

## Is Nora a Victim of Sexual Politics of the Patriarchal Society or of Penis Envy?: A Critical Analysis on Ibsen's *A Doll's House*

Md. Hafijur Rahman<sup>1\*</sup> & Md. Eftekhairul<sup>2</sup>

1.\*PhD Research Fellow, Department of English, Islamic University, Kushtia, Bangladesh

2. Ph D Research Fellow, Department of English, Kalinga University, Raipur, India

---

Article Received:06/9/2022,

Article Accepted: 09/10/2022,

Published Online: 10/10/2022,

DOI:10.47311/IJOES.2022.4.10.07

---

### Abstract

Henric Ibsen's *A Doll's House* dramatizes the family tragedy of Nora and Helmer disseminating messages concerning women, liberation of women, and their position in the family and society. Nora and her husband, Helmer, lived a conjugal life of almost a decade under the same roof with their three children. At one stage Nora discovers that her husband possesses no respect for her and remains indifferent to her needs and expectations. Self-centered Helmer fixes his interest only on building his self-image and hoarding his reputation. His unconcerned attitude to Nora disillusioned her. She decides to free herself from the grip of Helmer and to learn how to live alone to erase her 'baby doll' image. She abandons her home, husband and even children. By revolting and abandoning her family, she emerges as a note of dissent from the part of women against male domination, oppression and exploitation. Critics usually interpret Nora's note of dissent as an act of rebellion not just against her husband Helmer but against the entire patriarchal society. Apparently and on the surface level *A Doll's House* seems to be dealing with women's rights, women's freedom, marriage and family life and Nora the champion of women's rights, freedom and individualism. But at the deeper level Nora may be viewed as a victim of the prevailing socio-sexual politics and the victim of penis envy as well.

**Keyword:** Women, Liberation, Socio-sexual, exploitation, Individualism

Bradbrook (1982) brands *A Doll's House* as "Norwegian version of the great theme of later nineteenth century literature throughout Europe, the sufferings of women in a masculine world...". The play explores the home as a source of bigotry, hypocrisy, and blinkered vision. Its preoccupation of course goes with a proper definition of freedom. Weigand (1992) describes Ibsen as "an ardent champion of women's rights and "an apostle of freedom and individualism." *A Doll's House* offers multiple meanings of house, family, gender role, and women's freedom. Nora, as a wife, longed for a house which would be based fully on love, compassion, fellow feeling, mutual respect and understanding and of equal sharing. Therefore,

---

in the beginning Nora failed to realize that she has got a self of her own. As a woman she had no choice and tastes of her own. Helmer always treated her like a puppet. The sole purpose of her life was to please her husband, Helmer. But at the end she discovered that her 'most sacred duty' was to herself. Finally when she realized that in this male dominated society she had nothing to gain, she decided to liberate herself by denouncing her husband and children and by abandoning her house. Obedient Nora having been humiliated by her husband transformed into a rebel. At the end, Nora is not at all a doll-wife under the grip of her husband. She unlocked herself from the chain called marriage and from the prison called family. Nora symbolizes not only a woman's quest for freedom, but also that to free one's soul. From individual Nora raises her position to universal. Through Nora, Ibsen exposes the universal position of women and their life-long search for independence. In this sense A Doll's House truly conveys Ibsen's views about individuality and the pursuit of social freedom. Thus an uncritical and superficial schoolwork of A Doll's House will give an impression that the play dramatizes the family tragedy of Nora and Helmer disseminating messages concerning women, liberation of women, and their position in family and society. But a dive deep into the play as well as a critical scrutiny to the existing socio-psychological, economic, sexual and political phenomena will explore that Nora is a victim of sexual politics. Hiebel (1990) Nora's activities especially the act of forgery a major psychological and mental development of Nora. Further, an analysis of oeuvres on gender and power relations and Nora's actions and activities so far concerned in the play too bear a testimony to her being a victim to penis envy.

According to Simone de Beauvoir (1997) to socialize and to give a legal shape patriarchy has developed institutions like marriage and family. Sex through marriage happens to be the most intimate relation between a man and a woman. Simone de Beauvoir in her *The Second Sex* describes sex/marriage from political point of view. With consent of both the male and the female legalization of sexual politics go on through a social process called marriage. Because of the socialization of sexual politics through marriage the female counterpart in sexual politics accept the social role and position of a woman which is determined by patriarchy. Patriarchy implants the concept that men are biologically superior and women are inferior in position. The male enjoys this position of hierarchy as his biological right. The female also believes and accepts it. This attitude contributes to the making of personality. Sex is biological while gender is a social and cultural construct-something acquired rather than naturally inherited. Beauvoir argues that woman is always situated as the 'other' to man. The man is always the self I, whilst the woman is always the object, the other. This belief permeates human history, and informs the whole of Western philosophical thought. In his 'Sophie' Jean Jacques Rousseau (-----) embarks on women's inherent weaknesses stating that providing entertainment to men glorifies women's existence.

Millet (1991) in her *Sexual Politics* has given a theoretical explanation of man-woman relation breeding out of sex and marriage. According to Millet politics refers to an organizational skill or power network where one group of people controls the other. Marriage is a kind of politics where the man dominates and the woman remains dominated. Sex is not

merely a biological action. On the individual level it turns into a battle of sexes or political ground. The male pursues the female for the purpose of sexual union, seizes hold of her and penetrates into her. Sex/marriage becomes a battle ground where the male conquers the female. So, during intercourses domination, control or power appears vital. Bradbrook (1982) observes that A Doll's House deals with the conflict of two worlds, male against female "...the woman's world of personal relationships and human values against the man's world of legal rights and duties...". Historically and bio-logically men-women relation is based on domination –men dominate over women. Traditional gender roles and social norms also cast men as rational, strong, protective and decisive. They estimate women as emotional, weak, nurturing, and submissive. Thus, patriarchal society has excluded women from equal access to leadership and decision –making positions in the family as well as in politics, academia and the corporate world (Freedman: 2002). From time immemorial patriarchy controls our civilization, military, industry, education, science, technology, political offices, law and order agency, society, state, nation –all are controlled by the male. Customs, traditions, principles, social values, norms, law, religion, philosophy, art and culture are all made and controlled by the men folk. The basic theory of politics is power, control and domination. Man grips an absolute hold over the center of gravity of power. The biggest misleading and absurd conspiracy that patriarchy has undertaken ever to control female sex. All his plans are directed to dominate over the female. From one's childhood parents, and socio-cultural phenomena –the whole civilization determine a girl's attitude, her areas of activity, her position within the family matrix. Every cultural tend to see the male in their masculine role. In 1850s women could not hold responsibilities over house, money, debts or banks. They were considered as careless and incapable. In the 1950s women were expected to stay at home. Women were chiefly involved in doing their daily household chores of cooking, cleaning, rising children though these potential services have always been neglected by national accounts (Young: 1996). Women before 1882 were not allowed access to higher education. They didn't have voting rights until the early 1900s. Till then women did not have the rights to their own wealth. Unmarried women were not expected to work unless there is extreme financial crisis at home. Women were totally dependent on their father or mother. Parents would get control until she gets married. After marriage she had to depend on her husband. Parents and Husband's retained the control of women since it was the cultural norm of the time and it was validated by law. Therefore the legal position of women was not at all favourable (Friedan: 1983). They could not enjoy equal status with men in respect of property and income. After marriage their property and income passed on to her husband. Even a husband was legally responsible for his wife's crime on the assumption that women did everything at their husband's bidding and were incapable of autonomous action (Ida: 1980). Women did not have voting rights and the rights to divorce her husband until 1923. When women got the right to work outside they were awarded fewer wages than the men folk for the same job responsibility. John Stuart Mill an influential philosopher wrote in his essay, "The Subjection of Women" that women were "wholly under the rule of men and each in private being under the legal obligation of obedience to the man with whom she has

associated her destiny". Wollstonecraft, (1789) a proponent of female emancipation from their bondage, though envisaged the emergence of a new world reprimands women for their bondage. She pointed out how girls were encouraged by their parents and teachers to conform to feminine ideals of modesty and dependence. Against domestic drudgery she complained that constant companionship among sisters, mothers and in-laws denied them the solitude necessary for mental growth. Bernard Shaw (1928) laments over the pathetic condition of women: 'At present a married woman is the female slave enchained to a male one; and a girl is a prisoner in the house and in the hands of her parents.' Thus if we carefully examine the social norms, moral codes, legal grounds, religious, political conditions and literary discourses from Shakespeare to Donne and Milton to D.H. Lawrence we will see that the whole western psyche indulges in deprecating women as inconstant, imperfect, half human being, inferior to the male, incapable of rational thinking and the gate way to sins. Therefore, women deserve to be possessed and subordinated by the male.

On the other hand, Sigmund Freud (1986) bases his history of sexuality on the penis. He states that a man is a man because he possesses the phallus. A woman lacks the phallus and therefore a woman is not a man. Women are always associated with the passive body and men with active mind. This lack of phallus leads the female often in envying her male counterpart. Initially, she tries desperately to possess the phallus and having failed suffers from inferiority complex. Soon after the libidinal shift to the penis, the child develops her first sexual impulses towards her mother. The girl realizes that she is not physically equipped to have a heterosexual relationship with her mother as she does not have a penis. She desires a penis and the power it represents ( Qtd. in Cohle&Galatze-Levy: 2008).

This is described as penis envy. She tries to find a solution to this problem by obtaining her father's one. Gradually she develops a sexual infatuation with her father. The girl blames her mother for her apparent castration. She sees it as a punishment by the mother for her being drawn to the father. It results in shifting her sexual impulses from her mother to her father (Qtd. in Schultz & Schultz: 2009). Later on the girl's anticipation of punishment for such desires enforces her to displace her attraction from father to men in general. According to Freud girls come to believe that as they have lost theirs, and eventually seek to have male children in an attempt to gain the penis and the power the male enjoy for having the penis. As girls see the male in a privileged position for exercising power and control over family and society, they develop a kind of inferiority complex in them. Penis envy in women is a problem that Freud believed could never be completely solved. Therefore he condemns all women implying that they will always be morally inferior to men (133). Freud simply extends his views of male sexuality to women viewing women as simply men without penises. His phallic school of thought was a consequence of cultural and social influences at that time which contributes to an underdeveloped understanding of female psycho-sexual development. According to Hibbel (1990) Freud's 'penis envy' theory and Lacan's concept of power, language and money advanced the study of judging Nora and Helmer's conjugal problems from socio-psychological point of view.

This kind of fallacy, embedded in western psyche from time immemorial, can be traced in art and literature abundantly. Hence Nora is a victim of existing Norwegian socio-sexual politics. Having been infatuated with phallogocentric views and western philosophy of women Helmer in Ibsen's *A Doll's House* hardly considers Nora as a human being capable of doing anything rational. He deems her to be a half human being only. Helmer scolds her of inheriting the faults of being 'spendthrift' from her father as if women are born faulty. He demeans her by addressing her as "Little feather brain!" Helmer never keeps a single request of Nora. Helmer controls the monetary affairs and thereby becomes, as a husband, the provider of food, shelter and clothing while Nora, as a wife, the receiver. Helmer never considers Nora as a complete human being. He treats her as a sub-human being, a slave. He expresses his doubt hearing about Nora's scientific investigation as women are incapable of scientific affairs (Ibsen: 1985). Her father deems her to be a baby and her husband a piece of property and a baby doll. Helmer's addressing of Nora as a 'lark', 'squirrel', 'bird'; his reprimanding of Nora as a 'hypocrite', a liar, worse than that a criminal' bears the testimony of Helmer's dominating attitude, possessiveness and male chauvinistic approach to the female. Actually, Helmer, an archetype of masculinity, is the product of the patriarchal society (Eagan: 1992). He being a part of power politics of the male dominated society plans every possible way to hold full control over Nora. He wants to prove himself every inch a man not by stooping down to Nora's demands and sharing her act of forgery.

Hence, Nora easily becomes a victim of Helmer's desires. She never appears to be a complex autonomous individual. She remains mute and submissive. She appeared to be, as if, a doll without any language. Stressing on the psychological state of the development of Nora's character at different stage Hibbels states that Lanca traces this stage of Nora's character as pre- linguistic stage of her conjugal life with Helmer.

Excluded from the public sphere Nora fails to form an alliances made by men in war, government and business. She then tries to form male –female bonds by trying to treating and nursing Helmer back to health that destroys the potential female identity and positions Helmer, the man, as the other to women's self. For Beauvoir (453), marriage is an oppressive and exploitative economic arrangement, which reinforces sexual inequality, and bonds women to domesticity. It perpetuates the belief that if the female is protected and provided for by men, she remains happy. So the female is deemed to be a kind of domestic chattel. The 'he' is a transcendent and the she is an imminent. His work and invention shapes the world for future generations and thereby affording a form of immortality (Young:1990).The female through her motherhood produces the next generation in a purely animal way, and does not otherwise affect the future. She is excluded from the pursuit of knowledge. Her liberty is limited and defined and granted her by someone else. For Beauvoir the key to female emancipation lay in women's release from her bodily identification. She believed that with the progress of science and technology women will be able to free themselves from being a domestic and reproductive chattel and experience transcendence. Modern women will equal of men, will think, work and act like a man instead of bemoaning her inferiority to men.

Nora has always followed the social and religious conventions of pleasing her husband and rearing up her children. She cannot be involved in another business save doing the household chores and upbringing the offspring. She took it to be the ultimate destiny of her life. She searches the meaning of life in serving others. She has always subordinated her opinions and identity either to her father or to her husband. Her upbringing taught her to parrot their talks, opinions, thoughts and ideas; copy their actions and activities and carry their orders only. Existing social norms has infused the notion in her that a man always holds a superior position and a woman holds an inferior position in the social and family matrix (Saether:1997). Nora always remains submissive to Helmer. She allows him to treat her like a doll and call her 'little lark', 'dove', 'squirrel' etc. Helmer does not permit her to taste sweets or macaroons. She dresses up as his pleasure approves. In a note pertaining to A Doll's House, Ibsen writes: "A woman cannot be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with a judicial system that judges feminine conduct from masculine point of view" (Cole:1991). Nora hates the norms which do not allow her to take care of her ailing father; shuns the laws that do not permit a female to do bank transactions and she finally revolts against the society which arranges the confinement of woman in the name of marriage. Therefore, Nora's tragedy lies in her becoming an easy victim of the socio-sexual politics of the age. A quotation from Rahman (2003) focusing the background of writing A Doll's House will also give us an insight to consider Nora as the victim of Norwegian social fabric:

In building the character of Nora, Ibsen drew from real life story of Laura Peterson Victor Kieler. Laura raised a loan for taking her husband to Italy for a change of place and weather, so that he might recover from tuberculosis. He got back health. For repaying her loan, Laura wrote a fiction and requested Ibsen's recommendation to her publisher for publication of the book. He did not recommend. Ibsen asked to make a full disclosure before her husband. Laura burnt her manuscript and sent a forged letter to the bank. Her husband got furious. He divorced her and took away the baby Laura gave birth to in the meantime. She was a forger deemed to be unfit to take care of the baby. Laura was sent to a mental hospital...

Again Freud and Lacan's psycho-analytical interpretation of A Doll's House will assist to the understanding of the conjugal problems of Nora and Helmer. Hans H. Hiebel, (1990) in his study "Henric Ibsen's Psycho-analytische Dramen" opines that the act of forgery of the signature of Nora's father by Nora is the key to understanding of Nora's mental state and psychological development. To Hiebel the forgery of the signature is not only a financial but a symbolic act. Through the signature Nora does not only enter into the role of the male but she also usurps her father's name as if she were he. Forgery of the father's signature is an outcome of her repressed desire to be a man, to attain virtue of a phallus centering round which the wheel of power revolves. Nora puts into the position of power by falsifying the sign and by usurping her father's name. Nora makes use of an unauthorized, alien hand to promote her own intentions. She articulates in the act of writing a revolt against those authorities who do not allow her to sign a note of hand with her own signature. Temporary success of the forgery

encourages her to undertake the control of monetary enterprises of the family. She on the one hand cuts down on her shopping needs in keeping with her urge to be able to save some money and on the other hand she takes on casual work to earn some extra pennies to pay the loan back. Nora's repressed desire of being a man or to have the phallus or to act like a man is evident from her talk to her bosom friend Mrs. Linde:

Last winter I was lucky enough to get a whole lot of copying work, so I shut myself up and sat writing every evening until long after midnight. Oh dear, I was often absolutely tired out. And yet it was very enjoyable even so, sitting working like that and earning some money. It was almost as if I were a man" (Ibsen:1985).

While talking to Linde she also states that she loved her father the best when she was a girl. Nora always wishes to possess as many as possible of the best qualities of her father. Now it is a fact crystal clear that Nora had the intention in the deepest recess of her mind of acting like a man which she kept it secret from us while undertaking the task of nursing back the health of her husband. Nora forged her father's signature to manage the required money to save Helmer. It provided her with the opportunity of acting out male role as the saviour. Nora confides in Linde, "Daddy never gave us a penny. I was the one who raised the money." It gives her a profound sense of satisfaction that she has acted like a man to save the life of her husband. When Nora became successful in her previous ventures, she persuaded Helmer to recruit Mrs. Linde in the former's bank. She comes out of her shell and tried to assert her identity as a woman with a man's desire, ability and confidence. Instead of knowing the danger lurking in Nora's going to the extent of recommending for Krogstad at the cost of Helmer's disgust is symbolic of her desperation to take part in the decision making process in the family, social and financial affairs. Nora's decision of denouncing Helmer springs out not from her disillusionment of Helmer's not being a safeguard for Nora against Krogstad and not much because of his intention of disowning of Nora and her crime but much because of treating her as a baby doll. Nora's angry fulmination/ reaction proves the point clearly:

Nora: "You and father have done me a great wrong. It is your fault that my life has become nothing.".....

Nora: ..... Here I have been your doll-wife, just as at home I used to be Papa's doll-child...I thought it fun when you played with me, just as the children did when I played with them. That has been our marriage, Torvald" (Ibsen:1985).

Putting stress on the history of psychological aspects of Nora's development of self-awareness, Hiebel mentions that Lacan calls the state of Nora's trying to come out of her 'female shell' and enter into the 'adult world' by copying her father's signature as the "Mirror stage."

Doll is identical with femininity. In Act I of A Doll's House, Nora purchases sword, trumpet and horse for her male children Ivar and Bob and doll and doll's cot for her she baby Emmy and handkerchiefs for her maid as Christmas gifts. Sword, horse, trumpet etc. stand for masculinity and doll for femininity. Brynhildsvoll (2003) finds Ibsen's naming of the characters in A Doll's House very indicative. He observes that interestingly enough Ibsen

gives his main character the name Nora, an abbreviated form of the Greek Eleonora, which means 'mercy', while he gave the husband the martial name Helmer, which has its etymological roots in the designation for 'helmet' and 'warrior'. Elmer, the warrior, has conquered Nora in the battle of sex called marriage and she is at his mercy. According to Grammel (1994) sexuality and marriage is an important aspect of the game in which members of the bourgeois society are involved. Undoubtedly Ibsen's characters are heavily influenced by the components of the culture they breathe in. The power struggles in which these characters are engaged in constantly evolve with the way the society reacts to them. Ibsen shows how power and knowledge affects the intellectuals and the bourgeois female other who resists.

In the final act when Nora leaves her children she also leaves behind the child in herself. She wants to exercise her power to live alone independently like a man does in the outer world. She wants to rise above her present status of a woman. She wants to lead a life of a manly woman. According to Freud (1975) everyone has both male and female components. Nora also has both components. Though she repressed her sense of assertion earlier, but now she is to comply with her inner urge to search for self-knowledge. Nora's metamorphoses have taken place due to her attitudinal changes in her which originates from her awareness of her lack of phallus. Leaving behind her house, the den of harassment, abuse, exploitation, emotional inertia, loveless conjugal life, she attempts to conquer the world enlightened with her inner power. Her vigorous search for knowledge with an aim to discover her true self and to flower her identity to the full bloom can lead her to the way of salvation. Living a happy marital life, doing family duties, abiding by religious and social codes are not the ultimate destiny of a woman. Ostreud (1997) views Nora's departure with slamming of the door and the significance of "the masquerade metaphor" in the play further highlights Nora's latent desire to be emasculated. Finally, Nora's husband Helmer who a stand for the values and ethics of patriarchy and who always deems Nora as a baby doll or a half human being was stunned to discover the transformation of Nora. He also could realize that Nora was not born with merely with a woman's heart or brain she rather possesses a man's potentiality in her which is evident from his recognition of Nora's metamorphosis and her decision to abandon the house as 'the miracle of miracles.' However, Ibsen cannot allow Nora immaculate. Ibsen views Nora's actions is an awakening call, a clarion to all women to be adamant to secure individual freedom and to ensure one's rights. Her revolt is not aimed at against Helmer. She revolts against the prevailing laws, social norms and moral codes. Nora's visionary zeal prompts her to achieve a kind of martyrdom through the sacrifice of her family and children for not merely championing the cause of women only but rather to strive to live a life of a manly woman. Nora has transformed into an every woman.

**Conclusion:**

A number of research works have been administered on Nora and Helmer's tragedy highlighting her stand as the champion of women's rights. But there is scarcely any study carried out on the social-psychological aspects which greatly impacted the conjugal life of the



said two. Heibel (1990, 244) treats Nora as a female character who failed to develop her own role fully as a woman being trapped in a strong father fixation. He equates Nora's relation, actions, activities with and her final reactions against her husband with oedipal complex which Freud views as the characteristic of a female woman. Heibel imposes Nora's act of forgery as a continuation of willing submission to her father's and subsequently her husband's gentle tyranny on Nora's lack of self-confidence and her sense of inferiority complexity. This very trait of Nora's character has been identified by Freud and Lancahan as 'lack of phalluses'. In the subconscious level she placed herself in the role of her father, a man with a penis. According to Heibel Nora's tragedy lies in her lack of phallus. Heibel (253) again interprets Nora's act of forgery not only as a symbolic step of playing the role of a male but also usurping her father's name as well. Hence he considers her actions not only significant from economic point of view but also from psychological point of view arising out of her penis envy.

Though Nora repressed her sense of assertion for the time being, she complied herself with her inner urge of searching for self-knowledge. She realized that she was leading a life of a sub-human being. Nora drew confidence from her success of managing the loan through unfair means, restoring the health of her husband and paying back the loan as well. It provided her with an opportunity of acting out male role as the savior. It gave her a profound sense of satisfaction and pride as well that she had acted like a man (Ibsen: 1985, Act-I). According to Heibel this stage of Nora's life has been identified by Freud as the conscious level of her ego. Nora who threatened her friend Linde for insulting her husband revolted against him and left the house for ever not as because she wanted to be the champion as a feminist but she did so as her ego, her pride was hurt. The soar could not be healed or cured by the ignorant Helmer. Helmer failed to break the vicious circle of patriarchal society to stand by his wife Nora who was profoundly hurt with his harsh treatment. Nora transformed from an infantile to a speaking being. This metamorphosis instigated Nora to cast off her "father imago". According to Heibel, Nora put an end of her 'endogamous relationship' to enjoy 'exogamy' as a free woman. Hence, the then Norwegian society and Nora's inferiority complex i.e. psychological aspects of Nora's character - both may be held responsible for advancing Nora's tragedy.

## References

- Beauvoir, S. de. (1997). *The Second Sex*. London: Vintage, 207
- Blom, Ida. (1980). "The struggle for women's suffrage in Norway, 1885-1913." *Scandinavian Journal of History* 5# 1-4, 3-22
- Bradbrook, M.C. (1982). *Women and Literature*. Vol.2. Sussex, Harvester Press, pp-122
- Brynhildsvoll, K. (2003). *Nora and the Forged Signature between Scriptural Imitation and Subversive Writing*. Proceedings of the International Ibsen Conference: The Relevance of A Doll's House --- Translation and Adaptation , 3-13
- Cohler, B.J. & Galatze-Levy, R.M. Freud, S. (2008). *Anna and the problem of female sexuality. Psychoanalytic Inquiry*. Westport , CT: Praeger Publishers, 3-26
- Cole, T. (1991). Ed. (quid. in) *Playwrights on Playwriting*. New York: Hill and Wang, 137

- Eagan, M. (1992). ed., *Henric Ibsen: Critical Heritage*. London: Rutledge & K.P., 21
- Freedman, J. (2002). "Sexuality and Power". *Feminism*. New Delhi: Rupa
- Freud, S. (1975). *Jenseits des Lustprinzips*. Studienausgabe, Vol. 3, Frankfurt am Main, 230
- Freud, S. (1986). *The Essentials of Psycho Analysis: New Introductory Lectures*. Tntd. James Strachey. London: Vintage, 126-30
- Friedan, B. (1983). *The Second Stage*. London: Abacus, 30-5
- Grammel, I. (1994). *Power in Naturalism, Theodore Dreiser and Frederic*. Philip Grove, University of Calgary Press, Calgary
- H.H. (1990). *Hiebel: Henric Ibsen's Psycho-analytische Dramen. Die Wiederkehr der Vergangenheit*, Munich, 101
- Ibsen, H. (1985). *A Doll's House*, Transt. by Michael Meyer, Methuen. Student Edition, 20 (Act-I)
- Ibid-----
- Ibid-----
- Ibid-----
- Ibsen, H. (1985). *A Doll's House*, Transt. by Michael Meyer, Methuen. Student Edition, 80 (Act-I)
- Ibsen, H. (1985). *A Doll's House*, Transt. by Michael Meyer, Methuen. Student Edition, 154 (Act-III)
- Millet, K. (1991). *Sexual Politics*. London: Rupert Hart Davis., pp-184-205
- Ostreud, E. (1997). "A Doll's House: Ibsen's Italian masquerade", In *Ibsen: Through Contemporary Eyes*. Ed. Shafi Ahmed, Dhaka, Centre for Asian Theatre, 34-45
- Rahman, M.H. (2003). *Relevance of Etdukkehjem 1879 A Doll's House*. Proceedings of the International Ibsen Conference : The relevance of Doll's House – Translation and Adaptation, xix-xxiii
- Saether, A.S. (1997). "Female Expectations and Male Ambitions in Ibsen's Late Dramas." In *Ibsen: Through Contemporary Eyes*. Ed. Shafi Ahmed, Dhaka Centre for Asian Theatre, 42-53
- Schultz, D.P. & Schultz, S.E. (2009). *Theories of Personality*. Belmont, CA: Wadsworth, 103
- Schultz, D.P. & Schultz, S.E. (2009). *Theories of Personality*. Belmont, CA: Wadsworth, 133
- Shaw, G. B. (1928). *The Intellignet Women's Guide to Socialism and Capitalism*. London: Constable & Co. 197
- Weigand, J. H. (1992). *The Modern Ibsen: A Reconsideration*. Freeport, N.Y. :, Books for Libraries Press., pp-322-5
- Wollstonecraft, M. (1978). *A Vindication of the Rights of the Women*. Hermondsworth: Penguin.
- Young, I.M. (1990). *Justice and the Poitics of Difference*. Princeton University Press, 23-29
- Young, G.M. (1996). *Victorian England: Portrait of an Age*. London: O.U.P