exaltation and disgust for others indicate “Kakorrhaphiophobia: an abnormal fear of defeat” (Medical Definition of KAKORRHAPHIOPHOBIA, n.d.). His fear of defeat, later in the play, proves to be one of the main causes of his tragic death. Additionally, Solness’ id-ridden behaviour reveals a significant concern in Master Builder, the boss-subordinate relationship, which debunks Solness as a tyrannical and exploiting boss on one hand, and highlights Kaja, Brovik and Ragnar as helpless and wretched subordinates, on the other. Solness’ Pleasure Principle is notable when Hilda shows up in Act One. He says to Hilda seductively, “Perhaps you would like to stay here and write in the ledger” (Ibsen, 375)? His words also refer to the retrospective plot when Solness hugged and kissed her and promised to build a castle for her. His Pleasure Principle, anew, gets him to allure Hilda, “I must have willed it. Have wished it, desired it” (Ibsen, 379). In Act One, Id drives Solness to be a tyrannical boss, egoist, exploiter, opportunist, and seducer, as Dr. Herdal says to him, “You have known a good many women in your time” (Ibsen, 368).

The influence of Ego in Solness’ behaviour increases when he opens his heart to Dr. Herdal. He seems to be conscious of the real world and utters his fear of the young generation. He says about Ragnar to Dr. Herdal, “He wanted to get married – and start building for himself. That’s how they all think, these young people” (Ibsen, 369). Solness knows that Ragnar Brovik is a skilful draftsman in his office. His father, Knut Brovik also wants to see his son grow and work independently, but Solness becomes a hurdle in Ragnar’s progress. According to Freud’s structural model, the realistic part of the psyche is the Ego. It gives the awareness of the world around and one starts realizing difference between good and bad. In Act One, Solness becomes aware of Aline’s opinion about him and expresses to Dr. Herdal, “She goes about thinking that I am mad” (Ibsen, 371). This suggests that Solness is aware of his abnormal behaviour and inordinate ambitions. Moreover, in Act Two, to Hilda, he gives a vivid description of how he feels as an artist, “That’s the price my place as an artist has cost me. And every single day I have to go about and watch how this price is paid for me” (Ibsen, 394). Therefore, this is not the case that Solness is all id. Ego makes him speak wisely and precisely. Moreover, in the same act, Ego takes Solness back into his past, and he becomes conscious of how he exploited Knut Brovik who was a capable architect, but now works in Solness’ office as his subordinate. Ego also makes him aware of his being manipulative to Ragnar Brovik, Knut Brovik’s son. Solness’ does not want Ragnar to be independent. He recognizes Ragnar’s capabilities and aspires to exploit the latter’s skills only for his own company; however, he knows “If Ragnar Brovik gets him a start, he will hurl me to the ground. Crush me – as I did to his father” (Ibsen, 401).

Further analysis of Solness’ mental apparatus highlights the workings of superego as well. It shows that his conscience is alive and Super Ego is performing its moralizing function. He cheats and seduces Kaja Fosli without caring for any moral boundary, but in front of Dr. Herdal he admits, “And it is so unfair to her, poor girl!” (Ibsen, 370). As Super Ego triggers moral scruples, conflicts and phobias, Solness’ “Neophobia, a persistent and irrational fear of change or of anything new” (APA Dictionary of Psychology, n.d.), is evident in his conversation with Dr. Herdal, “From morning and night I am racked with such fear ... change will have to come” (Ibsen, 372). Dr. Herdal solaces him that he is well-settled and enjoys a good foundation and status. However, the study of Solness’ Psychic Apparatus reveals that the younger generation that is new, energetic and skilful is a constant symbol of fear and defeat for him. He is afraid of newness and confesses in Act One, “But change will come. I can sense it. I feel it approaching. Others will storm in after. Threatening and shouting: Make room! Make Room! Make Room! That’s all over with Master Builder Solness” (Ibsen, 372). Ragnar Brovik’s abilities are evident as he is working on a project independently and seeks Solness’ permission to materialize his project as an architect, yet Solness’ fears that Ragnar Brovik will outshine him stop Solness from letting Ragnar work on his own. In Act I, Solness has been a hypocrite. He ensures Brovik that he is not a hurdle in Ragnar’s way; on the other hand, she seduces Kaja Fosli by saying that he wants to keep Ragnar his employee only because of her. Solness makes Kaja believe that she is very special to him. Now Solness’ Ego frightens him and unearths the reality.

The psychoanalytical appraisal of the dialogues in “Master Builder” reveals a friction between Id, Ego and Super Ego. For instance, Solness’ concept of churches and homes signifies defeat, breach in matrimonial life and guilt for Solness. He says to Hilda, “My luck will turn... retribution is bound to come” (Ibsen, 402). The retrospective plot



divulges the whole story of Solness as a master builder. He would build churches for God. “I believe that building churches was the noblest vocation I could chose” (Ibsen, 416). In the past, he has been passionately and religiously inclined to build churches, but when his house caught fire and his two kids died afterwards, he reacted, “Then I saw so clearly why He had taken away my small children away from me” (Ibsen, 417). He confesses to Hilda, “I will never build churches... Only homes for human beings” (Ibsen, 417). Solness’ superego brings a major shift in his behaviour and motivates him to build houses for humans. The reality was that the burning of his wife’s property to ashes lifted Solness up and made him sit on the chair of master builder. For him, the fire episode proves to be an opportunity of being popular, rich and next to none. However, his decision of not building churches anymore seems to be a self-concocted reason, which he attaches to the fire trauma. His decision of making homes for humans does not appear to be philanthropic, which he attempts to take as a justification and publicizes it. First, not building churches for God creates a sense of guilt; moreover, Solness’ Super Ego makes him realize that his pseudo-spiritual goal has failed and his desire to bring happiness for human beings has become fruitless. Moreover, Solness is one of the main reasons of bringing misery to almost all the people around him. Aline, Hilda, Brovik and Ragnar received harm from him directly or indirectly. So, previously, Solness’ Superego was the driving force for him to build churches for God. Later, his Id retaliates and he decides to bring homes for humans. Both his Superego and Id failed to satisfy him which brought him a grave sense of guilt.

From the beginning to the end, Aline’s character remains a symbol of misery and pathos. Her Psychic Apparatus seems to be devoid of the Pleasure Principle. Words like need, wish and desire are unknown to her. Both the Ego Ideal and Conscience formulate the basic part of her mind. Her tortured matrimonial life, death of her children and burning of her dolls and house make her a tragic figure. Super Ego aims at perfection and tries to drive one according to moral, social and religious rules. “The superego provides an internalized ‘parent,’ experienced as oneself, that is a source of guilt and shame, as well as a source of self-esteem...” (Superego - an Overview ScienceDirect Topics, n.d.). She speaks of her duty repeatedly in this play, and her guilt conscious tortures her. In Act Three, she says, “It’s only my duty, submitting to what he wants. But so often it is so hard to force oneself to obey” (Ibsen, 407). Hilda disapproves of Aline’s obsession for her duties and says, “It sounds so cold and sharp and cutting. Duty – duty – duty” (Ibsen, 389). This suggests that Aline is not leading a happy matrimonial life. Her relationship with her husband is only duty, no companionship, no friendship, and no pleasure; the workings of psychic apparatus in Master Builder exposes the feelings of one character for the other. That’s why Hilda’s Ego make her comment on Aline’s feelings driven by Superego.

Aline’s present miserable condition is an outcome of her tortured past. The retrospective plot of this play reveals that the house burning and the death of her children have made her guilty. She says, “Everything of mine burned” (Ibsen, 407). The lens of Psychic Apparatus exposes that house burning and the flaming of the dolls symbolize Aline’s emotional barrenness. The children were her future, the dolls were her childhood companions and the house was a token of happy matrimonial life for her. Now, she has nothing left for her but only a sense of duty imposed by her Super Ego which is a critic, a rule maker and a guilt creator. Aline considers herself responsible for the death of her children who still haunt her as if they were not dead. Her unending feeling of guilt and fear makes her a sufferer of “Necrophobia” (Lecture: Suppressing and Invoking the Dead: Necrophobia and Necromancy in Greek Sicily by Dr. Carrie L. Sulosky Weaver | Department of Anthropology, n.d.). She seems to be suffering from chronic depression when she says in Act Three, “All the portraits on the walls were burnt. And all the silk dresses were burnt that had belonged to the family for generations... and then all the dolls” (Ibsen 407-8). This sense of loss never leaves her, she either mourns over her past and present or feels guilt about her not being able to be a good mother.

The Psychic Apparatus of Aline helps look into her past and becomes a source to expose the hidden aspects of two other main characters; Solness and Hilda. Solness’ Pleasure Principle recedes gradually and he behaves under the influence of either Ego or Super Ego, whenever he encounters Aline. Even Hilda’s behaviour changes and for the first time, her Reality Principle and Moral Principle become active. Hilda has been a manifestation of the Id in this play. On a few occasions, only under extreme emotional pressure, her Ego and Super Ego set off. In Act One, when Solness confesses her fear of the new generation to Hilda, she says, “You should go open the door to the young” (Ibsen, 382). Her conscience rattles her when she sees the pitiable picture of Aline. In Act Three, Hilda decides to leave Solness and thinks that she is snatching a spouse from a wife who is already mourning for her careless husband.

Hilda’s Ego seems to make her conscious of the world around her. In Act Two, she says to Solness, “The conscience in you seems very frail” (Ibsen, 399). She feels pity for old Brovik too. She says to Solness in Act Two, “The poor old man is lying on death bed! Can’t you grant some happiness to him and his son before they are departed” (Ibsen, 401). Psychoanalytical findings of Hilda’s character show that she is not merely a creature of desire and

emotion, but she also has a strong moral sense which enables her to force Solness to behave with Brovik and Ragnar sympathetically. Hilda, therefore, performs like a moralizer to Solness. Hilda, in fact, embodies the role of Ego and Superego for Solness. Hilda convinces Solness to approve Ragnar's drawings and make him write comments on them. After that, she says to Kaja, "You can take these now, because the Master Builder written on them" (Ibsen, 403). This is a good act of Hilda for Brovik, Ragnar and Kaja although the odds do not favour anyone and the old Brovik dies with an unfulfilled wish for his son, Ragnar, to excel and work independently. Brovik passes away before seeing Solness' comments on Ragnar's drawings. Hilda's Ego neutralizes Solness' Id. For the first time Solness values Aline and says to Hilda, "Building up children's souls so that they could stand perfectly poised, in noble, beautiful forms. So they could grow into upright human souls" (Ibsen, 395).

Excluding the above-mentioned instances, Hilda's life is thoroughly driven by Id. She spends ten years of her life following a dream influenced by the Pleasure Principle. She remembers the exact date, 19<sup>th</sup> of September, when she and Solness met for the first time. Solness inaugurated and climbed the tower to hang a wreath on it. Hilda was a teen aged school girl at that time. She got sexually attracted towards Solness. In Act One Hilda says to Solness, "You took me in your arms and bent me backwards, and kissed me. Many times" (Ibsen 378). In the same act she says, "I want my kingdom" (Ibsen, 381). According to Freud's "theory of dreams interpretation" (McLeod, 2023), in a dream, falling from a high place is a symbol of sexual desire and sexual impulse. After ten years, Hilda seems to stand there at the same place in the past, eyeing her master builder, completely infatuated by his personality. Here Hilda is ruled by the Id, which is also associated with sexual and aggressive desires. After ten years, she meets Solness again. The Psychic apparatus perspective unveils that Hilda is a symbol of desire, self-gratification and nonchalance. Hilda is driven by uncoordinated instinctual trends of mind.

She wants to become a princess of the castle which Solness had promised to build for her. In Act One she says to Solness that he made a promise to make her a princess. The analysis of Hilda's Id reveals that she leads her life waiting for the fulfillment of Solness' promise. In Act Three, Aline tells Hilda that Solness suffers from "Acrophobia" (Huppert et al., 2020). and the act of climbing the tower will prove disastrous for him, but Hilda only wants her desire to be fulfilled; therefore, she, dominated by Id, makes Solness climb the tower of his newly built house. She allures him. Solness says, "From now on, I will build the most beautiful thing in the world ... build it together with a princess that I love" (Ibsen, 418). Hilda's Id dominates even Solness's Ego. He hesitates a little but eventually obeys Hilda's desire and ends his life. Solness climbs, falls, and dies but Hilda does not accept the failure of her desire and utters, "My – my Master Builder" (Ibsen, 422)!

### Conclusion

The analysis of Psychic Apparatus exposes the inner conflicts of major and minor characters of Master Builder and reveals their role in the play. Even, the psychological model of one character drives the other. Dr. Herdal brings forth the Ego and Super Ego of Solness's psyche. Solness' and Hilda's dialogues expose that both of them lead their life mostly driven by the Pleasure Principle, although few traces of their reality and morality principles can also be observed through the lens of Psychic Apparatus. Aline's confrontation with Solness and Hilda establishes that the former is mostly a creature of Super Ego. Ibsen's analytical plot urges to explore almost every line of the text for a deeper understanding of Psychic Apparatus of characters. Moreover, Freud's theory of Psychic Apparatus weighs up the actions and behaviour of almost every character of the play. The psychic apparatus of Sigmund Freud appears to be a means to reveal hypocrisy, seduction, exploitation, oppression, obligation, depression, torture etc. prevalent in the play which also reveals the friction between the three theoretical parts of characters' minds. This not only unearths their repressed desires and phobias but also develops, furthers and concludes the tragedy of The Master Builder Solness.

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