DOI 10.47176/kurmanj.7.4.1

Original Article

SRPH

KURMANJ, 2025; 7(4): 1-7

Navigating Nora's Worlds: A Cognitive Poetic Reading of Henrik Ibson's *a Doll's House*

Shokoufeh Maleki

Department of Humanities and Social Sciences, Malayer University, Iran

***Corresponding Author:**
maleki-s@mu.ac.ir

Received: 03 August, 2025
Received: 15 October, 2025
Accepted: 18 November, 2025
Published: 28 December, 2025

ABSTRACT

In Henrik Ibsen's groundbreaking work, A Doll's House, he breaks away from conventional storytelling by immersing the reader directly into contemporary societal issues rather than relying on fictional settings. Through a novel lens informed by Marie-Laure Ryan's possible worlds theory, this study embarks on an intricate journey to unravel the intricate layers of Nora's character. By meticulously analyzing Nora's different realms - the knowledge world, obligation world, wish world, and fantasy universe - this research delves deep into the conflicts that intersect across these sub-worlds. Through this theoretical framework, Ibsen's feminist and socialist ideologies come to light, advocating for women's rights and social reform while cautioning against reducing women to superficial roles dictated by societal norms. By shedding light on the struggles and sacrifices women endure, particularly exemplified by Nora's decision to forsake comfort due to unfulfillment, this study magnifies the enduring resonance and thought-provoking essence of Ibsen's narrative. It offers profound insights into the nuances of gender dynamics and societal expectations, ultimately showcasing Ibsen's masterful realism through a lens of socialist feminism.

Keywords: Henrik Ibson, Cognitive Poetics, Narratology, Marie-Laure Ryan, Possible Worlds Theory, Socialist Feminism

Introduction

A Doll's House is a controversial play written by Norwegian playwright Henrik Ibsen [1]. It premiered at the Royal Theatre in Copenhagen, Denmark, on 21 December 1879, having been published earlier that month. The play is about a Norwegian town around 1879. As one of the founders of Modernism in theatre, Ibsen is usually mentioned as the father of Realism and therefore the second most influential playwright of all times after Shakespeare. Within the late 19th century, the playwright Ibsen completely rewrote the principles of drama with a realism that we still see in theatres today. Through meticulous craftsmanship, each of his works is meticulously structured, with well-defined characters and interwoven plotlines that carry both literal and metaphorical significance. Ibsen's use of symbolism in his plays is judiciously applied, serving to harmonize the narrative elements, events, and character developments, without overshadowing the veracity and coherence of his portrayal of human existence[2] .

A Doll's House delves into themes of sacrifice, marriage dynamics, and societal expectations. The play draws inspiration from the life of Laura Kieler, a friend of the playwright Henrik Ibsen. Henrik Ibsen's A Doll's House is a seminal work in the realm of feminist literature, challenging traditional gender roles and societal expectations. The story follows Nora Helmer and her husband Torvald as they navigate their relationship under the shadow of societal norms. When Nora's old friend Christine Linde enters the scene seeking employment, intricate relationships come to light. Nora's past sacrifices and complexities surface as secrets unravel around a loan she took from Krogstad. It centers around Nora Helmer's struggles and self-discovery within her marriage to Torvald. As the story unfolds, Nora reconnects with her old friend Christine Linde, who reveals her own past sacrifices for her family.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

Publisher: Scientific Research Publishing House (SRPH), Shirvan, Iran
http://srpub.org
Email: kurmanj@srpub.org

Simultaneously, conflicts arise with Krogstad, a bank employee who threatens to expose Nora's forgery to Torvald, leading to a pivotal moment of decision for Nora. Despite attempts at negotiation and intervention from Christine, the situation escalates as Torvald learns the truth, showing his concern for reputation over understanding Nora's actions.

As tensions reach a peak, Nora makes a bold choice to leave Torvald and their children in search of independence and self-realization. The play concludes with Nora's realization of her own worth and the realization that she has been treated as a mere doll by the significant men in her life, prompting her to seek autonomy and freedom from societal expectations. The narrative delves into themes of identity, societal roles, and personal agency, culminating in Nora's defiant departure from a stifling marriage in search of her true self. Throughout the play, interwoven relationships and conflicting motivations drive the characters towards pivotal decisions that challenge societal norms and gender roles prevalent at the time. Nora's journey from compliance to defiance echoes the larger themes of empowerment, self-discovery, and the consequences of societal expectations on personal fulfillment. It sounds like Nora is finally taking a stand for herself. It's empowering to see her prioritize her own needs and feelings after being disappointed by Torvald.

Toril Moi's article titled First and Foremost a Human Being: Idealism, Theatre, and Gender in A Doll's House (2006) delves into the exploration of idealism, theatre, and gender dynamics within Henrik Ibsen's play A Doll's House. Moi likely discusses the idealistic elements present in the play, focusing on the characters' pursuit of personal fulfillment and questioning societal norms and expectations. The article may analyze how Ibsen's use of theatrical elements and strategies, such as symbolism, setting, and dramatic tension, contribute to the portrayal of gender roles and societal critiques. Moi may examine the theme of gender in A Doll's House, highlighting how the protagonist, Nora, challenges traditional gender roles and confronts the limitations placed upon women in a patriarchal society. Through the lens of idealism, theatre, and gender dynamics, Toril Moi likely emphasizes the theme of individuality and self-discovery in A Doll's House. The exploration of Nora's journey towards self-realization and autonomy serves as a central theme, showcasing the complexity of personal identity in the face of societal pressures [3].

The article Personality of Nora reflected in Henrik Ibsen's A Doll's House: a psychoanalytic approach by Dedy Setyawan (2016) [4] explores the character of Nora in the play through the lens of psychoanalysis. The article delves into how Nora's actions, decisions, and relationships in the play align with key psychoanalytic concepts, such as Freudian theory and the unconscious mind. Setyawan likely highlights how Nora's struggles with her sense of self, societal expectations, and desire for independence are reflected in her interactions with other characters and her ultimate decision to break free from societal norms [3].

Monstrosity and Motherhood: Vision of the Terrible Mother (2020) by Ruby Jean Dudasik delves into the complex portrayal of motherhood in literature, focusing on the concept of the "terrible mother." It explores how motherhood can be depicted as monstrous or damaging in literary works, challenging traditional notions of maternal nurturing and care. The central focus of the article is on how the figure of the "terrible mother" is represented in literature and what implications this has for our understanding of motherhood. Dudasik likely discusses how authors use this trope to subvert or challenge societal expectations of mothers and the impact of such portrayals on the narrative. By examining how the concept of the "terrible mother" is utilized in literature, the author may shed light on broader themes related to gender roles, power dynamics within families, and the complexities of maternal identity. Dudasik likely provides in-depth analyses of specific literary works that feature the "terrible mother" archetype, offering close readings of key passages to illustrate how these characters are developed and the significance of their roles in the narratives. The article may also explore the cultural and historical context in which these works were written, providing a nuanced understanding of why certain portrayals of motherhood emerge in literature [5].

Hewa's Tragedy of womanhood within patriarchy: an analysis of gender and sexuality in Ibson's a doll house analysis (2021) delves into the complex portrayal of gender and sexuality in Ibsen's renowned play, A Doll's House. The article underscores the tragic implications of womanhood constrained within the confines of patriarchy. Through a critical lens, the author scrutinizes the societal norms and power dynamics that shape the lives of the female characters in the play. Hewa highlights the struggles and subjugation faced by women in a male-dominated world, drawing attention to the repressive nature of traditional gender roles. By examining the themes of independence, agency, and societal expectations, the article sheds light on the enduring relevance of Ibsen's work in challenging prevailing gender norms. Ultimately, Hewa's analysis beckons readers to contemplate the multifaceted intersections of gender and sexuality within the context of patriarchy, prompting a deeper reflection on the inequities inherent in societal structures [6].

The play has been abundantly studied by various researchers, but none of them have been approached regarding the possible worlds approach as one of orientation of cognitive poetic. In this paper it has been attempted to study of Maire-Laure Ryan theory, as linked to feminism. Such an attempt is significant in that it opens Ibson's play to new analysis with regard to the characters' cognition.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

By applying Marie-Laure Ryan's possible worlds theory [7] alongside a socialist feminist perspective, we can uncover new layers of meaning within the text and gain insights into the complexities of Nora's world. Ryan's possible worlds theory provides a framework for understanding narrative fiction and the multiple realities that exist within a text. When viewed through a socialist feminist lens, this theory can reveal how power dynamics, gender roles, and societal structures influence the construction of these worlds within the narrative of A Doll's House. Possible Worlds Theory is a framework often employed in literary analysis to explore the multiple potential realities within a narrative, shedding light on characters and situations. In the context of play A Doll's House, this theory aids in examining characters' motivations, decisions, and relationships by considering various hypothetical scenarios and their consequences. By delving into possible worlds, analysts can delve deeper into the complexities of characters such as Nora Helmer and Torvald Helmer, offering a nuanced understanding of their actions and the broader themes of the play.

Exploring Marie-laure Ryan's Possible Worlds Theory

Cognitive poetics recent trend in literary theory that focuses on the cognitive processes involved in literary creation and interpretation. Peter Stockwell in Cognitive Poetic: An introduction says "literature can be seen as a form of mental simulation that engages readers' imagination, emotion, and belief". A significant aspect of cognitive poetics is its relation to possible worlds theory and narrative theory, as developed by Marie-Laure Ryan. Possible worlds theory refers to the mental representations of alternative worlds that readers create when they engage with fictional narratives. The objective in cognitive poetics approach is to examine how readers comprehend the text, and create imaginary worlds and characters from it, and how they respond to the inconsistencies and uncertainties within the text [8].

As Elena Semino in her book Cognitive Poetics Goals, Gains and Gaps says "possible-worlds theory approaches text worlds as the "product" of comprehension, namely as the relatively stable outcome of processes of interpretation. Possible-worlds theorists do not, in other words, aim to account for how text worlds are incrementally constructed by readers or listeners during online text processing" [9].

An important aspect of comprehension of literary work is the construct of "world" created by a text that is a type of reality that the text wants to show, i.e., "the sets of scenarios and type of reality that a text is about" [7]. According to Ryan's theory the essence of fiction-making is an act of recentering. That is, the notion of possibility and actuality from the actual world shifted to an alternate possible world [9]. Ryan in Possible Worlds, Artificial intelligence, and Narrative Theory explains it in this way:

For the duration of our immersion in a work of fiction, the realm of possibilities is thus recentered around the sphere which the narrator presents as the actual world. This recentering pushes the reader into a new system of actuality and possibility. As a traveler to this system, the reader of fiction discovers not only a new actual world, but a variety of APWs revolving around it.Through counterfactual thinking they reflect on how things might have been, through plans and projections they contemplate things that still have a chance to be, and through the act of making up fictional stories they recenter their universe into what is for them a second-order, and for us a third-order, system of reality [9]

The concept of recentering is related to three distinct modal systems. The central world is the actual world (AW), the second one is textual actual world (TAW), the world which is projected by the text and the last one is textual reference world (TRW). Ryan based on the accessibility relation has proposed nine types of textual universe [8]. In addition to these nine-accessibility relation, Ryan shows additional factors of semantic diversification to count for "accepted generic label". These three factors are thematic focus, stylistic filtering, and probabilistic emphasis". Thematic focus" is related to setting, characters, and events in order to a plot or a message will be made. "Stylistic filtering "is related to the impression that will affect the reader. "Probability emphasis "is about whether the text is plausible or not [10]. Minimal departure is another concept; it refers to the degree which a particular work of fiction diverges from the world that we currently inhabit. In both plays, the minimal departure forces the audience to question their own assumptions and expectations about gender roles and societal norms.

Ryan suggested AW is surrounded by alternative PWs that correspond to the belief, obligation, and dreams of characters. She classifies subworlds in to four main types within the fictional universes: knowledge/belief world (KW) "the actual domain that a character believes to be true", obligation world (OW) "the actual domain that a character feels obliged to bring about or prevent as a consequence of his or her moral principles or awareness of social rules", wish world (WW) "the actual domain that a character wishes to realize in order to fulfil his or her desires, or those of a group he or she belongs to" and fantasy world (FW) "the actual domain that a character dreams, fantasizes or hallucinates about"(ibid,49).In Ryan's possible worlds theory, narratives create fictional worlds that contain a set of rules and truths specific to that world. These worlds can be categorized into different types, such as the knowledge world, obligation world, wish world, and fantasy universe.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

Discussion

When analyzing A Doll's House from this perspective, it becomes evident that TAW is akin to AW. Ibsen, as a realist, portrays a genuine image of his society, shedding light on the constraints faced by women during that period. Women were restricted from obtaining loans without the consent of their fathers or husbands within the context of the play, prompting an examination of their interactions. Upon recontextualizing the spheres of Torvald Helmer and their relevance to reality, Ibsen emerges as a pioneering playwright who departed from conventional fairy tales to address societal issues. This underscores his socialist inclination towards advocating for women's rights. According to Ryan, the setting, characters, events, and resulting messages are comprehensible and stylistically filtered to evoke a profound impact on readers. Ibsen effectively conveys the repercussions of neglecting women's rights, emphasizing the ensuing threats to both family and society. Through Ryan's lens, the events and characters presented are depicted as plausible. In the knowledge world, Nora is operating with limited information about her own situation and the societal norms that govern her life. As the play progresses, her awareness of the true nature of her marriage and the patriarchal society she lives in expands. Nora's journey can be seen as traversing different knowledge worlds as she learns more about the reality of her existence and the constraints placed upon her. In her knowledge world, she encompasses the societal norms and expectations of the time, particularly regarding gender roles and marriage. Nora is initially confined within this world, playing the role of the dutiful wife and mother as expected by society. In the subsequent sentences, it is evident that she meticulously attends to each child's individual needs, emphasizing the significance of detail.

Helmer: Is my little squirrel upset? Nora, what do you I have got here?
Nora: Money! (p 4).
But come here and let me show you want I have bought. And all so cheap! Look, here is a new suit for Ivar, and a sword, and a horse and a trumpet for Bob, and a doll and a doll's bed for Emmy. They are very plain. But anyway, she will soon break them to pieces. And here are dress lengths and handkerchiefs for the maid, old Anne ought really to have something better (p 5).
Her interaction with a close friend poignantly underscores the harsh reality of her situation as a widow, stripped of both wealth and descendants. This encounter serves as a stark reminder of the fundamental values crucial to a woman who has lost everything. As discussed in the following text, she contends that Torvald's existence is deeply intertwined with Nora's precarious decisions, instilling in her a sense of pride. Yet, her reliance on him as a supportive spouse ultimately leads to her defeat by the play's conclusion, showcasing her struggle to endure. Nevertheless, as the story progresses, Nora starts to challenge these conventions, ultimately scrutinizing her own perceived reality and the truths it holds. In the play, Nora's confidante, Mrs. Linde, broadens Nora's cognitive horizons. Throughout the narrative, it becomes clear that Nora finds happiness and satisfaction in her husband, children, and his recent job promotion. However, this sense of fulfillment proves hollow within Nora's idealized world, sharply contrasting with the harshness of reality in its perceived emptiness and inadequacy.

Nora: Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself—you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now.
Helmer: (springing up). What do you say?
Nora: I must stand quite alone, if I am to understand myself and everything about
me. It is for that reason that I cannot remain with you any longer.
Helmer: Nora, Nora! (p 110)

Regarding the dialogue excerpt, Nora's assertion of needing to educate herself and stand alone to understand herself echoes the narrative of challenging norms and seeking one's own truth. Helmer's shocked response highlights the tension between Nora's desire for independence and self-discovery and his expectation of her compliance.
Concurrently, Mrs. Linde's position, initially precarious due to her independent nature and capabilities, evolves to afford her a measure of security and contentment. This newfound sense of stability enables Mrs. Linde to assist her friend in grappling with the threat posed by Mr. Krogstad, thus safeguarding Nora's well-being.
Nora contemplates the drastic step of leaving her children to pursue personal liberty. This decision is not driven by a lack of maternal suitability but rather by a desire to imbue her children with the resolve to transcend societal expectations. Henrik Ibsen, writing with a keen socio-political conscience, portrays Nora's quest for emancipation as a rejection of patriarchal norms. While overt changes may not materialize on the surface, the characters' evolving internal landscapes prompt a fundamental shift, propelling them towards self-empowerment. Ibsen, attuned to the perils inherent in upholding conventional conventions, underscores an urgent need to redress the imbalance of power by recognizing women's rights, lest dire consequences ensue.
Conversely, male characters such as Nora's husband, Torvald Helmer, and Krogstad, embody ambition within their cognitive spheres, fixated on professional advancement and financial gain.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

Dr. Rank, whose pursuit of love transcends material concerns, stands apart as a poignant contrast. Helmer, prioritizing work over empathy, reflects a narrow-mindedness that disregards Dr. Rank's emotional turmoil. This portrayal underscores a broader theme wherein men, driven by a desire for status and dominance, are willing to sacrifice familial bonds and friendships to claim their entitlements. In stark contrast, the rights owing to women are neglected, indicating a systemic disregard that warrants their exclusion and isolation.

Nora's obligation world is deeply ingrained in the societal roles assigned to her as a wife and mother. Throughout the play, she grapples with conflicting obligations towards her family, her husband Torvald, and herself. As Nora confronts these limitations, she is forced to reevaluate her priorities and make choices that challenge traditional notions of duty and sacrifice. The obligation world revolves around the duties and responsibilities that characters are bound by, particularly focusing on Nora's obligations as a wife and mother. This world is perpetuated by patriarchal structures that dictate Nora's role in the household. Ibsen, as a socialist feminist playwright, shows how Nora's struggle against these obligations reflects larger societal expectations placed on women during that time. To enhance this exploration of obligations, one could delve deeper into the inner conflicts Nora faces as she navigates between her personal desires and the expectations imposed upon her by society and her family. Ibson's "A Doll's House" brilliantly captures the nuances of Nora's journey towards self-discovery and liberation from the constraints of her obligation world.

Nora's wish world begins to clash with her growing self-awareness and desire for independence. Nora's evolving wish world drives her actions, especially as she seeks to reconcile her personal desires with societal expectations. In her wish world Nora's seeks for freedom, autonomy, and self-fulfillment. Nora's secret efforts to pay off her debt and secure a loan without her husband's knowledge are driven by her longing to break free from the constraints of her marriage. This world clashes with the knowledge and obligation worlds, highlighting the tension between Nora's personal desires and societal expectations. Nora's evolving wish world drives her actions as she seeks to reconcile personal desires with societal expectations. As she shares with Mrs. Linden, 'I, too, have something to be proud and glad of. I saved Torvald's life' (Ibsen, p18). This moment highlights Nora's agency and courage, reflecting her inner world where she dares to envision a different future for herself beyond the constraints of her marriage. Such moments of pride and secrecy hint at the complexities of Nora's character as she navigates between her fantasies and realities. Nora's fantasy universe can be explored through her indulgence in moments of escapism and subversion. Her clandestine actions, such as borrowing money to save her husband's life without his knowledge, reveal a hidden world where Nora takes agency and plays out her desires beyond the constraints of her reality. This fantasy universe becomes a space where Nora experiments with autonomy and dares to envision a different future for herself. The fantasy universe in the play encompasses the illusions and facades that characters maintain to uphold social appearances. Nora's superficial happiness and her husband Torvald's idealized perception of their marriage create a facade that masks the underlying tensions within their relationship. Through a socialist feminist lens, we can deconstruct these illusions to expose the power dynamics at play and the ways in which women are oppressed within such fantasies.

Conflict Between Sub-Worlds in a Socialist Feminist Context

The conflicts between the knowledge world, obligation world, wish world, and fantasy universe of the protagonist, Nora, reflects her struggle for identity and agency. The tension between Nora's individual aspirations and the societal constraints placed upon her illuminates the struggles faced by women in a patriarchal society. The knowledge world, rooted in traditional gender roles and societal expectations, serves as a form of control that limits Nora's autonomy. As Nora begins to challenge these norms, the obligation world exerts pressure on her to conform to her prescribed role as a wife and mother. This conflict between Nora's personal desires and societal obligations underscores the power dynamics inherent in her relationships. The wish world symbolizes Nora's yearning for self-realization and independence, which stand in stark contrast to the limiting beliefs of the knowledge and obligation worlds. Nora's pursuit of her own wishes disrupts the established order within the play, leading to a confrontation with the fantasy universe constructed to maintain the illusion of a perfect marriage. In the fantasy universe, Nora and Torvald present a facade of marital bliss to society, concealing the underlying discontent and power differentials within their relationship. As Nora's facade begins to crumble, the conflicts between the sub-worlds come to the forefront, exposing the oppressive nature of the societal constructs that dictate her role as a woman.

In Henrik Ibsen's play A Doll's House, Nora's character can be analyzed through a feminist lens to understand the ways in which she both reflects and challenges traditional gender roles prevalent during the time the play was written. Nora initially appears as a dutiful wife and mother, conforming to the societal expectations of her role as a woman in 19th-century society. She is depicted as a loving wife who goes to great lengths, even resorting to deception, to protect her husband's health and uphold the facade of a happy family life.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

However, a closer examination of Nora's character reveals a subversion of traditional gender roles. Despite outward appearances, Nora's actions indicate a sense of independence, intelligence, and agency that defies the limited roles typically assigned to women at the time. Nora's decision to borrow money in secret to save her husband's life, her realization of her own worth and independence by the end of the play, and her iconic slamming of the door as she leaves the house all challenge the traditional notion of women as passive, subservient beings. Through Nora's journey in the play, Ibsen highlights the oppressive nature of patriarchal society and the ways in which women were confined to limited roles that denied them basic rights and autonomy. Nora's ultimate rejection of societal expectations and her quest for self-discovery can be seen as a powerful feminist statement that interrogates and challenges the traditional gender roles of the time. A Doll's House can be viewed as a pioneering work of feminist literature that critiques the constraints of traditional gender roles and advocates for women's liberation and agency. Nora's character symbolizes the struggles and aspirations of women seeking to break free from societal norms and assert their own identities, making the play a timeless exploration of gender dynamics and power structures.

While the application of Ryan's possible worlds theory to A Doll's House through a socialist feminist lens yields valuable insights into the text, there remains a research gap in exploring the intersections of class and gender within the play. A deeper analysis of how socioeconomic factors influence Nora's agency and the power dynamics between characters could provide a richer understanding of the play's themes. Additionally, further research could delve into the reception of A Doll's House within its historical context and the implications of its message for contemporary audiences. By examining how the play was received in the late 19th century and its relevance to modern feminist discourse, scholars can shed light on the enduring significance of Ibsen's work.

Conclusion

Marie-Laure Ryan's possible worlds theory, as a branch of cognitive poetics and narratology, offers a profound lens through which to analyze the intricate worlds constructed by Ibson in A Doll's House. By delving into the realms of knowledge world, obligation world, wish world, and fantasy universe through a socialist feminist reading, we gain a deeper insight into Nora's transformative journey within the play. Through the application of Ryan's theory, we uncover the subtle nuances of gender dynamics, power struggles, and the quest for liberation present in the text, highlighting the enduring relevance of A Doll's House in feminist discourse. This investigation elucidates how cognitive poetics can assist in deciphering the techniques employed to challenge traditional gender norms and dismantle patriarchal structures by envisioning alternative possible worlds where gender is not a constraining factor. Interwoven with themes of love, morality, and self-discovery, the play culminates in Nora's emancipation from societal constraints, symbolizing a powerful assertion of individuality and autonomy against the backdrop of a male-dominated society. In contrast to fairy tale narratives, Ibson's portrayal of ordinary individuals like Nora as protagonists who confront societal conventions surrounding gender roles serves to challenge the prevalent notions of women's inferiority. A Doll's House serves as a platform for re-evaluating the paradigm of female strength, emphasizing not only physical prowess but also emotional resilience and familial dedication. Ibson's critique highlights the systemic biases that constrained women's rights and happiness within the societal framework, exposing the disparities that relegated their desires to the realm of fantasy or relinquishment. Through Nora's internal conflict between societal expectations and personal aspirations, Ibson underscores the repercussions of negating women's inherent worth and independence, leading to a poignant exploration of self-discovery and empowerment. The title itself, A Doll's House, encapsulates the overarching theme of how adherence to patriarchal norms diminishes women's agency, reducing them to mere figurines devoid of autonomy. Nora's journey embodies a narrative of liberation and self-realization, resonating with audiences across time for its profound reflection on gender dynamics and individual identity.

References

1. Ibsen, Henrik. "A Doll's House." 1879.
2. Oza, P. "Analytical Reading and Selected Inferences: A Doll's House by Henrik Ibsen."
3. Moi, T. (2006). ""First and Foremost a Human Being": Idealism, Theatre, and Gender in A Doll's House." Modern drama 49(3): 256-284.
4. Setyawan, D., et al. (2016). PERSONALITY OF NORA REFLECTED IN HENRIK IBSEN A DOLL'S HOUSE PLAY (1879): A PSYCHOANALYTIC APPROACH, Universitas Muhammadiyah Surakarta.
5. Dudasik, R. J. (2020). "Monstrosity and Motherhood: Visions of the Terrible Mother."
6. Hewa, S. (2021). "Tragedy of womanhood within patriarchy: An analysis of gender and sexualities in Ibsen's A Doll's House."
7. Bell, A. and M.-L. Ryan (2019). Possible worlds theory and contemporary narratology, University of Nebraska Press.
8. Brône, G. and J. Vandaele (2009). Cognitive poetics: Goals, gains and gaps, Walter de Gruyter.

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]

9.Semino, Elena. (2009). Text worlds. Cognitive poetics: Goals, gains and gaps, 33-71.
10. Ryan, Marie-Laure. "Possible Worlds, Artificial Intelligence, and Narrative Theory." Indiana University Press, 1991.

KURMANJ

Copyright: © 2025 The Author(s); This is an open-access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: Maleki Sh. Navigating Nora's Worlds: A Cognitive Poetic Reading of Henrik Ibson's a Doll's House. KURMANJ, 2025; 7(4): 1-7.

https://doi.org/10.47176/kurmanj.7.4.1

[Downloaded from kurmanj.srpub.org on 2026-11-26]

[DOI: 10.47176/kurmanj.7.4.1]