

An investigation of Adlerian psychoanalytic feminism in a Doll's House

Razieh Eslamie¹, Hanieh Mazandarani^{2,*}

¹Assistant Professor in Islamic Azad University Parand Branch

²Graduate student of Islamic Azad University Central Tehran Branch

Abstract: This paper attempts to study Henrik Ibsen's A Doll's House in terms of Adlerian theories of Psychoanalytic Feminism. This study defines the process of constructing a female framework; where women are producers of "textual meaning" including the psychodynamics of female creativity, linguistics and the problem of a female language. Adler declares the ways that the female individual interacts with her husband and others can conduct her toward individual gain or collective goals. Moreover, women are deprived of some obvious rights and the only remedy is to understand their own social identity which brings them social life and social interest. Additionally, Adler argues that such psychological force underlies human behavior, especially the dynamic relations between conscious motivation and unconscious motivation. Alfred Adler claims that there is a relation between masculinity and femininity which are crucial for understanding human psychology. In A Doll's House the man is universally privileged because of his gender while the woman is suppressed. It is believed that social law ties women to men forever. Love and sexual relations also proceed in the way men prefer. In sum, this study addresses a number of points in demonstrating the real position of woman in the society and their feeling about the society.

Key words: Adlerian; Psychoanalytic feminism; Doll's house

1. Introduction

Adler is a great theorist in the domain of psychoanalysis but his theories in some aspects are different from Freud's theories. In addition to Adler's more optimistic view of people, several other differences make the relationship between Freud and Adler quite tenuous. First, Freud reduced all motivations to sex and aggression, whereas Adler considers people as being motivated mostly by social influences and by their wish for superiority or success. Second, Freud assumed that people have little or no choice in shaping their personality, whereas Adler believes that people are largely responsible for whom they are. Third, Freud's assumption that the present behaviors are caused by past experiences is directly opposed to Adler's notion that present behavior is shaped by people's view of the future. And fourth, in contrast to Freud, who placed very heavy emphasis on unconscious aspects of behavior, Adler believes that psychologically healthy people are usually aware of what they are doing and why they are doing it. (David Shaffer, Social and Personality Development; Alfred Adler, The Individual Psychology of Alfred Adler) Adler was an original member of the small group of physician whom met in Freud's house on Wednesday evenings, to discuss psychological topics. However, when theoretical and personal differences Adler and Freud emerged, Adler left the Freudian

circle and established an opposing theory, which is now known as individual psychology.

Adler's theory emphasizes the social effects influencing each individual, which starts with the impact of family during early childhood. In constructing with brothers, sisters and parents, each child acts from a special social position, by making an identity within the context of these relationships. Without effective parenting, children often find a cognitive pattern based on limited comprehension and they still compete for positions within the family as a social unit. In addition, healthy strivings improve into cognitive structures which ultimately support cooperative interactions, achieve proficiencies, and make functional contributions. Such early learning, either dispirited patterns or healthy ones, become the basis for unique, personal worldviews that command specific behavioral patterns and set up individual's lifestyles. Indeed, Adler's individual psychology presents an optimistic view about people while resting heavily on the notion of social interest, that is, a feeling of oneness with all humankind.

This study of feminist psychology is divided into two sections. At first it is intended to look at years that chronicles the events that happened between 1872, when his work was first introduced, and 1888, when growing interest in the 'higher drama' culminated in a truly popular edition of three of Ibsen's plays. During these early years, knowledge about and appreciation of Ibsen's works were limited to a fairly small number of intellectuals and critics.

* Corresponding Author.

2. Alfred Adler and his theories in the light of feminism

Alfred Adler stressed the need to understand individuals within their social context. It is Adler's belief that every human being has the goal of belonging. Dr. Henry T. Stein claims that:

It is a mistake to consider Adler a Psychoanalyst. His view of human nature, theory of personality, and approach to treatment were almost antithetical to Freud's. It is also a mistake to consider him a Neo-Freudian. He was never a student of Freud, nor did he adapt or modify Freudian theory. There is some evidence that Freud modified his later theory to incorporate Adler's ideas. Indeed, many Neo-Freudians today are beginning to lean gradually in the direction of Adler's thinking. Adler does refer to the unconscious, but does not invest it with the same significance or purpose as Freud. Adler considered the unconscious as the "not quite understood." He was quite explicit about the purpose of keeping the fictional final goal in the unconscious -- keeping it out of the spotlight of critical thinking. (Stein, Classical Adlerian Psychotherapy 47)

Alfred Adler believed that the main motif of human behavior is struggling for superiority. Every individual is unique, and his personality structure is manifested by his style of life. The individual cannot be taken into account apart from society. All important problems of general human relations, such as job, and love, are social. (Adler, Individual Psychology of Alfred Adler 59) Adler's Individual psychology is based on the principle that each person has a certain line of supervision or an important objective that he is going after.

Social Interest is the natural condition of the human species and the adhesive that binds society together. The natural inferiority of individuals necessitates their joining together to form a society. Without protection from parents, a baby would die. Without protection from the family, our ancestors would have been destroyed by animals that were stronger. Social interest, therefore, is a necessity for eternalizing the human species (Adler, Individual Psychology of Alfred Adler 128). Adler believes that marriage and parenthood are tasks for two people. However, the two parents may affect a child's social interest in somehow different ways. The mother's job is to improve a bond that supports the child's mature social interest and promotes a sense of cooperation.

Father is the second important person in the child's social environment. He must present a caring attitude toward his wife as well as to other people. According to Adler's standards, a successful father avoids the dual errors of emotional detachment and paternal authoritarianism. These mistakes may depict two postures, but they are often found in the same father. Both prevent the growth and the development of social interest in a child. A father's emotional detachment may affect the child to grow a sense of social interest. A child who experiences paternal separation makes a goal of personal

superiority rather than one based on social interest (Adler, Superiority and Social Interest 33-49) In summary, people begin life with a basic striving force that is activated by present physical shortages. These organic weaknesses lead to feelings of inferiority. Thus, all people possess feelings of inferiority, and all set a final goal at around age 4 or 5 (Adler, Understanding Human nature 79).

Adler's theory of "Life style" is developed under the influence of Jan Smuts and his theory of "Holism". Briefly speaking, "Holism" as expressed by Jan Smuts is a personality theory which expresses that we should know people as wholes rather than parts. Adler decided to call his approach to psychology individual psychology. Instead of speaking about individual personality, with the structures, characteristics, conflicts, and so on, he preferred to talk about life style which today we call Life style. It means how one lives his life, and how one copes with it Dr Stein says:

Adler's primary index for mental health is the person's feeling of community and connectedness with all of life. This sense of embeddedness provides the real key to the individual's genuine feeling of security and happiness. When adequately developed, it leads to an attitude of cooperative interdependency and a desire to contribute. These qualities are essential for building a healthy democracy. Adlerian child guidance and psychotherapy strengthen this feeling of community. (Stein, Classical Adlerian Psychotherapy 44)

Life style is the term Adler used to refer to the taste of a person's life. It includes a person's goal, self-concept, feelings for others, and attitude toward the world. It is the product of the interaction of heredity, environment, and a person's creative power. Adler used a musical analogy to elucidate life style. The separate notes of a composition are meaningless without the entire melody (Adler, Understanding Life 57).

If children feel neglected or spoiled, their goal remains largely unconscious. Adler emphasized that children will compensate for feelings of inferiority in deceptive ways that have no apparent relationship to their fictional goal. The aim of superiority for a spoiled girl, for example, may be to make lasting her relationship with her mother. As an adult, she may seem dependent, and such behavior may seem changeable with a goal of superiority. (Adler, The Problem Child 56)

Conversely, if children experience love and security, they fix a goal that is largely conscious and clearly understood. Also secure children struggle for superiority determined in terms of success and social interest. Although their goal never becomes completely conscious, these healthy individuals understand and follow their goals with a high level of awareness. In striving for their Final Goal, people create and follow many early goals. These sub goals are often conscious, but the connection among them and the Final Goal usually remains unknown. Furthermore, the relationship among early goals is often realized. In his final theory Adler recognized

two general categories of striving. The first is the socially nonproductive attempt to gain personal superiority; the second includes social interest and is aimed at success or perfection for everyone.

Because people begin life small, weak, and inferior, they develop a fiction or belief system about how to overcome these physical shortages and become big, strong, and superior. But even after they attain size, strength, and superiority, they may act as if they are still small, weak, and inferior. Adler insisted that the whole human race is "blessed" with organ inferiorities (Adler, *Individual Psychology of Alfred Adler* 131).

There are two ways to deal with inferiority: one is compensation, the other is the development of the sense of superiority. People compensate their problems by strengthening inferior part or by developing certain skills. Some compensate by becoming good at what they feel inferior about. Also there are some people who cannot cope with their problems and they get to disappointment by retaining the sense of inferiority. So they never develop the sense of self-esteem. Davenport understands that:

In Adler's opinion, personality difficulties are rooted in a feeling of inferiority deriving from restrictions on the individual's need for self-assertion. An attitude of inferiority develops when an individual feels deficient in comparison with others. Adler postulated a basic striving for superiority of self-assertion, which leads a person with an attitude of inferiority to seek compensation. (Davenport, *Essential Psychology* 194)

Many children have the feeling that other people are better than them, so their goal to become successful is a goal of personal superiority. There is another way in which people respond to inferiority and it is developing the sense of superiority. If one feels small, there are definitely smaller people.

Crawford and Unger say "Feminist Psychology is a form of psychology focused on social structures and gender. Feminist psychology critiques historical psychological research as done from a male perspective with the view that males are norm" (Crawford, M; Unger, R. *Women and gender: a feminist psychology* 79). It affects the related values to values related to women. This theory investigates all aspects that are connected to women psychologically and depending on gender. It fully expresses the role of women as individuals in social and political positions and it emphasizes women's rights.

Females are no longer limited in career choice opportunities. For example, instead of being a housewife, waitress, nurse, teacher, beautician, seamstress or clerical employee, all other jobs previously have been considered only to be occupied by women. Feminism today may be classified into at least six separate schools of thought. The first type of feminism, formal equality, can be described as the principle of equal treatment: "individuals who are alike should be treated alike." (Bartlett, *supra* note 12, 249)

The female has increased her personal experience and education to obtain employment in formerly male-dominated professions such as business, banking, politics, law enforcement and yes, employment in crime. The change was hastened by the onset of World War II, the women's liberation movement, and the Civil Rights Act. In World War II, females had to step up to the plate and become the main breadwinners of the home since men were fighting and defending their country. With women's liberation movement and the Civil Rights Act, traditional female roles changed and new doors of opportunity opened.

As the conclusion to Adler's theories, it can be said that psychoanalytic theory clarifies literature, and then the literature enriches theory, and that combining theory and literature enhances both our intellectual and empathic understanding of human behavior. This process involves not just theory and literature but also women personalities and our insight towards them. There is a triangular relationship between literature, theory, and the individual commentator. Our literary and theoretical interests reflect our own character, the way in which we use theory depends on the degree to which it has become emotionally as well as intellectually meaningful to us, and what we are able to perceive depends on our personality, our theoretical perspective, and our access to our inner life.

3. Adlerian psychoanalytic feminism in a Doll's House

Until 1889, when the British professional premiere of *A Doll's House* set all of London talking, the lack of interest among actors and producers was placing the responsibility for eliciting interest in Ibsen on translators, lecturers, and essayists. The controversy initiated by *A Doll's House* was intensified in 1891, the so-called Ibsen Year, when six productions, numerous new translations, debates, lectures, published and acted parodies, and countless articles considered the value and desirability of Ibsen's startling modern plays. In addition to prompting discussion about Social Interest, Ibsen's play also challenged the censorship system, the actor-mangers' cartel, and the stock-in-trade decorous well-made play.

In 1889, the acting of *A Doll's House* attracted a fair number of comments, but not as many as the later revivals. Although the non-Ibsenite critics attempted to subdue their bias against Ibsen confusion, prejudice, and inflexibility were important factors in determining their final judgments. In most cases, however, the shock of encountering, for the first time in most critics' careers, a serious polemical drama that was theatrical without relying exclusively on mid-Victorian playwriting conventions hindered the orthodox from writing with understanding or appreciation of the play.

Clement William Scott (1841 -1904) and Frederick Wedmore (1844 -1921) criticize the play

for parochialism and/or because it presents an untrue situation by misrepresenting what Nora (and/or Helmer) would actually do in such circumstances, eventually condemn A Doll's House because it is stale, or because it is utterly implausible. Both perceptions lead to the ultimate response of disbelief and boredom.

The same critics believe that A Doll's House converted people to a worthless idea and caused a great deal of fuss and trouble, but would soon fade into oblivion anyway. Frederick Wedmore's Academy review typifies the complaint that a Doll's House presents a provincial and incorrect depiction of life, with a lesson that was not needed by the citizens of London. He thought of Ibsen as an interesting missionary, but not a great artist. He did not quarrel with the idea that women should be treated as human beings and not as the playthings of men, but argued (as did the Times critic) that this idea had been accepted and adopted by all classes of Britons for the last century:

I should have thought, I confess, that, in 1889, intelligent England, and yet more assuredly intelligent America, had got beyond the need of any such teaching. To say this is not to invalidate the worth of Ibsen in Scandinavia or Germany, where conversions have yet to be made to views which France and England have accepted, off and on, for much more than a hundred years....London is not the place in which the most pressing of our needs is to learn Henrik Ibsen's sapient lesson. With the lower class woman, doing as much as a man, in her own way, to earn the family loaf; with the 'young person' of the quite ordinary middle classes, presumably so much brighter, and so much fuller of initiative, than the youth with whom she condescends to consort; with the woman of the upper middle class and of the higher classes giving to society half its value and more than half its charm -- nay, rising now and again to such heights of intelligence that she can voluntarily put her name to a memorial against the suffrage being ever conferred upon her: with these things so, we do not require Ibsen's tearful argument. (Wedmore, Academy 419)

Adler believes that people are largely responsible for who they are. (Adler, Individual Psychology of Alfred Adler 75) According to this sentence Nora is responsible for who she is and in A Doll's House Nora says to Torvald at the end of the play: "I believe that before anything else, I am a human being, just as much a one as you are... or at least I'm going to turn myself into one I want to think everything out for myself and make my own decisions." (Ibsen 84) Adler believes that psychologically healthy people are aware of what they are doing and why they are doing it (Adler, Individual Psychology of Alfred Adler 21) but in A Doll's House Torvald thinks to know what he is doing and Nora at the end of the play really knows what she wants and why she leaves the house.

A Doll's House is the story of a woman who increasingly feels smothered by the benignly patronizing attitude of her husband, Torvald. He might seem weak and benign but there is something

malign about Torvald's attitudes as well. Nora is able to provide enough money to help Torvald regain his health. But when her methods are revealed, she is scorned by both her husband and society. She needs to find out herself because a person with well-grown Social Interest struggles not for personal superiority but for perfection of all people in an ideal community. Nora wants to be a woman in her place with all abilities and attitudes of relatedness with humanity in general.

Nora describes to Mrs. Linde the circumstances under which she would consider telling Torvald about the secret loan she took in order to save his life. Her claim that she might consider telling him when she gets older and loses her attractiveness is important because it shows that Nora has a sense of the true nature of her marriage. She recognizes that Torvald's affection is based largely on her appearance, and she knows that when her looks fade, it is likely that Torvald's interest in her will fade as well. Nora borrowed money because of Social Interest feeling that is inherent in her personality but she cannot tell her husband. She lacks in Social Interest:

MRS. LINDEN. Will you never tell him? Nora. [Thoughtfully, half-smiling] Yes, some time perhaps-- many, many years hence, when I'm-- not so pretty. You mustn't laugh at me! Of course I mean when Torvald is not so much in love with me as he is now; when it doesn't amuse him any longer to see me dancing about, and dressing up and acting. Then it might be well to have something in reserve. [Breaking off] Nonsense! Nonsense! (Henrik Ibsen, A Doll's House Act I 17)

Married women were simply expected to have children and run the home and certainly not to work at all. Divorce was fairly easy and inexpensive, but needed the consent of both husband and wife and Torvald makes it clear that he will never agree to divorce which should increase our admiration at Nora's courage in leaving at the end of the play: she will become wholly isolated from society because she has voluntarily left her family.

Nora. Both of us would have to change so that-- Oh, Torvald, I no longer believe in miracles. Helmer. But I will believe. Tell me! We must so change that-- NORA. That communion between us shall be a marriage. Good-bye. [She goes out by the hall door. Helmer. [Sinks into a chair by the door with his face in his hands.] Nora! Nora! [He looks round and rises.] Empty. She is gone. (Henrik Ibsen, A Doll's House Act III 104)

So here Adler's theory "a feeling of oneness with all humankind" (Adler, Individual Psychology of Alfred Adler 85) does not apply for Nora. Adler suggests that Social Interest and compassion could be the cornerstones for human motivation and the value of all human activity must be seen from the viewpoint of Social Interest. Nora has few of the skills which seem to be most valued in the workplace currently and she has no prior work history outside of the home. It will be very difficult

for her to find employment to enable her to live adequately without Torvald's help.

Helmer. Don't interrupt me. [A little later he opens the door and looks in, pen in hand.] Buying, did you say? What! All that? Has my little spendthrift been making the money fly again? Nora. Why, Torvald, surely we can afford to launch out a little now. It's the first Christmas we haven't had to pinch. Helmer. Come come; we can't afford to squander money. Nora. Oh yes, Torvald, do let us squander a little, now- just the least little bit! You know you'll soon be earning heaps of money. (Henrik Ibsen, *A Doll's House Act I 4*)

Nora attempts to show the journey of such a woman as she gradually comes to the conclusion that her life and identity are a lie, and her real needs and aspirations go beyond the bounds of her marriage.

Helmer. Why, Nora, what a thing to say! Nora. Yes, it is so, Torvald. While I was at home with father, he used to tell me all his opinions, and I held the same opinions. If I had others I said nothing about them, because he wouldn't have liked it. He used to call me his doll-child, and played with me as I played with my dolls. Then I came to live in your house-(Henrik Ibsen, *A Doll's House Act III 96*)

The only way she can realize the full extent of her potential is to abandon her husband and live on her own. There's a part of self that wonders if there could be so much more beyond what someone has and Nora wonders what sacrifices she would have to make in order to find her goal. She believes her life has come to nothing because of her husband and her father, as we see:

Helmer. What an expression to use about our marriage! Nora. [Undisturbed] I mean I passed from father's hands into yours. You arranged everything according to your taste; and I got the same tastes as you; or I pretended to- I don't know which-both ways, perhaps; sometimes one and sometimes the other. When I look back on it now, I seem to have been living here like a beggar, from hand to mouth. I lived by performing tricks for you, Torvald. But you would have it so. You and father have done me a great wrong. It is your fault that my life has come to nothing. (Henrik Ibsen, *A Doll's House Act III 96*)

Nora fights for liberation and equality and she gets self-concept like men and equally as a human being. Nora notoriously demanded that the ending change to get a socially useful life style that symbolizes the highest form of humanity in the progressive process. Nora as a wife and mother leaves her husband and children because she feels her life is a sham. It is the section that Nora thinks how she lives her life and how she copes with it. She has got to the stage that she understands whatever she has done was wrong or right and how can she pass these facts.

The story in *A Doll's House* is very soap opera-like. Torvald and Nora Helmer appear to be normal, comfortable middle class Norwegian family. But beneath the surface is a secret. A few years earlier, Torvald suffered some mysterious life-threatening disease that could only be cured with a long,

expensive vacation in Italy. Nora could only finance the trip with a loan from an unscrupulous moneylender, and only then by forging her dying father's signature on the loan documents. Nora's goal is saving her husband by loan and when Nora's Final Goal is known, all actions make sense and each subgoal accepts new importance. Her subgoal is her husband healthy and her final goal is to prove herself as an independence and powerful woman who can cope lonely with the problems:

Mrs. Linden. Listen to me, Nora dear: haven't you been a little rash? Nora. [Sitting upright again] Is it rash to save one's husband's life? Mrs. Linden. I think it was rash of you, without his knowledge-Nora. But it would have been fatal for him to know! Can't you understand that? He wasn't even to suspect how ill he was. The doctors came to me privately and told me his life was in danger- that nothing could save him but a winter in the South. Do you think I didn't try diplomacy first? I told him how I longed to have a trip abroad, like other young wives; I wept and prayed; I said he ought to think of my condition, and not to thwart me; and then I hinted that he could borrow the money. But then, Christina, he got almost angry. He said I was frivolous, and that it was his duty as a husband not to yield to my whims and fancies- so he called them. Very well, thought I, but saved you must be; and then I found the way to do it. (Henrik Ibsen, *A Doll's House Act I 18*)

Nora deals with her Feeling of Inferiority by the development of the sense of superiority and she thinks this superiority is the feeling of independence in the shadow of doing something for their life. Nora is treated like a child in this relationship, but as the play progresses she begins to realize how phony her marriage is. Torvald sees Nora's only role as being the subservient and loving wife. Torvald is a typical husband in his society. He denied Nora the right to think and act the way she wished. He required her to act like an imbecile and insisted upon the rightness of his view in all matters.

Her authentic identity is in the process of being built while Torvald calls Nora as a little squirrel and a child. Nora grows even stronger. It is complete and presented to the readers when Nora when she stands up to Torvald and does the opposite of what he wants. Nora does not tolerate Torvald's condescending tone or allow him to manipulate her any longer. Nora must follow her own convictions now and decide for herself what her life will be in the future. Her rebirth has led to her own independence. Another man will never again control her and she is now free of her controlling husband.

Torvald has very clear but narrow definition of a woman's role. It is Torvald's idea that women are inferior to men because women are less intelligent than men. He believes that the sacred duty of a woman is to be a good wife and mother while men's duty is to accomplish their fulfillment in society. He expects women to obey men and not argue with men's decisions, not only outside homes, but also inside homes, because, according to him, it is men

that set up rules for women. He says "You loved me as a wife should love her husband." (Henrik Ibsen, *A Doll's House Act III* 90).

The play shows idyllic life of Nora, a wife and mother of three children. When faced with a difficult decision regarding her husband's illness and her family's finances, Nora commits a crime that comes back to haunt her in the form of her husband's blackmailing employee. By the end, Nora makes an unconventional decision that has come to define Ibsen's play as a revolutionarily modern critique of a fundamental societal norm. The story makes a strong statement about a woman's natural right to be a person before she is a mother, wife or daughter. Nora did not reject motherhood task but she erased every aspect of her identity not bound up with child-rearing and being the ideal wife a doll-like one.

Nora stood up to laws and social conventions that once kept women in gilded cages. But reinvented as a contemporary woman who casts aside her children when other options are available, she is a pale. *A Doll's House* represents a woman imbued with the idea of becoming a person, but it proposes nothing categorical about women becoming people; in fact the real theme has nothing to do with the sexes. Nora is not just a woman arguing for female liberation, she is much more.

Nora has figured out that she has given up a lot for Torvald and for this marriage. She never discovered her own identity; she never received Torvald's respect as a partner in their marriage; and she never experienced independence from any of the men in her life. As a result, Nora leaves Torvald, vowing to find the independent woman inside her and, upon discovering who she is, to strive to become a strong personality in the society around herself to achieve her life style. Nora will probably need professional representation to assist her in the support negotiations with Torvald.

Nora, and other similarly situated women, become powerless because they succumb to the negative gender images and allow the imagery to undermine their own voices. When a woman of that time loves as Nora thinks she does nothing else matters. She will sacrifice herself for the family. Her purpose in life is to be happy for her husband and children. Nora did believe that she loved Torvald and was happy. She had a passionate and devoted heart that was willing to do almost anything for her husband. At first she did not understand that these feelings were not reciprocated. Torvald does not want a wife who will challenge him with her own thoughts and actions. The final confrontation between the couple involves more oppression by Torvald, but by this time Nora has realized the situation he wishes to maintain.

The fury Nora saw after Torvald's opening of the letter showed Nora a strange man. Someone she had not been wife to, someone she did not love. Their marriage is fake and mutually beneficial because of their social status. They are not really in love. Nora feels something new in her life. It is now that she can

begin to apprehend her forgery was wrong, not because it was illegal, but because it was for an unworthy cause. This is when the readers see Nora embark into her transformation of her authentic character. Nora decides that the only way to fix the situation is to leave Torvald and her children and finds her independently.

Analyzing Nora Helmer for her decision to leave her family from Feminist Jurisprudence is a new world to this play. It is to echo what the play is in fact attacking. "...it is not a question of Ibsen's masculine sensibility predominating at the end, it is a question of the meaning of motherhood in a world where women are unequal. Women do not have economic and hence social and personal independence, they are judged by a patriarchal law. Natural instinct — an oyster can be a mother — is not enough. If you infantilise women by making them both statutorily dependent and psychologically passive, should you simultaneously ask them to be responsible mothers?" (Juliet Mitchell, *Women: The Longest Revolution* 48) "Nothing will ever fundamentally change until we and society stop thinking of women primarily as mothers." Patricia Smith, *Feminist Jurisprudence* 90)

Nora has not equal right with Helmer. She believes that she can never be a good mother to them, or any kind of mother to them, until she has some experience of being her own person. Meanwhile she has nothing to teach them, nothing to give them. She has no rights over them either they are the exclusive legal property of Torvald. Nora has to leave for her own sake. All her life, she has been other something apart from real (men's) society and concerns, a role she has played to her father and now to Torvald. These feelings and symbols of differences in the form of Feminist Jurisprudence theory are seen in these sentences:

Nora: When I lived at home with Pappa, he dished out his opinions and they became my opinions. Any others, ones he didn't like, I hid. He called me his doll child and he played with me as I played with my dolls. And when I came here to your house... Helmer: Nice description of our wedding! NORA: I mean I passed from Pappa's hands to yours. You arranged everything to your tastes, those tastes became mine or I pretended they did ... I think I've lived here like a beggar from hand to mouth. I've lived by doing tricks for you, Torvald. And that's how you liked it. You and Pappa have committed a criminal act against me. I have become nothing and you are guilty. (Ibsen, *Act III* 107)

In deciding that she must, for his sake, deprive Torvald of his doll, that she must make her own way, and become her own person, before she can ever be of real value to anyone else. Nora has to leave for her own sake. In a society which runs by masculine laws with no emotions, Nora stops her flow of feeling and says "we have never sat down in earnest together to try and get at the bottom of anything" (Ibsen, *A Doll's House Act III* 66). Due to her reasons she cannot stay in her doll's house any longer. No more emotion and sacrifice work here. She refuses to submit to

her husband anymore and wants to face the world on her own.

4. Conclusion

In fact the process of the struggle of power is not as important as compared with the consequences it has brought to both the male and female characters. The play is significant for its critical attitude toward 19th century marriage norms. It aroused great controversy at the time (Joseph Krutch, "Modernism" in *Modern Drama* 9) as it concludes with the protagonist, Nora, leaving her husband and children because she wants to discover herself. Ibsen was inspired by the belief that "a woman cannot be herself in modern society," since it is "an exclusively male society, with laws made by men and with prosecutors and judges who assess feminine conduct from a masculine standpoint." (Ibsen, *Notes for a Modern Tragedy* 229) Nora, as a woman, a wife, or a mother, behaves like a doll. She is under the control of the invisible hands and the pressures of patriarchal society.

Society cannot satisfy the natural needs of the woman for freedom and this idea forms the background to his criticism of the contemporary life or society. There is a contradiction between the official and the private life of the individual. The individual is a sustaining element in society; thus, his/her status in the family stands as an illustration of his position in the whole society. The power structure within the domestic home reflects the hierarchical power structures which prevail in the outside world. Nora was awakened, the kind of life Torvald imagines for her was a sort of death for Nora. Keavy Martin notes that "in Ibsen's revolutionary plot twist was thereby stripped of its political impact; with the wife returned to her proper sphere, Victorian viewers could go about their lives without fear of social catastrophe" (Martin, "Rescuing Sedna: Doorslamming, Fingerslicing, and the Moral of the Story" 187). Gail Finney writes that when she closes the door on her husband and children, she opens "the way to the turn-of-the-century women's movement" (Finney, "Ibsen and Feminism." *The Cambridge Companion To Ibsen* 91). Society condemns Nora's decision to abandon her duties as wife and mother but she goes to find her own to live her life and finally it can be said, Social Interest may help Nora to change her feeling and improve them. All the individuals in the family have opportunity to explore who really is.

References

- Adler, A. *Pattern of Life*. United States: Alfred Adler Institute of Chicago. 1982.
- Adler, A. *Social Interest: A Challenge to Mankind*. J. Linton and R. Vaughan (Trans.). London: Faber and Faber Ltd. 1938.
- Adler, A. *The Individual Psychology of Alfred Adler*. H. L. Ansbacher and R. R. Ansbacher (Eds.). New York: Harper Torchbooks. 1956.
- Adler, A. *The Problem Child*. New York: Perigee. 2000.
- Adler, A. *Understanding Life*. India: Oneworld Publications. 1982.
- Adler, A. *What life could mean to you*. Center City, MN. Hazelden, Information & Educational Services. 1998.
- Alexa Schriempf. "(Re)fusing the Amputated Body: An Interactionist Bridge for Feminism and Disability." *Hypatia* 16.4 (2001): 53-79. Project MUSE. Web. 17 Jan. 2015. <<http://muse.jhu.edu/>>.
- Baer, Judith A. *Our Lives Before the Law: Constructing a Feminist Jurisprudence*. Princeton, N.J: Princeton University Press, 1999. Print.
- Bartlett, *Supra* Note 12
- Bass, M. L., Curlette, W. L., Kern, R. M., & McWilliams, A. E., Jr. (2002). "Social interest: A meta-analysis of a multidimensional construct." *The Journal of Individual Psychology*, 58(1), 4-34.
- Becker, L. "Trust As Noncognitive Security About Motives," *Ethics*, 107(1): 43-61, 2005. "Reciprocity, Justice, and Disability," *Ethics*, 116(1): 9-39.
- Bertens, Hans. *Literary Theory: the Basics*. London and New York: Taylor & Francis, 2008.
- Black, Henry C, and Joseph R. Nolan. *Black's Law Dictionary: Definitions of the Terms and Phrases of American and English Jurisprudence Ancient and Modern; [with Pronunciations]*. St. Paul, Minn: West Publ, 1993. Print.
- Bowlby, J. *Attachment. Attachment and Loss: Vol. 1. Loss*. New York: Basic Books. 1969.
- Carlson, L. "Cognitive Ableism and Disability Studies: Feminist Reflections on the History of Mental Retardation" *Hypatia*, 16(4): 124-146. 2001.
- Connell, R. W. *Masculinities*. Cambridge, UK: Polity Press. 1995
- Crawford, M. & Unger, R. *Women and Gender: A feminist psychology* (3rd ed.). Boston, MA: McGraw-Hill Companies Inc. 2000.
- Davenport, G.C. 2nd Edition. *Essential Psychology*. Collins. London. 1998.
- Davis, A. "Invisible Disability", *Ethics*, 116(1): 153-213. 2005.
- Dreikurs, R. & Soltz, V. *Children the Challenge*. New York: Hawthorn Books. 1964.
- Ehrenwald, J. *The History of Psychotherapy*. Northvale, NJ: Jason Aronson Inc. 1991.

- Ellenberger, H. The Discovery of the Unconscious. New York: Basic Books.1970.
- Farrel, BA. The Standing of Psychoanalysis. Oxford University Press. London
- Fiebert, M. S. In and out of Freud's shadow: A chronology of Adler's relationship with Freud. *Individual Psychology*, 53(3), 241-269.1997.
- Finney G. "Ibsen and Feminism." *The Cambridge Companion To Ibsen*. Ed. James Mcfarlane. Cambridge: Cambridge. UP. 89-105.1997.
- Garland, R. *The Eye of the Beholder: Deformity and Disability in the Graeco-Roman World*, Ithaca: Cornell University Press.1995.
- Grey, Loren. *Alfred Adler, the Forgotten Prophet: A Vision for the 21st Century*. Westport, Conn.: Praeger, 1998. Print
- Guzick, D. T.; Dorman, W. J.; Groff, T. S.; Altermatt, E. R.; & Forsyth, G. A., "Fostering social interest in schools for long-term and short-term outcomes" *The Journal of Individual Psychology* 36(1).
- Hoffman, E. *The Drive for Self: Alfred Adler and the Founding of Individual Psychology*. New York: Addison-Wesley Co.1994.
- Ibsen H. *A Doll's House*. Ed Philip Smith (1992). New York: Dover publications, INC.1879.
- Ibsen, "Notes for a Modern Tragedy"; quoted by Meyer (1967, 466); see also Innes (2000,79-81)
- Johnson; Smith; and Nelson, "Predictors of social interest in young adults" *The Journal of Individual Psychology*. 2003.
- Kaufman, M. Men, feminism, and men's contradictory experiences of power. In A. Minas (ed.). *Gender Basics. Feminist Perspectives on Women and Men (Second Edition)*, Wadsworth.2000.
- King, R. & Shelley, C. "Community Feeling and Social Interest: Adlerian Parallels, Synergy, and Differences with the Field of Community Psychology." *Journal of Community and Applied Social Psychology*, 18, 96-107.2008.
- Krutch, Joseph W. "modernism" in *Modern Drama: A Definition and an Estimate*. Ithaca, N.Y: Cornell University Press, 1953. Print.
- Laurie C. Kadoch, *Five Degrees of Separation: A Response to Judge Sheldon's The Sleepwalker's Tour of Divorce Law*, 49 ME.L. RE\ V. 321, 343-52 (1997)
- Manaster, G. J., Painter, G., Deutsch, D., & Overholt, B. J. (Eds.). *Alfred Adler: As We Remember Him*. Chicago: North American Society of Adlerian Psychology.1997.
- Martin K. "Rescuing Sedna: Doorslamming, Fingerslicing, and the Moral of the Story". *Canadian Review of Comparative. Literature*. Ed. Antje Budde. Toronto: CCLA. 186-200.2011.
- Martin, Hale; Finn , Stephen Edward. *Masculinity and Femininity in the MMPI-2 and MMPI-A*. U of Minnesota Press. 2010.
- Meyer, Michael. *Ibsen -Grand Rapids* . Sutton Publishing, Limited .2005
- Mitchell, Juliet. *Women: The Longest Revolution*. New York. Pantheon Books. 1984.
- Reid, Marion. *A plea for Women (1843)*. Edinburgh: Polygon, 1988.
- Richardson, F. C.; & Manaster, G., J.; "Social interest, emotional well-being, and the quest for civil society" *The Journal of Individual Psychology*.2003.
- Schacter, Daniel L. Gilbert, Daniel T. Wegner, Daniel M. *Introducing psychology* . New York . Worth Publishing .2011.
- Scott, Clement, 1841-1904: *Among the apple orchards / (Covent Garden, Sydney : Remington and company, limited, 1895)* (page images at HathiTrust; US access only)
- Scott, Clement, 1841-1904: *The drama of yesterday & to-day*, (London : Macmillan and Co., limited; New York, The Macmillan Company, 1899) (page images at HathiTrust; US access only)
- Shaffer, David R. *Social and personality development- Belmont - Wadsworth Pub. – 2000*
- Shaw GB. *The Quintessence of Ibsenism, Before and After Ibsen*. Toronto: U of Toronto P.1997.
- Shelley, C. (Ed.). *Contemporary Perspectives on Psychotherapy and Homosexualities*. London.1998.
- Silvers, A. "Reconciling Equality To Difference: Caring (F)or Justice For People With Disabilities", *Hypatia*, 10(1): 30–55.1995.
- Slavik, S. & Carlson, J. (Eds.). *Readings in the Theory of Individual Psychology*. New York: Routledge.2005.
- Slavik, S. & King, R. "Adlerian therapeutic strategy." *The Canadian Journal of Adlerian Psychology*, 37(1), 3-16.2007.
- Smith, Patricia. *Feminist Jurisprudence*. New York: Oxford University Press, 1993.
- Stein, Henry T. Ph.D. *Classical Adlerian Depth Psychotherapy, Volume I*. Paperback. May 9, 2013
- Susan Wendell *Toward a Feminist Theory of Disability*" [StudyMode.com](http://www.studymode.com/essays/Susan-Wendell-Toward-a-Feminist-Theory-1776623.html). 06 2013. 2013. 06 2013<<http://www.studymode.com/essays/Susan-Wendell-Toward-a-Feminist-Theory-1776623.html>>.v.
- Templeton J. *Ibsen's Women*. Cambridge: Cambridge UP.1997.

Tornqvist, Egil. Ibsen A Doll's House: Plays in Production. Cambridge: The Press Syndicate of the University of Cambridge. 1955.

Walsh, Christopher T. "A Doll's House: The pursuit of happiness as individuals without gender Feminism or humanism?" *Journal of Antibiotics*. 1978.

Wedmore, Frederick. "The Yellow Book." *Rev. of The Yellow Book 1. The Academy* 28 Apr. 1894: 349. *The Yellow Nineties Online*. Ed. Dennis Denisoff and Lorraine Janzen Kooistra. Ryerson University, 2010.