

Woman, Body, Art: Henrik Ibsen's *When We Dead Awaken* and *A Doll's House*

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ABSTRACT: Looking at the arts and finding their impacts in Henrik Ibsen's (1828- 1906) plays uncover that corporeal body is essential in the process of creativity. The post-romantic theorist, Robin George Collingwood (1889-1943) insists on art as expression of emotion which is possible through different forms of language, all involving body into movements. The body and its function in creating art becomes significant for Ibsen so that he uses intertexts in his drama, particularly the mixture of verbal and visual languages or performing arts, like dance and sculpture, used respectively, in *A Doll's House* (1879) and *When We Dead Awaken* (1899). In both plays, the central female characters, lacking any proper place in systematic social life, less than male characters need to submit themselves to ideal and social codes and freely give in their bodies to the creative process of art making. Exhibition of women's body in its nudity or in rhythmical movement might possibly engage and satisfy male spectators' voyeuristic desires and underestimate it to a mute object external to the subject itself; however, the powerful and visible languages of their bodies enter the level of expressiveness and are correspondingly manifestation of their self. Women's bodies become the source of unique ideas and meanings, intruding into dominant and transcendental meanings of social and historical systems; consequently, the body's new reaction offers a creative way to the artist's awareness of the world.

Keywords: Expression of Emotion, Woman, Body, Art, Voyeuristic Desires.

INTRODUCTION

Henrik Ibsen (1828- 1906) is often referred to as the father of realism and is one of the founders of Modernism in the theatre. His realistic drama is well-positioned to produce a representation and analysis of everyday life. Like Rubek who, in the very autobiographical play *When We Dead Awaken* (1899, *WWDA*), models his masterpiece from a real woman, the playwright models many of his female characters from real women. For Ibsen, woman can be a universal tragic heroine. His realistic drama, then, fulfils the urgent need of the real presence of women's bodies onstage. In this sense, Ibsen's plays revolutionize traditional dramas, in terms of subject, setting and action, not only through representation of the lives of ordinary modern people but also through spectacles of artistic visual states of women's bodies as well as men's.

The early treaties in the history of philosophy on art by Plato (427–347 BC) and Aristotle (384–332 BC) and twentieth century ideas by Robin George Collingwood (1889-1943) partly contradict with each other concerning the function of emotions; for instance, Plato claims that the connection between art and emotions is a disadvantage in the sense that human being moves away from ultimate reality and ideals through imitation, whereas for Aristotle, it is the most philosophical way to reach the truth or reality. Collingwood, investigating both Plato and Aristotle, argues that such a connection does not completely set about imitation or representation of emotions but in expression of emotions. Apart from these rather contradictory attitudes toward the function of art and emotions, they correspondingly identify the vital interdependence between art and emotion. Therefore in man's reference to the arts, analysis of emotions would be urgent and significant.

One initially sees that, in both plays *When We Dead Awaken* ((1899, *WWDA*)) and *A Doll's House* (1879, *ADH*), the central female characters are admired for purity, beauty, innocence, and self-sacrifices. Irene and Nora, then, realize that the essential power of their bodies have been constantly underestimated by male characters and under the pressure of idealizing systems. Using visible language of their bodies in art creation, they themselves undergo a sense of ownership to their body and manage to liberate it from other's control and discipline.

MATERIALS AND METHODS

Central to this paper is a study based on Collingwood's theory to understand the interdependence between art and emotion in Ibsen's *When We Dead Awaken* and *A Doll's House*. Another issue to be discussed in both plays is the element of voyeurism. With the reference to Collingwood's ideas, this paper reveals that the problem with the spectators' voyeuristic desire is solved. Since expression theory holds the production of art not as a matter of imitation which is essential only for amusement arts to arouse the spectators' feeling or emotion but the matter of the artist's sincere expression of emotion.

The fullest development of the expression theory is found in Collingwood's *Principles of Art* (1938). He takes art to be an expression of individual and unique emotions, but the process is not the use of "epithets" in an art work (112). In the expression of terror, for instance, if man uses epithet like dreadful, it will be the description of his emotion instead of expressing it, and his "language becomes frigid, that is inexpressive, at once" (ibid). Collingwood explains that proper works of art are those in which emotions are not mentioned but expressed. Expression, for Collingwood, as mentioned, is neither a categorized "description" of an emotion nor the mere demonstration of "symptoms of emotion" (ibid 112, 123) like "the red face, clenched fist, and trembling limbs of the angry person, but a cognitive process in which the emotions expressed are thereby clarified and articulated" and "particularized by specific images, metaphors, [and] rhythms" (Robinson, 179). Even the artist's goal must not be what certain emotion his art will evoke or arouse in the audiences, since his emotion is "discharged" "within the limits of a make-believe situation" (Collingwood, 81).

Collingwood emphasizes that when he says emotions are to be expressed through language, he does not mean that the word language stands for its narrow meaning to denote productions of the expresser's vocal organs, but in a wide sense for "any activity of any organ which is expressive in the same way in which speech is expressive" (235). Bodily actions, expressing certain emotions, come under the control of the expresser's consciousness and subsequently in the realm of "language" (ibid). Therefore, language "is simply bodily expression of emotion, dominated by thought in its primitive form as consciousness" (Collingwood, 235).

If emotions are expressed, they will be the key to every person's uniqueness and individuality, because they vary from one person to another. In identification of "art proper" as expression not description of emotion, Collingwood explains that once description "generalizes," expression "individualizes" (112). If one keeps himself in description rather than expression of emotion, there will be no difference between *his* emotion and others', because by description he tries to fit it into a category; for instance, happiness, sadness, fear, or distress. The artist, through expression, passage of emotions from unconscious to conscious, is to be "fully conscious" of emotions (unconscious) and of all its remarkable "particularities" (ibid 113). Hence, expressed emotion is a channel for subject's individualization and peculiarity. For Collingwood, the artist is consciously building a bridge between the unconscious part of his/her mind and body: "[t]his feeling, like any feeling, has to be expressed in a bodily action. As it is a feeling arising from self-consciousness, that is, at the imaginative level of experience, it must be expressed in a controlled action, an action done 'on purpose', not a merely automatic one" (ibid 239). Therefore, the special function of 'art proper' is that man can understand and gain control over his own emotions rather than having his emotions controlled by the "propaganda" of others (ibid 32).

RESULTS AND DISCUSSION

The body is essential to the arts. The expression theory of art provides a more significant and wider account of the central place of emotions, like, pity, fears, joy, grief, sadness, or love in art. Art's expressiveness is an invitation to the expressive body. Indeed, expression of emotion as the chief goal of art is the matter of bodily articulation, not automatically but consciously. In other words, art is an expressive journey of emotion from unconscious into conscious. Hence, emotions in the unconscious come to be accompanied by conscious of their expresser, through bodily actions and language, as a part of bodily action. Finally, man acknowledges that with art and artistic creativity the artist clearly senses the urgency of interaction between mind and body not the hierarchy of mind over body.

Being idealized can be as destructive as being objectified, in the sense that idealization imposes a universal and transcendental meaning on each body, and there remains no place for exposure of originality and the self. The repression of historical, social or aesthetic signifying systems on women's body reduces the body merely to an object apart from the subject. For instance, when the body is considered as a mute object for incarnation of ideals (beauty, purity, resurrection, self-sacrifices), not as an experience of lively corporeality, it destroys the experience of self-embodiment. Body, then, will be no more the manifestation of individuality. Art's expressiveness negates the concept of the body as a mute object and incorporates the individuality within the body. Body through art can be the key to any revolution in meaning. Both men and women have the opportunity to reconnect themselves with their bodies. However because women, less than men, take part in society and less practice its codes, they are freer to liberate their bodies and mind for participating in the process of art creation. This woman, if possibly liberates herself from identifying or idealizing systems, is more at hand to the arts.

In both plays, *When We Dead Awaken* and *A Doll's House* the woman's body becomes, characteristically, a central motif of the art. Man meets the importance of the expressive depiction in the central female character's body. The central female characters free their minds and bodies in order to rise from the frame of Cartesian body to heights of creative and expressive body. Furthermore, art fundamentally involves materiality of their body—the body as real versus the body as ideal. The female protagonists reject the notion of a transcendent, unified speaking subject and come about resurrection (not meaning transformation but rising) of their bodies and consequently their selves through art creation. In this way, one meets the central female characters' attempt to make themselves unique.

Ibsen and Body Language

Kenneth Muir addresses Ibsen as a poet who found verse as a disadvantage to the art of the theatre because "few poets have varied the verse to suit the speakers" and he consequently settled his drama into prose (372). The abandonment of verse and the settlement of prose contributed Ibsen to display ordinary language and conversation and "to avoid the levelling effect of verse on characterization" (ibid). Ibsen, hence, is often referred to as the father of realism which is "a picture of life as it really is" (Egan, 97). The realism of his plays suggests that "Ibsen paints ordinary life; his people [...] meet, talk over their own affairs, speak of their business, go to and fro, just as if they were really living their parts" (ibid).

To Ibsen's realistic drama, "accurate observations" (Sturman, 51) become urgent, in this way, the real body and bodily actions come under the lens of his photographic observations. Ibsen gained much experience as stage manager, in-house playwright, and artistic director of two Norwegian theaters. To improve the quality of his plays, The National Stage sent the young playwright on a trip to study professional shows performed in major theaters in Hamburg, Copenhagen, and Dresden. Therefore Ibsen began to imagine his own work in visual terms more than before. David Krasner, in *A History of Modern Drama*, explains that in modern drama "the human presence onstage cannot be thoroughly deformed, distorted, or rendered incomprehensible" (3). While literature and art deal with "other-worldly genres and non-corporeal venues, drama is tethered to the human form—the 'real world' of the human body" (ibid). He adds that modern dramatists deal with their drama "as 'experimental,' often creating distorted images, gross characterizations, masks, and narrative obfuscations"; in this way, the "real" presence of bodies onstage characterizes their drama with realism (ibid).

In a close analysis of Ibsen's life, Toril Moi, in *Henrik Ibsen and the Birth of Modernism: Art, Theater, Philosophy*, traces the roots of "Ibsen's Visual World" in the playwright's own "interest in painting" that makes his plays "highly pictorial" (111). Ibsen who states that to "create (digte) is essentially to see" (qtd. in Moi, 111) "must imagine the stage as a tableau" (Moi, 111). Moi cites Ibsen's letter (1872), explaining that Ibsen acknowledges his success in painting rather than journalism: "what I think and see in pictures take quite a different form; all of it, gathers as particulars around a large whole, and therefore I need a larger form or frame in order to express myself fully" (qtd. in Moi, 119). Moi, making comparisons of James' and Ibsen's responses to the impressionists, claims that their "unenthusiastic response to Impressionism" must not be taken as a "lack or flaw" but as "the comprehensive victory of modernism" (111). While analyzing the theoretical and practical evolution of the idea of the visual arts from the visual theories of Gotthold Ephraim Lessing (1729-81) and Denis Diderot (1713-84), Moi explains that these theorists influenced many artists up to Ibsen's time. Ibsen considered himself both a dramatist and an artist by developing the pictorial qualities of his plays.

Art and Emotion in When We Dead Awaken and A Doll's House

In *When We Dead Awaken* a play turning fundamentally on the issues of art, man meets a triangular interface among the artist, the female model, and the art-work. The masterpiece, called by the artist and the model "The Resurrection Day" (WWDA, Act I, 11.14) and "child" (WWDA, Act I, 42. 1), respectively, does not seem to have the same function for both the artist and the model. While, for Rubek, the work of art must incorporate his ideal intentions,

it is significant for Irene, only that it indicates her lively image. On account of their contradictory considerations toward the process of art making, the link between these two angles of the triangle has been scattered. And Rubek has no more created well-known artistic works such as the Resurrection Day.

Throughout history, female naked body has been perpetually the core of art in many visual and fictional artistic works. Woman's nakedness in art can possibly convey either the marginal and dangerous space of the scarlet woman as the matter of pornography or a pure woman untouched by worldly experience, being the concern of idealism. Another category, in relation to body and its nudity to be neither pornographic nor idealist, is erotic art. Irene's naked body comes to be managed as the matter of either ideal art by Rubek—"[d]oes not she look like the Resurrection incarnate? [To himself.] And her I could displace— and move into the shade! Remodel her—. Fool that I was!" (*WWDA*, Act II, 94. 4-7)—or the matter of pornography through some spectators' voyeuristic gaze. However what Irene desires and attempts to do with her body is to participate in an artistic process which can be categorized as erotic one through which she tends to release her body from others' possession and control.

In pornographic image, the way in which the relation between soul and body is viewed parallels with Descartes' cogito, the body is not considered as a display of people's self, because it will sometimes "collapse and die" (Scruton, 163). As Roger Scruton has pointed out, man is "a subject; [his] body an object: [he is he], it is it" (*ibid*). In this way, the body becomes a mute thing among things. Another way of viewing body is theological one that man's body does not belong to him but "[his] incarnation"; Scruton explains it by saying: "[m]y body is not an object but a subject, just as I am. I don't own it, any more than I own myself. I am inextricably mingled with it, and what is done to my body is done to me. And there are ways of treating it that cause me to think and feel as I would not otherwise think or feel" (*ibid*). Hence, the body, restricted to the transcendental bounds of idealization, becomes a thing external to the subject itself.

However in erotic art the body in its nudity is not to be considered as a thing to be possessed by someone else. This body is not just any object, but one that belongs to the person himself or herself. In *Routledge Encyclopedia of Philosophy*, Jerrold Levinson, in definition of "Erotic Art," distinguishes it from pornography in two ways: firstly, "pornography lacks any artistic intent"; secondly, "its main aim is not only to stimulate the spectator sexually but to degrade, dominate and depersonalize its subject, usually women" (2541). The masterpiece, modelled from beautiful young Irene, though "in frank, utter nakedness" (*WWDA*, Act I, 53. 5), can plausibly be excluded from the realm of pornography. When the modelling of Irene's figure was complete Rubek never touched her and veiled her sexuality at least for himself as an artist. He thanked Irene for "a priceless episode" (*WWDA*, Act II, 115. 17), for his art. And for him it was always the "work of art first" (*WWDA*, Act I, 56. 15).

When Irene admits that she never loved either the artist in him or his art, except for the child, she does not mean that she hates art and artist in general, but the artist who considers no real price of her body as a fleshly, experiencing, living body in his favour to a priceless episode. With concealment of art as real, Rubek expects the woman to sacrifice herself to his art: "It was I that drove you to the turn-table— blind as I then was— I, who placed the dead clay-image above the happiness of life—of love" (*WWDA*, Act III, 156-7). In this way, he consciously and deliberately expects her to take the second place. Rubek both as the artist and idealist is at the service of the highest demands of his ideals, degenerating Irene's character, for the sake of an ideal episode. Body, then, is to be objectified but under the name of idealization and ethic, through which the artist considers himself as a channel of divine messages.

Works of art like "paintings and sculptures are to be looked at; sonatas and songs are to be heard. What is important about such works of art is what can be seen or heard in them" (Walton, 195). Thus, critics attempt to ignore "the artist's intentions" and philosophical views in creating it (*ibid*). Significant to a work is that it "must stand or fall on its own; it must be judged for what it is, regardless of how it came to be as it is" (*ibid*). Looking at "The Day of Resurrection," the spectators perceive what they visualize. Ignorance to Rubek's point of view does not contradict Collingwood's theory of 'art proper' as artist's expression of emotion, because expression of emotion is the matter of spontaneity and intuition not intention. Rubek, under the dominance of transcendental aspect of his ideals, fails to express his emotion properly in his work; therefore, even he himself gradually becomes bored with his art. However the very function of art, according to Collingwood, is to enable man to take control over his own emotions rather than having his emotions controlled by the "propaganda" of others (33). Having had conformity with moral dogmas accepted by the society, Rubek finds himself alien with his emotions.

In the case of "The Day of Resurrection," in which Rubek's fame rested mostly, one can recognize it as the expression of Irene's emotion through a particular image of her body more than Rubek's. If it were merely Rubek's expression of emotion, he would not be further a boring artist and would be longer a successful artist alone through clarification of his emotion in his later works: "In here, you see in here I have a little bramah-locked casket. And in that casket all my sculptor's visions are stored up. But when she disappeared and left no trace, the lock of the casket snapped to. And she had the key and she took it away with her" (*WWDA*, Act II, 91. 7-12). Irene's dissatisfaction, with Rubek's ideal art, suggests that she regards the art-work as an interface between her real body in flesh and

blood and her inner nature and emotions. She tries to be more real and human than an idealist. Art for her is a significant contribution to be confronted with herself and her real life. Without reference to the authority of the classical and universal codes or the purity of an invisible ideal, Irene attempts to reveal the image of freedom by expressing her emotions through the characteristic posture of her body. Thus art here individualizes its model not its artist.

Richard Shiff, in "Expression: Natural, Personal, Pictorial," in the thirteenth chapter of *A Companion to Art Theory*, distinguishes between an "external" and "internal" model in the case of "pictorial" expression (164). While the former is thought of as "subject matter," the latter "will seem to have a certain expressive, communicative range, to be known" through its engagement with artist who works either with or against the model (medium), "both a conflict and a collaboration, again expresses character: not only that of the artist, but also the material character of the work, its form and potential" (ibid). The Resurrection derives its effect by expressing the emotions of Irene, "[c]all it what you will. I call it our child" (*WWDA*, Act II, 105. 15). She and ultimately Rubek call the statue their "child," since for both the statue is the fruit of union of Irene's expressive fleshly body and Rubek's art: "Rubek. It is to you I owe everything, everything, Irene—and I thank you" (*WWDA*, Act I, 42. 14). Because expression of emotions is the main goal of art, here the people meet the model to put a great deal more into her experience of art creation rather than the idealist artist.

What might puzzle one is how Irene can express her emotions through her body at rest, while Collingwood argues that bodily expression of emotion is conveyed by "any activity of any organ which is expressive in the same way in which speech is expressive" (235). That is to say, body through motion can become expressive. Kendall L. Walton, in the chapter "Experiencing Still Photographs" from his book *Marvelous Images*, focuses on the difference between "still and moving pictures" (162). A picture is a still one when its "temporal properties" represent an "inert" image, "if what happens or doesn't happen to the image over time has no bearing on its representational content" (Walton, 164). Motion pictures are "those pictures whose temporal properties do contribute to their representational content" (ibid). Images, hence, can represent movement without depicting it. Irene as a model is in absolute conscious control of her body so that the image of her body contributes in representing motion. Irene with "a tone full of warmth and feeling" claims, "[b]ut that statue in the wet, living clay, that I loved—as it rose up, a vital human creature, out of those raw, shapeless masses—for that was our creation, our child. Mine and yours" (*WWDA*, Act II, 105. 6-9). Various parts of her body, such as head, face, arms, fingers, legs, and feet take a particular position in space to convey altogether a sequence of motions and consequently to express emotions. In this sense, one recognizes why, for Irene, the Resurrection is not a marble statue but a child, being endowed with her living body and soul.

To study erotic art, it would be unavoidable to ignore the element of voyeurism. *Routledge Encyclopedia of Philosophy* (1998) in its definition of "Erotic art" holds that "the spectator is a voyeur (at least fictionally)"; furthermore, "the implicit or explicit voyeurism of erotic art is sometimes held to reflect the necessary impotence of the artist in respect of the imaginary and thus unattainable individuals depicted within their art" (Levinson, 2543). Irene's unclothed body might possibly be equated with voyeuristic sexual engagement. Many spectators look at her body as a means of fulfilling vicarious sexual desires, in contrast to her artistic intuition and Rubek's idealizing intention. Because an "image depicts [...] only what viewers imagine seeing, and what a picture merely represents sometimes affects what it depicts" (Walton, 171). Irene's regret began when their "child," the statue, was finished. What drove her from Rubek was his sentence, so appalling to her in its self control, "I thank you from my heart, Irene. This has been a priceless episode for me" (*WWDA*, Act II, 115. 16-18). But her body, portrayed in its nudity has been continuing to be remarked upon the satisfaction of spectators' voyeuristic desire and fantasies: "Irene I have posed on the turntable in variety-shows. Posed as a naked statue in living pictures. Raked in heaps of money. That was more than I could do with you; for you had once.—And then I turned the heads of all sorts of men" (*WWDA*, Act I, 45. 10-15). Exhibition of the naked body in many shows for the nineteenth century viewers is equivalent to a table-dancer for capturing rich and temporary husbands. It is worth noting that exposure to the naked body gains voyeur's attention only when it is considered accessible and sexually deviant. The voyeur relates Irene's "naked statue in living pictures" (*WWDA*, Act I, 45. 10-11) to negative stereotypes of the male gaze in the visual conventions: the female model was synonymous with prostitution.

However, according to Roger Scruton, in *Beauty*, "the supreme achievement of erotic art is to cause the body to veil itself—to make the flesh itself into an expression of the decency that forbids the voyeur, so that the subjectivity of the nude is revealed" (160). Based on expression theory, the problem with spectators is ignorable: "an artist need not be a slave to the technical theory, in order to feel that his audience's approbation is relevant to the question whether he has done his work well or ill" (Collingwood, 313). The artist's aim has to be the sincere expression of his/her unique and original emotions, his intention must not be that what emotions his art will evoke in his audiences, otherwise it will be "the discharge of [his/her] emotions" (ibid 78). Here, Irene's aim is not to posit her body to the voyeur's degenerating gaze. As far as Irene does not assume a connection between prostitution or selling the body

and being a model, she mysteriously alludes to killing all her lovers plundered by (sexual) degenerative since posing for Arnold. She claims to always possess a “knife” (*WVDA*, Act II, 153. 4), and admits to murder every child she has had, sometimes while they are still in the womb; that is to say, Irene herself begins to regard the activity of posing naked not as a matter of entertainment or amusement but of expressiveness, innovation and artistic creativity.

Expression of emotion is possible through different forms of language one of which is the language of dancing. Movement is central to the art of dancing, and the language of movement is very compatible to verbal language, in the way that both can be expressive of the subject’s emotions and inner nature; however, the language of dance, involving all parts of the body in motion, is the most expressive language among other languages used by human being: verbal language, language of painting, of music, of costume, of fashion, and so forth. Susan Leigh Foster specifies emotions that dance expresses and argues that such emotions are “inaccessible to verbal (intellectual) expression” (qtd. in Auslander, 73). Dance is one sophisticated art form, against disembodied, purely linguistic statements, that can express Nora’s emotions through her unspeaking body in motion:

NORA snatches the tambourine out of the box, and hurriedly drapes herself in a long parti-coloured shawl, then, with a bound, stands in the middle of the floor.

Nora. Now play for me! Now I’ll dance!

HELMER plays and NORA dances. RANK stands at the piano behind HELMER and looks on.

HELMER. [playing] Slower! Slower!

NORA. can’t do it slower!

HELMER. Not so violently, Nora!

NORA. I must! I must! (*ADH*, Act II, 104-5)

One might think how it is possible to claim that by dancing tarantella Nora involves herself in a creative activity, while there are objective definitions for the style of tarantella. Nora chooses dance as the visual language of the moving human body which Collingwood signifies as the most affirmative form of art to his expression theory: “the dance is the mother of all languages,” because every kind of language whether verbal or nonverbal is an “offshoot from an original language of total bodily gesture” (244, 246). A dancer, moving every part of his/her body, involves in “an original language of total bodily gesture” (Collingwood, 246). Kenneth Laws, in his book *Physics and the Act of Dance*, explains that dance is “to form meaningful images in terms of dancers’ individual senses of body and movement” (16). Dancers “transfer” dance instructions “into images applicable to their own bodies”; otherwise, the information would be “abstract” (*ibid*). Dance, in contrast to science in its “logical” and “unemotional objectivity,” deals with “emotional” subjectivity (Laws, 4). In this way, Nora conveys a unique and peculiar image of her moving body; therefore, man can find that nobody can do Nora’s tarantella. Maaike Bleeker, in his book *Visuality in the Theatre*, argues that man cannot know the dancer from the dance in his meditation in William Butler Yeats’ “question ‘How can we know the dancer from the dance?’” in “Among School Children” (Bleeker, 80). Dance is nothing other than dancer’s body language, a performance to visualize and embody its performer’s invisible self. Dance performers “are ‘themselves’ in events in which signs and meaning are no longer separable” (*ibid* 80-81). The language of Nora’s body purely speaks in the images of her dance; therefore, this non-verbal and direct language of the body becomes the most appropriate medium for expression of emotion and the self.

During the wild performance “[Nora’s] hair breaks loose, and falls over her shoulders” in a manner perceived by Helmer as “the merest madness” (*ADH*, Act II, 105, 106). Moi ensures man that “Ibsen here deliberately invokes the theatrical convention known as ‘back hair’” (269). She cites the significance of back hair from Martin Meisel’s *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England* which is “onset of madness” (qtd. in Moi, 269). Nora “dances as if in a trance, as in the grip of madness” (Moi, 269). When Doctor Rank “softly” says to Helmer, “you must not contradict her” (*ADH*, Act II, 107. 7-8), it suggests that, for the doctor, the wild tarantella performance signifies Nora’s mood for madness. Nora’s madness, however, is different from those to be found in textbooks of psychiatry, in the sense that her wild tarantella does not indicate that she behaves abnormally. Though the female protagonists in Ibsen’s plays on their parts do shocking actions, these female characters’ actions, Alisa Solomon argues, do not surpass the bounds of “ladylike” manners; indeed, “these characters overstepped dramaturgical bounds, displacing the male protagonist and claiming a central place in the action” (45). Now Nora, performing wild tarantella, with an open mind looks to her pain and suffering. Her art, according to Daria Halprin, in *The Expressive Body in Life, Art and Therapy*, can be a “paradigm for addressing suffering” (19). In the case of Nora, anxiety and suffering find their rehearsal in explosive violent tarantella:

Rank sits down to the piano and plays; NORA dances more and more wildly. HELMER stands by the stove and addresses frequent corrections to her; she seems not to hear. Her hair breaks loose, and falls over her shoulders.

She does not notice it, but goes on dancing. MRS. LINDEN enters and stands spellbound in the doorway. (*ADH*, Act II, 105. 8-16).

Nora's tarantella scene, like Irene's "living picture" (*WWDA*, Act I, 45. 12), involves the spectators' voyeuristic desires. Jane De Gay and Lizbeth Goodman refer to Laura Mulvey's essay, "Visual Pleasure and Narrative Cinema" (1975), in which she identifies the problem that the female performer has with the male gaze in a way that through performance she undergoes the risk of "being denied subjectivity and rendered the object of the male spectator's fantasies and expectations" (6). Torvald, seeing Nora as someone who is not responsible for her actions, is sexually excited by Nora's moving body and the wild desperation of her tarantella, he passionately says, "[a]ll this evening I have been longing for you, and you only. When I watched you swaying and whirling in the tarantella—my blood boiled—I could endure it no longer; and that's why I made you come home with me so early—" (*ADH*, Act III, 125-6). Margot Norris, in her article "Stifled Back Answers: The Gender Politics of Art in Joyce's 'The Dead,'" in details investigates the male's sexual reactions to female's nervousness in James Joyce's "The Dead" and Ibsen's *A Doll's House*. Norris says "this produces the double horror—the man's excitation by the female's hidden pain inciting him to contemplate her seduction and rape—that ends each of these aborted conjugal encounters" (486). On the other hand, Moi comments that Mrs. Linde, unlike the crass men folk, "sees Nora's pain," Moi continues that "we may be forgetting that even the most intense expressions of the body provide no certain way of telling authenticity from theatricality, truth from performance" (271).

Collingwood states that different languages have a particular function for expressing "one and the same set of feelings"; in fact, "there is no way of expressing the same feeling in two different media" (245). Undercutting the power of words and purely linguistic statements, Nora's body language unseats meanings for new meanings and perspectives. Nora does not utter or sing but, as Errol Durbach notes, "dances meaning into existence in *A Doll's House*. The unutterable, seeking expression through the attenuated phrases of spilt poetry, finds complete articulation through a theatrical language as old as the Greeks" (242). With the semiotics of gestures and movements, Nora's tarantella produces meaning that would be unutterable and un-expressible in other art forms.

When Nora says she is before all else a human being, she associates the meaning of "human being" with "individual" in opposition to "wife and mother" (Moi, 275) she recognizes that she cannot become fully human, unless becoming a separate subject and finding a voice of her own. As Moi states, Nora's tarantella is "a graphic representation of a woman's struggle to make her existence heard, to make it count" (269). Collingwood argues that expression of emotions, such as hatred, love, anger, and shame, lays in man's self-awareness: physical expression of these emotions is the consequence of man's experience in "new self-consciousness as activities belonging to ourselves" (235). He adds that emotions transform "through the activity of consciousness from impressions into ideas" (Collingwood, 231). Likewise, Nora is conscious of her body, its movements, and emotions through art, she is confronted with herself and the world in a very new way to recognize her own voice and ideas:

That I no longer believe. I believe that before all else I am a human being, just as much as you are— or at least that I should try to become one. I know that most people agree with you, Torvald, and that they say so in books. But henceforth I can't be satisfied with most people say, and what is in books. I must think things out for myself, and try to get clear about them. (*ADH*, Act III, 147. 14-21).

When the way one works with creative process and art is not for art's sake, or is not for the sake of delivering a message to the audiences, it is a way of being aware of and changing oneself and his condition. When Nora works on dance, she is also working on something in her life. Through her creative body movements, she looks for a positive change, a remedy for her suffering. Because when man expresses his emotions in a conscious movement it becomes a "vehicle for insight and change" (Halprin, 18). Involving herself in creative process, Nora produces a creative way of confrontation with herself and her life. Nora investigates herself in new ways and she is now capable to transform from a doll or child of the early parts of the play into the mature woman who leaves the doll-house at the end.

CONCLUSION

What *When We Dead Awaken* and *A Doll's House* offer us is that Ibsen intentionally elaborates that woman is apt to involve herself in art creation more than man; it does not mean she is biologically artist because of her position within society. On the one hand, the playwright reveals that she is, to a great extent, under the pressure of identifying and idealizing systems. He, on the other hand, suggests that woman, less than man, needs to submit to the social codes and ideals, and has more opportunity to free her mind and body from the control of social or historical ideals. In this way, liberation of body, which is essential to the arts, enhances woman in expression of her emotions through her body as real.

The visible body, on the one hand, might become an object for fulfilling the spectator's voyeuristic desires, and on the other hand, be restricted to the transcendental bounds of idealization. However having had a close reading of

When We Dead Awaken and *A Doll's House* it can be recognized that what both idealizing and objectifying systems share with each other is that they, making the body takes distance from its reality, are destructive for individuals. Both systems take possession of the body out of the woman's ownership; in other words, woman's body and subjectivity become two distinctive phenomena. But essential for women's freedom is their refusal of imprisonment and restriction. Then, the model's or performer's body here is not going to be possessed by others (voyeurs or idealist) but to be a corporeal expressive reality under the control of woman herself. Indeed, the body is not an object but the subject herself. Art's expressiveness, therefore, calls for self-consciousness. Expression of emotion, which is the activity of consciousness on emotions, serves both the model and the dancer to release their bodies from the control and propaganda of others and to stand as individuals who feel, observe, and experience the world, through their own bodies.

When human body becomes the model of visual arts, man cannot consider the art work merely as the outcome of artist's labour but of model's. Whenever attempting to escape from the bounds of idealism, the model can manage herself to participate in artistic creativity and innovation, through her expressive body. This engagement in the process of art making either interacts or contradicts with the artist. However in both cases the model succeeds in representing movement and consequently in expressing her individual and original emotions; hence, the model herself becomes a flourishing artist. Expression of emotion is possible through different forms of language one of which is the language of dancing. The dancer, changing the position of her body in space and choosing movements by repeating, developing, shifting, or switching them, finds new perspective to herself and her life. These activities of consciousness serve the model and the dancer to release their bodies from the control and propaganda of others, attainability and accessibility (for voyeur), inaccessibility and innocence (for idealist) and cast on it as an expressive corporeality and correspondingly giving access to their individuality.

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