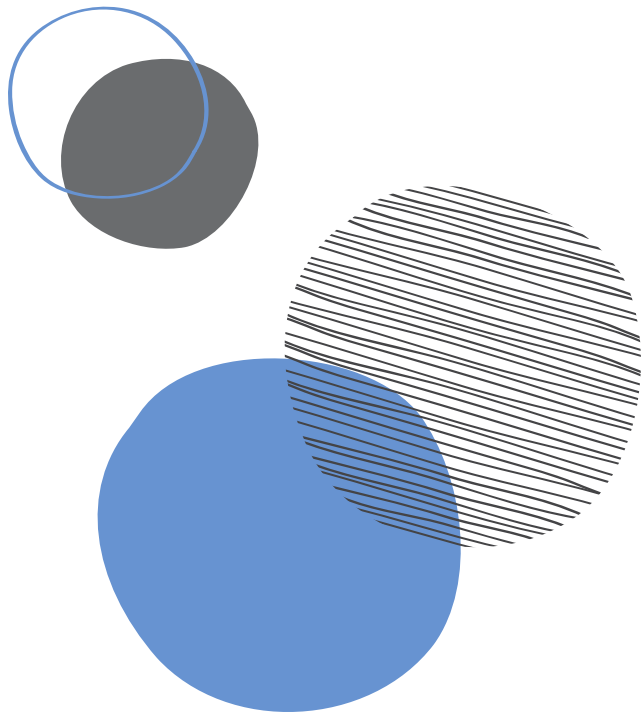
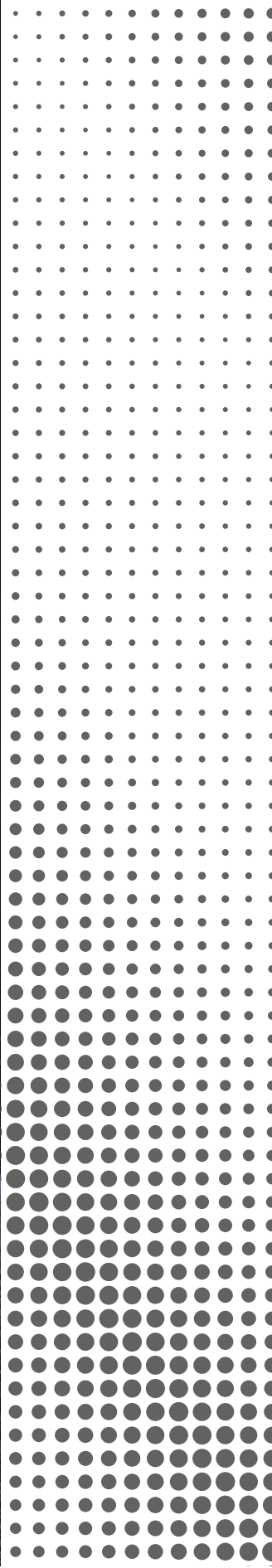
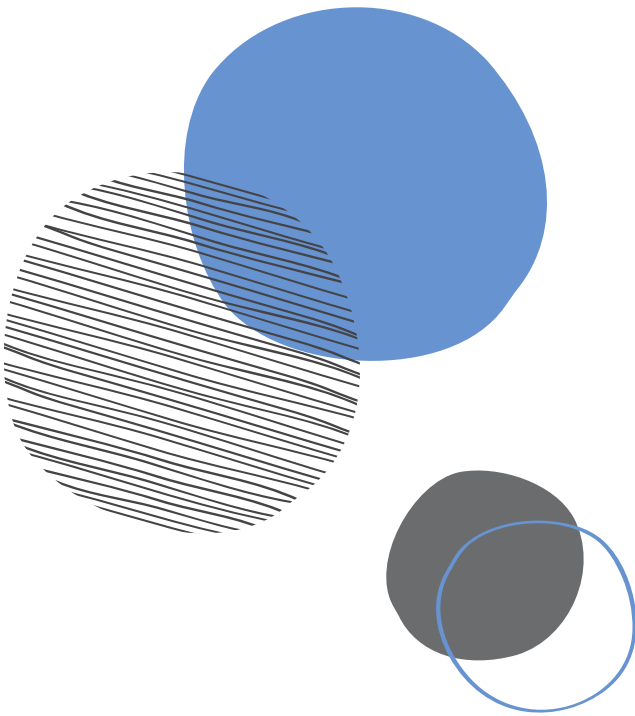


SOCIAL AND ECONOMIC OPPRESSION OF WOMEN: A MARXIST FEMINISM STUDY OF A DOLL’S HOUSE AND HEDDA GABLER

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Lahore***



**SOCIAL AND ECONOMIC OPPRESSION OF WOMEN: A MARXIST
FEMINISM STUDY OF *A DOLL'S HOUSE* AND *HEDDA GABLER***

**BY
MAJID IQBAL**

**MASTER OF PHILOSOPHY
IN
ENGLISH LITERATURE**

APRIL, 2016.



DEDICATED TO

I dedicate my work to my parents and friends. A special feeling of gratitude to my lovely Mother and Father, who always pray for me and teach me to work hard. They always cooperate with me in my every work and always help me when I want them.

They always appreciate my work. I also want to dedicate this to my friends who are always with me in the time of need and one special friend who always encourages me and always teaches me to go up in every field of life and never compromise on studies.

ACKNOWLEDGEMENT

First of all I would be thankful to Allah Almighty billions of time who bestowed me with his uncountable blessings and made me able carry out a hectic task by promoting my patience and consistency with a lot of courage and determination. After it I would like to pay a special tribute to Prof. Dr. Aslam Adeeb sb. who always encouraged me with a proper guidance. I would also like to express my gratitude to **Prof. Mohammad Mahmood Ahmad Shaheen** who helped me a lot as a supervisor and for further guidance in challenging my ideas. I would be thankful to him for helping and counseling in my difficulties and purgation of immature ideas. I express my gratitude to my mother for her unconditioned love and prayers. I would never attempt to write this dissertation without their indelible love and support, by giving a compassionate ground for it. Last but not least, I would like to pay a huge thanks to my dear **Sir Dr. Muhammad Safdar Bhatti** for proofreading my work.

Abstract

The aim of this research is to illustrate the social and economic oppression of women in the light of Ibsen's plays *A Doll's House* and *Hedda Gabler*. On the other hand the research is based on the theory of Marxist Feminism which illustrates that the females are exploited socially, economically and morally. At the same time all the female characters especially the main female characters have been shown that they are used mere as a sex tool by the hands of the males and they have left with no choice. Even they are not given the human names rather they are treated as pets and that is the reason that they are not given the human names. Sometimes they are called as skylarks and sometimes dolls. This is the predominant view that females have no identity of their own and the plays under considerations are the true illustration of this view. This study mainly spans over five chapters where first chapter of the study is introduction that gives summary for the upcoming chapters. Second chapter of the study is literature review that contains the reviews of different writers and critics as well as the views of the researcher. However this chapter asserts to what extent the study is related to the reviews and how it is different from them. Third chapter of the study is theoretical framework which illustrates the basic postulates of the theory of feminism and its concerns with the present research. Fourth chapter of the study depicts the patriarchal oppression and women's identity in *A Doll's House*. The fifth chapter of the study is to depict the economic oppression and women's psychological exploitation in *Hedda Gabler*. In the end there is conclusion followed by the references.

Key terms: Oppression, Isolation, Alienation, Marginalization, Objectification, Dislocation, and Subordination

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Chapter 1: Introduction

The aim of this research is to depict a patriarchal and Marxist feminist approach towards the female characters in two plays of Henrik Ibsen namely *A Doll's House* and *Hedda Gabler*. Before dealing with the question of Marxist feminism and patriarchy it is necessary to have an understanding of these terms. There have been different strands to evaluate the question of feminism. It is evaluated in different ways and one of the ways is that how the females are presented in the male discourse. At the same time it may be described as how the females write and how they are written. There is another approach to this and that has been asserted by Butler who is of the view that feminism can be described as movements which aims at defending, establishing and providing equal social, political and economical right for women as well as equal opportunities for them (Butler, 1993).

At the same time the Marxist feminism is to examine the connection between capitalism and women's both social and economical inequality. Marxist feminism explores this question by laying out an economic theory that shows a correlation between the emergence of capitalism, production and private property and the continued oppression of women. Other theorists argue that this oppression is due to an already existing patriarchal society. So far as the conception of Ibsen is concerned he is often linked to the women's cause and stresses and demands that all the unprivileged human strata including the females should struggle to make their condition better. He is concerned especially with the women and stresses that their position and education should be dealt with and they should take a great deal of care towards their condition to make themselves very strong. He states that social condition are being transformed in Europe and this is the first agenda among the other policies that there future status of the females should be better one and that is what he argues, hopes and concerns (Ibsen, 1856).

In the play, *A Doll's House* Ibsen has portrayed a picture of marriage in nineteenth century and he portrays the characters of individual characters. Here

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in case of the *A Doll's House* there are characters like Nora and Torvald. At the same time there has been asserted that the ending of the play is very controversial. There is a conflict in the household and both of the characters are at daggers drawn after the marriage after having the children. Nora is a female character who prefers to live alone after leaving her husband and children. It happens due to the fact that she is in search of real freedom. Through the depiction of these two characters and their marital status Ibsen portrays his point of view that how the females of the time are being exploited and how their rights are being forfeited. Men always try to create an environment of total inequality and they regard the females as their property and behave with them as mere sex tools.

They treat them as inferior to them. This is the reason that there is not created an understanding among the individuals and they do not share the ideas and the result is a separation as it happens in case of Nora and Torvald. He regards his wife as an unequal partner that is the trait of patriarchal society where the unequal distribution of household gadget is likely to happen. In very first conversation between the couple it is asserted that there is no harmony that may be expected because he is going to disgrace his wife and there is not mutual respect between the both especially in case of Torvald. He asks, "Is it my little squirrel bustling about?" (Ibsen,p.2). Similarly, there are so many nicknames but they do not show that she is being treated as pet but not as a normal human being. These names are as, "my little skylark," "my little singing bird," and "my pretty little pet." He seems to consider her as his, "child-wife," because he usually includes the word, "little," every time he talks to her. He might believe in the man's duty, which focuses on the protection and guidance of his wife. Torvald seems to enjoy this role and consider it as fundamental to become a good husband. When Henrik Ibsen's *A Doll's House* was first published in 1879, it was a coming of age play that dealt with the lives and anxieties of the bourgeoisie women in Victorian Norway. Feminism is the dominant theme, as Ibsen investigated the tragedy of being born as a bourgeoisie female in a society ruled by a patriarchal law. If examined more closely, one can find traces of Marxist

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Ideology and other schools of thought. So far as the play *Hedda Gabler* is concerned it also depicts the same trends as the former play. There is a debate about the character of Hedda that she is a complex character. At the same time there is no fixed opinion that she is a hero or a coward. But as a matter of fact she is regarded to be a character that is dark and fascinating one. But there is no doubt that she is a complex character. The question is why she is regarded to be a fascinating and the complex or coward? The basic reason is that she is a female character and that is the only reason she is so. She is a victim of the patriarchal society and that is the reason that is portrayed with certain flaws and drawbacks.

Henrik Ibsen, the Norwegian playwright who published *Hedda Gabler* in 1890, was an ardent supporter of women's rights who created many flawed characters in his plays like the character of Hedda. She is not only a flawed character but also a complex heroin. She is a young and newly married female. He created many flawed, complex heroines throughout his plays. She is a beautiful female and everyone around her is so happy to enjoy her company. But on the contrary to this one it is a fact that she is very dissatisfied and restless female. At the same time she is not able to complete her role as a housewife and a mother. This is a frustration of the society that is expressed by the character of Hedda. She regards that being a housewife is a passive role of a woman that is expected from her and that is hateful for her. This is a struggle by her to mould her destiny, not only her destiny but also the destiny of the whole humanity and to do so she manipulates the lives of people around her.

1.1 Rationale of the study and Research Gap

There is a view that the literature represents social realities where the males and females should be having equal rights and in this regard the plays of Ibsen are true and realistic appreciations of this view. But on the contrary to this idea there no such thing that is found in the plays of Ibsen that are under consideration. In the same way there is a gap in the representation of the women and as it is represented by the critics and present study intends to fill the gap by using the new approaches to the feminist and Marxist feminist thoughts.

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1.2 Purpose of the study

There is a purpose of the study to contribute a fresh and new dimension in feminist thinking. At the same time it will open so many horizons for the future research. On the other hand there will be few new dimensions like that of Marxist feminism that has not been pinpointed up till now. In this regard there is much scope of the study.

1.3 Statement of the problem

It is believed that the white race advocates the rights of women and they give equal rights to the females. Almost in all walks of life there is equality among the males and females. But the present study asserts that the situation is contrary to this and there is nothing like this in that race. Women are regarded as inferior, other, stereotype and there are so many clichés which are attributed with the females. At the same time the females are weaker in all senses like that of morally, socially and economically. They are like pets in the hands of their males. So in the light of these views and the above mentioned Ibsen's plays the study is conducted. Basically, it is a study of patriarchal and Marxist Feminism of Female Characters in Ibsen's Plays: *A Doll's House* and *Hedda Gabler*.

1.4 Research Questions

Present research revolves around the following research questions

1. How the women are being maltreated by the male members of the society by socially, morally and economically?
2. What are the kinds of struggles committed by Hedda and Nora in fighting over patriarchal ideology as reflected in the play?
3. What kinds of obstacle were faced by Hedda and Nora in fighting over the capitalistic patriarchy?

1.5 Research Objectives

Present research has the following objectives

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1. To investigate the about Marxist feminism, and on the base of this Marxist feminism how the concept of gender politics has been developed?
2. To investigate the kinds of struggle committed by Hedda and Nora in fighting over patriarchal ideology as reflected in the play.
3. To investigate the kinds of obstacle faced by Hedda and Nora in fighting over the capitalistic patriarchy.

1.6 Research Methodology

The present research is a qualitative in which the data has been collected by two ways. The first form of data is primary data that is collected from the text of both plays and the secondary type of data is the data that is taken from the different resources like that of criticism on the plays, reviews, journals and views of the different researchers and so many other things that are the base of the research. At the same time it is apt to say that the present research is basically three dimensional where the first priority is given to the text of the plays that have been mentioned above. The second preference is given to the theory of Marxism, its basic postulates and their application on the plays. At the same time the third preference is given to the views and reviews of the critics and their opinions about the topic.

1.7 Organization of the study

This research comprises of six chapters where the first chapter consists of the introduction of the study that summarizes the upcoming chapters. After this chapter the second chapter of the study is devoted to the literature reviews that contain the views of different critics and their opinions about the concerned topic and plays. Third chapter of the study is about the theoretical framework where the theories like Marxism and feminism are the base of this present research. Forth chapter of the study is related to the depiction of patriarchal oppression and women's Identity in *A Doll's House* and fifth chapter of the study is devoted to the description of economic oppression and women's psychological

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exploitation in *Hedda Gabler* by Henrik Ibsen. However the last chapter of the study is the conclusion that is followed by references.

1.8 Delimitation of Study

This research is limited to the feminist and Marxist theories that are the base of this research. On the other hand the research is conducted by keeping in consideration two above mentioned plays of Henrik Ibsen. In the same way the feminist attributes that these play are throbbing and a struggle has been made to see them with the eyes of feminist writers like Simone de Beauvoir, Michel Foucault and other feminist writers. The feminist school of thought has brought revolutionary ideas by exposing masculine stereotypes, reevaluating women's roles in society, studying women's cultural and historical background, studying female literature, and criticizing social sexist values. On the contrary to this if there are other writers that have been illustrated they are merely to compare and contrast to make the point of view of the researcher very clear. At the same time they are having a secondary importance.

Chapter 2: Literature Review

This chapter is to assert the reviews of different critics on the topic and the plays of Ibsen that has been included in the study at the same time the chapter includes the views of researcher and describes how the study is related to the reviews of those critics and to what extent they are different.

2.1 FEMINIST CONCEPT

Wallak & Warren (1977) are of the view that literature is a true representation of life. At the same time it represents the social conditions and traits of the era. This is a source of the information that represents the social mindset and family life. Even this is not ended here rather the approach of literature goes beyond it and it describes the faults, drawbacks and the good features of pillars of society. So it may be asserted that the literature has a mindset that represents the mentality of men and the women.

In the same way Wiyatimi (2012) is of the view that literature represents all that happens in the society and at times it represents the social and economical tumult that creates an environment of distrust among the human beings of the time where a chaos is created and some members of society may have upper hand and some of them are deprived. This deprivation is a great problem that creates a social distrust among the individuals of the society. One of the problems of the society is that to represent the position of women in society. In this regard the study agrees with this view and claims that there is a deprivation to the women and they are exploited in almost all the spheres of life.

Similarly Abram (1971) is of the view that drama is the representation of human history that represents the odds and evens of human life. In this context *A Doll's House* and *Hedda gabbler* are dramas that have a theme of those women who are craving for their rights. In society, women have the lower position than men. When women have marriage, they will have role as wife and mother. They will be hoped well for sex, having babies, cooking, and nothing else. Besides, women are discriminated against in pay, education and job. And also the women's financial depends on the men or their husband. Women do not have freedom and equality,

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they cannot get professions that they want. In this regard this is the aim of the present research to indicate that there is a depiction of social inequality that has been represented in above mentioned dramas of Ibsen.

Rubenstein (1987) has the same assumption that in nineteenth century there was a social inequality and the women's position was not clear then. He says that there was a strong assumption that woman's position was clear; she was always physically and intellectually inferior to the man. At the same time there is an assumption that the women are subordinate class that has no identity of its own. This class is dependent on males. They are responsible to their husbands and their role is limited to them. At the same time there is no choice left for them. She has no role except being a mother and a wife. So in this regard the study asserts the same view and agrees that the condition of women is very pathetic that has also been represented in the plays of Ibsen which have been included in the study. Their condition is not somewhat different. They are also being neglected and exploited by the males. This exploitation is not a social exploitation rather it is an economic one as well.

Robert, M. Strozier (1960) records anthropological proof suggests that maximum prehistoric hunter-gatherer societies have been noticeably egalitarian, and that patriarchal social systems did no longer expand until many years after the stop of the Pleistocene era, following social and technological tendencies consisting of agriculture and domestication. Sebastian (1991) ancient studies have not but found a selected beginning occasion. Some students point to about six thousand years ago whilst the concept of fatherhood took root, as the start of the spread of patriarchy. Domination through males of ladies is determined in the historical near East as far back as 3100 BCE as are regulations on a woman's reproductive ability and exclusion from the system of representing or the development of records. In step with some researchers, with the advent of the Hebrews, there may be also the exclusion of females from the God-humanity covenant. A prominent Greek widespread Meno in the Platonic speak of the identical call sums up the prevailing sentiment in Classical Greece about the respective virtues of women and men. He says, "To begin with in case, you take the virtue of a man

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and its miles are without difficulty. A person's virtue is this that he is equipped to manipulate the affairs of his metropolis, and to manage them with the intention to benefit his pals and damage his enemies, and to take care to keep away from suffering damage himself or take a female's virtue, there's no trouble in describing it as the duty of ordering the House well, searching after the belongings interior, and obeying her husband (Harold D., 2002). The works of Aristotle portrayed ladies as morally, intellectually, and physically not as good as males; saw ladies because the property of males claimed that women's position in society becomes to reproduce and serve men in the family and noticed male domination of women as natural and virtuous. Within the advent of Patriarchy by Gerda Lerner, the author states that Aristotle believed that ladies had chillier blood than males which made women no longer evolve into males; the intercourse that Aristotle believed is to be ideal and superior. Maryanne Cline Horowitz said that Aristotle believed that "soul contributes the shape and version of advent." This means that any imperfection that is caused in the global must be resulting from a female due to the fact one cannot accumulate an imperfection from perfection. Aristotle had a hierarchical ruling structure in his theories. Lerner claims that through this patriarchal notion gadget, exceeded down era to era, people were conditioned to believe that males are advanced to women. These symbols are benchmarks which youngsters learn about after they develop up, and the cycle of patriarchy maintains a great deal past the Greeks. Despite the fact that many 16th and 17th Century theorists agreed with Aristotle's views regarding the area of ladies in society, none of them tried to prove political responsibility on the basis of the patriarchal family until sometime after 1680. The patriarchal political concept is carefully associated with Sir Robert Filmer. Sometime before 1653, Filmer completed a piece entitled to Patriarchy. But, it was not posted till after his death. In it, he defended the divine proper of kings as having name inherited from Adam, the first male of the human species, consistent with Judeo-Christian way of life (Pamela R., 2003). However in the latter half of the 18th century, clerical sentiments of patriarchy had been meeting demanding situations from intellectual authorities Diderot's Encyclopedia denies inheritance of

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paternal authority pointing out, purpose indicates us that mothers have rights and authority same to those of fathers; for the responsibilities imposed on children originate equally from the mother and the father, as both are equally chargeable for bringing them into the sector. Consequently the wonderful laws of God that relate to the obedience of kids join the daddy and the mom with none differentiation; each possess a type of ascendancy and jurisdiction over their kids" (Ginette, 1990).

Inside the nineteenth Century, diverse women commenced to question the normally generic patriarchal interpretation of Christian scripture. One of the predominant of those turned into Sarah Grimke who voiced skepticism about the capability of males to translate and interpret passages relating to the roles of the sexes without bias. She proposed alternative translations and interpretations of passages referring to ladies, and he or she applied ancient and cultural criticism to a number of verses, arguing that their admonitions implemented to precise ancient conditions, and had not been to be viewed as familiar instructions (Ginette, 1990). Elizabeth Cady Stanton used Grimkes grievance of biblical resources to establish a foundation for feminist notion. She published the female's Bible, which proposed a feminist analyzing of the antique and New Testament. This tendency turned into enlarged by means of feminist idea which denounced the patriarchal Judeo-Christian subculture (Ann J., 2001)

Rubin is of the view that the gender or sex system is a set of arrangements by which a society transforms biological sexuality into the product of human activity (Tong, 2009). According to these views there is are so many concepts that are created by the use of certain biological differences by keeping in consideration the human mutation, the releasing of the hormones and the anatomy of males and females. At the same time the behavioral changes in the males and females are also considered as the base of the differences between the both genders. All these activities are to empower the males and disempowered the females. He asserts that there are so many cultural things that are nothing to do with the masculinity and femininity rather they are the construction of the society and at the same time they are equally acted. This is what the study asserts that there is a

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concept of female deprivation and the empowerment of the males in that has been depicted in the plays included in the study.

He further asserts that there is a question of destiny that is attached with the men and women that perpetuates the ideas like that of active and passive role to the men and the women. According to the radical liberation men always dispel the females from their role of being positive rather she is regarded as a symbol of negativity. At the same time there is negation of this fact and the feminist perspective to the study is that all that may be committed by the male the female may also do that. At the same time this is a wrong concept that females are destined to be passive and males are destined to be active. This is the aim of the research that claims that female characters in the study are being exploited by the male strata and they are made conscious that there is nothing in the part of female but the depreciation and a kind of slavery that is their destiny and they are to follow it for the rest of their lives.

R. Shideler (1997) is of the view that in Ibsen's plays there is a constant battle between the males and females. This battle, he asserts, is actually the true picture of the family life during nineteenth century. At the same time the conflict represents the society as a whole where the males members are always at upper hand and the females are at the lower hand. Here it is asserted that the females are restricted to the homes and the males for the outer activities. Passivity and irrationalism are the characteristics that have been ascribed to the woman and rationalism and activeness are the features of the male. He further asserts that in nineteenth century the interest of the public to the family matters was increased. At the same time the family that was the crucial issue of the time was regarded as a part of bourgeoisie society.

But the main aspect that is the hot debate of the time is that there was a full exploitation to the females and these concepts were regarded to be appropriate. At the same time there was an exploitation of the rights of females in almost all the spheres of life. They were being exploited socially, economically and morally and that is the aim of the present research. Here it is apt to assert that in patriarchal society the male members have the authority to assert the things

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according to their own choices so they have an upper hand because the society is being driven by them. However, the study agrees with this view and it has the same assumption to assert in it. Although all these critics have discussed about the female exploitation in the above mentioned plays of Ibsen but the present study claims that there are certain gaps and flaws in their assertions and analyses and the present study is to fill those gaps. And in the light of these reviews the study is completed where it is represented that males are at the safe side and having a patriarchal mind set they may exploit the women.

Bell (2004) defines patriarchy as an unjust social machine that enforces gender roles and is oppressive to both ladies and men. It frequently consists of any social mechanism that evokes male dominance over women. Feminist principle generally characterizes patriarchy as a social production, which may be overcome by using revealing and severely studying its manifestations. Many feminists (specifically students and activists) have called for way of life repositioning as approach for deconstructing patriarchy. Way of life repositioning pertains to subculture alternate. It involves the reconstruction of the cultural concept of a society. Prior to the large use of patriarchy, feminists used the phrases "male chauvinism" and "sexism" to refer kind of to the identical phenomenon. Creator bell hooks argues that the brand new term identifies the ideological machine itself (that males are inherently dominant or superior to women) that may be believed and acted upon by means of either males or women, while the sooner phrases imply only males act as oppressors of women (Gerda, 1986).

2.2 BIOLOGICAL AND SOCIAL THEORIES

As a not unusual fashionable of differentiation among sexes, advocates for a patriarchal society which likes to recognition at the affects those hormones have over organic systems. Hormones have been declared as the "key to the sexual universe" due to the fact they're found in all animals and are the driving pressure in essential developmental levels: sex-determinism within the fetus, and puberty within the teenage man or woman. Playing a crucial role within the development of the brain and behavior, testosterone and estrogen have been categorized the "male-hormone" and "woman-hormone" respectively because of the impact they

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have got while masculinizing or feminizing an man or woman most sociologists reject predominantly organic causes of patriarchy and contend that social and cultural conditioning are on the whole responsible for setting up male and female gender roles. In accordance to traditional sociological theory, patriarchy is the end result of sociological structures which might be surpassed down from era to generation (James M., 2001). So, in this regard the society is also in favour of the males and it protects the male more than that of a female.

These constructions are maximum pronounced in societies with conventional cultures and much less economic improvement. Even in modern advanced societies, however, gender messages conveyed by circle of relatives, mass media, and different institutions in large part which choose adult males having a dominant repote. Biologist Richard Lewontin (2000) asserts that patriarchy persists via social and political reasons rather than in simple terms scientific motives. Within the determined Patriarchy, Lewontin reflects feminist worries for the future of patriarchy and how to rid society of it via uprooting the supply. A few warring parties of feminism have argued that patriarchy has its beginning in biological factors. This is called biological determinism, which seems at humanity from a strictly biological factor of view. Consequently, the evolution of technology in a patriarchal society's consciousness begins with male and female. This is the aim of the research to indicate that there is always an upper hand to the males.

The male testosterone hormone is, for instance, known to substantially decorate hazard taking behavior; that may generate expanded repote in companies if it is balanced with a same growth in variety of disasters, with capability losses of status or dying as result. The potential magnitude, frequency and toughness of the multiplied status from a hormonally driven danger-taking success depend on possibilities, which increase rapidly with societal complexity. A hypothetical patriarchal subculture based mostly on a hormonally-driven multiplied price of male successes; accordingly require a positive critical level of societal evolution earlier than it could evolve. Different proponents of this theory Template make clear and justify whether or now not that is a scientific concept posit that due to a female's biology, she is greater in shape to carry out roles including anonymous

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infant-rearing at home, in preference to high-profile decision making roles, which include leaders in battles. Through this simple foundation, "the existence of a sexual division of exertions in primitive societies is a start line as plenty for only social accounts of the origins of patriarchy as for organic" subsequently, the rise of patriarchy is recognized through this apparent sexual department. Even though patriarchy exists in the scientific environment, "the duration over which women would were at a physiological drawback in participation in looking thru being at an overdue level being pregnant or early level of baby-rearing would were small". During the time of the nomads, patriarchy still grew with strength. Lewontin and others argue that such organic determinism unjustly limits ladies. In his have a look at, he states women behave a certain way no longer due to the fact they're biologically willing to, but as a substitute due to the fact they're judged by means of "how well they agree to the stereotypical nearby photo of femininity" Feminists accept as true with that human beings have gendered biases, which can be perpetuated and enforced across generations with the aid of folks who gain from them as an example, it has historically been claimed that ladies can't make rational decisions throughout their menstrual intervals. This claim cloaks the reality that males additionally have intervals of time in which they may be aggressive and irrational; moreover, unrelated effects of getting old and similar clinical issues are often blamed on menopause, amplifying its recognition.

Stephen (1980) the biological developments and others specific to women, such as their capacity to get pregnant, are regularly used against them as a characteristic of weak point. Claims made approximately the developments and their results, but, are regularly wrong. As an example, it has been asserted for over a century that ladies are not as intellectually equipped as males because they have barely smaller brains on common. However, no substantiated giant difference in average intelligence has been determined between the sexes. Steven (1973) moreover, no discrepancy in intelligence is thought between men of different heights, despite the fact that on average taller men have been observed to have barely large brains. Feminists assert that although women may

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additionally excel in positive regions and males in others, ladies are simply as in a position as men. Consequently, via the developing strength of the patriarchal gadget, a gender bias is created in the work pressure, main to a scenario wherein males are much more likely to be cabinet ministers or parliamentarians, enterprise executives or tycoons, Nobel Prize-triumphing scientists or fellows of academies, medical doctors or airline pilots. Women are more likely to be secretaries, laboratory technicians, office cleaners, nurses, airline stewardesses, primary school instructors, or social workers (Steven, 1973). Inside the structure of a patriarchal society, patriarchal biases and values are more likely to be promoted within the educational machine. In particular in mathematical and medical fields, boys are presumed to have greater keen spatial abilities than women, whereas women are alleged to expect better linguistic capabilities. These stereotypical manifestations inside educational establishment's settlement with the notions of in another way gendered brains and a "courting among intelligence and mind length. However, there is "no correlation among cranium capability and subsequently brain weight and 'intellectual electricity but there is nonetheless a steady struggle of gender bias in science. Sociologist Sylvia Walby has composed six overlapping systems that define patriarchy and that take special paperwork in specific cultures and special times

The state: women are not going to have formal power and illustration

1. The household: women are much more likely to do the house responsibilities and lift the youngsters.
2. Violence: women are extra at risk of being abused
3. Paid work: ladies are probably to be paid less
4. Sexuality: women's sexuality is much more likely to be handled negatively
5. Lifestyle: women are more misrepresented in media and famous way of life

A few socio biologists, including Steven Goldberg, argue that social behavior is broadly speaking determined by means of genetics, and as a result that patriarchy arises greater because of inherent biology than social conditioning. Goldberg additionally contends that patriarchy is a widespread

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characteristic of human culture. In 1973, Goldberg wrote, "The ethnographic research of each society that has ever been discovered explicitly kingdom that these feelings were gift, there's literally no variation in any respect" (Steven, 1973). Goldberg has critics among anthropologists. Concerning Goldberg's claims about the "feelings of each men and women", Eleanor Leacock countered in 1974 that the statistics on ladies' attitudes are "sparse and contradictory", and that the data on male attitudes approximately male-woman relations are ambiguous. Additionally, the effects of colonialism at the cultures represented in the research have been now not taken into consideration (Alice, 1972).

Alice (1972) is of the view that the idea that patriarchy is herbal has come underneath assault from many weasel words such as sociologists, explaining that patriarchy advanced because of ancient, in place of biological and conditions. In technologically simple societies, males' greater bodily strength and women's commonplace enjoy of pregnancy blended together to preserve patriarchy. Progressively, technological advances, especially business machinery, diminished the primacy of bodily energy in ordinary life. Similarly, birth control has given women managed over their reproductive cycle. In this regard the aim of the research is the same that illustrates that the females are nothing more than the sex tools by the hands of the males.

Ciccodicola (2012) there may be good sized variation inside the role that gender plays in human societies. Although there are no known examples of strictly matriarchal cultures, yet there exist societies which have been proven to be matrilineal, frequently amongst indigenous tribal businesses. Some hunter-gatherer organizations had been characterized as in large part egalitarian. Others have argued that patriarchy is a cultural regularly occurring

The vicinity of evolutionary psychology gives a reason for the beginning of patriarchy which starts off evolved with the view that women nearly continually invest more energy into generating offspring than males, and consequently in most species ladies are a restricting thing over which males will compete. This is every now and then called Bateman's precept. It indicates ladies location the maximum critical desire on men who manipulate greater assets which could help

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her and her offspring, which in turn reasons an evolutionary strain on men to be competitive with each other with the intention to reach gaining superiority. This is what the study claims the women are regarded merely the sex tools to breed the kids and there is no role of them in the society.

2.3 Psychological parameters

The term patriarchy is often misused loosely to stand for "male domination", while the greater rigorous definition lies with the literal interpretation: "the rule of the daddy" Schmitt, D. P. (2011). So some people accept as true with patriarchy does now not consult with a simple binary pattern of male strength over women, but power exerted extra complexly by means of age in addition to gender, and by using older males over women, youngsters, and more youthful males. A number of those more youthful men may additionally inherit and consequently have a stake in continuing those conventions. Others may additionally riot. This psychoanalytic version is based upon revisions of Freud's description of the usually neurotic own family using the analogy of the tale of Oedipus (JaquesLacan, 1949). Individuals who fall outside the oedipal triad of mom/father/child are much less challenge to male authority. This has been taken as a role of symbolic energy for queer identities. The operations of power in such cases are typically enacted unconsciously. All are concern; even fathers are sure by way of its strictures. It is represented in unspoken traditions and conventions executed in regular behaviors, customs, and conduct (Hofstede, 1994). The triangular dating of a father, a mother and an inheriting eldest son frequently shapes the dynamic and emotional narratives of famous way of life and is enacted per formatively in rituals of courtship and marriage. They provide conceptual models for setting up electricity relations in spheres that have nothing to do with the circle of relatives, for instance, politics and commercial enterprise. In this regard the study has the same assertion to claim that in the society there is a male dominancy and that is the way to exploit the females. However this is not the assertion to see the psychological interpretations of the females.

Chapter 3: Theoretical Framework

Present research is based on two theories are feminism and Marxism. In the light of both theories the research is conducted. The basic postulates of the these theories are as feminism is a theory that demands the equal rights of women and men and at the same time the other theory is Marxism that illustrates an idea that the society is based on the economics. At the same time there is Marxist feminism where it is represented that how the females are economically misused and how they are represented as low in all the spheres of life. There is no place for them in the society and how they are domestically exploited. In almost all the spheres of life the females are forfeited and they are regarded as mere a sex tool and there is no place for them in society. They are regarded as others sex that inferior in all senses.

Marxist feminist theory by Cathy Yong that illustrates that the females are being exploited in the world and they have no rights of their own rather they are exploited by the patriarchal mindset where the male members of the society exploits them and use them as mere a sex tool and breeding machines.

Patriarchy is a social device in which adult males have upper hand, predominate in roles of political leadership, moral authority, social privilege and control of property. Within the domain of the circle of relatives, fathers or father-figures maintain authority over women and youngsters. Some patriarchal societies are also matrilineal, meaning that property and identify are inherited via the male lineage and descent is reckoned completely thru the male line, once in a while to the point where extensively extra distant male loved ones take priority over woman household.

3.1 Women opportunity.

Traditionally, patriarchy has manifested itself within the social, felony, political, and economic employer of a range of various cultures (Fedwa, 2007) Patriarchy literally method “ The rule of thumb of the ancestor (Kathy Young, 1999) and is derived from the Greek patriarchs, “father of a race” or “chief of a race, patriarch,

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which is a compound of patria, lineage and descent" pattern which means father and I rule traditionally, the term patriarchy turned into used to consult autocratic rule by way of the male head of a own family. However, in modern times, it more usually refers to social systems wherein electricity is in general held by using person men (Gordon, 1996).

Records anthropological proof suggests that maximum prehistoric hunter-gatherer societies have been noticeably egalitarian, and that patriarchal social systems did no longer expand until many years after the stop of the Pleistocene era, following social and technological tendencies consisting of agriculture and domestication. Robert M. Strozier, ancient studies has now not but found a selected "beginning occasion" (Sebastian, 1991) some students point to about six thousand years ago whilst the concept of fatherhood took root, as the start of the spread of patriarchy. Domination through males of ladies is determined in the historical near East as far back as 3100 BCE, as are regulations on a woman's reproductive ability and exclusion from "the system of representing or the development of records" (Sebastian, 1991). In step with some researchers, with the advent of the Hebrews, there may be also exclusion of female from the God-humanity covenant (Sebastian 1991). A prominent Greek widespread Mino, in the Platonic speak of the identical call, sums up the prevailing sentiment in Classical Greece about the respective virtues of women and men. He says: to begin with, in case you take the virtue of a man, it's miles without difficulty said that a person's virtue is this that he be equipped to manipulate the affairs of his metropolis, and to manage them with the intention to benefit his pals and damage his enemies, and to take care to keep away from suffering damage himself. Or take a female's virtue: there's no trouble in describing it as the duty of ordering the House well, searching after the belongings interior, and obeying her husband (Harold D., 2002). The works of Aristotle portrayed ladies as morally, intellectually, and physically not so good as males; saw ladies because the property of males; claimed that women's position in society become to reproduce and serve men in the family; and noticed male domination of women as natural and virtuous. Within the advent of Patriarchy by Gerda Lerner, the author states that Aristotle

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believed that ladies had chillier blood than males, which made women no longer evolve into males, the intercourse that Aristotle believed to be ideal and superior. Maryanne Cline Horowitz said that Aristotle believed, "Soul contributes the shape and version of advent" this means that any imperfection that is caused in the global must be resulting from a female due to the fact one cannot accumulate an imperfection from perfection. Aristotle had a hierarchical ruling structure in his theories. Lerner claims that through this patriarchal notion gadget, exceeded down era to era, people were conditioned to believe that males are advanced to women. These symbols are benchmarks which youngsters learn about after they develop up, and the cycle of patriarchy maintains a great deal past the Greeks. Despite the fact that many 16th and 17th Century theorists agreed with Aristotle's views regarding the area of ladies in society, none of them tried to prove political responsibility on the basis of the patriarchal family until sometime after 1680. The patriarchal political concept is carefully associated with Sir Robert Filmer. Sometime before 1653, Filmer completed a piece entitled Patriarchy. But, it became now not posted till after his death. In it, he defended the divine proper of kings as having name inherited from Adam, the first male of the human species, consistent with Judeo-Christian way of life (Pamela R., 2003) however, in the latter half of the 18th century, clerical sentiments of patriarchy had been meeting demanding situations from intellectual authorities Diderot's Encyclopedia denies inheritance of paternal authority pointing out, "purpose indicates us that mothers have rights and authority same to those of fathers; for the responsibilities imposed on children originate equally from the mother and the father, as both are equally chargeable for bringing them into the sector. Consequently the wonderful laws of God that relate to the obedience of kids join the daddy and the mom with none differentiation; each possess a type of ascendancy and jurisdiction over their kids" (Ginette, 1990).

Inside the nineteenth Century, diverse women commenced to question the normally generic patriarchal interpretation of Christian scripture. One of the predominant of those turned into Sarah Grimké, who voiced skepticism about the capability of males to translate and interpret passages relating to the roles of the

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sexes without bias. She proposed alternative translations and interpretations of passages referring to ladies, and he or she applied ancient and cultural criticism to a number of verses, arguing that their admonitions implemented to precise ancient conditions, and had been not to be viewed as familiar instructions (Ginette, 1990). Elizabeth Cady Stanton used Grimke's grievance of biblical resources to establish a foundation for feminist notion. She published the female's Bible, which proposed a feminist analyzing of the antique and New Testament. This tendency turned into enlarged by means of feminist idea, which denounced the patriarchal Judeo-Christian subculture (Ann J., 2001)

3.2 Feminist concept

Feminist concept defines patriarchy as an unjust social machine that enforces gender roles and is oppressive to both ladies and men. It frequently consists of any social mechanism that evokes male dominance over women. Feminist principle generally characterizes patriarchy as a social production, which may be overcome by using revealing and severely studying its manifestations. Many feminists (specifically students and activists) have called for way of life repositioning as approach for deconstructing patriarchy. Lifestyle repositioning pertains to subculture alternate. It involves the reconstruction of the cultural concept of a society (Bell, 2004). Prior to the large use of patriarchy; feminists used the phrases "male chauvinism" and "sexism" to refer kind of to the identical phenomenon. Creator bell hooks argues that the brand new term identifies the ideological machine itself (that males are inherently dominant or superior to women) that may be believed and acted upon by means of either males or women, while the sooner phrases imply only males act as oppressors of women (Gerda, 1986).

As a not unusual fashionable of differentiation among sexes, advocates for a patriarchal society which likes to recognition at the affects those hormones have over organic systems. Hormones have been declared as the "key to the sexual universe" due to the fact they're found in all animals and are the driving pressure in essential developmental levels: sex-determinism within the fetus, and puberty within the teenage man or woman. Playing a crucial role within the development

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of the brain and behavior, testosterone and estrogen have been categorized the "male-hormone" and "woman-hormone" respectively because of the impact they have got while masculinizing or feminizing an man or woman most sociologists reject predominantly organic causes of patriarchy and contend that social and cultural conditioning are on the whole responsible for setting up male and female gender roles. In accordance to traditional sociological theory, patriarchy is the end result of sociological structures which might be surpassed down from era to generation (James M., 2001). These constructions are maximum pronounced in societies with conventional cultures and much less economic improvement. Even in modern, advanced societies, however, gender messages conveyed by circle of relatives, mass media, and different institutions in large part choose adult males having a dominant repute. Biologist Richard Lewontin asserts that patriarchy persists via social and political reasons rather than in simple terms scientific motives. Within the determined Patriarchy, Lewontin reflects feminist worries for the future of patriarchy and how to rid society of it via uprooting the supply. A few warring parties of feminism have argued that patriarchy has its beginning in biological factors. This is called biological determinism, which seems at humanity from a strictly biological factor of view. Consequently, the evolution of technology in a patriarchal society's consciousness begins with male and female (John J., 2000). The male testosterone hormone is, for instance, known to substantially decorate hazard taking behaviour; that may generate expanded repute in companies if a hit (balanced with a same growth in variety of disasters, with capability losses of status or dying as result. The potential magnitude, frequency and toughness of the multiplied status from a hormonally driven danger-taking success depend on possibilities, which increase rapidly with societal complexity. A hypothetical patriarchal subculture based mostly on a hormonally-driven multiplied price of male successes; accordingly require a positive critical level of societal evolution earlier than it could evolve.

Different proponents of this theory Template make clear and justify whether or now not that is a scientific concept posit that due to a female's biology, she is greater in shape to carry out roles including anonymous infant-rearing at home,

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in preference to high-profile decision making roles, which include leaders in battles. Through this simple foundation, "the existence of a sexual division of exertions in primitive societies is a start line as plenty for only social accounts of the origins of patriarchy as for organic" (John J., 2000)subsequently, the rise of patriarchy is recognized thru this apparent "sexual department. Even though patriarchy exists in the scientific environment, "the duration over which women would were at a physiological drawback in participation in looking thru being at an overdue level being pregnant or early level of baby-rearing would were small", (John J. 2000). During the time of the nomads, patriarchy still grew with strength. Lewontin and others argue that such organic determinism unjustly limits ladies. In his have a look at, he states women behave a certain way no longer due to the fact they're biologically willing to, but as a substitute due to the fact they're judged by means of "how well they agree to the stereotypical nearby photo of femininity" (John J., 2000). Feminists accept as true with that human beings have gendered biases, which can be perpetuated and enforced across generations with the aid of folks who gain from them as an example, it has historically been claimed that ladies can't make rational decisions throughout their menstrual intervals. This claim cloaks the reality that males additionally have intervals of time in which they may be aggressive and irrational; moreover, unrelated effects of getting old and similar clinical issues are often blamed on menopause, amplifying its recognition (Stephen Jay, 1980).

Those biological developments and others specific to women, such as their capacity to get pregnant, are regularly used against them as a characteristic of weak point. Claims made approximately the developments and their results, but, are regularly wrong. As an example, it has been asserted for over a century that ladies are not as intellectually equipped as males because they have barely smaller brains on common. However, no substantiated giant difference in average intelligence has been determined between the sexes (Steven, 1973).moreover, no discrepancy in intelligence is thought between men of different heights, despite the fact that on average taller men have been observed to have barely large brains. Feminists assert that although women may

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The idea that patriarchy is herbal has, but, come underneath assault from many Sociologists, explaining that patriarchy advanced because of ancient, in place of biological, conditions.[citation needed] In technologically simple societies, males' greater bodily strength and women's commonplace enjoy of pregnancy blended together to preserve patriarchy. Progressively, technological advances, especially business machinery, diminished[weasel words]the primacy of bodily energy in ordinary life.[citation needed] similarly, birth control has given women manage over their reproductive cycle (Alice, 1972).

There may be good sized variation inside the role that gender plays in human societies. Although there are no known examples of strictly matriarchal cultures, there exist societies which have been proven to be matrilineal or matrilocal, frequently amongst indigenous tribal businesses. Some hunter-gatherer organizations had been characterized as in large part egalitarian. Others have argued that patriarchy is a cultural regularly occurring (Ciccodicola, 2012).

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Marxist feminism is a department of feminism centered on investigating and explaining the approaches in which women are oppressed via systems of capitalism and personal belongings. In step with Marxist feminists, women's liberation can only be achieved through a radical restructuring of the cutting-edge capitalist financial system, in which a whole lot of ladies' exertions is uncompensated.

3.3 Theoretical History in Marxism

Influential work by way of Karl Marx and Frederick Engels (1848) in the communist manifesto and Marx (1859) in a contribution to the critique of political financial system laid the foundation for a number of the early discourse

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approximately the connection between capitalism and oppression. The concept and technique of take a look at evolved by Marx (1859), termed historic materialism, recognizes the methods wherein economic structures structure society as an entire and have an effect on regular existence and experience, ancient materialism locations a heavy emphasis on the function of economic and technological elements in figuring out the bottom structure of society. The base shape prescribes various systems and establishments aimed to develop the pursuits of these in electricity, regularly on the price of exploiting the operating magnificence. Marx (1859) argues that these systems are set by using the ruling class in accordance with their need to maintain or growth magnificence war so one can stay in power. But, Marx (1859) additionally acknowledges the ability for organization and collective action by the lower instructions with the purpose of empowering a brand new ruling class. As Vladimir Lenin (1917) argues in assist of this opportunity, the business enterprise of socialist attention through a vanguard celebration is critical to the operating magnificence progressive system. Engels (1884) published the starting place of the own family, private belongings, and the state. In this context with Engels (1884), the shift from feudalism to non-public ownership of land has had a big effect on the repute of ladies. In a non-public possession device, folks that do not own land or other means of production are in a situation that Engels (1884) compares to enslavement - they have to paintings for the owners of the land on the way to be capable of live within the device of private possession. Engels (1884) explains that the transition to this type of machine resulted in the creation of separate public and personal spheres and assigned get right of entry to waged exertions disproportionately to males. Engels (1884) argues that a woman's subordination isn't a end result of her organic disposition but of social members of the family, and that males' efforts to attain their demands for manipulate of women's exertions and sexual faculties have steadily emerge as institutionalized within the nuclear own family. Thru a Marxist historic angle, Engels (1884) analyzes the big social phenomena related to woman sexual morality, such as fixation on virginity and sexual purity, incrimination and violent punishment of women who dedicate adultery, and

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needs that women be submissive to their husbands. In the end, Engels strains these phenomena to the recent improvement of exceptional control of private belongings by using the patriarchs of the rising slave-owner magnificence inside the ancient mode of production, and the attendant preference to make certain that their inheritance is passed only to their very own offspring: chastity and constancy are rewarded, Engels (1884) says because they assure different get entry to the sexual and reproductive school of women possessed by men from the belongings-proudly owning elegance.

As such, gender oppression is carefully related to magnificence oppression and the connection among men and women in society is much like the members of the family between proletariat and bourgeoisie. On this account woman's subordination is a function of class oppression, maintained as it serves the hobbies of capital and the ruling class; it divides males towards ladies, privileges operating magnificence men distinctly within the capitalist machine in an effort to secure their assist; and legitimates the capitalist class's refusal to pay for the home hard work assigned, unpaid, to ladies.

3.4 Productive and Reproductive Labor

Within the capitalist device, kinds of labor exist, a division careworn via Marxist feminists like Margaret Benton and Peggy Morton. The primary is efficient, wherein the hard work outcomes in goods or services that have economic price within the capitalist gadget and are accordingly compensated by means of the manufacturers in the form of a paid salary. The second one form of labor is reproductive, which is related to the private sphere and involves anything that human beings should do for themselves that is not for the functions of receiving a salary (i.e. Cleansing, cooking, having youngsters). Each types of labor are necessary, but humans have specific get entry to those kinds of labor primarily based on positive aspects of their identification. Women are assigned to the domestic sphere in which the labor is reproductive and for that reason uncompensated and unrecognized in a capitalist machine. Its miles within the nice interest of each public and personal establishment are to take advantage of the labor of women as an inexpensive approach of assisting a piece pressure. For

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the manufacturers, this means better income. For the nuclear family, the strength dynamic dictates that home work is solely to be completed with the aid of the female of the household accordingly releasing the rest of the members from their personal vital reproductive exertions. Marxist feminists argue that the exclusion of ladies from effective hard work ends in male control in each personal and public domains.

3.5 Accomplishments and activism

The militant nature of Marxist feminists and their ability to mobilize to sell social alternate has enabled them to interact in crucial activism. Although their arguable advocacy frequently receives complaint, Marxist feminists mission capitalism in methods that facilitate new discourse and shed mild on the reputé of woman's. Those ladies throughout history have used a variety of strategies in preventing hegemonic capitalism, which mirror their different views at the highest quality approach of accomplishing liberation for women.

3.6 Wages for house responsibilities

That specialize in exclusion from effective labor as the maximum essential supply of female oppression, some Marxist feminists devoted their activism to combating for the inclusion of domestic paintings inside the waged capitalist economic system. The idea of making compensated reproductive hard work become gift in the writings of socialists which includes Charlotte Perkins Gilman (1898) who argued that women's oppression stemmed from being pressured into the private sphere. Gilman proposed that conditions for ladies would enhance while their work turned into positioned, recognized, and valued within the public sphere.

Perhaps the maximum influential of the efforts to compensate reproductive hard work was the international wages for home tasks campaign, and business enterprise launched in Italy in 1972 via contributors of the worldwide feminist collective. Many of these women, which include Selma James, Mariarosa Dalla Costa, Brigitte Guiltier, and Silvia Federica, published more than a few sources to sell their message in instructional and public domains. No matter the efforts starting with a exceedingly small institution of women in Italy, the wages for

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home tasks campaign changed into a success in mobilizing on an international level. A wages for house responsibilities institution was founded in Brooklyn, the big apple with the help of Federichi.

As Heidi Hartmann (1981) recognizes the efforts of these movements, although in the end unsuccessful, generated critical discourse concerning the cost of house responsibilities and its relation to the economic system.

3.7 Sharing the duty of reproductive exertions

Some other answer proposed with the aid of Marxist feminists is to liberate women from their pressured connection to reproductive hard work. In her critique of traditional Marxist feminist actions inclusive of the wages for housekeeping marketing campaign, Heidi Hartmann (1981) argues that those efforts "take as their query the relationship of ladies to the economic system, instead of that of women to males, reputedly assuming the latter could be defined in their dialogue of the former. Hartmann (1981) believes that conventional discourse has disregarded the significance of ladies' oppression as women, and as a substitute targeted on ladies' oppression as contributors of the capitalist machine. Similarly, Gayle Rubin, who has written on quite a number topics inclusive of sadomasochism, prostitution, pornography, and lesbian literature as well as anthropological studies and histories of sexual subcultures, first rose to prominence thru her 1975 essay "'the site visitors in ladies: notes on the 'political financial system' of sex'", wherein she cash the phrase "sex/gender machine" and criticizes Marxism for what she claims is its incomplete analysis of sexism beneath capitalism, without brushing off or dismantling Marxist fundamentals in the system.

Extra lately, many Marxist feminists have shifted their attention to the ways wherein women are now doubtlessly in worse situations after gaining access to productive labor. Nancy Filbert (1994) proposes that feminist moves begin to cognizance on women's subordinate fame to men each within the reproductive (non-public) sphere, as well as inside the place of job. In an interview in 2013, Silvia Federica urges feminist actions to keep in mind the truth that many women are actually pressured into effective and reproductive exertions, ensuing in a

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“double day”. Federica (2013) argues that the emancipation of women nevertheless cannot occur until they're free from their burdens of unwaged labor, which she proposes will involve institutional adjustments along with closing the wage gap and imposing toddler care programs within the place of job. Federica's (2013) pointers are echoed in a similar interview with Selma James (2012) and these issues were touched on in recent presidential elections.

3.8 Intersectionality and Marxist feminism

With the emergence of Intersectionality as a broadly popular principle of modern feminism, Marxist feminists are broadening their recognition to consist of men and women that might be at an expanded chance for exploitation in a capitalist device while additionally final vital of Intersectionality concept for relying on bourgeois identification politics. The cutting-edge corporation radical women affords a clear example of successful incorporation of the goals of Marxist feminism without overlooking identities which might be greater susceptible to exploitation. They contend that elimination of the capitalist income-driven financial system will dispose of the inducement for sexism, racism, homophobia, and different kinds of oppression.

3.9 Marxist-feminist critiques of liberal feminism

Clara Zetkin and Alexandra Kollontai (2009) are opposed to styles of feminism that reinforce elegance status. They do no longer see a true opportunity to unite throughout financial inequality due to the fact they argue that it might be extraordinarily tough for an top class woman to sincerely apprehend the struggles of the running class.

“For what reason must the female worker seek a union with the bourgeois feminists? Who, in real fact, would stand to advantage within the occasion of such an alliance (Alexandra Kollontai, 1909)?

Critics like Kollontai (1909) believed liberal feminism would undermine the efforts of Marxism to improve situations for the running elegance. Marxists supported the greater radical political software of releasing ladies through socialist revolution, with a special emphasis on paintings among women and in materially converting their situations after the revolution.

Chapter 4:

Patriarchal Oppression and Women's Identity in *A Doll's House*

This chapter is to illustrate the patriarchal mindset that is depicted in the play *A Dolls House*. The chapter reveals that the major character of the play Nora is victimized. She is regarded mere as pet that is the reason that she is often called a Skylark and at times the doll. She is not given a human name by her husband that is the depiction of this fact that the females of the play are being misrepresented and maltreated as well as exploited.

Literature reflects and expresses the existence. The authors express the social situation in a society to symbolize the network and the generation (Wellek and Warren, 1977). Literary sources are the phenomena that occur in a community along with in a circle of relatives lifestyles. Literary assets have a characteristic as the device of human thought to make humans aware about the means of life and to improve the high-quality of lifestyles (Wiyatmi, 2012). In quick, literary resources describe the factors of the society that arise in the direction of ladies and men and it's far quite exciting as it provides at the order of existence both ladies and men socially and culturally. Literary works end up the media which might be used by the authors in conveying the ideas.

Drama is one of the literary works that's offered on tiers. It approach the literary paperwork are designed for the theater in which the actors take the jobs because the characters. They perform the indicated motion and utter the written talk (Abrams, 1971: forty three). Drama suggests a splendid history of human beings existence and social condition inside the society and is presented on degrees. One of the famous playwrights is Henrik Ibsen. He is a Norwegian playwright who creates many works along with *The League of youth* (1869), *A Doll's House* (1879) and *The female from the ocean* (1888) (Watts, 1965).

A Doll's House is a drama which tells approximately the female who lives beneath male's domination within the household. The central person of this play is Nora. Nora is a housewife who is married to a businessman named Torvald. For the

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duration of eight years in their marriage, they've three small kids named Emy, Ivar, and Bomby. Nora's daily life is spoiled and locked in the house by using her husband. Materially, her lifestyles are very sufficiency, but it does now not make Nora satisfied because her life-style relies upon on her husband specially in financial desires. Torvald, who is the best one monetary supply, controls his family whose all own family decisions are held by way of him. Therefore, Nora's existence does now not impact her own family. It causes her to depart her husband and her youngsters. The character of Nora is a symbol of a woman who lives in a patriarchal device, in which women are imprisoned via the gadget made by men inside the family.

A Doll's House drama raises the hassle which frequently occurs inside the family and family existence in Norwegian society for the duration of the 19th century. The important position of Norwegian tradition during on the time is women's role, the household, and the own family. Men and women are distinct species who live in separate spheres. Ladies do not have identical rights to participate in society as equally as males. Men stay inside the public sphere wherein they work and satisfy the circle of relatives' necessity whilst the women live at home. As an end result, males control the lifestyles of women in lots of regions of lifestyles (Norwegian countrywide commission, 2006).

This analysis talks approximately patriarchal device occurring in Nora's family. Truly, the oppression felt by means of Nora approximately patriarchal gadget even happens while she lives along with her parent. Her mom dies, while she is child. She lives with her father. A Small Nora just remains at home and plays with a doll whilst her father works outside. Her father by no means permits her to play outside of the house with her buddies. While Nora is grownup, she meets Torvald, and they got married. With her husband, but, she feels the identical condition as she lived along with her father; she is trapped and by no means given an opportunity to paintings outside domestic by way of her husband.

Ladies stay in oppression and they do no longer have the identical right in social repute. It's miles caused by patriarchal gadget within the society. Patriarchy

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literally means the strength of father that's at the start handiest used to consult a sort of circle of relatives this is ruled with the aid of men, wherein all members of the circle of relatives and family services are below the authority of men's rules (Bhasin, 1996). Patriarchal machine controls women in lots of area of life. It is divided into 5 principles. They are effective effort, reproductive effort, women's sexual manipulate, women's movement manipulate, and economic manipulate (Sugihastuti, 2007).

It is Christmas Eve. Nora Helmer enters the house with packages and a Christmas tree. She pays the porter double what she owes him and eats some macaroons. Her husband, Torvald Helmer, comes out of his study and addresses Nora with tenderness and authority, calling her his "skylark" and his "squirrel." Nora tells Torvald that she wants to show him what she has bought, and Torvald teases her for being a spendthrift. Nora replies that she and Torvald can afford to be extravagant, since Torvald's new position at the bank means he will earn a large salary. Torvald replies that he will not take over that position until after the New Year begins. When Nora argues that they can spend on credit until Torvald is paid, Torvald scolds her, reminding her that if something were to happen to make them unable to pay off their loan, they would be in trouble. He concludes by saying that he hates debts because "A home that depends on loans and debts is not beautiful because it is not free." Nora finally acquiesces and says, "Everything as you wish, Torvald."

Witnessing Nora's pouty disappointment, Torvald tries to cheer up his wife by offering her money to spend for Christmas. Nora becomes enthusiastic again and thanks him profusely. She then shows him all the gifts she has purchased for their children. Torvald asks Nora what she would like for Christmas, and at first, Nora replies that she doesn't need a gift. It becomes apparent that she is hesitant to tell Torvald what she wants, and finally she says that she would just like some money so that she can pick out the perfect thing and buy it herself.

Torvald again accuses Nora of being wasteful, arguing that wastefulness with money runs in her family and that she inherited the trait from her father. But, he

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says, he loves his “lovely little singing bird” just the way she is, and he wouldn’t want her to change.

Torvald then asks Nora if she has given in to her sweet tooth that day. Nora vehemently denies Torvald’s suggestion and continues her denial even when Torvald specifically asks if she has eaten any macaroons. Torvald finally abandons his questions, respecting her word.

The two discuss that evening’s Christmas festivities and the invitation of Dr. Rank to dinner. Torvald says Dr. Rank knows that he is always welcome and therefore doesn’t need to be invited. Nevertheless, Torvald tells Nora, he will invite Dr. Rank when he visits that morning. Torvald and Nora then return to their discussion of how wonderful it is that Torvald has a secure income and a good job.

Torvald recalls the events of the previous Christmas, when Nora shut herself up in a room until very late every night for three weeks to make Christmas ornaments. He remarks that he had never been so bored in his life. He also emphasizes that Nora had very little to show for all of her toil when she was finished. Nora reminds her husband that she can’t be blamed for the cat getting into the room and destroying all her hard work. Torvald again expresses happiness that they are financially better off than they were before. The doorbell rings and the maid, Helene, announce that Dr. Rank has arrived to see Torvald and that there is a lady caller as well.

Nora greets the female visitor hesitantly, and the visitor realizes that Nora does not remember her. Finally, Nora recognizes the woman as her childhood friend, Kristine Linde and remarks that Mrs. Linde has changed since they last met nine or ten years earlier. Mrs. Linde says that she has just arrived by steamer that day. Nora remarks that Mrs. Linde looks paler and thinner than she remembered and apologizes profusely for not writing three years earlier, when she read in the paper that Mrs. Linde’s husband had died. Nora asks if Mrs. Linde’s husband left her very much money, and Mrs. Linde admits that he did not. Nora then asks whether he left her any children. When Mrs. Linde says that he didn’t, Nora asks once more if he left her “nothing at all then?” Mrs. Linde says that he did not

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leave her even “an ounce of grief,” but this sentiment is lost on Nora. After commenting how awful life must be for Mrs. Linde, Nora begins to talk about her three children and then apologizes for babbling on about her own life instead of listening to Mrs. Linde. First, though, she feels that she must tell Mrs. Linde about Torvald's new position at the bank, and Mrs. Linde responds enthusiastically.

When Mrs. Linde comments that it would be nice to have enough money, Nora talks about how she and Torvald will have “pots and pots” of money. Nora tells Mrs. Linde that life hasn't always been so happy, however. Nora once had to work as well—doing tasks like sewing and crocheting. Torvald also had to take on more than one job, but he became ill, and the entire family had to go south to Italy because of Torvald's condition. Nora explains that the trip to Italy was quite expensive and that she obtained the money from her father. The family left for Italy at just about the time that Nora's father died. Nora excitedly says that her husband has been completely well since returning from Italy and that the children are very healthy too. She apologizes again for babbling on about her happiness and monopolizing the conversation.

Mrs. Linde describes how she married a husband of whom she was not particularly fond. Because her mother was confined to bed, Mrs. Linde had to look after her two younger brothers. She says she feels it would not have been justifiable to turn down her suitor's proposal and the money that would come with marriage to him. When her husband died, however, his business collapsed, and she was left penniless. After three years spent working odd jobs to support her family, Mrs. Linde is finally free, because her mother died and her brothers are grown. She adds that with no one dependent upon her, her life is even sadder, because she has no one for whom to live. She reveals that she came to town to find some office work.

When Nora protests that Mrs. Linde ought not work, Mrs. Linde snaps that Nora could not possibly understand the hard work that she has had to do. She quickly apologizes for her anger, saying that her predicament has made her bitter. She

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explains that because she has no one for whom to work, she must look after only herself, which has made her selfish. She admits that she is happy at the news of Torvald's new job because of the implications it could have for her personal interests. Nora promises to talk to her husband about helping Mrs. Linde.

Mrs. Linde comments that Nora is still a child because she has known no hardship in her life. Nora becomes indignant and says that she too has "something to be proud and happy about." She goes on to tell Mrs. Linde that she saved her husband's life when he was sick. The doctors urged them to go south for a while but cautioned that the gravity of Torvald's illness must not be revealed to him—he was in danger of dying. Nora tried to convince Torvald that they should go south, but he wouldn't hear of borrowing money for that purpose. Nora procured money and told Torvald that her father gave it to them, though she really raised it herself. Nora's father died before Torvald had a chance to find out that the money didn't come from him. Nora has kept the source of the money a secret because she doesn't want his "man's pride" to be hurt. Mrs. Linde is doubtful that Nora is right to keep her actions a secret, but Nora replies that Torvald "would be so ashamed and humiliated if he thought he owed me anything." Nora explains that she has been using her allowance ever since the trip to Italy to pay her debt. She also reveals that she took on some copying work the previous winter. This work (and not -ornament-making) was the real reason that she closed herself up in a room during the weeks before the previous Christmas. Nora abruptly shifts the subject from the past to the future and happily exclaims that after the new year she will have paid off her debt completely and then will be "free" to fulfill her responsibilities as a wife and mother without impediment. A man comes to the door wishing to speak with Torvald. Nora's displeasure at seeing the man is apparent. Mrs. Linde is also startled upon seeing the man and turns away. The man, named Krogstad, has come to speak with Torvald about bank business. Nora tells Mrs. Linde that Krogstad is a lawyer, and Mrs. Linde reveals that she knew him when he was living in her part of the country.

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Nora says that Krogstad is a widower who had an unhappy marriage and many children. Mrs. Linde replies, "He has many business interests, they say," and Nora responds that she doesn't want to think about business because it is a "bore." Dr. Rank leaves the study when Krogstad goes in. Dr. Rank and Nora have a brief conversation, and Dr. Rank calls Krogstad "morally sick." He also informs the women that Krogstad has a small, subordinate position at the bank. Nora offers a macaroon to Dr. Rank, who says that he thought macaroons were banned in the Helmer house. Nora lies and says that Mrs. Linde brought them and then explains to Mrs. Linde that Torvald has "outlawed" macaroons because he thinks they are bad for Nora's teeth. Torvald exits his study, and Nora introduces Mrs. Linde to him. Nora pleads with Torvald to give Mrs. Linde a job, and he says that there might possibly be an opening for her. Dr. Rank, Torvald, and Mrs. Linde then leave together, all of them planning to come back that evening for the Christmas festivities. The nanny, Anne-Marie, enters with Nora's three children, and Nora and the children play happily. Krogstad enters and startles Nora, who screams. He apologizes and says that the door was open, and Nora replies that Torvald is not at home. Krogstad says that he has come to talk with her, not with Torvald. He asks whether the woman walking with Torvald is Mrs. Linde, and Nora responds in the affirmative. When Krogstad explains that he used to know Mrs. Linde, Nora tells him that she already knew, and Krogstad says that he assumed that she did. He then asks if the bank will employ Mrs. Linde, and Nora brags that it will because, even though she is a woman, Nora has a great deal of influence over her husband.

Krogstad then requests that Nora use her influence on his behalf. Nora is bewildered, because she does not know why Krogstad's position at the bank would be in jeopardy. Krogstad seems to think that Nora knows more than she is letting on and hints that he thinks the hiring of Mrs. Linde will bring about his dismissal. Suddenly, Nora revokes her earlier claims and denies that she has any influence. Krogstad says that as a bank manager, Torvald, "like all married men . . . can be swayed," and Nora accuses Krogstad of insulting her husband.

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Nora assures Krogstad that she will repay all her loans by the new year and asks him to leave her alone. Krogstad implies that he isn't concerned only about the money; his position at the bank is very important to him. He speaks of a "bad mistake" he committed, which ruined his reputation and made it very difficult for his career to advance. Thus, he tells Nora, he began doing "the business that you know about." Krogstad announces that he wishes to rebuild his reputation and to behave properly for the sake of his sons, who are growing up. His small bank job, he explains, was the beginning of this rebuilding of his life and reputation. He then threatens Nora, saying that he has "the power to force" her to help him.

Nora replies that though it would be unpleasant for her husband to find out that she had borrowed from Krogstad, Torvald would pay off the loan, and dealings with Krogstad would be terminated. In addition, Krogstad would lose his job. Krogstad says that Nora has other things to worry about: he has figured out that Nora forged her father's signature on the promissory note. Krogstad informs Nora that her forgery is a serious offense, similar to the one that sullied his reputation in the first place. Nora dismisses Krogstad's suggestion, saying that she should not be faulted because her motives were honorable and pure, but Krogstad reminds her of the law. He threatens her once more and then leaves. The children return, but Nora sends them away. Though she is clearly disturbed by what has just happened, she makes an attempt to decorate the tree.

Torvald returns and mentions that he noticed Krogstad departing. He guesses that Krogstad has asked Nora to speak on his behalf. After some hesitation, Nora admits as much. Torvald scolds Nora for speaking to Krogstad and warns her not to lie to him (Torvald). Nora changes the subject and asks Torvald if he will help her find the perfect costume for the party. Nora asks what Krogstad did to warrant his bad reputation. Torvald responds that he forged signatures. Nora asks what his motives were in the matter. Torvald says he would never condemn a man for one indiscretion, but the real problem with Krogstad was that he refused to admit what he had done and take his punishment. Torvald talks about how lying and deceit corrupts a household's children: "nearly all young criminals have had lying mothers." Torvald exits, and the nanny enters and says the

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children badly want to see their mother. Nora vehemently refuses, and the nanny departs. Terrified, Nora mutters about the thought of corrupting her children. In the next breath, however, she rejects the idea that such corruption could occur.

It is Christmas day. The messiness of the area around the Christmas tree indicates that the Christmas Eve celebration has taken place. Nora paces the room uneasily, muttering to herself about her dilemma. The nanny comes in with Nora's costume, and Nora asks her what would happen to the children if she, Nora, disappeared altogether. Mrs. Linde enters and agrees to mend Nora's costume for her. Nora tells Mrs. Linde that Dr. Rank is sick with a disease he inherited from his father, who was sexually promiscuous. Mrs. Linde guesses that Dr. Rank is the mysterious source of Nora's loan, but Nora denies the charge. Mrs. Linde remarks that Nora has changed since the previous day. Torvald returns and Nora sends Mrs. Linde to see the children, explaining that "Torvald hates the sight of sewing."

Alone with Torvald, Nora again asks him to save Krogstad's job. Torvald tells her that Mrs. Linde will replace Krogstad at the bank. Torvald says that Krogstad is an embarrassment and that he cannot work with him any longer. He explains that they are on a first-name basis only because they went to school together and that this -familiarity humiliates him. When Nora calls Torvald's reasoning petty, he becomes upset and sends off a letter dismissing Krogstad. He then goes into his study.

After Torvald exits, Dr. Rank enters and hints that he expects something bad to happen soon. When it becomes apparent that he is referring to his health, Nora is visibly relieved that Dr. Rank is speaking about his own problem and not hers. Dr. Rank tells her that he will soon die and that he doesn't want his best friend, Torvald, to see him in his sickbed. When the end is near, he tells Nora, he will leave a calling card with a black cross across it to indicate that his death is imminent. Nora begins to flirt with Dr. Rank, coquettishly showing him her new stockings. She hints that she has a great favor to ask Dr. Rank (presumably she would like him to intervene on Krogstad's behalf). Before she is able to ask her favor, however, Dr. Rank confesses his love for her. This disclosure disturbs

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Nora, and afterward she refuses to request anything from him, even though he begs her to let him help. He asks whether he should “leave for good” now that he has proclaimed his love for her, but Nora is adamant that he continue to keep Torvald company. She tells Dr. Rank how much fun she has with him, and he explains that he has misinterpreted her affection. Nora says that those whose company she prefers are often different than those she loves—when she was young, she loved her father, but she preferred to hide with the maids in the cellar because they didn’t try to dictate her behavior.

The maid, Helene, enters and gives Nora a caller’s card. Nora ushers Dr. Rank into the study with her husband and urges the doctor to keep Torvald there. Krogstad enters and announces that he has been fired. He says that the conflicts among Nora, himself, and Torvald could be solved if Torvald would promote him to a better job in the bank. Nora objects, saying that her husband must never know anything about her contract with Krogstad. She implies that she has the courage to kill herself if it means she will absolve Torvald of the need to cover up her crime. Krogstad tells her that even if she were to commit suicide, her reputation would still be in his hands. Krogstad leaves, dropping a letter detailing Nora’s secret in the letterbox on the way out.

When Mrs. Linde returns, Nora cries that Krogstad has left a letter in the letterbox. Mrs. Linde realizes that it was Krogstad who lent Nora the money. Nora confesses that she forged a signature and makes Mrs. Linde promise to say that the responsibility for the forgery is Nora’s, so that Torvald won’t be held accountable for anything if Nora disappears. Nora hints that “something glorious is going to happen,” but she doesn’t elaborate. Mrs. Linde says that she will go to speak with Krogstad and she confesses she once had a relationship with him. She leaves, and Nora tries to stall her husband to prevent him from reading the mail. When Torvald enters the living room, Nora makes him promise not to do any work for the remainder of the night so that he can help her prepare the tarantella that she will dance at the costume party. Torvald begins to coach Nora in the dance, but she doesn’t listen to him and dances wildly and violently.

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Mrs. Linde returns, and dinner is served. Mrs. Linde tells Nora that Krogstad has left town but will return the following night. She adds that she has left him a note. Once alone, Nora remarks to herself that she has thirty-one hours until the tarantella is over, which means thirty-one hours before Torvald reads the letter—"thirty-one hours to live."

Mrs. Linde sits in the Helmers' house, waiting. Krogstad soon appears in the doorway, having received a note from Mrs. Linde asking her to meet him. She tells him that they have "a great deal to talk about," and it becomes apparent that Mrs. Linde once had romantic relations with Krogstad but broke them off in order to marry Mr. Linde, who had more money. Mrs. Linde says that she felt the marriage was necessary for the sake of her brothers and mother but regrets having ignored her heart, which told her to stay with Krogstad. She tells Krogstad that she wants to get back together with him, to take care of him and his children. Krogstad is overjoyed.

Mrs. Linde hears the music stop upstairs and realizes that Torvald and Nora will soon return. She tells Krogstad that his letter is still in Torvald's letterbox, and Krogstad momentarily questions Mrs. Linde's true motives—perhaps she has promised herself to him only to save Nora. Mrs. Linde calms Krogstad, saying "when you've sold yourself once for someone else, you never do it again." She even tells him that although she originally hoped to persuade him to ask for his letter back, after observing the Helmer household, she feels that Torvald must discover the truth about Nora. The dance ends, and Mrs. Linde urges Krogstad to leave. He says that he will wait for her downstairs, and she suggests that he walk her home. Krogstad then exits. Excited by the prospect of a new life, Mrs. Linde puts on her coat and prepares to leave. Nora and Torvald enter, Nora begging to return to the party. Torvald compliments and teases Nora for Mrs. Linde's benefit, then leaves the room in search of a candle. While he is gone, Mrs. Linde tells Nora that she has spoken to Krogstad and that Nora must tell her husband everything. Nora says, "I knew," but then says that she will not tell Torvald. Mrs. Linde reminds her of the letter. Torvald returns, notices Mrs. Linde's knitting, and tells her that she should take up embroidery instead, saying that embroidery

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is a more graceful pastime than knitting. Mrs. Linde says goodnight and then departs. Torvald expresses his relief that Nora's boring friend has gone, and he begins to move toward his wife. She tells him to stop watching her, but he protests that he is always entitled to watch his "prize possession." He continues his sexual advances, telling Nora that when they are in public, he imagines her as his "secret fiancée" and "young bride." Nora continues to protest, saying she wishes to be alone.

Dr. Rank knocks on the door, annoying Torvald by calling so late. In front of Torvald, Nora and Dr. Rank speak in coded terms about the experiment that Dr. Rank was to do on himself; Dr. Rank says that the result is clear, and then exits. Torvald thinks that Dr. Rank is simply drunk, but Nora understands that Dr. Rank has come to tell her that he is certain of his impending death. Torvald goes to retrieve his mail and notices that someone has been tampering with the mailbox lock using one of Nora's hairpins. Nora blames the children. In the mail, Torvald finds that Dr. Rank has left two calling cards with black crosses on them. Nora explains to Torvald that this means that Dr. Rank has gone away to die. Torvald expresses sadness, but decides that Dr. Rank's death might be best for everyone, since it will make Torvald and Nora "quite dependent on each other." He tells Nora that he loves her so much that he has wished in the past that Nora's life were threatened so that he could risk everything to save her. Nora encourages Torvald to open his letters, but he argues that he would rather spend time with her. She reminds him that he must think of his dying friend, and he finally agrees that perhaps reading his letters will clear from his head the thoughts of "death and decay."

Torvald goes into the other room, and Nora paces for a while. She throws Torvald's cloak around her shoulders and her shawl on her head. She is contemplating suicide and is about to rush out of the house never to return when Torvald storms out of his study in a rage after reading Krogstad's letter. Nora confesses that everything Krogstad has written is true and tells Torvald she has loved him more than anything. Torvald tells her to stop talking, bemoans the ugliness of the forgery, and calls Nora a hypocrite and a liar. He then says that he

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should have seen such a thing coming—Nora's father was a morally reckless individual. Torvald blames Nora for ruining his life and his happiness by putting him at Krogstad's mercy. Torvald refuses to allow Nora to leave and says that the family must pretend that all is as it was before, but he states that Nora should no longer be able to see the children. He says that he will try to silence Krogstad by paying him off and hopes that he and Nora can at least keep up the appearance of happiness.

By this point, Nora has become strangely calm, frozen with comprehension as she begins to recognize the truth about her marriage. The doorbell rings, and soon after, the maid Helene enters with a letter for Nora. Torvald snatches the letter from her hands, sees that it is from Krogstad, and reads it himself. Nora does not protest. To Torvald's relief, Krogstad writes that he has decided to stop blackmailing Nora. In his letter, Krogstad includes Nora's promissory note (the one on which she forged her father's signature). Torvald relaxes, rips up the contract, throws it into the stove, and tells Nora that life can go back to normal now that this "bad dream" has ended. Torvald tells Nora that they must forget what has happened. Seeing her face expressionless, Torvald attempts to assure Nora that although she may not believe him, he has completely forgiven her. He says that he understands that her actions stemmed from love and that he doesn't blame her for not understanding that "the ends didn't justify the means." He tells her to rely on him as her guardian and teacher, because he loves her and finds her all the more attractive for her dependence upon him. Nora changes out of her costume and into everyday clothes. Torvald continues to assure her that everything will be okay. In fact, he argues that, by forgiving her, "it's as if [a man has] twice made [his wife] his own." He says that he feels he has given Nora a new life so that she is now both his wife and his child.

Nora replies that Torvald has never understood her and that, until that evening, she has never understood Torvald. She points out that—for the first time in their eight years of marriage—they are now having a "serious conversation." She has realized that she has spent her entire life being loved not for who she is but for the role she plays. To both her father and to Torvald, she has been a plaything—a

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doll. She realizes she has never been happy in Torvald's dollhouse but has just been performing for her keep. She has deluded herself into thinking herself happy, when in truth she has been miserable. Torvald admits that there is some truth to Nora's comments and asserts that he will begin to treat Nora and the children as pupils rather than playthings. Nora rejects his offer, saying that Torvald is not equipped to teach her, nor she the children. Instead, she says, she must teach herself, and therefore she insists upon leaving Torvald. He forbids her to leave, but she tells him that she has decided to cut off all dependence upon him, so he cannot dictate her actions. Torvald points out how she will appear to others, but Nora insists that she does not care. He then tries to take persuade Nora to stay in order to fulfill her "sacred duties" to her husband and her children, but Nora responds that she has an equally important duty to herself. She no longer believes Torvald's assertion that she is "a wife and mother above everything else." Nora says that she realizes that she is childlike and knows nothing about the world. She feels alienated from both religion and the law, and wishes to discover on her own, by going out into the world and learning how to live life for herself, whether or not her feelings of alienation are justified. When Torvald accuses Nora of not loving him anymore, Nora says his claim is true. She then explains that she realized that she didn't love Torvald that evening, when her expectation that he would take the blame for her—showing his willingness to sacrifice himself for love—wasn't met. She adds that she was so sure that Torvald would try to cover for her that she had been planning to take her own life in order to prevent Torvald from ruining his. Torvald replies that no man can sacrifice his honor for love, but Nora retorts that many women have done so. Once Nora makes it clear to Torvald that she cannot live with him as his wife, he suggests that the two of them live together as brother and sister, but she rejects this plan. She says that she does not want to see her children and that she is leaving them in better hands than her own. Nora returns Torvald's wedding ring and the keys to the house and takes the ring he wears back from him. She says that they can have no contact anymore, and she frees him of all responsibility for her. She adds that she will have Mrs. Linde come the following morning to pick up her belongings.

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Torvald asks whether Nora will ever think of him and the children, and she replies that she will. But she refuses to allow Torvald to write to her. Finally, Nora says that “something glorious” would have to happen for she and Torvald to have a true marriage, but then admits that she no longer believes in glorious things. She cannot imagine them changing enough to ever have an equal, workable relationship. She leaves, and as Torvald is trying to comprehend what has happened, heavy door downstairs slams shut.

Nora, the “doll-wife” of Torvald Helmer. Seeking always to charm her husband, Nora is his “singing lark,” his pretty “little squirrel,” and his “little spendthrift.” She seems to be a spendthrift because secretly she is paying off a debt she incurred to finance a year in Italy for the sake of Torvald’s health. To get the money, she had forged her dying father’s name to a bond at the bank. Krogstad, a bookkeeper at the bank where Torvald has recently been appointed manager, is aware that the bond was signed after the death of Nora’s father. He puts pressure on Nora to persuade Torvald to promote him. Frightened, Nora agrees to help him. When her friend Christine Linde, a widow and formerly Krogstad’s sweetheart, also asks for help, Nora easily persuades Torvald to give Christine an appointment at the bank. The position, unfortunately, is Krogstad’s. Torvald, finding Krogstad’s presumption unbearable, plans to discharge him. While Christine helps Nora prepare a costume for a fancy dress ball in which she will dance the tarantella, Krogstad writes a letter, following his dismissal, telling Torvald of Nora’s forgery. Nora desperately keeps Torvald from the mailbox until after the dance. She decides to kill herself so that all will know that she alone is guilty and not Torvald. After the dance, Torvald reads the letter and tells Nora in anger that she is a criminal and can no longer be his wife, although she may continue to live in his house to keep up appearances. When Krogstad, softened by Christine’s promise to marry him and care for his motherless children, returns the bond, Torvald destroys it and is willing to take back his little singing bird. Nora, realizing the shallow basis of his love for her as a “doll-wife,” leaves Torvald

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to find her own personality away from him. She leaves him with the faint hope that their marriage might be resumed if it could be a “real wedlock.”

In an monetary scope, males manipulate the family finance within the family. Husband divides the works for both male and female in exclusive regions. Female makes a specialty of home works and male focuses on public works (Tong, 2009). Subsequently, husband has complete strength to his spouse in order that he can do something he desires to his spouse. The spouse economically is residing on her husband because she cannot earn money via her personal efforts. Virtually, women are people who must have the identical rights as men. As an example, in a wedding and family, its far ladies who maximum revel in. Women rights consisting of the selection of work, sexual manipulate, and reproduction are seldom to be were given or have no longer been capable of fully enjoy due to the hegemony of patriarchal ideology in all regions of existence (Bhasin, 1996). But, in *A Doll's House*, Nora is a vulnerable creature who's constantly marginalized while handling her husband. In economy, Nora constantly obeys her husband in using the money due to the fact Nora who does not work in public cannot earn money.

From the rationale above, the author finds the practice of patriarchy to be a critical trouble in the society wherein ladies cannot loose in doing any activities in public area. Subsequently, the writer chooses *A Doll's House* to be the situation of the analysis and the exercise of patriarchy in financial scope as the item of this research. The author chooses *A Doll's House* to be the concern of this research because this drama is one of the famous literary works in the world and plenty of practices of patriarchy are interior. Besides, this drama displays Norwegian tradition throughout the nineteenth century. The author chooses patriarchy in an financial scope because the object of this research due to the fact the domination of fellows harms ladies' position as the spouse within the household particularly in financial system, so this research is vital to do.

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In this example, the author makes use of Marxist feminist principle to investigate the statistics. Marxist feminism is the principle which explores human relation in the society which include sexuality, the home manufacturing, and the family (Bertens, 1995). The oppression of women is not the result of deliberate movement via one among individual, however the manufactured from political structures, society, and economic lifestyles in which the humans live. Consequently, the motive of Marxist feminism is to describe women's simple cloth weakness, the family members between model of production and women's status in addition to implementing feminine idea and sophistication on the position of the own family (Tong, 2006).

The issue of man's domination in economics is one of the vital problems to be addressed. It is miles due to the fact the person in *A Doll's House* is still a bias gender in the field of domestic work and the involvement of female inside the public sphere. As a result, the attention to the troubles of gender equality is a totally vital factor to do. Then, thru these studies, the writer hopes that this research may be found out to numerous things that purpose the gender inequality within the family specifically in monetary terms that are represented in *A Doll's House*, and deliver the ways to conquer those issues. In the same way practically, this research can be used as the reference and the dialogue cloth for the students and the lectures. Besides, this research can upload an insight about the practice of the patriarchy specially in financial scope in Ibsen's *A Doll's House*. Ibsen's *A Doll's House* is analyzed through many researchers. This play is already used as a cloth for the researches within the literature subject. The followings are some preceding relevant studies of *A Doll's House* by Henrik Ibsen. The primary prior research is a graduating paper entitled an analysis of Absurd elements in Henrik Ibsen's Play *A Doll's House* written by using Putri H (2010). This study describes the absurd elements in *A Doll's House* and the writer makes a speciality of the plot and the dialogue of the characters. Then, she uses the descriptive technique to analyze the information of studies. The second one previous research is a graduating paper entitled *A Deconstruction evaluation* in Henrik Ibsen's *A Doll's House* written by Dwi Sulistyowati (2008). It tells

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approximately the characterization of Nora, the hint, and the binary opposition in *A Doll's House*. The writer of this research uses deconstruction theory to research the data.

The 1/3 previous research is a graduating paper entitled *An analysis on Feminism in Henrik Ibsen's A Doll's House* written by way of Wilujeng Asih Purwani (2009) college of Muhammadiyah Surabaya. This research describes how Nora and Mrs. Linde fight in opposition to the males' domination specially within the public scope. The writer makes use of feminism approach as an evaluation approach.

The difference among these studies and people prior researches is that, in these studies, the author analyzes the exercise of patriarchy specifically within the economic scope by way of the usage of Marxist feminism concept. This studies becomes the primary studies that analyzes the monetary hassle in Nora's circle of relatives. So, the writer specializes in the sources of men's domination and the impacts obtained from these cases. This study analyzes the patriarchal gadget in the household of the woman individual in *A Doll's House* named Nora Helmer, so the right theory used to investigate is feminist idea. Feminist literary criticism seems literature in consciousness in the direction of life of intercourse that is related to the tradition, literature, and human life. Feminism emerges from dissatisfaction of the patriarchal system in society because the reason of women oppression. It refers to the conditions of social fact that placed father because the holder of all own family participants, the possession of goods, and the holder of the choice (Sugihastuti, 2003: 23).

Feminist concept is split into waves. The first commenced in the eighteenth century. It became very plenty stimulated by means of the social and economic reforms bringing approximately the women's proper and suffrage moves. The second wave of feminist idea became very a lot prompted by means of the various liberationist actions, specifically in the United States, in the nineteenth century. Its critical issue changed into sexual distinction. The theorists of this wave criticized specifically the argument that ladies are made inferior by using virtues of their biological difference to males (Carter, 2006). Tong in *Feminist*

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concept says that feminism is not a unmarried notion, however it has a wide variety of the emergence and improvement which collectively helps, corrects, and denies earlier feminism thought. She additionally describes the differences of feminism ideas, namely liberal feminism, radical feminism, Marxist feminism, socialist feminism, gender and psychoanalysis feminism, existentialist feminism, postmodern feminism, worldwide and cultural feminist, and eco feminism (Wiyatmi, 2012).

In the family, husbands have full power to their better halves with a view to do anything they want to their better halves. The better halves economically are depending on their husbands because they do no longer earn money from their efforts. Engels argues that the source of the ladies oppression come from the exclusion of women from social manufacturing and the communiqué of family duties into non-public provide.

(Brewer, 2004).

Engels, within the beginning of the circle of relatives, non-public property and the country (1884) says that males and females are differentiated by using their relationship to the manner of production traditionally. This condition makes a sexual department of exertions in which women either aren't allowed to work in any respect (outside the house). He additionally explains that the husband is a portrait of bourgeoisie and the spouse is a portrait of proletarian. It happens due to the fact the husband controls the larger fundamental material wherein he obligates to search for the family's necessity. So, the husband has greater strength than his spouse. Furthermore, spouse's position is susceptible due to the fact her life relies upon on her husband or even the spouse is taken into consideration as a slave. It could be concluded that fabric possession can deliver strength (Brewer, 2004). The gender work divisions that placed ladies in the domestic sphere and men in the public raises an inequality due to the fact men because the people in the public sphere will dominate the production location. Economically, the men produce the cloth at the same time as the women, although dissipate the electricity and use almost all of their time to do business from home, do not earn

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an income. In fact, women as housewives rely upon males economically. Women are not mastering the material (object ownership and cash). Consequently, they should be submissive and obedient to their husbands. It's far what leads ladies to be oppressed (Wiyatmi, 2012).

The outcomes of collecting the facts are written down into portions of papers to be categorized and confirmed, and then they're equipped to be analyzed. The author makes use of mimetic approach to investigate the statistics. It is primarily based on the historical past of *A Doll's House*. The writer first of all identifies the practice of patriarchy in Nora's household. The second, the author analyzes the records that is associated with the patriarchy in economic scope and the impacts of male's domination closer to Nora. Then, the author describes the significances of *A Doll's House* and patriarchal gadget based totally on Islamic attitude. The ultimate, the author concludes the analysis to reply the problem statements. The presentation systematic of this research is divided into four chapters. The primary chapter describes the general data of the research along with the historical past of take a look at, problem statements, goal of observe, significances of study, literature assessment, theoretical technique, technique of studies, and Paper Company. This bankruptcy describes the heritage of the author in choosing issues and theories which might be used to uncover the kinds of men's domination received with the aid of Nora in *A Doll's House*. The second one bankruptcy describes the intrinsic and extrinsic factors of *A Doll's House* inclusive of defining the play, dramatic structure, characters and characterizations, bibliography of the author, and the heritage of Ibsen's *A Doll's House*. This phase describes a few facts approximately *A Doll's House* including the tale and the historical past of the play. The third chapter is the analysis of *A Doll's House* that's based on the patriarchal device in economic scope. This section talks approximately an inequality in Nora's family, the influences of the patriarchal gadget, Nora's attitude to combat towards patriarchy, significances of *A Doll's House* and the patriarchal device in Islamic perspective. The final bankruptcy is the realization of the research. In end, the patriarchal machine in Henrik Ibsen's *A Doll's House* shows the domination of Torvald in the direction

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of his own family in economic scope. A Doll's House is attributed to Nora's person who is trapped in her house. As a end result, Nora cannot do interest freely and lives beneath strain.

Patriarchal gadget primarily based on Marxist feminist is a system of relation among males and females in circle of relatives wherein males dominate ladies and ladies stay below stress. Marxist feminism also says that paintings divisions and class gender create inequality among ladies and men in society and family. In *A Doll's House*, it happens in Nora's circle of relatives in which Nora who works in a domestic location is put in a subordinate role and Torvald who works out of doors the home holds circle of relatives regulations in all thing.

Torvald's mindset which asks Nora to paintings simply in a domestic place and makes inequality in their household because Torvald can earn cash and Nora can't. Ultimately, Torvald is the only financial supply for his or her circle of relatives. Consequently, he has full electricity to keep and manipulate his own family in all components. Nora cannot use family finance without Torvald's permission. As a substitute, she should wait Torvald to give her money whilst she needs to buy something. Meanwhile, Nora should stay under pressure in her family. Torvald never gives her the time to remedy the circle of relatives hassle. Finally, when Nora has a critical hassle, she just maintains silence and never talks to Torvald. Ultimately of the tale, Nora leaves Torvald and her house. It's miles a image of Nora's freedom and her effort to fight against the patriarchal device. She gives lower back her ring and slams the door. It becomes the give up of her marriage. Ibsen opens the approaches especially for ladies to fight men's domination. The ladies need to be courageous to act and take a large selection to attain freedom in opposition to men's domination.

Afterwards, the things that relate to human's problem in society are arranged in faith, specifically Islam. Islam admires males and females. There isn't any guideline which emphasizes one gender, but both women and men are similar in front of the God. Patriarchal device which happens in Nora's circle of relatives contravenes the human rights in Islamic attitude because a circle of relatives

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lifestyles is a lifestyles in togetherness. It is not only men or ladies. So, there may be no reason to dominate others. There's no magnificence machine whether or not it's far top elegance or middle class. In addition, social complaint towards Norwegian lifestyle throughout the 19th century thru *A Doll's House* awakes the women's spirit to go forward and do interest based on their abilities and their desires. Ibsen opens the door for women to be aware towards circumstance which oppresses them and stimulates men to understand ladies' requirement

A Doll's House is a drama that is written by Henrick Ibsen and was published in 1879. It is actually a drama that is related with the rights of women. There are characters like that of Nora and Torvald who are the representative characters of the play and through them the playwright has mentioned that the females and their rights are exploited. Nora is a very pretty and sexy woman she is so sexy that all the men who come to see her they are overjoyed and they like her company very much. In fact all of the men who come to see her they believe that they are fortunate but as a matter of fact it happens to her that she cannot prove her to be a good wife. What is the reason behind this is the basic question to solve and the reason is that her husband regards her not a human being rather he regards her mere as a sex tool and at the same time he always calls her as a pet animal. This is what the rights of women in the society are going to be exploited. Although she is a careful female but as a whole she is regarded as a doll. The reason to this is that she is woman and takes much care of her husband. There is a kind of strife between the men called Nils Krogstad. This is the man who gave the money to Nora after using the signatures. Krogstad threatened to reveal the fact that the writing the signatures is a crime and there was a kind of threat and due to that threat there emerged a fight between the two. Nora tries to convince her husband but may not convince not to make strife. In the conception of Tarvald Nora is not a mature person who may know the value of money. At the same time there are situations like that of separation at the thought that Nora has used the name of Tarvald's father and to him it is unacceptable. He is unaware of the fact that she has done all that for him.

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At the later part of the drama it happens that there is a separation between the two and Nora utilizes her freedom. Here it is apt to assert that the condition and the title of Nora are like that of a doll in all the senses and all forms. Being a mother, being a housewife she is a passive character. Since she is the victim of the patriarchal system therefore she is not in a position to revolt against anything that is male oriented. There is always an invisible pressure of husband and that is what she struggles to seek her rights and that is against the patriarchy. The question how it will be achieved and the answer to this question is that there is a rebellious nature of the females and due to that reason there is a voice that is against the patriarchy. The woman body is always in a struggle to have an identity where she may not have any threat. There is a construct that the body of the female is a weaker one and it is dependant at the men. At the same time there is a construct that she is incapable of doing anything. In this regard the character of Nora is a true illustration of the women rights and she is a rebellious in nature who wants to break the shackles of slavery and she is not an individual character rather she is common to all the females and she represents that is common feelings of all the women. So there is a female attitude that is represented in the play that is also against the male oppression.

Consequently, Nora Helmer struggles of her patriarchal society for her proper may be categorized as a feminist mindset. *A Doll's House* awakes the Women's spirit to head forward and do sports based on their capabilities. It also opens the door for women to be conscious toward condition which oppresses them and stimulates males to apprehend their necessities.

The evaluation of the essential man or woman's circumstance in Patriarchal society, position, function, right, participation above indicates that each class of them offers a critical component in constructing the fundamental man or woman's warfare inside the time shelves. Patriarchal machine is social device which men maintain number one energy. In family life, patriarchal is machine of relation among men and women in which men dominate ladies and ladies stay underneath strain. The patriarchal machine in *A Doll's House* indicates the domination of male in circle of relative's lifestyles. Nora Helmer as major

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character is trapped in her House. As a result, she can't do activity freely and under Stress. In *A Doll's House*, Nora works in domestic place is installed subordinate. Her husband works out of doors the house keeps the circle of relative's guidelines in all issue. It situation makes the inequality of their family due to the fact Torvald can earn cash and do sports but Nora cannot. He has complete energy to manipulate and maintain his family. Nora can't use own family finance without Torvald's permission. The time in which Nora lives is the time of modern human's lifestyles in Norway, Which most of humans are properly-knowledgeable, cutting-edge and a person. And this time truly women situation is better due to the fact women have larger possibility to be extra lively in politics, training and economic components. And also they need to do activities in lots of element of social location. Ladies also are a man or women who have proper to earn cash, to get a task and to be lively in lots of issue. This information has brought Henrik Ibsen to reveal the alternative truth of ladies phenomenon in Norway who must nevertheless live in problems and struggle to get her proper through her own. Ibsen is one writer in Norway who deplores the attention at the emancipation of women. *A Doll's House* reflects a man or woman female asking other rights. Ibsen's subject about the placement of ladies in society added to life. In "*A Doll's House*" "but our home has been not anything however a playroom. I have been your doll's spouse, just as at domestic I used to be father's doll infant, and here the children were my dolls. I concept it first-rate fun while you played with me, just as they idea it tremendous a laugh after I performed with them. That's what our marriage has been, Torvald." (Robert 67)

In *A Doll's House*, Nora Helmer, likewise other women, has become subordinate in her patriarchal society. She faces many troubles motive by way of her patriarchal society particularly her own family. In the drama she has come to be a victim of her father when she became infants and additionally a sufferer of her husband in her marriage. Then, she becomes a second sex in her society mainly in her marriage with Torvald Helmer. He usually tries to take her inside the rights as a woman and human being. She is below the manipulation of the invisible fingers and the pressures of patriarchal gadget in society. Nora can't do

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interest freely and live beneath pressure. "I mean that I used to be honestly transferred from father's hands into yours. You organized the whole lot according to your personal flavor, and so I were given the same tastes as you in any other case I pretended to, I'm absolutely not quite sure which I assume on occasion the only and sometimes the opposite. When I look back on it, it appears to me as if I had been living right here like a poor woman simply from hand to mouth. I have existed simply to carry out hints for you, Torvald. However you wanted it like that. You and father have devoted a superb sin in opposition to me. It's far your fault that I have made not anything of my lifestyles. In *A Doll's House*, the patriarchal gadget is also provided through other major Character, Mrs. Linde. She additionally will become a subordinate in her patriarchal society.

She faces many troubles in her lifestyles. Inside the drama she has become a sufferer of her society, and emerges as the second intercourse additionally in get process in public quarter. Her society does now not give her a nicely position in public to earn money. "Linde: I had to turn my hand to whatever I may want to discover, first a small shop, then a small faculty, and so on. The final three 12 months have seemed Like one long operating day with no rest. Now it's far ended Nora. My Poor mom desires me no more, she is long gone and the boys do no longer need me both, they've got jobs and might fend for themselves. Nora: What a relief you need to experience it Linde: No certainly, I simplest sense my lifestyles unspeakably empty. No person is to live for any more. That turned into why I couldn't stand the existence in my little back water to any extent further. I hope it is able to be less difficult here to discover something which will busy me and occupy my mind. If most effective I might be fortunate sufficient to get a few normal paintings, office work of a few types." (Howard, 11) in the end of the story, Nora leaves Torvald and her own family. It shows the symbol of Nora's freedom and her effort to fight against the patriarchal society. She offers again her ring to Torvald and slams the door. It becomes the end of their marriage. Henrik Ibsen opens the manner for women to fight the men's domination, they should be brave to take and act a massive selection to reach freedom against men.

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4.1 Struggles for Right

In *A Doll's House*, Nora struggles for her personal right that is not given through her patriarchal system, however need to be struggled by way of her personal. Nora has been storing her husband's life from severe infection. "I will display you that I too have something to be proud and satisfied of. It changed into I who saved Torvald's life." (Ruskin, 12) She thinks that a spouse can do anything to save her family lifestyles. Linde says that a wife cannot borrow without her husband consent.

"Commercial enterprise, a wife who has the wit to be a bit clever." (Sylvian, 13) Nora also does now not accept as true with that she has no proper to shop her husband's life. "I sincerely don't realize. The thing perplexes me altogether. I simplest recognize which you and I study it quite another issue from what I supposed, however I find it impossible to persuade myself that the regulation is right. Consistent with it female has no right to spare her old dying father, or to save her husband's life. I'm able to 'believe that.'" (Sylvian: 69) eventually, Nora receives her loose existence from her husband obligations. "Pay attention Torvald, I've heard that after a spouse deserts her husband's house, as i am doing now, he legally freed from all responsibilities closer to her. Anyhow I set you loose from all your duties. You aren't to feel yourself bound inside the slightest way, any greater than I shall. There have to be perfect freedom on each facet." women also call for a right to pick out what they attend to, together with having freedom to be what they need to be (Hamm, 2002).

4.2 Women's Participation

In Henrik Ibsen's *A Doll's House*, women are seldom disbelieved by way of men in a choice making method, although it is for herself. This isn't always truthful to her especially if it is looked from point of view. Feminist believes that women have the same get admission to mentor take part in public existence. Except, female must be concerned indecision making technique, both domestic and public. In *A Doll's House*, Ibsen creates a chief individual, Nora Helmer who gets subordinate function in her society. She only becomes a wife and a mom. "My expensive and small family cares that kind of thing. You are a baby, Nora."

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(Ibsen, 12) but Nora has something to be proud whilst she tries to store her husband's lifestyles and her family. "I can show you that I too have something to be proud and happy of. It changed into I who saved Torval's lifestyles." (Peter, 12) on this drama, women' participation is likewise supplied by other primary person, Mrs. Linde. She is able to enter public existence. She finds process and stay in public location as male. "I had to show my hand to something I may want to locate, first a small save, then a small faculty, and so forth. The last three 12 months have seemed like one long operating day with no rest." (Peter 11) "No indeed, I most effective experience my life unspeakably empty. No one to stay any more that turned into why I couldn't stand the existence in my little backwater any longer. I hope it may be less complicated here to find something to be able to busy me and occupy my thoughts.

If simplest I will be lucky, sufficient to get some ordinary work, office work of some kind." (Peter, 11)The emancipation of ladies have been eliminated from giving contribution to the family and husband adjustments getting into public life such as political participation and taking a part in legal career another social existence which might be normally dominated over by using patriarchy (Murphy, 1995).

4.3 Women's position

Ideological definition approximately women's roles regularly begins from institutionalization of department of electricity and paintings, and urban aspect of life. Because extra separated efficient pastime is from domestic activity. Ibsen describes that women's function is restricted on the domestic area. Nora has usually become an object in her society. She simplest has sacred obligations, as a wife and mother. "Earlier than all else, you're a spouse and a mother." (Peter, 68) in the drama, ladies' position is also presented by using Nora who allows Mrs. Linde to get activity in her husband's office. "Nora: He should, Christine. Just leave it to me. I will broach the situation very virtually. I can suppose of something as a way to please him very lots. It's going to make me so happy to be of some use to you. Linde: How kind you are, Nora, to be so worrying to help me!" (Peter, 12)

4.4 Patriarchal mindset

Patriarchy is the social device which men hold number one power. In family lifestyles, father is the pinnacle of family. He holds authority over women and children. Within the family existence, husband has big strength in family. Husband controls the bigger basic fabric in family's necessity. And wife's position is weak because her lifestyles is under manipulate of her husband. In *A Doll's House*, Ibsen represents a patriarchal system when Nora turned into baby. She became her father doll's toddler who played with him in his House when I used to be at domestic with father, he told me his opinion about everything, and so I had the same opinions, and if I differed from him I hid the fact, because he could not have favored it. He called me his doll's baby, and he performed with me just as I used to play with my dolls." (Peter, 66) The patriarchal machine is likewise provided by way of Torvald who regards Nora as his doll's wife in the course of their marriage. Nora feels that their domestic similar to playroom of her. "And you've got usually been so type to me. However our home has been nothing but a playroom. I've been your doll's wife, simply as at home i was father's doll child, and here the kids had been my dolls. I concept it remarkable amusing while you performed with me, just as they notion it wonderful amusing after I performed with them. That is what our marriage has been, Torvald." (Peter, 67).

4.5 Women's Role

Feminist angle has shaped to determine out that women's position is equals as men. Women have their rights to get equal position as men in lots of components. Nora represented a same position as female and man who both of them are the individual with none variations. "I don't believe that any longer. I agree with that before all eles I'm an affordable man or women, simply as you're speak all events that I have to try and become one." (Peter, 68) in the drama, women's function is likewise presented by using Mrs. Linde. She has a figure of having work tough for her circle of relatives. "I had to turn my hand to whatever I ought to locate, first small shop, then a small faculty, and so on. The last three 12 months have appeared like one long running day with no rest." (Peter 11). women's function isn't determined from biologically, they can get entry to the identical reputation.

Chapter 5:
**Economic Oppression and Women's Psychological
Exploitation in *Hedda Gabler***

5.1 MANIPULATION OF WOMEN

Patriarchy as an ideology has created a world in which women are continually not as good as men. Earlier than the phrase of feminism regarded in Eighteen Nineties, ladies were unconsciously positioned beneath the manipulation of fellows and only few of them had been successful to fight this ideology as a way to gain their own rights as people. This ideology of patriarchy has affected woman's life by using, for example, ignoring their voice and pressing their creativity. here, women are always appeared simplest as the alternative gadgets that entire all features of being a man, as it has been said that woman sexuality is formed with the aid of "penis envy" (Freud in Selden and Widdowson, 1993).

This declaration above no longer only supports patriarchy as fundamental-believed ideology however additionally strongly points out on the difficulty of a greater core of patriarchy: organic essentialism, male's belief of legal guidelines and norms, and patriarchal gender device which produces the notions of ladies as "the insignificant ones." This ideology of patriarchy has attacked ladies in all fields inside society. It has attacked women in legal institution, which includes own family, colleges and non-secular organization, as well as popular organization, including mass media and literature.

Primarily based on the heritage above, the theme of this research is a take a look at on Ibsen's *Hedda Gabler* based on the radical Feminism approach. There are two goals of this take a look at. The first goal is to investigate the kinds of warfare dedicated by using Hedda Gabler in combating over patriarchal ideology as meditated in the play. The second goal is to analyze the varieties of obstacle confronted through Hedda Gabler in fighting over the ideology.

Radical-libertarian feminists rejected patriarchal society's assumption there is a vital connection between one's intercourse (male or woman) and one's gender (masculine or female). Rather they claim that gender is separable from sex and

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that patriarchal society uses rigid gender roles to keep women passive and males lively.

5.2 Female gender identities

In keeping with radical-liberal feminist Rubin (Tong, 2009), the sex/gender gadget is a “set of preparations through which a society transforms organic sexuality into merchandise of human activity.” So, as an instance, patriarchal society makes use of certain records about male and female biology, including chromosomes, anatomy and hormones, as the idea for constructing a set of masculine and female gender identities and behaviors that serve to empower man (males as energetic) and disempowered women (women as passive). In the procedure of engaging in this venture, patriarchal society convinces itself its cultural constructions are somehow “natural” and consequently that human “normality” depends on their ability to display whatever gender identities and behaviors are culturally related with their organic intercourse.

primarily based on the conclusion above, radical-libertarian feminists claimed the way for ladies to dispel males wrongful strength over women is for each sexes first to recognize ladies are not any extra destined to be passive than males are destined to be energetic, after which to develop anything combination of female and masculine trends excellent displays there in one's view particular personalities. This perception of a manner to eliminate patriarchy is then known as being androgyny. Turning into androgynous folks gives a that means that individuals, especially right here ladies, must encompass both (right) masculine and (desirable) feminine characteristics or, extra controversially, any potpourri of masculine and female characteristics, suitable or awful, that strikes their fancy. In sum, it is with the aid of embodying each masculine tendencies and feminine trends above (end up androgynous ladies) will sooner or later women can eliminate patriarchy's sex/gender device.

5.3 Sexuality

According to Ferguson (Tong, 2009), radical-libertarian feminists perspectives on sexuality are as follows. Heterosexual in addition to other sexual practices are characterized by repression. The norms of patriarchal bourgeois sexuality repress

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the sexual dreams and pleasures of every person with the aid of stigmatizing sexual minorities, thereby keeping the majority “natural” and underneath control. Feminists need to repudiate any theoretical analyses, prison restrictions, or moral decisions that stigmatize sexual minorities and hence restrict the liberty of all. As feminists we have to reclaim control over female sexuality by using disturbing the right to practice something gives us delight and pride. An appropriate sexual dating is between absolutely consenting, same companions who negotiate to maximize one another’s sexual pleasure and pleasure by way of any way they pick.

From the statements above, it's far clear that radical-libertarian feminists challenged theories of sexuality that separated supposedly correct, everyday, valid, healthful sexual practices from supposedly bad, strange, illegitimate, dangerous sexual practices. Those feminists advised women to test with distinct types of sex and no longer to confine themselves to a restrained range of sexual stories.

Oakley is of the view that there is oppressive function of the myth of organic motherhood. Similarly, she cited that this perception includes three assumptions unnecessarily tying women to kids:

that youngsters’ mothering wishes are great met by their organic mother, that youngsters, especially young kids, need the care in their biological mothers a whole lot extra than the care of each person else, which includes their biological fathers, and four three) that children need one nurturing caretaker (preferably the biological mom), not many.

Finally, as Oakley saw it, each of these three assumptions (in support of the assertion kids need their mothers) is false. In her estimation, being organic mom isn't always a hereditary want of women any more than being reared by means of one’s biological mom is a natural need of youngsters. Consequently, she concluded organic motherhood is a social creation, a delusion with an oppressive motive.

There is a radical feminism ideology to combat patriarchal ideology in Ibsen’s play *Hedda Gabler*. The facts of the examiner are phrases, sentences and

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dialogues discovered within the play. The statistics evaluation was conducted using radical feminism technique and other statistics that have close relationship to the difficulty of the goals of this observe. With a view to get credibility and validity of the findings, the researcher carried out triangulation and dialogue method. Similarly, on the way to benefit transferability, the researcher furnished descriptive records as clean and green as feasible inside the shape of statistics table. The researcher additionally reread the play to get dependability and consulted her research findings to his thesis specialists to achieve the conformability.

Aunt Julle and Berte enter the drawing room of the Tesmans' residence. The Tesmans have just returned from their six-month honeymoon. Berte says that she is worried about whether she can please her new mistress, Hedda. Jürgen Tesman enters the room and joyously greets his aunt. He compliments her on her new hat, and they discuss the research he did on his honeymoon and Aunt Rina's failing health. They hint at the extravagance of the honeymoon and the expense of appeasing a lady of aristocratic background like Hedda. In fact, Aunt Julle announces that she has mortgaged her annuity to provide security on the expensive new house. She also mentions that Ejler Lövborg has published a new book; this is a surprise to Tesman. Hedda enters and complains that the maid has opened the windows. Hedda is very particular about the lighting, and Tesman is eager to please her. Aunt Julle produces Jürgen's old slippers, much to his delight. He wants Hedda to examine them, but she is not interested. Hedda interrupts their conversation with a comment on the ugliness of Aunt Julle's hat, which Hedda takes to be the maid's. Aunt Julle is offended, but Hedda apologizes. To defuse the situation, Tesman hopes to prompt Aunt Julle to compliment Hedda by drawing her attention to the way Hedda has pleasantly filled out over the course of their honeymoon--but Hedda refuses to admit that the six months have changed her at all.

Aunt Julle leaves, and Tesman asks Hedda to try to be nicer to her. They agree to have her over again later that day. Hedda mentions that her old piano doesn't look right in the drawing room, and Tesman considers exchanging it when he

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gets his next paycheck. Hedda suggests they simply buy a new one. Suddenly, Mrs. Elvsted, an old acquaintance of both, arrives. She is in town looking for Ejlert Lövborg, who has for two years served as tutor in the Elvsted household. Mrs. Elvsted informs the Tesman's that Ejlert has been free of drunkenness for two years, but she fears a relapse now that Ejlert has returned to the city. She has followed him here in order to keep an eye on him. She tells Tesman what a tremendous success Ejlert's new book has been; it is obvious that Tesman has to make an effort not to seem jealous. Tesman promises to be supportive of Ejlert if he comes to visit, but Hedda proposes that he go so far as to write to Ejlert and invite him to visit. She suggests he write Ejlert a long letter. Tesman goes to do this, and Hedda presses Mrs. Elvsted to confide in her now that she has gotten rid of Tesman.

Mrs. Elvsted is loathe to talk but Hedda insists, invoking their school-girl friendship. Mrs. Elvsted reminds her that Hedda often pulled her hair at school. Hedda is not discouraged and eventually gets Mrs. Elvsted to admit that she has an unhappy relationship with her husband, the District Magistrate. Mrs. Elvsted had originally come to the household to be his governess but soon became his wife. The couple has now been married for five years, although he neglects her and is much older than she. Ejlert Lövborg has been coming to tutor the children for two or three years, and during this time she and Lövborg have become quite close. She claims to have reclaimed him from alcoholism, and she talks with animation about how she first began to aid him in his research. Yet Mrs. Elvsted feels very unsure of Ejlert and fears he will begin drinking again. Also, she says she fears he has another woman in his life, a woman he has spoken of only once. Apparently, he used to be involved with a woman who, when they parted, wanted to shoot him with pistols.

Mrs. Elvsted leaves and Judge Brack arrives. Hedda sees Mrs. Elvsted out while Brack and Tesman* converse alone. They discuss the new house, and Brack, who is helping finance the couple, says he wishes they could be more economical. Tesman emphasizes that the expensive new house is vital to Hedda's happiness. Brack also talks of the enormously positive reception Lövborg's new book are

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having. Hedda joins them. Tesman expresses concern over how Lövborg will make a living, while Hedda finds it amusing that Tesman is always thinking of how various people make their livings. Brack says that Ejlert has very good prospects and that Tesman may have to compete with him for his professorship. Tesman is seriously alarmed; Brack assures him that he should get the position anyway, but Hedda offers little sympathy. Brack leaves. Tesman tells Hedda that they will have to cut back their spending. Hedda says that at least she still has one thing to amuse her: her pistols. Tesman is mildly shocked and runs after her, begging her to leave the pistols alone.

The room appears the same, except the piano has been replaced by a small writing desk. Hedda is standing at an open window, loading a pistol. She calls out a greeting to Judge Brack, who is walking down the back garden path. She pretends to try to shoot him. When he enters, he gently takes the pistols away from her. He has come to speak again to Tesman* about Lövborg and the professorship, but Tesman is away visiting Aunt Julle. Brack and Hedda sit down, eager to gossip. She insists that she has missed Brack and that her vacation with Tesman was very boring. She begs Brack not to use the word "love," and she tells him that she married Tesman only because she was tired of the rigors of being single. Brack asks whether or not she thinks Tesman will be famous, and Hedda replies that although she thinks Tesman is a very agreeable creature, she hopes only that he will do well enough. Brack admits that he is not terribly ambitious either and only wants a few trusted friends—preferably female friends. They agree that learned men like Tesman can be quite dull. Nothing sexual is intimated, but Hedda is relieved by the thought of having Brack as a consistent visitor to her new home.

Tesman enters. He is carrying some academic books, and Hedda and Brack exchange amused glances. Tesman is eager to read them, especially Ejlert Lövborg's new book, and he goes to freshen up, announcing as he goes that Aunt Julle won't be visiting Hedda that night. He and Brack, on the other hand, will soon be leaving for an all-male party at Brack's house. With Tesman still in the room, Hedda complains to Brack that she isn't happy. Brack reminds her that at

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least she has the house she always wanted, but Hedda replies that the house is a joke. The previous summer, she had asked Tesman to escort her home, and one night when things were particularly awkward--because Tesman could think of nothing to say--Hedda playfully remarked that she would someday love to live in the house that they happened to be passing--the house they now own. Brack suggests that she must find something to amuse her, and Hedda says that she would like for Tesman to enter politics, even though the thought is absurd given Tesman's scholarly character. Brack hints that soon she will have children to occupy her attention, but Hedda says she finds no happiness in things that make a claim on her freedom.

Tesman enters, dressed for the party. Hedda suggests that if, upon his arrival, Lövborg decides not to join the men for the party, and he can dine with her. Tesman thinks this would be improper, since Aunt Jule will not be there. Ejler Lövborg arrives and discusses his new book. He says that it's not very good because he was just trying to please everyone with a general history of the past, but that another book, the manuscript of which he has with him, will certainly be worth reading. The new book contains a prediction for the future. Ejler also states that he won't compete with Tesman for a position at the university, as he only wants public acknowledgement of his reform and success. Tesman is relieved and exclaims to Hedda that nothing now stands in their way, but Hedda resents her inclusion in his excitement.

At this point, Hedda suggests that the men have some punch before leaving, but Ejler refuses, not wanting to drink alcohol. Thus, Brack and Tesman go to an adjoining room to enjoy their punch, while Hedda entertains Ejler. He immediately expresses dismay at having to refer to Hedda as "Hedda Tesman" rather than "Hedda Gabler." They begin a discussion about their past, and when Tesman reenters from the other room, they pretend to be talking about pictures of the mountains that Tesman gathered on their honeymoon. Ejler correctly guesses that Hedda does not love Tesman and asks whether she ever loved Ejler. She admits that it was thrilling to share a special intimacy with him unknown to anyone else. They reminisce about how Ejler would confess his drinking

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problems to Hedda. When their relationship as "comrades" became too serious, Hedda broke off their relationship, even threatening to shoot Ejlert with her father's pistols. Yet she was too afraid of scandal, and it was at this point that Ejlert went to the Elvsteds'. Ejlert says he has confessed nothing to Mrs. Elvsted because she is too stupid to understand. Hedda then says she has something to confess to Ejlert. Ejlert guesses that it might be that they share a passion for life, but Hedda warns him not to get carried away.

At that moment, Mrs. Elvsted enters. She greets the men in the other room. Hedda makes her sit beside her, so Hedda is in the middle. Ejlert asks Hedda to admire Mrs. Elvsted, and he states that she inspires him to keep his life on the right track. Hedda, however, insinuates that some might think that he felt insecure and did not have enough confidence in himself. Mrs. Elvsted is alarmed when Hedda mentions Brack's amusement at Ejlert's hesitance to drink the punch, but Ejlert seems resolved and declares he doesn't care what anyone thinks. Hedda tells Mrs. Elvsted that she apparently had no reason to be so anxious when she visited that morning. Ejlert is surprised and asks what Mrs. Elvsted could have been worried about. Ejlert is angered by Mrs. Elvsted's presumption that he might go on a drinking binge now that he is in town; in defiance, he quickly downs a drink and pours himself another. Mrs. Elvsted is horrified, and Ejlert asks whether it was a conspiracy between her and her husband that Mrs. Elvsted come to town to spy on him. He decides to go to the party with Judge Brack and Tesman, and he takes the manuscript of his upcoming book with him, to show parts of it to Tesman at the party. He promises to return later to escort Mrs. Elvsted home. The three men leave. Mrs. Elvsted is very worried, but Hedda insists that she stay and wait for Ejlert's return. She promises that he will return with wine leaves in his hair.

Act 3 begins in the same drawing room. Mrs. Elvsted is bundled up on a chair by the dying fire, while Hedda lies wrapped up on a couch. Berte enters, startling Mrs. Elvsted, who hasn't been able to sleep. Berte is bearing a letter, but it is for Tesman* Mrs. Elvsted is very anxious. Berte's exit wakes Hedda. Hedda tells Mrs. Elvsted that the men are no doubt staying the night at the Judge's house and that

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Ejlert is no doubt reading to Tesman, with vine leaves in his hair. Mrs. Elvsted goes to Hedda's room to try to sleep. Hedda fixes up the fire as Berte goes to answer the door. Tesman enters.

He asks Hedda whether she was worried, and she replies that it would never occur to her to be anxious about him. He tells her that he had fun at the beginning of the night, when Ejlert read to him from his fabulous new book. Tesman is ashamed to admit that for a moment he was jealous. However, there was what Tesman calls an "orgy"; Ejlert got quite drunk, made a speech in honor of the unnamed woman who had inspired his work, and while being escorted home dropped his manuscript, which Tesman retrieved and has brought home with him. Tesman assumes that Ejlert will be embarrassed to have lost it and plans to return it to him as soon as possible. Hedda asks whether that is necessary and whether it is the only one of its kind. Tesman assures her that it is irreplaceable, and at that moment she shows him the letter that came for him earlier that morning. It is from Aunt Julle, saying that Aunt Rina is dying and that Tesman must come as quickly as he can.

Tesman* leaves and Hedda locks the manuscript in the writing desk. Brack visits to proceed and tell Hedda about the previous night in greater detail. Apparently, after Ejlert's group parted ways with Tesman, Ejlert went to the rooms of a Mademoiselle Diana, who was throwing a boisterous party. A fight ensued when Ejlert began raving about some lost parcel, and when the police came, he resisted arrest. Hedda stares in front of her, murmuring about vine leaves in Ejlert's hair. She then changes her tone and asks Brack why he is being so informative. He says that he doesn't want to get implicated in the investigation and warns Hedda that she and Tesman should close their doors to Ejlert. He also hints that he doesn't want anyone interceding in the "triangle" he has formed with Hedda and Tesman. Hedda says that he wants to be "the only cock in the yard."

Brack leaves and Ejlert arrives. Hedda admonishes him for coming so "late" to pick up Mrs. Elvsted, and he apologizes for coming so early in the morning. He asks what Hedda has heard about the party, but she replies that she knows only that it was very merry. Mrs. Elvsted enters. She is relieved to see him, but Ejlert

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tells her that their paths must part, as he has stopped work on his writing and is, thus, no longer of any use to her. Mrs. Elvsted protests passionately, but he explains that he has destroyed his manuscript. He claims to have torn it into a thousand pieces and thrown it into the fjord. Mrs. Elvsted says that this is tantamount to killing a little child, and he has to agree. Mrs. Elvsted is bewildered and leaves immediately. Ejlert doesn't want her to be seen with him, for her sake, so he doesn't escort her. He then tells Hedda the truth--that he has lost the manuscript. He also says that he no longer has the courage to face life. He leaves, intending to commit suicide, and Hedda makes him promise to do so beautifully, giving him one of her pistols. After he leaves, Hedda is alone in the room. She takes the manuscript over to the fire, sits down, and begins to burn it, page by page, saying that she is burning the child of Ejlert Lövborg and Thea Elvsted.

It is evening at the Tesmans' house. The drawing room is in darkness until Berte lights a lamp. Hedda, dressed in black, is pacing. Aunt Jule enters, wearing a veil of mourning. She tells Hedda that Aunt Rina has died, but Hedda has already received the news in a note from Tesman* Aunt Jule apologizes for bringing bad news into a house of life and again hints at the imminent arrival of children. Tesman arrives in a state of bewilderment. Aunt Jule tells him to be content, for Aunt Rina has gone to a happier place. She says that now she will find someone else for whom to take care. She exits, unaware of the true cause of Tesman's anxiety.

Tesman is worried about Ejlert. He has heard that he told Mrs. Elvsted that he had torn up the manuscript. He declares he is glad that Hedda said nothing to the contrary, as Ejlert was obviously out of his mind to make such a claim and there would have been any use in reasoning with him. However, he becomes horrified when Hedda tells him she has burned the manuscript. She consoles him by saying that she did it for the sake of his career. He is overjoyed that she went to such extremes for him. Hedda hints that she has something else to tell him, but she is repulsed by his joy.

Suddenly, Mrs. Elvsted arrives. She is worried that something more may have happened to Ejlert. She has heard rumors that he hasn't been home all night and

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that he may be at the hospital. Tesman is planning to go out and make further inquiries, when Brack arrives and announces that Ejlert has been taken to the hospital and is dying. Hedda guesses that he has shot himself. Hedda is very curious to know if he shot himself in the temple and is satisfied to learn that he shot himself in the chest. She exclaims that there is some beauty in his death.

Brack is surprised to learn that Ejlert has destroyed his manuscript. Mrs. Elvsted announces that she has some notes from the book left over. Tesman* and Mrs. Elvsted decide to try to reconstruct the book, and they immediately sit down at the writing table in an inner room to sort through the notes. Brack and Hedda begin to talk. Hedda goes on and on about the dignity of Ejlert's suicide, until Brack interrupts her. He reveals that he did not shoot himself in his lodgings but was fatally wounded by the accidental firing of a pistol that was in his breast pocket. To make matters worse, at the moment he died, he was in Mademoiselle Diana's bedroom, still looking for his lost manuscript, and he was shot not in the chest but in the stomach. Hedda is disgusted.

At this moment, Tesman and Mrs. Elvsted move back into the main room, complaining of the bad lighting in the inner room. Hedda clears off the writing desk for them, removing a certain package to the inner room. Then, she and Brack begin to discuss Ejlert's suicide further, in low voices. Brack tells Hedda that the police will trace the pistol and that she may have to appear in court, and he knows how much she hates scandal. Hedda is horrified by the thought of being dependent upon Brack to keep the secret of the pistol's origin. Hedda goes to see how Tesman and Mrs. Elvsted are getting along. She says that she is sure that Mrs. Elvsted will one day inspire Tesman as she did Ejlert. She then goes out to lie down and rest. Wild piano playing is heard from inside. It quiets, then a pistol goes off. Everyone rushes in. Hedda has shot herself.

Hedda Gabler Tessman, the daughter of General Gabler. She is the exciting but unenthusiastic bride of George Tessman, who holds a scholarship for research into the history of civilization. Back from a six-month wedding trip during which George studied civilization, Hedda is dangerously bored. She keeps as her prize

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possession her father's pistols, with which she plays on occasion. She also plays with people: with George's Aunt Julia, whose new bonnet Hedda pretends to think belongs to the servant; with George, who has bought her a villa that she pretended to want and who now must buy her a piano because her old one does not suit her new home; with an old school acquaintance, Thea Elvsted, who has rescued Hedda's talented former lover, Eilert Lovberg, from drink; with Eilert Lovberg, whom she cannot bear to see rescued by Mrs. Elvsted; and with Judge Brack, who outmaneuvers her and pushes her over the brink of endurance to her death. Hedda is a complete egocentric, caring for no one and careless of life for herself and for others. Badly spoiled, she seems to find her only pleasure in making others miserable. She finds Eilert Lovberg more amusing than anyone else, even though she had dismissed him when she was free. When she realizes that he has destroyed his career, she gives him a pistol and tells him to use it—beautifully. When the pistol discharges accidentally and injures him fatally in the boudoir of Mademoiselle Diana, and when Judge Brack convinces her that he knows where Eilert got the pistol, Hedda takes its mate, goes to her room, and shoots herself in the temple, but not before she has seen Mrs. Elvsted quietly gain a hold on George Tessman.

5.4 Patriarchal influence

Hedda's Struggles in combating Over Patriarchal Ideology ladies had grown to be the minority party which has usually been humiliated inside their personal network in addition to outdoor of it. They were deserted via men via taking their electricity to move and to think and with the aid of planting their ideology of patriarchy inside all fields within the world which broadly general as an unbreakable law. However, in 1790, with the publication of Mary Wollstonecraft's *A Vindication of the Rights of ladies*, five women started to realize their role inside society and their closing purpose of life as their basic rights. given that then, ladies had been combating male's international and its patriarchal ideology that have been continuously planted within the actual international and inside

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literary works as properly. They combat it by means of creating their own ideology which eventually will become mass motion which is now called as “feminism” here; the researcher makes use of the concepts of radical feminism technique as the principle idea in reading Ibsen’s *Hedda Gabler* to the correlation of patriarchal ideology that exists in the play. Radical feminism, as a branch of feminism, gives some points of view concerning to the struggles of a female characters inside a literary paintings in combating over patriarchy as an ideology. It also gives a few ways which can be executed with the aid of any women in an effort to fight males global and its patriarchal ideology.

Radical feminism gives two sub-branches used as the primary points of view which help the researcher to analyze Hedda Gabler’s struggles in preventing over patriarchal ideology that are meditated inside the play. Those sub-branches of radical feminism technique are radical-libertarian and radical-cultural. despite the fact that they have got a contradictory point of perspectives, in particular to the correlation of the difficulty above, it cannot be left out that they've helped women in fighting male’s ideology of patriarchy inside the society. However, primarily based at the statistics of the study, the researcher reveals three types of conflict committed by using Hedda Gabler in preventing patriarchal ideology within the play. Those 3 sorts of Hedda’s conflict are derived from radical-libertarian feminists’ notions on how to combat patriarchal ideology. There is “androgyny”, freely experimenting with her sexuality, and (three) rejecting organic motherhood. The barriers Hedda faced in fighting Over Patriarchal Ideology even though radical feminism and one of its precept has given .predominant methods to combat patriarchal ideology, Hedda still cannot freely break out from the gadget, rather she pick out to dedicate suicide as the final way to fight patriarchy. Hedda’s selection to commit suicide does now not are available an immediately. It comes from an extended process of awareness towards her environment and towards her personal condition.

Patriarchy as an ideology has turn out to be foremost enemy for every woman within the global, mainly right here for Hedda Gabler. It has emerged as the duty

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for each woman to fight this patriarchal ideology. It has end up the foremost goal of women's movement to "disturb the complacent certainties of such patriarchal way of life." but, women's struggle in fighting patriarchal ideology in the society is not easy venture. Patriarchy, which firstly has been born earlier than feminism, has a stronger root than the second.

In step with the phenomena above, in Ibsen's play, Hedda Gabler additionally faces a few limitations that block her struggles in fighting patriarchal ideology. Unluckily, the limitations she faced additionally come from patriarchy itself with its concepts in the direction of women. Based totally at the statistics of the examiner and comparing to the know-how of patriarchy as an ideology, there are three varieties of boundaries faced by using Hedda in her struggles. They are gender discrimination, sexual oppression, and biological motherhood.

Chapter: 6 Conclusion

After the long and exhaustive analyses of the texts of the plays, theory and the opinions of the critics it is concluded that the female characters in both of the plays are being exploited socially and economically. They are being misused and they have no identity of their own. At the same time they are craving for the identity that is not given to them. Male strata always exploit them and give no importance to them and this is what the females of the plays are showing a revolt against the males of the time. In the light of the Marxist theory it has been represented that there is economic exploitation that is in vogue and the wages of the females are always less as compared to the males. In case of Hedda there are two most important vital points as the effects of the analysis. The primary end result is there are sorts of war committed with the aid of Hedda as a female character right here. They are an androgynous character, freely experimenting along with her very own sexuality, and rejecting organic motherhood. Meanwhile, the second end result is there are predominant barriers faced by way of Hedda right here, which alas comes from the patriarchal ideology itself. The barriers are gender discrimination, sexual oppression, and biological motherhood. In sum, although the strength of male's world and its ideology of patriarchy appears stronger than every other enemy for each woman; it is undeniable duty for women to present their satisfactory battle to combat it. The outcomes of the warfare are not the main points, what is more crucial is the warfare itself.

So far as the play *A Doll's House* is concerned it also represents the same assumptions. There has been represented that the females like Nora are exploited and they are regarded as pets. Sometimes she is a skylark and at another moment she is something else. This is a representation of the fact the females of the time are not having an identity and they are struggling to have it but on the contrary to this they are being mismanaged, misconduct and is represented as well as maltreated.

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