

A Doll's House Tarantella: the Power of Transformation

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ABSTRACT: As a theatre innovator, Henrik Ibsen tackled controversial themes and experimented with new theatrical techniques. This study examines how Ibsen employed the Italian folk dance of Tarantella in his masterpiece, *A Doll's House* (1879), where his heroine Nora dances the Tarantella twice in the play towering to the drama's climax. The paper explores how the heroine undergoes this practice, focusing on Nora's shift of perspectives before and after the dance. The study examines Nora's voice while performing her dance and how that dance helps her overcome her personal pain. The methodology used for this study integrates Carl Jung's perspectives on Active Imagination, Dance Movement Psychotherapy (DMP), cultural dance, and feminism. The psychotherapeutic perspective establishes a dialogue between body and psyche, conscious and the unconscious, utilizing symbols of dreams, fantasies, memories, body language, rituals, and art, as a bridge between the realms of conscious and the unconscious to create new conscious attitudes, a union of body and psyche. The process of that embodiment, the experience, recognition, and manifestation of the dance movements creates a new frame of meaning that helps facilitate a process of transformation and reframing of the individual Nora to be a global cultural icon for all women. The research reveals that Ibsen succeeded in conceptualizing Tarantella dance as part of an integrated theatrical whole, dance as significant as any other element in the play. To Ibsen, tarantella is a performative experience, a reflexive practice, and a reflection of identity. Nora's dance is not for entertainment or an erotic female display of the body but as an art of cultural taste, an expression of the soul.

KEYWORDS: active imagination, Carl Jung, cultural dance, dance/movement psychotherapy, a doll's house, folklore, feminism, Henrik Ibsen, tarantella

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I. INTRODUCTION

Ibsen's Nora's declaration: 'I've changed' with her famous door-slamming exit still has its thrilling reverberation and has kept her with her creator Henrik Ibsen in the collective memory of humanity. Her journey to protect her 'sacred duty to herself' made her an icon worldwide since it was first performed in 1879. Henrik Ibsen (1828-1906), the Norwegian playwright, is a visionary dramatist whose genius, as Bloom describes, is "daemonic, the principal Western playwright since Shakespeare" (2002, p.233). That 'Shakespeare of the north' as Bloom states, "inherited Shakespeare's invention of the human, characters capable of overhearing themselves, and his mastery of inwardness is second only to Shakespeare's" (2005, p.143).

Ibsen, whose works caused a storm of outrage in his country and Europe, is a major dramatist of significant influence. As Drabble (2006) mentions, Ibsen's earlier plays were primarily concerned with social and political themes, while the last six were more deeply concerned with the forces of the unconscious; more interested in human rights by the end of his life. He, as Drabble adds, "created new attitudes to drama, and is credited with being the first major dramatist to write tragedy about ordinary people in prose" (p. 513). His new style of performance, which discarded traditional theatrical effects with the quality of dialogue in his great prose dramas, created the standard English-language repertoire and established him as the founder of the modern theater. As a theatre innovator, Ibsen not only tackled controversial themes, but he experimented with new theatrical techniques. He employed folklore of the rural national Norwegian tradition and the Italian tradition, the culture he was fascinated with during his self-imposed exile in Italy.

This study examines how Henrik Ibsen employed the Italian folk dance of Tarantella in *A Doll's House* (1879), where his heroine Nora dances the Tarantella twice in the play towering to the drama's climax. The paper explores how the heroine undergoes this practice, focusing on her shift of perspectives before and after the dance. Meanwhile, it examines Nora's voice while performing her dance and how that dance helps her overcome her personal pain. The main contribution of this study lies in extending arguments on the psychotherapeutic engagement of Ibsen's use of the cultural dance of tarantella in his masterpiece *A Doll's*

House. The paper traces how Nora's tarantella is a dramatic metamorphosis; she is reborn, liberating herself and searching for her own sacred duties to herself.

II. LITERATURE REVIEW

Several studies have shown significant interest in tackling Ibsen's *A Doll's House* from different feminist, anti-feminist, psychoanalysis, poststructuralist, Marxist, historical, and mythological perspectives. One of the most detailed studies tracing the tarantella history by far is by Colella. In her thesis (2007), she proposed that the dance in question symbolizes an incurable conflict between two worlds, two ages, prefiguring and emphasizing the traumatic final transformation of Nora. Ibsen chose a symbol that points to a phenomenon of suffering that is not simply personal but also collective. Similarly, Nordland (2007) interpreted the dance from its historical context, a mythical medieval Italy that associated Tarantella with tarantism. During the healing process against the lethal bite of the tarantula spider, the victim must perform an enraptured dance. Nordland justified Nora's dance as a hysterical response to heal herself for what she knows will happen because of Krogstad's blackmail.

Significant analysis and discussion on the subject of Nora's dance were presented by Yuehua (2009) who studied the play from a feminist point of view. Yuehua claimed that women demonstrated their ideological strength with their forceful challenge of masculine power in a more tactful way to deconstruct the traditional myths of gender roles. Yuehua shed light on Tarantella, which represents Nora's shifting point of view. Nora performs an embryo dance of death as she contemplates suicide rather than letting Torvald take the blame. In her uncontrollable movements, she predicts her break from her husband. A sudden insight into her self-understanding has led her to realize that she has lived her life in a doll's house and has been a victim of the male power she has possessed. Yuehua concluded that masculine power is lost due to females' ideological awakening, which suggests a new structure of society. The message of equality between gender and race is also recommended.

Christensen (2015), on the other hand, examined the use of music and dance in four of Ibsen's plays *A Doll's House*, *Hedda Gabler*, *Love's Comedy*, and *John Gabriel Borkman*. Christensen concluded that Ibsen's use of dance and music is a way for the characters to express their hidden, otherwise inexpressible inner states. Those characters use dance as a motif. Nevertheless, it is a distinctly social phenomenon through which Ibsen demonstrates his characters' loyalty to a group and its ideologies or revolt against conformity. Piano music and dance are used as important dramatic tools. They serve to connect disparate acts and spaces and mark dramatic climaxes. Thus, Nora's dance expresses her fear and despair while fitting Torvald's erotic and sensual needs. In the same vein, Christensen's article (2012) focused on the tarantella scene in *A Doll's House*. The article argued that the tarantella scene can be seen as a moment that symbolizes the melodramatic peak of the protagonist's devotion to the strictly defined bourgeois norms of proper behavior.

Moi (2006) explored three major themes in *A Doll's House*: idealism, theatre, and gender. Moi also highlighted the tarantella scene in the second act as a performance in which Nora demonstrates her own humanity as opposed to her "doll ness." Moi claimed that the tarantella scene is a graphic presentation of a woman's struggle to make her existence heard, to make it count. Her husband sees Nora as a dancer, theatricalizing her body, while Mrs. Linde sees Nora's pain and suffering. Moi claimed that Ibsen demonstrates the power of the theatre to convey a person's inner torment, giving the audience a precious opportunity to acknowledge Nora's humanity.

In general, most of these studies examined the tarantella dance within the context of dramatic symbolism and feminism. *A Doll's House* has been studied from a feminist point of view where the institution of marriage was studied in relation to the norms of society and the power imbalance between men and women in that institution. Women's roles were restricted to domestic roles of daughters, and dutiful mothers and wives, as dependent subordinate members. Tarantella's scene was briefly highlighted as an act of resistance against her patriarchal society, but rarely from a cultural, psychotherapeutic perspective. The paper aims to identify how dance is used as therapy that helps Nora destroy the patriarchal system surrounding her. The research questions how Ibsen uses Tarantella not as a ritual but as a reflexive practice, a performative experience, a reflection of identity, and a cultural expression. Therefore, this paper will hopefully fill the gap left by Ibsen scholars in the field of cultural dance and Dance Movement Psychotherapy (DMP).

III. METHODOLOGY

The methodology used for this study integrates Dance Movement Psychotherapy (DMP), cultural dance, and feminism to understand Nora's transformation and her new self-realization. Dance has become a cultural phenomenon, a space where individuals and groups negotiate cultural values and norms of the different traditions. Cultural dance is an interdisciplinary field where anthropology, ethnography, religion, performance studies, sociology, and dramaturgy share a great interest. Dance Ethnography and Global Perspectives, with its

engagement with embodied practices, as Dankworth and David (2014) stress, “covers extensive ground that questions the concepts of tradition and modernity, gender, tourism, and textual representation in dance”(p.7).

Psychology is also one of the disciplines which share a great interest in dance, known as Dance Movement Psychotherapy (DMP). According to Singer (2014), the theory of Dance Movement Psychotherapy entails the principle that the psychotherapeutic use of movement and dance reflects an individual's patterns of thinking and feeling. It is founded on the principle that through acknowledging and supporting the clients' movements, the therapist encourages the development and integration of new adaptive movement patterns and the emotional experience accompanying such changes. Engagement in this process furthers physical, cognitive, social, and emotional pains where motion and emotion are connected. Individuals can explore and express their emotions by exploring and developing their use of movement, delving into the wellspring of their feelings, and re-experiencing memories and sensations through the body.

Tracing its history as a psychotherapeutic technique, Chodorow (1991 and 2013) points out that dance/movement as active imagination was initiated by Carl Gustav Jung in 1916. It was later developed in the 1960s by dance therapy pioneer Mary Whitehouse and The American Dance Therapy Association, founded in 1966. In 1916, Jung proposed that expressive body movement is one of the numerous ways to give form to the unconscious. The technique he called active imagination could take the form of dance, painting, drawing, work with clay, and every other kind of artistic media. The use of dance as a healing ritual goes back to the earliest human history, but dance therapy is a relatively new profession. The American Dance Therapy Association defines dance therapy as the psychotherapeutic use of movement based on the assumption that the mind and body are in continuous reciprocal interaction. It is built on psychological and physiological concepts that emphasize the body and psyche relationship.

McNeely (1987) elaborates that this 'Depth Psychology' attempts to establish a dialogue between consciousness and the unconscious, utilizing symbolism found in dreams, fantasies, body language, art, and ritual as a bridge between conscious and unconscious. Jung's concept of the psyche is structured around complexes, a network of personal feelings, memories, images, behavior patterns, and attitudes. Understanding the nature of the psyche enables the dialogue between conscious and unconscious. Body therapy, as McNeely claims, proposes two major methods of freeing the body and extending the range of movement and awareness. One is movement exercises designed to open spaces, stretch muscles, and create flexibility, while the other facilitates the release of spontaneous movements that express deep feelings or complexes through touch.

On the other hand, Thomas (2003) claims that feminist theory has influenced approaches to dance history since the late 1980s with recent debates on the body in social and cultural theory. The influence of feminist discourses, as she adds, is perhaps most evident in the study of western theatrical dance forms, which consider the body “the primary means of expression and representation” (p. 146). Moreover, dance, as she states, “has the potential to disrupt or transgress the dominant social order” (P.5).

Tarantella's scene in *The Doll's House* will be analyzed in the light of Jungian psychotherapy. This study examines how Nora's Tarantella dance is used as therapy that helps her destroy the patriarchal system surrounding her to find her reconstructed self and identity. The research questions Ibsen's use of Tarantella not just as a ritual or a theatrical technique but as a reflexive practice, a performative experience, a reflection of identity, and a cultural expression.

IV. ANALYSIS AND DISCUSSION

The significance of Ibsen's *A Doll's House* and other Ibsen's social plays lies in challenging the social norms and the patriarchal views of the Victorian age. As Williams (1994) states, the play succeeded in stimulating vigorous critical debate. When staged in Britain, “the audiences were united in approval, critics were in an uproar. They decided the play to undermine that most sacred of Victorian institutions, marriage”(p.167). Williams elaborates that Ibsen's female characters' discovery of their essential needs and urges that demanded expression gave rise to great vigorous acting that could invest such characters with a 'demonic' energy. As Williams says, Nora of *A Doll's House* “was Ibsen's most famous rebel, creating almost singlehandedly his reputation as a polemical dramatist. This may have been due to the influence of continental Noras she had seen” (p.177).

Ibsen's *A Doll's House* was included in the UNESCO documentary heritage in the Memory of the World Register in 2001. The UNESCO statement hailed *A Doll's House*, which has been staged throughout the world for more than one and a half-century. Few plays have had a similar global impact on social norms and conditions, and few play characters worldwide can claim an equivalent importance as a role model as Nora Helmer. More than anyone else, Henrik Ibsen gave theatrical art a new vitality by bringing into European bourgeois drama an ethical gravity, a social significance, and a psychological depth that the theatre had lacked since the days of William Shakespeare. Ibsen's contribution to theatrical history lies in his realistic contemporary drama as a continuation of the European tradition of tragic plays. Ever since *A Doll's House* was first published in 1879, “it has raised debate and controversy, both because of its splendid dramatic structure and

because of its broad ideological impact.” Celebrating *A Doll's House* as an exceptional achievement, the statement adds that despite Nora's uncertain future prospects, facing the problems a divorced woman without means would face in nineteenth-century society, “she has served and serves as a symbol throughout the world, for women fighting for liberation and equality” (2001).

A Doll's House is a play about the protagonist Nora and her journey to discover herself and worth in an oppressive patriarchal society. The play opens with Nora's preparations for Christmas Eve. Nora tells her friend of a past secret when she borrowed money to finance a trip to Italy to help her husband recover. That secret threatens her marriage because she forged her father's signature to borrow the money from Krogstad, the employee her husband, Torvald Helmer, has just fired from the bank. Nora prepares her fancy dress to dance the tarantella at the ball tomorrow. Helmer discovers the secret and gets furious with her. After dancing the tarantella, Nora decides to leave him to start on her own.

In this play, Ibsen employs the Italian Tarantella dance and music to express the inner psyche of his characters. Ibsen demonstrated his knowledge of Norwegian folklore and other European traditions, which he integrated into the world of his drama. As Sehmsdorf (1991) notes, Ibsen was interested in mining this folklore treasure for ideas and motifs, narrative styles, and linguistic idioms, combining the different elements of folklife, legends, ballads, custom, and beliefs. Ibsen demonstrated these elements in his characters' perceptions to motivate their actions psychologically. Sehmsdorf adds that Ibsen used folklore in his early authorship “to develop a repertoire and theater-style that would express the unique quality of Norway's cultural life and traditions, free of Danish influence” (p. 162). Ibsen used these folklore motifs metaphorically as he did in *A Doll's House* (1879). He used the Italian tarantella dance, which is “a folkloric reflection of the body's reaction to the bite of the tarantula, as a metaphor for Nora's desperate struggle to save her marriage, her husband's social position, and finally, her own life” (p.164).

Nora dances the tarantella twice in the play and undergoes a process of radical change in her actions. In the second act, Nora prepares herself to dance the Tarantella at the party, though Krogstad's blackmail threatens her. When she saw Krogstad's letter, she stood as though transfixed, wild-eyed with terror. Helmer assures her that the “whole thing is sheer imagination,” telling her to run through the tarantella and the tambourine (2008, p. 44). Torvald is not only incapable of understanding her concerns but also shuts himself entirely from comprehending her while she expresses herself in dancing. He tells her, “I'll go into my study and shut the doors, then I won't hear anything. You can make all the noise you want.” (P. 44). Accordingly, Nora finds no way to be heard and understood. Here, she feels more trapped in her role as a doll-like wife.

To dance perfectly, Nora asks her friend Linde to help in fixing the torn dress for the dance performance. The torn clothing is a gift from Torvald, and the fact that it is in such a condition indicates two things, Nora's doll character is starting to fade away, and the dress that was before flawless to everyone is damaged. That means her true character, away from the perfection of the dolls, is struggling to be recognized. It also indicates the collapse of the social status her husband will face. Her later conversation with Dr. Rank in the same scene unfolds Nora's personality from a new dimension as she begins to hear herself for the first time. When Dr. Rank tells her he loves her and then questions her whether she loved Torvald or not, she answers, “there are those people you love and those people you'd almost rather be with” (P. 50). This confession before the dance makes her unconscious disturbed because it has diverged from its usual norm as a loving and devoted wife. Suddenly, Nora realizes that being with her husband is like her father, just a doll.

Helmer and Dr. Rank expect “some kind of marvelous change in the party” (p 57). Helmer is worried; Nora looks tired, and she has not been practicing too hard. She is “nervous” and asks him, saying: “I just cannot get anywhere without your help [...] I am so nervous. All those people... You must devote yourself to me this evening” (p. 57). Helmer promises her to do so, for she is his “helpless little thing” (p.57). Nora, who feels terribly nervous, decides to rehearse it, asking Helmer to play the piano. She starts dancing, but Helmer observes she is dancing fast and wild. Nora feels she cannot help it, saying, “this is how it has to be.” (p.58). Helmer stops, but she laughs and swings the tambourine.

Dr. Rank suggests he plays the piano while Helmer tells her what to do, but Nora dances more and more widely. Helmer gives her instructions, but she does not seem to hear him. As Ibsen writes, “her hair comes undone and falls about her shoulder; she pays no attention and goes on dancing” (59). She dances and tells Linda that they “are having fun “while Helmer is shocked, saying, “but my dear darling Nora, you are dancing as though your life depended on it,” and she replies, “it does” (59). Helmer asks Dr. Rank to stop playing since it is “sheer madness,” and Nora “comes to a sudden halt” (59). She asks him to keep “coaching” her to the last minute, admitting that she is frightened of that Krogstad. When Helmer tells her when the dance is done tomorrow, she interrupts him thinking of freedom. When the dinner was served, she asked for macarons. Helmer seizes her hands, shocked by her wild and excitable behavior calling her little singing bird. Helmer assures her that they are just childish fears. Nora tells her friend that this is “a case for rejoicing, waiting like this for the miracle,” saying, “then twenty-four hours till the next midnight. Then the Tarantella will be over. Twenty-four and seven? Thirty-one hours to live” (pp. 60-61).

Maintaining her conscious viewpoint, Nora releases her active imagination, giving free rein to fantasy. Her emotional complexes of guilt, shame, rage and hatred, contempt, anger, and deceit will take the form of dance and erupt in a therapeutic relationship. The pressure she feels is released like a flood of emotions coming to her consciousness. Throughout that process, Nora makes every effort to analyze and understand their meaning. The starting point of Jungian active imagination, as Chodorow (1991) states, "is an emotional state that may take the form of a dream image, a fragment of fantasy, and inner voice, or simply a bad mood" (p. 105). Nora has started to objectively observe these fragments of her life to develop her new voice. Nora was asking for Helmer's support of coaching while dancing, but she managed to do it alone, away from the 'analyst or witness.'

Feeling terribly nervous, dancing fast and wild, laughing, swinging the tambourine, eating more macaroons, and hair falling are signs of her expressive action, most often overt and cathartic. It is the peak moment where she experiences a mixture of emotions. As Chodorow(1991) explains, there might be moments of extreme excitement/anguish/terror/humiliation/ disgust/ or rage. We may stutter, stumble over our own feet, fascinated and engaged with every detail of an ever-changing world. We may cry;time seems to stop, with heart-pounding, muscles trembling, and shoulders hunched. In moments of rage, we feel a surge of explosive energy, heat, and tension (pp.130-133). Chodorow adds that small startlesare the primal response to our own disorientation. These startles often come amid the movement to direct the mover's attention to a particular passing memory, fantasy, or thought. There are also sudden movements that are entirely spontaneous and very intense. The imaginative process might be so strong that it takes tile mover to and through even the deepest effect. The motivating image is sometimes so compelling that it feels as if we cannot stop. Any cathartic expression "is contained by the imaginative movement process and goes on within it. More often than not, though, the mover is stopped when a primal affect is constellated" (p.131)

The party takes place in the third climactic acton the second floor of the flat, but the tarantella dance music is heard. Helmer and Nora come, and Helmer is pushing "Nora almost forcibly into the hall. She is dressed in the Italian costume, with a big black shawl over it" (p. 66).She is reluctant to enter; she wants to go back again for another hour, and she does not want to leave early.Helmer "leads her, in spite of her resistance, gently but firmly into the room" (p. 67). Helmer believes she is "quite extraordinarily lovely [...] That's what everybody at the party thought" (p.67). However, Helmer observes that she is "dreadfully stubborn... the sweet little thing! [...] I nearly had to use force to get her away" (p. 67).When Nora talks with Linde, she seems more self-confident, saying, "Now I know what's to be done" (p.68).Helmer observes she looks quite tired and sleepy, and she admits that she is very tired; she just wants "to fall straight off to sleep" (p.69).

Nora starts to resent Torvald's sayings of being his "most treasured possession," telling him, "You mustn't talk to me like that tonight" (p.69).Helmer is shocked and believes that the tarantella is still in her blood, making her "even more desirable" (p.70).He elaborates that he brought her down so early because, "all evening I've been longing for you, and nothing else. And as I watched you darting and swaying in the tarantella, my blood was on fire ... I couldn't bear it any longer" (p.70). He is shocked when she orders him to go away, to leave her alone.

Nora, as Ibsen writes, "tears herself free and says firmly and decisively. Now you must read your letters, Torvald" (p.74). Nora is ready to leave, "gropes around her, wild-eyed, seizes Helmer's cloak, wraps it around herself, and whispers quickly, hoarsely, spasmodically, rushing out in the direction of the hall" (p.75). She looks "fixedly at him, her face hardening," telling him, "now I'm really beginning to understand" (p.75). She remains silent and looks fixedly at Helmer, admitting what she did "coldly and calmly" (p.76).She is ready to leave this world behind, where both will be free.She takes off the fancy dress of the tarantella, telling Helmer, "yes, Torvald, I've changed" (p.79). Nora explains that he does not understand her, and she has never understood him, either until tonight. She orders him not to interrupt; she just wants him to listen to what she has to say. They are going to have things out. They have now been married for eight years, and the striking thing is having a serious talk together for the first time as man and wife. Helmer is perplexed by what she means by 'serious.' (p.79).

Nora accuses him of not understandingthat she has been "greatly wronged, Torvald. First by my father, and then by you" (p.80). He is shocked since he and her father are the two people who loved her more than anybody. Shaking her head, she explains that the two never loved her, saying, "You only thought how nice it was to be in love with me" (p.80).

It's right, you know, Torvald. At home, Daddy used to tell me what he thought, then I thought the same. And if I thought differently, I kept quiet about it, because he wouldn't have liked it. He used to call me his baby doll, and he played with me as I used to play with my dolls. Then I came to live in your house.... (p. 80)

Nora resents being his 'doll wife,' but Helmer believes that what she says is "exaggerated and hysterical" (p. 81). She decides to leave to "educate" herself, the thing he cannot help her with, and she must do it on her own; she must "learn to stand alone"(p. 81). Shapiro (2003) believes that Noraawakens fully to her

own needs, breaking up that false marriage. She comes to understand who she is. "The masquerade costume that Nora wears metaphorically represents her role as doll wife, and when she removes it in the final scene, she finally steps out of her submissive self" (99).

After that Tarantella experience, Nora gradually returns to her everyday consciousness, but her entire attitude has changed. She has become more self-confident and strongly judgmental toward the parts of herself that have just emerged. She is more conscious and attentive to her inner experience, dissociated from her painful past. The body movement in Jungian psychology is an expression of the unconscious mind where body and psyche, matter and soul, the intangible and the tangible were never separated or detached but constantly intertwined. Through her wild dance, Nora represents the union or the meeting of matter and spirit. As Chodorow (1991) explains, active imagination strengthens that "vital link between memory and the moving body. It is as if certain memories are stored kinesthetically and can best be retrieved through the movements of the body" (p.115). Nora's memories of the good daughter and wife are retrieved but become a rejected part of the new self, and her forgotten image is finally restored.

Dancing the Tarantella becomes of conflicting dimensions to her husband's status and Nora's reconstructed identity. Her dance at the party was to assert her new personality, where she finds space for self-expression after a hard time, personal discovery away from her husband's judgment, and liberation from the responsibility that comes with all that. Ibsen provided Nora with cultural space to find her new version, expanding her sense of freedom and individuality. The person she was before the dance is not like the one after the performance. She was anxious, could not think clearly, and had a blurry vision of how Torvald may react to the whole situation. Nora's enlightenment moment did not come in one single moment of the play, but rather it was built during the play from the beginning to form a bridge that she can use to cross, what Jung describes, from the unconscious to the conscious. Her Tarantella has served as a tool of emancipation. That non-verbal communication released Nora's new potential to resist Torvald verbally after the dance.

Torvald saw the performance from the dancing dimension only, but it turned out to be for Nora into a transformative, individual dimension. She has managed to liberate herself through her own effort rather than dependence on the 'analyst/consultant/ witness.' Using dance/movement, her imaginative exploration helped her analyze her fantasies, memories, and present life experiences and issues in more conscious relationships. With Jungian psychology, the personal experience of suffering or pain is related to the larger cultural perspective. The personal pain of an individual, as Chodorow (1991) states, "becomes related in some way to the experience of all humankind. It does not take away the pain, but it can restore a quality of dignity to the most chaotic or despairing symptoms" (p. 125).

With this cathartic practice, Nora, who has recently suffered an enormous trauma, manages to recognize her present experience and consider her sacred duty to herself, no longer disillusioned or betrayed. She is led eventually to a new integration of the opposites in herself.

V. CONCLUSION

In *A Doll's House*, Henrik Ibsen envisioned and anticipated in Nora's tarantella dance the self-exploration and healing transformation of which psychotherapy has recently become aware. In the light of Jungian's perspectives on the Active Imagination and others of Dance Movement Therapy (DMT), Ibsen's Nora has turned into a cultural icon for many women worldwide. Her personal pain is related to the experience of all humanity, a cultural practice that may heal, or reduce that pain, restoring a quality of dignity to the most chaotic pains, traumas, and dilemmas. The process of that embodiment, the experience, recognition, and manifestation of these movements created a new frame of meaning that helped facilitate a process of transformation and reframing of the individual Nora to be a global cultural icon for all women. Furthermore, Ibsen succeeded in conceptualizing Tarantella dance as part of an integrated theatrical whole, dance as significant as any other element in the play. To Ibsen, tarantella is not a ritual as much as it is a reflexive practice, a performative experience, and a reflection of identity. Nora's dance is not for entertainment or an erotic female display of the body but as an art of cultural taste, an expression of the soul. As a decipherer of the underlying psychological meanings and social contexts, Ibsen gave Nora the psychological and moral dimensions she is still living with now. Dance, which is considered a lost art since it is gone the moment it is created, was recorded in Ibsen's theatre, providing a vivid continuity to that oral cultural performance tradition. More readings and interpretations are needed for Nora and other Ibsenite female characters in the light of increasing interest in dance as psychotherapeutic practice, a global cultural ethnographic phenomenon, and a medium of theatrical expression.

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