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Nota di contenuto	""Contents""; ""Foreword""; ""Acknowledgements""; ""Introduction""; ""1. Self-knowledge and aesthetic consciousness in Ibsen and Hegel""; ""2. The Gyntian self""; ""3. The concept of A«IA» in Henrik Ibsen's Peer Gynt""; ""4. Reflections on the relationship between Ibsen's character Peer Gynt and Edvard Munch's perception of the self""; ""5. Narrative identity and a question of character in Ibsen's Rosmersholm""; ""6. The dialogic self in A Dolla's House and The Wild Duck""; ""7. The emergence of androgynous women in A Dolla's House and The Lady from the Sea"" ""8. Carp, the mermaid and the female self: Ethical thinking of gender norms in The Lady from the Sea""""9. The notion of moderation and Ibsen's criticism of the average man""; ""10. Staging the epic self: Theatricality, philosophy and personality in Brand and Peer Gynt""; ""11. Emotions and the modern self in Ibsen's poetry""; ""12. Danse Macabre: John Gabriel Borkman's self in eco-critical perspective""; ""13. The child's deformity and the mother's role a? A study of female identity in Henrik Ibsen's Little Eyolf"" ""14. Seeing Nora in your mirror: The role of theatrical characters in the playing of self""""15. Control, surrender and self-transcendence: Notes on Shakespearea's The Tempest and Ibsen's The Master Builder"";

""16. Portrayal of the modern self in When We Dead Awaken""; ""17. Ibsen in Dublin: A Nordic contribution to Irish modernity""; ""18. Master in reflection: An analysis of Lin Zhaohuaa€?s The Master Builder""; ""19. Ibsena€?s Nora re-presented: Female body and identities in China Doll""; ""20. Self and non-self: A Japanese view on Brand and Peer Gynt""; ""Notes on contributors""
