

- In the end, neither Nora nor Torvald are able to process events through the eyes of faith, because in many ways their faith is superficial, routine and ossified. Both characters possess tragically complimentary moral blindness, lost in the superficial aspects of their lives until the threat of blackmail jars them apart.
- Torvald's wealth defines him, his identity is rooted in his financial worth and monetary dealings; Torvald considers reliance on someone else for money as, essentially, a sacrifice of one's very identity.
- 'It is no accident that Ibsen's most famous emancipated woman character achieves self-actualisation by turning her back on her husband and children' – Gail Finney
- Torvald's desperation to reconcile his relationship with Nora is because she is his 'most precious treasure'; her likeness to a priceless material object makes her a definitive part of Torvald's self-worth, to lose Nora would therefore be an encroachment on his very identity.
- Mrs Linde's dedication to others denies her self-definition, she married a wealthy man to provide for her family and leads a life of honesty and sincerity – 'the truth must come out'
- In 'A Doll's House', self-identity is inextricably linked to wealth and ownership; this forms Torvald's insistence to 'never borrow' and is recognised by Nora in her telling Mrs Linde that 'making my own money was almost like being a man.'
- Ibsen forms a conflicting contrast between duty and identity, in his presentation of characters' duty to other robbing them of their own identity. In her duty to Torvald, Nora is nothing more than a 'doll wife', just like she was 'daddy's doll'. It is only in her shunning of wifely duty in the play's final scene that she establishes a 'duty to myself.'
- 'She [Nora] embodies the comedy as well as the tragedy of modern life' – Einar Hagen
- C – The two central characters, Christabel and Geraldine, appear to embody 'good' and 'evil'. Christabel is the 'lovely lady', whilst Geraldine is described as a 'prison' to Christabel, she casts a 'cold' controlling spell upon the damsel.
- C – Geraldine's evil is concealed with a feigned morality; she is seen by Sir Leoline as a 'sweet maid' and dresses in a 'white gown', symbolic of purity and innocence. Through this representation, Coleridge suggests that goodness may be deceptive beneath the surface.

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