

Women's Pivotal Role: A Feminist Reading In Shaw's Play Candida And Ibsen's Play A Doll House

Instructor. Dr. Liath Farouq Raouf¹, PhD. Candidate Faris Thamir Khudhayer²

¹Directorate of Education of Dhi-Qar, Thi-Qar, Nassiriah, Nile St., alseadif@yahoo.com

²Directorate of Education of Dhi-Qar, Fariskhudh@gmail.com

Abstract

In this paper, a domestic relationship and a didactic way of self-recognition explore as a secret recipe for a cooperative and successful life. George Bernard Shaw's *Candida* and Henrik Ibsen's *A Doll House* are discussed in light of feminist reading. They foreshadowed the profound development of their heroines' task for freedom as mentioned in the modern and contemporary feminist philosophy. Moreover, the effect of the misunderstanding and hollowness in the domestic sphere of Victorian society is investigated. Women's conventionally treated prior to the mid-twentieth century as second-class citizens patronized and approved by the dominated male atmosphere. The feminist perspectives are given in the selected plays associated with feminist stream appropriate with women's awareness of their rights at the end of the nineteenth century. Thus, many liberalists foreshadowed the essential role of women in renovating society through the employment of strong, independent, and reasonable female characters. Mutually, they mock and obscure the presumable reckless patriarchal deeds of the heroes in order to enhance their feminist argument. Therefore, female characters in Ibsen and Shaw's drama are vital in reforming society, educating the successive generation and shielding marital life. The selected heroines sacrifice worldly pleasure for the sake of maintaining their domestic role as wives and mothers and to enhance their individuality and self-respect. Analytically, the study illuminated the essential role women can play, which if it was not equal to men, it would not be less important than men could do.

Keywords: A Doll House, Candida, Feminism, George Bernard Shaw, Henrik Ibsen, Marriage, Money

Introduction

To give a sufficient picture of feminism, we have to trace back to the root of the early steps of feminism in the late part of 19 century when many civil rights movements and social righteousness eventually formed the area of feminism. It was so challenging that middle class and working women, in the middle of the 19 century, requested their right in dignified living, and equal chances with their fellow men in the social, political and domestic life participation, in the time women were expected to be pure, devout and martial submissive as well matched to the patriarchal definition of good wife or mother (welter, 1966. P.152). Such attitude came partly as a reaction of liberal narrative activities, civic

speeches, abolitionist movement initiating for women's parity and freedom from servitude (hooks, 2019, p.3). What makes the feminist movement more distinguished is that many liberal women who demanded their rights were not typically described as intellectual women, many of them did not know how to read or write, like, black women Sojourner Truth. The main task of feminism in the middle and late period of 19 century was to study women's position in society and how to elevate it.

Although *A Doll House* (1897) and *Candida* (1898) were written from different perspectives, they carried a clear message harmonized with the feminist stream, at that time, that women played a pivotal role. If it was not as equal to men's, it would

be more important. They affect the spirit of "new women" and "female freedom", the challenge is how to emancipate women from their sole duty as mothers and wives, and summon their independent persona. The heroines are defined as a part of the parcel movements. Thus, the study enlightens the educative journey of self-actualization as the essential role to fulfill the primary goal of the selected novels. "With Ibsen's women, the focus on the female in drama took a direct turn toward eventual emancipation of the complete human being" (Hammer, 2010, p. 1). Simultaneously, women started figuring out their identities of her own, and grew bolder to reclaim their independent and free sense of self.

The plays concerned with the leading role of women, due to the transformation of Britain into an industrial society which leads to some radical changes in the English society. Feminism always functions as an eye on everything is negative, omitting or lacking what is not counted in the women's lives, with persisting on what is real, formal and righteous change. Frazer (2018) indicates that feminism foreshadows what is possible or what is not possible and desirable emphasizing theorizing and finding ways of realistic stance (321). The feminist main priority is to take the further step and tackle to infuse what is supposed to be theoretical social, political and economic activities into the essences of database, structure and system.

The increasing job opportunities for women during the rapid industrialization questioned and threatened the conventional model of Victorian womanhood. "Shaw's new woman", can be distinguished from the emancipated woman in several ways: the emancipated women represent the ideal woman of the feminist movement. The Shavian women are concerned mainly with rebellion, pursuing their individuality and winning their freedom. The Shavian new woman is free to begin with and does not need to struggle for personal goals, she uses her freedom as a means to the great end that Shaw envisioned, the establishment on earth of a good society.

There is a close friendship between Shaw and Ibsen so that 1917 Shaw described *The Doll House* as the best match for women's autonomy (Shaw, 1934, p. 129). By the same token, Shaw's play *Candida* is a manifesto of Shaw's pursuit of new women. Although the closing scene of both plays

has established distinct trajectories, Shaw thinks running away would not build a house and freedom means not chaos. Such justification is based on realistic philosophy as Baker (1989) states a "golden rule being simply run away from your husband ... is a mistake that marriage is" (91). His father argues marriage is a part of life and has some compulsive unpleasant issues have discounted remaining together for the same reason they had because they want to. The difference between the plays is more philosophy than *Candida* suggests a realistic justification that Running away from a problem is a mistake. On the other hand, Ibsen in *The Doll House* gives Victorian domestic ethics a shock by refusing the extreme authority of males. It aligns with a new spirit of humans that the case of anyone was to find out who he or she really was and to become that person (Van Laan, 1983, P. 298). Slamming the door is an idealistic act announcing that home does not necessarily remain the right place for women if their dignity is violated by selfish, heart-hard and mean husband like Torvald.

Shaw's play *Candida* is a manifesto of Shaw's pursuit for new women. *Candida* is one of the great plays in twentieth-century theater. It gives the audience intensely comic scenes as well as moments of serious insights. Morgan (1972) says that "*Candida* is a critique of Victorian society that focuses chiefly on home" (65). Shaw could inspire *Candida*, as the play concerned with the leading role of women, due to the transformation of Britain into an industrial society which leads to some radical changes in the English society. The increasing job opportunities for women during the rapid industrialization questioned and threatened the conventional model of Victorian womanhood.

The Doll House's greatness is crystallized in its revolutionary role against the shabby conventions. As Harrison (1981) has declared, Ibsen's plays constantly address the female position, particularly, because women vocalize with such penetrating insight the necessity for women to attain self-realization as a human right(31). Thus, Ibsen, in this play, puts himself in a challenge cost him to neglect the spiritual and moral touch which defines his writings. In so doing, he tries to deepen the sense of subjectivity and individuality of oppressed women in their endeavor of spiritual and mental endeavors. Thus, he withstands everything that stifles the zest of life. Besides, he does not only attach the iniquitous traditions but also proceeds to defy the

views to miss the individuals' happiness, like boastfulness, mindedness, greediness as well as those who pretend religion to control others and extremism all those is defined in the selected lay as the enemy of life joyfulness.

Some writers may deny all the philosophical, objective economy, or social and political views which attempt to characterize women's behavior, and refuse them all together under the justification that these attributions describe females' external context in which person is conditioned. Alcoff (1988) assumes the external contextual is relatively valuable to give an accurate description of the factual women's identifications, whilst, "since her nurturing and peaceful traits are innate they are ontologically autonomous of her position with respect to others or to the external historical and social conditions generally.... The position of women is relative and not innate, and yet neither is it undecidable" (433). In other words, the fundamental position of women is the autonomous identities of the outer situations, besides the previous determinations orientate them in unceasingly shifting depending on a system of elements related to others.

Marriage as a Corrupted Social Institution

The whole idea of the marriage relationship is directly linked with the active performance and the essential theme of the plays. They aim to criticize partially the marital issues shown by Shaw and Ibsen. The theater at that time was congenitally concerned with the standard of male and female attitudes, stimulating enormous sentimentality, and indiscriminately receiving marriage as the essential satisfactory bond.

By some scholars, George Bernard Shaw is known as a proto-feminist writer and social reformer, who has later assumed the cornerstone of modern theatre. In his writings, he mocked the most common institution of the community "marriage and the economic system" in his domestic play, *Candida* (Kayalvizhi, 2012, p.11). He was one of the main members of "Fabian society" which also supported the reconsideration of the roles of women in society. "[Shaw is] carried on by Chartism, Fourierism and Henry George who encouraged the laboring masses and the church to band against the dangers and inequities of capitalism" (Frick, 2013-2014, p. 8).

Besides, Downs asserts that Bernard Shaw was highly inspired by Henrick Ibsen's feminist pursuit and in particular his play the *Doll House* (qtd. Shaw, 1913, p. 48-49). A *Doll House* serves to mock the idealism of the masculine society when it reaches the reality of the wives characters of the play. To put the woman in a leading position, the heroine Nora instead of being *The Doll House* as the novel's title hints, she treats her husband as a doll. Likewise, *Candida* treats her husband as a doll, she glorifies his deeds while in fact, she knows "all this tiresome overworking--going out every night lecturing and talking? Of course, what you say is all very true and very right; but it does no good: they don't mind what you say to them one little bit. Of course, they agree with you; but what's the use of people agreeing with you if they go and do just the opposite of what you tell them the moment your back is turned"(Shaw, 1955, p. 48). It seems Shaw traces Ibsen's lead in exploring women's efforts, in the middle of masculine society, being independent and free humans.

The notion of new women leads to extra requirements, such as education, equal employment chances, and voting. Some writers and critics, like Virginia Woolf, calls for the necessity to "kill the phantom named "The Angel in The House" (qtd in Finne, 1991, p. 22). Resorting to Marxism, Shaw tries to clear up the misunderstanding rooted in the 19th-century social inequality of genders. As a result of the industrial movement, new theatergoers – who were mostly from among the middle-class and working personnel – were interested in more moderate gender subjects. Opposing the common idea that man leads and controls a woman's potential, Woolf focuses on the changes at the level of human relations, "All human relations shifted – those between masters and servants, husband and wives [...] when human relations change there is at the same time a change in, conduct, politics and literature" (qtd in Faulkner, 1993, p. 35).

The feminist movement puts marriage issues in its priority since women's awareness of their rights challenges the long-term heterosexual relationships where men domination is the norm. It exposed the double standard in marriage relationships which allows men to perform their hold chores without actually participating in house working and child caring. The selected plays challenged the Victorian thinking that held women solely the responsibility of house working as if it is a sacred duty. It is rather

a social obligation imposed by the controlling masculine mentality. Thus, Ibsen in *The Doll House* made her heroine Nora declared in the end of the play that looking after herself was as sacred as attending to her family:

Helmer: it is inconceivable! Do not you see you would be betraying you most sacred duty?

Nora: What do you consider that to be?

Helmer: Your duty towards your husband and your children—I surely do not have to tell you that!

Nora : I have another duty just as sacred.

Helmer: Nonsense! What duty do you mean?

Nora: My duty toward myself.

Helmer: Remember – before all else you are a wife and a mother.

Nora: I do not believe that anymore. I believe that before all else I am a human being, just as you are – at least that I should try and become one . . . (2010, p.97-98)

Shaw presents a clever, independent and opinionated wife who does not need to free herself since she is already a free woman. Shaw manipulates the two heroes who live in a fantasy world. Morell notices his predicament as he asserts his need for his wife and his life is helpless without her "It's all true, every word. What I am you have made me with the labor of your hands and the love of your heart" (Shaw,1955, p. 125). *Candida* reveals the truth that unlike what her husband supposes, she is the one who sustains him and not the other way around. Likewise, she helps Marchbanks to realize his illusion of maternal love. Thus, she is a common wife and mother who wants to take care of her children and household responsibilities, *Candida* asserts "ask me what it costs to be James's mother and his three sisters and wife and mother to his children all in one" (Shaw 1955, p. 127). Hence she urges him to find a profession by ridiculing his romantic idiocy. Shaw points out his liberal treatment when he suggests that women are not subject to marriage but rather freely choose to live in mutual love and respect as a couple. He alludes that women need to free themselves, as *Candida* does, not necessarily by fleeing their duties but by embracing free will in domestic equality in sex and duties. As Purdom (1963) correctly remarks, Shaw "honored women, showing in his plays that they were not only to be loved but respected, even feared. Life with women was as large subject to him as religion" (208)

This conversation summarized what the playwright wanted to say that women have the right to live the way they like, just like men. Ibsen here tried to free his heroine from her social and domestic responsibility and made her living authentically. On the other hand, Shaw excludes *Candida's* children behind, when the latter returned back to London under the excuse of their sickness, only to concentrate on the pivotal role *Candida* can play to prove her emancipation. It gave *Candida* more space to reveal her charming, sensibility and choose the man who can complete her life out of conviction and satisfaction not because he is the stronger of the two but his best match for a better life.

Nowadays so many males acknowledge that they should do household chores, whether they actually do them or not, that young women see no need to make sharing chores an issue; they just accept this as a norm. Of course, the reality is that it has never become the norm, that for the most part women still do most of the housework and childcare. Overall men were more willing to accept and affirm equality in the bedroom than to accept equality around housework and childcare. bell hooks (2019) further argues that:

More than any factor the feminist critique of mothering as the sole satisfying purpose of a woman's life changed the nature of marriage and long-time partnerships... However when couples work hard to maintain equity in all spheres, especially child care, it can be the reality; the key issue, though, is working hard. And most men have not chosen to work hard in child care. (81-82)

From the onset the movement challenged the double standard in relationship to sexuality which condemned females who were not a sexist male boss or stranger's attempt to dominate her, then go home and submit to her partner.

Structuralism Versus Feminism

From many controversial feminist subjects is the over deterministic of imposed male thought, while in fact the formation of women's indulgent experiences should be the criteria for any social notion and practice of women's life. Although what women truly are that is something confusing because it is hard to determine the utilitarian women's nature and applied on all women, Linda Alcoff (1988) rightly states:

The dilemma facing feminist theorists today is that our very self-definition is grounded in a concept that we must deconstruct and de-essentialize in all of its aspects. Man has said that woman can be defined, delineated, captured-understood, explained, and diagnosed-to a level of determination never accorded to the man himself, who is conceived as a rational animal with free will. Where man's behavior is underdetermined. (406)

Thus, both selected writers chose typical respectable male characters in most cultures to be criticized in front of righteous ordinary women. Such manipulation is well-known by both Shaw and Ibsen when they try to shed light on a social issue. They profoundly internalize the characters who want the readers to sympathize with present the other less attention.

Starting from the famous word, most people are a product of the society. They are what society conditions them to act, believe and become. The one-sided thinking and the biased judgment between male and female relations remains the norm in most cultures because of the over-determination of male supremacy and the prevailing thinking of a culture that is based on the control of females (Alcoff 1988, p.405). Other than the utilitarian generation which may be applicable to certain women except for others, the problem of a misjudgment leading by men who are different from the way how women think. So, to make women truly handle their issues, bell hooks state that there is a sociopolitical awareness between referring to a woman as non-violent and nurturing to the supervision and verdict in order to place womanhood on the right track (hooks, 1989, p. 80).

Due to that, Shaw tries to shake the consciousness of the public norms which perpetuated the mechanism of power and knowledge to maintain the oppression of sexism, the dynamism which forces women back on themselves and structure their identity in a coercive way (Foucault, 1993, p. 212). Thus, he criticizes the highly respected systemization of church which is done on the mouth of his favorite heroine Candida who mocks her husband's religious hypocrite, "I [Candida] should care very little for your sermons--mere phrases that you cheat yourself and others with every day" (Shaw 1955, p.79). Candida asserts that For Morell's preaching is not worth mentioning, and the big crowd, listening to him, does not follow his words but they merely take him and his preaching sessions

as a spectacle. Herein lies the positive attribution of feminist presentations is well taken. Candida as a mother plays a very important role in her family's survival.

Likewise, Ibsen frequently shows the one-sided thinking dominating in mapping out the socializing decorum of sexism against women in the patriarchal society. Men have the right to decide their life along the course of sensible choice, whereas women's conducted is over-determined of being intellectual and physical inequity, Nora refers to that meaning: This is my ... this is my playhouse, my dollhouse. And I am your little doll I am your doll and you can pick me up and play with me – pull my legs apart and slap me on the ass – and then when you are through with me throw me in the corner, I am like a dog who comes to you saying "pet me, pet me. (Ibsen, 2010, p.104)

The writer allows Nora the right to participate in enduring the burden of martial finance so that she gets involved in the debts and signature forgery of her father, and finally, she slams the door announcing that she gets tired of being a doll. In so doing, she declares herself a woman with an independent identity, it may look normal nowadays but imagine a woman do such a rebellious and out of husband control thing in 1879:

Terry: you can stop now. Come back inside.[Suddenly desperate] God damn it! Do not go: I'll do anything you want, okay? Don't go! Nora! [The door slams. Long pause. Nora slowly reenters]. mourning (2010, p.121)

The plays' discussion based on the identity of women moderates between the suggestive instinct and the free, rational and social interactions. In Alice Doesn't, the writer argues that the complication of experience comes from the fact women's identity is a mix of outer world and inner world, in other word the constant circulation between the subjective self and the objective society (Lauretis, 1984, p.182). Feminism should pursue an effective path away from the old boring debate of natural feminist claims or the privilege of the conventional and historical struggle of women, but rather in intellectual, social and theoretical practice. The demanding is not necessarily taken as an institutionalized or academic discussion, but in any place, women want to prove their viewpoints and shape their identity through the process of working and thinking.

It seems that both playwrights foreshadow incoming liberal feminism by entering the male world with potential and ambition. It is way better to have feminist culture mixed with its counterbalances to be reliable and learned from instead of despising it. To them, life is a sphere of debate between instinctive quality and the power of culture, the path which glorifies the will in the mission to find itself. Besides, their works revolutionize against the old rooted habits which suffocate the plaisir of life and its joyful. The selected plays are a massage to disclose the positive effect of feminist culture. The logical treatment of the writers rely on women's role which maintains the corrective elements, the women's position of nurturer, caretaker and laborer that explicitly rises the feminine canon as a righteous place in value to male effectiveness.

The Role of Money in Feminist Progression

One of the feminist contributions in its early formation was to correctly point out the unequal divides of financial substances between men and women. Such socio-economic gave extra privilege to the male as the sole breadwinner model exemplary, regardless of the woman's role as essential provider, childrear and householder. Furthermore, the biased patriarchal vision crippled women the funding of independent survival. Ibsen was aware of this meaning as Rogers states that Ibsen's dramatic treatment revealed wives financially reliant on their husbands and this phenomenon of women's dependency remains relevant. He further states Ibsen relied on belief that gaining power relates to the equal worth of the bourgeois society (1972, p.91). Nora's inclination for money for Christmas, money symbolizes power, freedom and pleasure, thus Torvald refuses to give his wife Nora the privilege of earning money despite the hard work she did at Christmas night, she found enjoyment in collecting money away from her husband's knowledge because it makes her like being a man(Henrick, 1962, p. 215, 216). The bourgeois socio-economic settlement ensures working-class men's wages and exclusion of many women to confirm their financial dependency on men. Nora's reliance on Torvald's assessment, opinion and his intendant ignorance are not of her mental weakness or peculiar flaw but rather the consequences of society's biased judgment.

Likewise, Shaw points out the subjective effect of money in the welfare of the individual as well as the society. Dietrich correctly states Shaw's opinion of money as the virtuous root of all good if it is used in the community's" (1996, p.167). Candida is aware of the value of money, though she does not have income, she financially runs her house with great accurately and concern. She declares to Marchbanks that:

Ask ME what it costs to be James's mother and three sisters and wife and mother to his children all in one... Ask the tradesmen who want to worry James and spoil his beautiful sermons who it is that puts them off. When there is money to give, he gives it: when there is money to refuse, I refuse it. I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out... his strength for MY defense, his industry for my livelihood, his position for my dignity. (Shaw, 1955, p.125)

Material needs for logical grounding developing women's leading consciousness (Tronto, 1984, p.579). It is not logically wrong if women who are mentally, socially and economically more superior to men lead their social or domestic circle. Depending on women's cohabitation in managing the way of subsistence for living, instead of change, particularly in reshaping the labor force through looking after their children, husbands and houses (Hartsock, 1983, p.578). Both Ibsen and Shaw eliminate, from their perspectives, the role of money as an emancipative aspect to shake the social and political consciousness so that society eventually could change the actual relation of masculine domination. Showing women in the leading role is a technique moderating the biased treatment of male domination and offering women a plan and desire to enhance their own awareness of freedom and belonging.

Conclusion

In the selected plays, Ibsen and Shaw call for treating women fairly and equally. They suggest that women are not only secondary to men but they are also self-effacingly in control of men; particularly if they maintain their liberal perspectives. They believe that a sophisticated woman can moderate between logic and passion, privileges and obligations, and does not seek emancipation in the first precipitously romantic opportunity.

Shaw does not seem to be much obsessed with the so-called feminism, since he attempts to improve women's position by using his liberal technique. Thus, by twisting the manly roles in favor of his argument, Shaw brightly applies his liberal views to support his female character and prompts her to express herself independently as a leading woman in her domestic sphere. He stands up with early feminist movements that mainly argued for basic women's rights. Shaw considers women with their tender feeling and compassion as an ideal resolution to bring balance to the community.

It is clear that everyone involved in literature and particularly in feminist issues believed that even after many years, they were still interested in *Candida* and Nora's final scene. Although they neither achieved self-sufficiency and freedom nor they went to rehearsal, the scene of Nora's slamming the door folds the climax of her growth and self-realization. Likewise, Shaw, in the closing saga, asserts that it is rather a woman who is the leader and man merely pursues her. *Candida* is placed in a position to choose between her husband and her beloved, contrary to what was common that a man who chose his bride, harmoniously with Cunningham who believes "women's naturally should be left to choose their direction as freely as men's" (1978, p.7). The playwright puts *Candida* in a dilemma to select between her real-life represented by her boring routine husband, the priest of the church, and a young charming poet who cheers her heavenly beauty and romance.

Candida reveals the truth that unlike what her husband supposes, she is the one who sustains him and not the other way around. Likewise, she helps Marchbanks to realize his illusion of maternal love. *Candida* plays the master role and according to her decision, the others have to rearrange their situations. Thus, she is a common wife and mother who wants to take care of her children and household responsibilities.

Work cited

1. Adler, Jacob H, (1960). " Ibsen, Shaw and *Candida*." *Journal of English and Germanic Philology*, 59 50-51.
2. Alcott, Linda. "Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory." *Signs*, vol. 13, no. 3,
3. University of Chicago Press, 1988, pp. 405–36, <http://www.jstor.org/stable/3174166>.
4. Archer, W. (1906),. "Henrick Ibsen: An appreciation", *the Critic* (Juley 1906),31-32
5. Ayu, S., Barbara, S., & Heather, R. (2018). *Introduction to Women's, Gender & Sexuality Studies*.
6. Baker, S. E. (1989). *SHAVIAN REALISM*. *Shaw*, 9, 79–97. <http://www.jstor.org/stable/40681266>
7. Cunningham, G. (1978). *The new woman and the Victorian novel*.
8. De Lauretis, T. (1984). *Alice doesn't: Feminism, semiotics, cinema* (Vol. 316). Indiana University Press.
9. Dietrich, R. F. (1996). *Bernard Shaw's Novels: Portraits of the Artist as Man and Superman*. University Press of Florida.
10. Faulkner, Peter. *Modernism*. New York: Taylor and Francis, 1990.
11. Foucault, M. (1985). *WHY STUDY POWER-A QUESTION OF THE SUBJECT*. *Aut Aut*, (205), 2-10.
12. FRAZER, E. (2018). *Feminism and Realism*. In M. Sleat (Ed.), *Politics Recovered: Realist Thought in Theory and Practice* (pp. 320–343). Columbia University Press. <http://www.jstor.org/stable/10.7312/slea17528.17>
13. Frick, H (2013-2014) (). *Candida: "Pittsburgh public theater"*. Vol. 1st edition Pittsburgh. Pennsylvania: Post-Gazette (2013-2014):1-8
14. Griffith, G. (2002). *Socialism and Superior Brains: The Political Thought of George Bernard Shaw*. Routledge.
15. Hammer, M. (2010). *The making of a modern woman: Feminist constructs in twenty-first-century adaptations of "Hedda Gabler"* (Doctoral dissertation, Tufts University).
16. Harrison, F.(1981)." *The emancipation of women," the Fortnightly Review*, III 437-452.
17. Hooks, B. (1989). *Talking back: Thinking feminist, thinking black* (Vol. 10). South End Press.
18. Hooks, B. (2019). *Feminism is for Everybody*. In *Ideals and Ideologies* (pp. 42 426). Routledge.
19. Howson Jr, J. D. (1971). *Ibsen, Strindberg, and Shaw: An analysis of emerging feminism in*

- dramatic literature (Doctoral dissertation, Southern Connecticut State University).
19. Ibsen, H. (2010). *A Doll House*. *Literature: Reading, Reacting, Writing*, 1165-1217.
 20. Ibsen, H., McFarlane, J. W., & Orton, G. (1960). *The Oxford Ibsen: Edited and Translated by James Walter McFarlane and Graham Orton*. Oxford University Press.
 21. Joseph, M(1952). "Shaw's Four Kids of Woman", *Theatre Arts*, December.
 22. Kayalvizhi, A. (2012). The Treatment of Marriage in George Bernard Shaw's *Candida*. *Language in India*, 12(3).
 23. Morgan, M. M(1972). The Shavian Playground: An Exploration of the Art of George Bernard Shaw. *London: Methuen, The Yearbook of English Studies*, 3, 325–327. <https://doi.org/10.2307/3506921>
 24. Paulsen, W. (1991). *Women in Modern Drama. Freud, Feminism, and European Theatre at the Turn of the Century*.
 25. Purdom, C. B. (1965). *A guide to the plays of Bernard Shaw (Vol. 96)*. Crowell.
 26. Rogers, K. M. (1974). A Woman Appreciates Ibsen. *Centennial Review*, 91-108.
 27. Shaw, B. (1913). *The quintessence of Ibsenism (Vol. 9)*. Brentano's.
 28. Shaw, B. (1955). *Candida*. Orient Longman Limited.
 29. Shaw, G. B. (1890). Still After the Doll's House. *The Works of Bernard Shaw*, 6, 125-37.
 30. Tronto, J(1984). *Political Theory*, vol. 12, no. 2, Sage Publications, Inc. pp. 291–94, <http://www.jstor.org/stable/191369>.
 31. Tronto, J. (1984). [Review of *Money, Sex, and Power: Toward a Feminist Historical Materialism*, by Nancy C. M. Hartsock]. *Political Theory*, 12(2), 291–294. <http://www.jstor.org/stable/191369>
 32. Van Laan, T. F. (1983). The Ending of "A Doll House" and Augier's "Maître Guérin." *Comparative Drama*, 17(4), 297–317. <http://www.jstor.org/stable/41153088>
 33. Welter, B. (1966). The Cult of True Womanhood: 1820-1860. *American Quarterly*, 18(2), 151–174. <https://doi.org/10.2307/2711179>