



THE CONCEPT OF OTHERING IN *DOLL'S HOUSE*: A FEMINISTIC STUDY

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Abstract:

This study explored the concept of "Othering" in Henrik Ibsen's A Doll's House through a feminist lens. It delved into the marginalization and subjugation of women in patriarchal structures, exemplified by the protagonist Nora Helmer. The research examined how societal norms and gender roles impose limitations on women's autonomy and identity, reducing them to "the Other" in a male-dominated world. By analyzing the interactions between characters and Nora's eventual awakening, this paper underscored the relevance of feminist theories, including Simone de Beauvoir's notion of the "Second Sex. The concept of Othering in Simone de Beauvoir's The Second Sex (1949) was a central theme in her analysis of women's oppression. She explored how women have historically been relegated to the position of the Other in relation to men, who are viewed as the Self or the universal subject. In A Doll's House, Nora exemplified this "Othering" as she is defined through her roles as a wife, mother, and caretaker, existing primarily to fulfill societal expectations and her husband Torvald's desires. De Beauvoir asserted that one is not born, but rather becomes, a woman. (Second Sex, 1949). This meant that society constructs the idea of femininity to keep women in a subordinate position. Women are assigned roles and traits (nurturing, passive, emotional) that justify their Otherness and exclude them from full participation in the public sphere. Her journey reflected Beauvoir's call for women to break free from imposed identities and claim their autonomy. In A Doll's House, Torvald's patronizing treatment of Nora, such as calling her "little skylark," highlights this dynamic. Through its critique of patriarchal norms and systemic Othering, A Doll's House challenged audiences to rethink societal expectations of women and their roles. By examining the dynamics of infantilization, economic dependency, and identity suppression, the play not only highlights the struggles of women in the 19th century but also resonates with contemporary feminist discourse. Each point offered a lens to understand how Othering operated and how it can be resisted, making Ibsen's work a timeless exploration of gender and liberation. Nora embodied this dissatisfaction, feeling trapped in a superficial existence. Her decision to leave reflected Nora's lack of financial autonomy and her dependence on Torvald represent Woolf's critique of a society that denied women that meant to achieve self-reliance. Nora performed the role of an ideal wife as dictated by societal norms but ultimately rejects this performance when she decided to leave her family. The study aimed to shed light on the enduring significance of A Doll's House in advocating for women's emancipation and individuality in the face of societal constraints.

Keywords;

Gender performance, Marriage and domesticity, Women's emancipation, Gender inequality, Marginalization, Financial Autonomy, Self-reliance, The Other.

Introduction:

Henrik Ibsen's *A Doll's House* is a groundbreaking work that challenges the traditional gender roles and societal expectations of the 19th century. Central to the play is the concept of



“**Othering**,” a term often associated with feminist theory, which refers to the marginalization and dehumanization of individuals by positioning them as fundamentally different or inferior. In this play, Ibsen critiques how patriarchal structures define women solely in relation to men, reducing them to submissive, decorative beings who exist to serve male desires and uphold societal norms.

The protagonist, Nora Helmer, epitomizes this "Othering" as she is confined to the roles of an obedient wife and a doting mother, stripped of her individuality and autonomy. Through Nora's journey of self-awareness and ultimate rejection of societal constraints, Ibsen exposes the oppressive nature of these roles. This study examines the concept of “Othering” through feminist lenses, drawing on theorists such as Simone de Beauvoir and Judith Butler, to explore how Nora's transformation symbolizes resistance against patriarchal domination. Additionally, the article delves into key themes such as the symbolism of the “dollhouse,” the intersection of marriage and identity, and the role of economic dependency in sustaining gender inequality. By situating Ibsen's critique within the broader framework of feminist theory, this study reveals the enduring relevance of *A Doll's House* in contemporary discussions about gender, identity, and liberation.

Literature Review: The ‘**Othering**’ is widely discussed in “*Doll's House*”, it can be defined as Women's lack of authority and power in a male dominated society, their talents and skills are completely ignored and only the men are superior and considered perfect humans even on the other hand women are considered equal to animals. Here's a detailed explanation of multiple theorists who have worked on the concept of “Othering” and feminism, with references to their works. This expanded list includes foundational and modern thinkers who explored the dynamics of marginalization, gender roles, and identity:

Beauvoir introduced the idea of “Othering” in gender studies, arguing that women are defined as “the Other” in relation to men, who are seen as the normative “Self.” She critiques how patriarchal societies impose roles and identities on women, denying their individuality. Nora Helmer exemplifies Beauvoir's “Other,” confined to roles dictated by male-centric expectations, only to reject this status by the end. (Beauvoir, S. (1949). *The second sex*).

Butler's theory of “gender performativity” emphasizes how gender is socially constructed through repeated behaviors. Her ideas align with the “Othering” of women, who are pressured to perform roles (e.g., wife, mother) to meet societal norms. Nora's transformation reveals the performative nature of her identity as she sheds societal expectations. (Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*).

Woolf argues that women need financial independence and intellectual freedom to escape “Othering.” She critiques the lack of opportunities that force women into dependency. Nora's lack of financial independence mirrors Woolf's critique of societal constraints. Her decision to leave reflects Woolf's call for autonomy. (Woolf, V. (1929). *A room of one's own*).

Friedan identifies the “problem that has no name,” describing the dissatisfaction of women trapped in domestic roles. She critiques the societal conditioning that reduces women to homemakers. Nora's dissatisfaction with her “perfect” domestic life echoes Friedan's argument



about the alienation of women in patriarchal societies.(Friedan, B. (1963). *The feminine mystique*).

Hooks emphasizes the intersectionality of race, class, and gender in feminist theory, critiquing how mainstream feminism often ignores marginalized women. While the play focuses on Nora, hooks' framework could apply to how other women, like the servant Anne-Marie, are marginalized in different ways.(Hooks, b. (1984). *Feminist theory: From margin to center*.)

Spivak critiques how marginalized voices are silenced by dominant discourses. While her work focuses on postcolonial subjects, it applies to how women's voices are suppressed in patriarchal societies.Nora's struggle to articulate her identity mirrors Spivak's analysis of silenced "subaltern" voices.(Spivak, G. C. (1988). *Can the subaltern speak?*)

Kristeva discusses how societal norms define women as "abject" or threatening to male identity, contributing to their "Othering."Nora's rejection of her domestic role can be analyzed as a confrontation with the societal abjection imposed on women.(Kristeva, J. (1982). *Powers of horror: An essay on abjection*).

Irigaray critiques the male-dominated symbolic order that erases female subjectivity. She calls for reclaiming female identity and language.Nora's decision to leave can be seen as a refusal to conform to the symbolic roles assigned to her by patriarchy.(Irigaray, L. (1985). *This sex which is not one* (C. Porter, Trans.).

Although **Said** focuses on colonialism, his concept of "Othering" as a tool for domination applies to how women are treated as "the Other" in patriarchal societies.Nora's marginalization reflects Said's idea of cultural dominance over the "Other."(Said, E. W. (1978). *Orientalism*. Pantheon Books).

Cixous advocates for *écriture féminine* (women's writing) to reclaim female identity and counter male-dominated narratives.Nora's final act can be seen as a metaphorical "writing herself" into existence, rejecting patriarchal control.(Cixous, H. (1976). *The laugh of the Medusa* (K. Cohen & P. Cohen, Trans.).

Marx critiques the economic dependency of women on men, linking capitalism to women's oppression.Nora's dependence on Torvald reflects Marx's analysis of economic exploitation in gender roles.(Marx, E. (1886). *The woman question*. The Commonwealth.)

Toril Moi revisited Beauvoir's framework, arguing that Nora Helmer's role as a wife and mother encapsulates the Othering of women within patriarchal ideologies. Nora's subservience highlights how women's identities are constructed in relation to men. Moi emphasized that Nora's ultimate departure symbolizes an existential struggle to escape this status.(Moi, T. (2004). *What is a woman?*)

Moi extended Butler's ideas by asserting that Nora's rejection of her prescribed roles disrupts the performative act, exposing the constructed nature of gendered expectations.(Moi, T. (2022). *Posthumanist feminism and Ibsen's A Doll's House*. Modern Drama.)

Ahmed integrated intersectionality into this discourse, emphasizing how Nora's oppression is not only gender-based but also embedded in class structures and economic dependency.(Ahmed, S. (2012). *On being included: Racism and diversity in institutional life*).



Federici and Fraser, examined the role of capitalism in perpetuating women's Othering. Nora's financial dependency on Torvald exemplifies how economic systems reinforce patriarchal control and limit women's autonomy.(Federici, S. (2004). *Caliban and the witch*),(Fraser, N. (2013). *Fortunes of feminism*).

Chakrabarty and Mohanty critiqued the Eurocentric nature of feminist narratives, advocating for a global perspective. They argue that Nora's struggle must be understood in the context of localized power structures, offering insights into how Othering operates beyond Western frameworks.(Chakrabarty, D. (2008). *Provincializing Europe*).,(Mohanty, C. T. (2003). *Feminism without borders*.)

Shiva expanded the discussion of Othering to include ecofeminism, where domestic spaces are seen as sites of both physical and ideological confinement for women. Nora's home, representing patriarchal oppression, mirrors the environmental exploitation associated with gendered hierarchies.(Shiva, V. (2016). *Staying alive: Women, ecology, and development*.)

Ahmed has focused on reclaiming agency within feminist frameworks. Nora's decision to leave her home is interpreted as an act of resistance against Othering, a symbolic assertion of freedom and individuality.(Ahmed, S. (2021). *Complaint!*).

Žižek analyzed the psychological dimensions of Othering in *A Doll's House*. Nora's journey is interpreted as a rejection of the symbolic order, where patriarchal structures "Other" women by confining them to preordained roles.(Žižek, S. (2014). *The sublime object of ideology*.)

By analyzing *A Doll's House* through the works of these theorists, the article can situate the play in a broader theoretical framework, demonstrating its timeless critique of "Othering" and gender oppression.

Theoretical Framework:

❖ What is the Concept of Othering;

Othering is a sociological and philosophical concept that refers to the process of defining and marginalizing individuals or groups as fundamentally different, inferior, or alien to the dominant social group. This process creates a binary opposition between the "Self" (the dominant) and the "Other" (the marginalized), serving as a basis for discrimination, exclusion, and oppression. Below is a detailed exploration of the concept and its pioneers, including their contributions and key works;

- **Simone de Beauvoir: Gender and the Other:**

In *The Second Sex* (1949), Simone de Beauvoir applied the concept of Othering to gender, arguing that women have been historically constructed as the Other in relation to men. She wrote:

> "He is the Subject; he is the Absolute. She is the Other."

De Beauvoir critiqued how women's identities are defined not in their own terms but as opposites or complements to men, a process that perpetuates their subjugation. Her work laid the foundation for feminist analyses of gender inequality.(Beauvoir, S. de. (1949). *The second sex* (H. M. Parshley, Trans.). Alfred A. Knopf).



- **Gayatri Chakravorty Spivak: The Subaltern and Silenced Other:**

In her influential essay “Can the Subaltern Speak?” (1985), Spivak examined how colonial and patriarchal structures silence marginalized groups, particularly women in postcolonial societies. She introduced the concept of the “subaltern,” referring to those excluded from hegemonic power structures. Spivak critiqued how Western intellectuals often perpetuate Othering by speaking for the oppressed rather than enabling them to represent themselves.(Spivak, G. C. (1985). Can the subaltern speak? *Wedge*, 7, 120-130.)

- **Jacques Derrida: Deconstruction and the Other**

Jacques Derrida’s philosophy of deconstruction emphasized the instability of binary oppositions, including Self and Other. In works like *Writing and Difference* (1967), Derrida argued that the Self’s identity depends on its relationship to the Other, challenging the hierarchical binary that places the Other as inferior. His work influenced literary and cultural studies, encouraging a critical examination of how Othering is constructed through language.(Derrida, J. (1967). *Writing and difference*).

- **Sara Ahmed: Everyday Practices of Othering**

In *The Cultural Politics of Emotion* (2004), Sara Ahmed examined how emotions play a role in Othering. Ahmed argued that fear, disgust, and hate are projected onto the Other to reinforce boundaries and hierarchies. Her later works, including *On Being Included* (2012), explored how institutional practices perpetuate exclusion and marginalization.(Ahmed, S. (2004). *The cultural politics of emotion*.)

(Ahmed, S. (2012). *On being included: Racism and diversity in institutional life*).

- **Judith Butler: Othering and Performativity**

Judith Butler’s theory of gender performativity in *Gender Trouble* (1990) challenged the binary view of gender and the process of Othering that enforces it. Butler argued that gender is a socially constructed performance, with the “Other” being those who do not conform to normative roles. Her work has been influential in queer theory and feminist studies.(Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*.)

- **Bell hooks: Othering in Feminist and Cultural Criticism**

Bell hooks critiqued Othering in her analyses of race, gender, and class. In *Feminist Theory: From Margin to Center* (1984) and later works, she examined how the intersection of race and gender positions Black women as the ultimate Other in both feminist and societal contexts. Hooks advocated for an inclusive feminist framework that addresses systemic inequality.(Hooks, b. (1984). *Feminist theory: From margin to center*.)

The concept of Othering, first explored in philosophical and postcolonial contexts, has been expanded by theorists across multiple disciplines, including feminist, postcolonial, psychoanalytic, and cultural studies. These pioneers—Beauvoir, Bhabha, Spivak, Derrida, Ahmed, hooks, and Butler—have provided a robust framework for analyzing how power structures marginalize and dehumanize individuals and groups, shaping discussions in literature, politics, and sociology.



Comparative Analysis:

Henrik Ibsen's *A Doll's House* (1879) is a revolutionary text that critiques the societal norms and gender roles of the 19th century. Through the character of Nora Helmer, Ibsen explores the dual oppression women face: their marginalization as "Others" in a male-dominated society and their lack of personal agency. This essay compares the concept of Othering, as theorized by postcolonial and feminist thinkers, with feminist readings of the play, emphasizing key textual evidence and scholarly perspectives.

Othering, as theorized by Emmanuel Levinas, Edward Said, and Simone de Beauvoir, is the process of constructing an identity in opposition to a perceived "other." Simone de Beauvoir's *The Second Sex* (1949) positioned women as the "Other" in relation to men. Beauvoir argued that women's identities are defined by their relational roles, such as wives or mothers, rather than as autonomous individuals. This perspective is central to understanding Nora's struggle in *A Doll's House*. The dominant group defines itself as superior while relegating the marginalized group to an inferior status. In *A Doll's House*, this manifests in gendered roles where men occupy positions of authority, and women are reduced to roles of subservience. Nora Helmer, the protagonist, is Othered by her husband, Torvald, and by society, which confines her to the domestic sphere. Edward Said's *Orientalism* (1978) introduced the idea of cultural Othering, which involves stereotyping and dehumanizing marginalized groups to maintain dominance. He also analyzed how the West constructed the "Orient" as exotic and inferior to justify domination. In *A Doll's House*, Nora is Othered by her husband, Torvald Helmer, and by the patriarchal society at large. She is infantilized, confined to domesticity, and denied financial and personal independence, reflecting broader patterns of female Othering. Emmanuel Levinas is one of the foundational thinkers in the conceptualization of "Otherness." In *Totality and Infinity* (1961), Levinas introduced the "Other" as central to ethical philosophy. For Levinas, the face-to-face encounter with the Other is an ethical obligation that disrupts the ego's self-centered perspective. Unlike the sociological understanding of Othering, Levinas emphasized the Other as a source of infinite responsibility rather than exclusion.

NORA: "I have been your doll-wife, just as at home I was Papa's doll-child" (Henrik Ibsen: *Doll's House* 1879, Act no 3, p. 139)

This statement encapsulates the economic and emotional dependency imposed on women, which reduces them to ornamental roles rather than active participants in their lives.

The title of the play itself symbolizes Nora's role in her home. As she states:

This statement highlights how both her father and husband have treated her as an object of display, devoid of agency. Feminist theorist **Simone de Beauvoir's claim that "He is the Subject; she is the Other"** (*Second Sex: 1949*) aligns with this portrayal of Nora's subjugation.

Nora's financial dependency on Torvald illustrates how patriarchal systems deny women economic power. Sylvia Federici's *Caliban and the Witch* (2004) explains how capitalism reinforces women's subjugation by relegating them to unpaid domestic labor. Nora's secret loan represents her attempt to reclaim agency but also exposes her vulnerability.



“A wife cannot borrow money without her husband’s consent.”(*Doll’s House*: Henrik Ibsen 1879, Act no.1,p. 47)

This line underscores the legal and societal barriers that prevent women from achieving independence, framing them as incapable and subordinate.

Torvald’s patronizing treatment of Nora as a “child” reflects the patriarchal tendency to infantilize women. He frequently addresses her with diminutive pet names, such as:

“You little featherbrain!”(*Doll’s House* :1879,Act no.1,p.36)

“My little skylark needs to learn to sing more prettily.”(*Doll’s House*: Henrik Ibsen 1879, Act no.2,p. 108)

This infantilization serves to reinforce male dominance and deny Nora the respect accorded to an equal partner. Judith Butler’s theory of performativity (*Gender Trouble*, 1990) argues that gender roles are socially constructed performances, and Nora’s role as a playful, submissive wife is imposed upon her by societal expectations. The intersection of Othering and feminist critique in *A Doll’s House* reveals the systemic mechanisms of women’s marginalization and the ways in which they resist. Nora’s decision to leave her home and family at the end of the play is a radical act of resistance. She asserts:

“I must stand quite alone if I am to understand myself and everything about me.”(*Doll’s House*: Henrik Ibsen 1879, Act no 3,p.140)

This moment signifies her rejection of the Othering imposed on her by Torvald and society. Gayatri Chakravorty Spivak’s concept of the “subaltern” (1985) aligns with this, as Nora reclaims her voice and agency, refusing to be silenced. Nora’s realization that economic independence is vital for self-determination is a feminist critique of capitalism’s role in women’s oppression. **Nancy Fraser (*Fortunes of Feminism*, 2013) argues that financial autonomy is crucial for gender equality, a theme reflected in Nora’s assertion of independence.** Ibsen critiques marriage as a tool of patriarchal control, where women are denied individuality and agency. Nora’s departure challenges the societal expectation that a woman’s primary identity is as a wife and mother. This critique resonates with bell hooks’ (*Feminist Theory: From Margin to Center*, 1984) argument that feminism must dismantle oppressive institutions to achieve true equality. In *A Doll’s House*, marriage functions as a mechanism of Othering, where women are confined to roles of obedience and servitude. Torvald’s idealization of Nora as a “perfect wife” underscores the performative nature of gender roles, as theorized by Butler in *Gender Trouble* (1990). Nora’s decision to leave her marriage is a rejection of these roles and an assertion of her individuality. This moment represents a feminist awakening, where Nora prioritizes self-discovery over societal expectations, challenging the traditional notion of women’s identity being tied to marriage. Feminists such as Betty Friedan (*The Feminine Mystique*, 1963) have identified the domestic sphere as a space where women are Othered by being confined to caregiving roles. In *A Doll’s House*, the home becomes a gilded cage for Nora, symbolizing her lack of freedom and individuality. Toril Moi (2022), have revisited *A Doll’s House* in the context of neoliberal feminism, critiquing how the play’s themes remain relevant in modern societies where women continue to face structural inequalities. Moi argues that Nora’s journey is not merely personal but a critique of societal systems that perpetuate gendered Othering.



•Themes	•Othering perspectives	•Feministic perspectives
1-Gender roles:	Women are constructed as inferior and subordinate.	Gender roles are socially constructed and perpetuate inequality.
2-Economic Dependency:	Financial dependency also reinforces women's Othering.	Economic independence is very essential for women's liberation.
3-Marriage and identity:	Marriage also made women as possession and property of men.	Marriage is a patriarchal institution that limits women to only their household duties.
4-Resistance and Agency:	The Other can resist domination to assert equality.	Women must reject societal norms to get independence.
5-Infantilization:	Women are treated as incapable and childlike, e.g; (Nora as skylark).	Infantilization reflects patriarchal control and neglect women's agency.

•Different Examples of Othering in Play:(*Doll's House* by Henrik Ibsen,1879)

1-Moral Othering: Torvald positions himself as a moral authority over Nora, particularly when he criticizes her for borrowing money. He assumes that she lacks the judgment and ethical



capacity to manage finances or make decisions. **"Nora, Nora! Just like a woman. Seriously, you know what I think about that." (Act 1).**

2-Domestic Othering: The home is portrayed as Nora's entire world, where she is expected to perform the roles of wife and mother without any personal aspirations. This confines her identity to the domestic sphere. **"You have never loved me. You have only thought it pleasant to be in love with me." (Act 3).**

3- Maternal Othering: Torvald and societal norms position Nora as an idealized, self-sacrificing mother whose primary duty is to care for her children. However, when her secret is at risk, she contemplates leaving to protect them. **"Do you think they would forget their mother if she went away altogether?" (Act 2).**

4-Legal Othering: Nora's forgery of her father's signature highlights how the legal system excludes women from exercising agency. Her inability to secure a loan without male consent drives her to criminality. **"It's a wonderful thing to know that one's position is assured and that one has an ample income." (Act 1)**

5-Psychological Othering: Nora internalizes societal expectations, doubting her own worth and capabilities. She struggles with guilt over her secret and fear of societal judgment. **"I've lived by performing tricks for you, Torvald. It's your fault that I've made nothing of my life." (Act 3)**

6-Emotional Othering: Torvald's inability to empathize with Nora's sacrifices and her inner turmoil demonstrates how he fails to see her as a full person with complex emotions. **"You have ruined all my future. It's horrible to think of! I am in the power of an unscrupulous man." (Act 3)**

In short, The comparative analysis of Othering and feminist perspectives in *A Doll's House* reveals Ibsen's critique of patriarchal oppression and his advocacy for women's liberation. By highlighting Nora's transformation, Ibsen challenges the systemic marginalization of women and underscores the importance of autonomy and equality. This timeless work continues to resonate as a powerful critique of gendered Othering and an inspiration for feminist resistance.

Conclusion:

Henrik Ibsen's *A Doll's House* emerges as a groundbreaking text that intricately intertwines the concept of Othering with feminist critique, presenting a narrative of profound societal and individual transformation. Through the lens of Othering, we see how patriarchal structures define women as the subordinate "Other," reducing them to mere extensions of male authority. This reduction is enacted through infantilization, economic dependency, and the suppression of selfhood. Feminist critique, however, reframes these dynamics as not merely descriptive but as a call to action, positioning Nora's journey as a metaphor for dismantling these entrenched power structures. The play's radicalism lies in its redefinition of autonomy and identity. Nora's ultimate rejection of her role as a "doll-wife" transcends personal rebellion; it becomes a symbolic rupture in the patriarchal fabric, challenging the socio-cultural hegemony of her time. Ibsen crafts Nora's awakening as a moment of epistemic resistance—a deliberate confrontation with the ideologies that have silenced and Othered her. Her departure signifies a movement toward self-sovereignty,



where she steps out of the shadow of prescribed roles and asserts her agency. Modern feminist and postcolonial theories—ranging from Judith Butler’s gender performativity to Gayatri Spivak’s subaltern agency—provide a critical vocabulary to interpret Nora’s defiance as not merely personal but profoundly political. It embodies the intersection of gender, power, and resistance, challenging the epistemic violence that constructs and confines the Other. In this, *A Doll’s House* transcends its historical and cultural context to become a universal allegory of emancipation. Nora’s arc is not just a critique of marriage or gender roles but a broader commentary on the structures that perpetuate inequality. Ibsen’s work, therefore, remains a vital text in feminist and postcolonial studies, offering a lexicon for exploring agency, liberation, and identity. Nora’s departure is not an escape but a reclamation of selfhood—an act of ontological reclamation where she redefines her existence outside the paradigms of subjugation. It is in this reclamation that *A Doll’s House* continues to resonate, offering a blueprint for challenging oppressive systems and redefining what it means to live authentically.

Recommendations :

- Educational institutions should integrate feminist theories into literature and social science curricula, emphasizing how patriarchal structures perpetuate Othering. Courses should include works like Judith Butler’s *Gender Trouble* (1990), which explores the performative nature of gender, and bell hooks’ *Feminist Theory: From Margin to Center* (1984), which critiques patriarchal systems.
- Encourage counseling and support systems that address the psychological impacts of Othering, particularly in patriarchal societies. Organizations should develop community programs focusing on women’s mental health and emotional resilience, drawing on Frantz Fanon’s *Black Skin, White Masks* (1952), which explores the psychological dimensions of Othering.
- Promote an egalitarian model of marriage, focusing on shared responsibilities and mutual respect. Analyze Margaret Mead’s *Male and Female* (1949) to explore how cultural constructs of gender shape relationships, and advocate for media portrayals of balanced partnerships to normalize equality.
- Encourage the publication and dissemination of women’s narratives, particularly those that address Othering and systemic oppression. Highlight works like Chimamanda Ngozi Adichie’s *We Should All Be Feminists* (2014), which promotes inclusive feminist dialogue, and fund projects that enable marginalized women to share their stories.

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