The Lady from the Sea: Emergence from Marine Unconscious to Awakened Living

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Abstract The article attempts to explore Ellida's search for freedom in the perspectsive of humanistic psychology. She walks from the phases of simple innocence, rebellion, ordinary consciousness of the self to creative consciousness, which she realizes only after the establishment of adult-adult relationship with the stranger and Dr. Wangel. In her journey of life, as long as the Lady From the Sea (Ellida) remains a mermaid in the child-child mode or parent-child mode, she continues to oscillate between the forces of progression and regression. The moment she develops an adult perspective on reality through productive orientation towards life, the mermaid in Ellida's mind dies and the mother hood in Ellida takes birth. Therefore by choosing Dr. Wangel, she hopes to fulfill all her needs—the need for identity, relatedness, rootedness, and transcendence. It is through this psycho synthesis that she is able to stand as an awakening human being, fully free and fully responsible.

Key words Innocence; consciousness of self; Dasein; self-actualization

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The play, *The Lady from the Sea* (1888), falls in the same genre as *A Doll's House*, *Ghosts* and *Rosmersholm*, insofar as the search for freedom is concerned. However the contours of this particular search, when placed in the perspective of humanistic psychology as enunciated by Rollo May, Erich Fromm, Abraham Maslow and Erich Berne, unveil and explore new dimensions with rich insights into Ibsenic ethos. Rollo May says that there are physical and psychological ties between children and parents, and our growth and maturity depend upon how people handle the situations when these ties are broken; Abraham Maslow talks about fulfillment of basic and meta needs as requisites for self actualization. While Erich Fromm talks about the perennial conflict between the "Having-Mode" and "Being Mode" and the resolution through the productive orientation towards life, Erich Berne dwells upon the need of transcending the child-child or the parent-child relationship to reach the Adult-Adult one. For Rollo May, there are four phases in the process of self actualization. The first three are respectively named as simple innocence (before a consciousness is created), rebellion (in which we seek to establish our strength), and ordinary consciousness of the self (when we are capable of understanding some of our errors and recognizing

some of our prejudices and even become capable of learning from our mistakes and assume responsibility of our actions). The fourth one is creative consciousness of the self (when we are able to see truth without distortion), in which we are able to make choices and confront our problems. We are not bound by the past, our role training, nor the standards taught by others. In the words of May, "Consciousness of the self gives us the power to stand outside the rigid chain of stimulus and response, to pause and by the pause to throw some weight on either side to cast some decision about what our response will be."[1]

Ellida is a light-house keeper's daughter. Instead of some decent Christian name she is given the name of a ship indicating thereby that ship without water is good for nothing.[2] Thus her dependence on the sea is both physical and psychological. Since water is all around her, any object not connected with the sea is something alienating. To sea, she becomes fully related, with sea she identifies her self and in sea, she develops her roots. Therefore awayward and unpredictable nature becomes a part of her being.

In this stage of simple innocence she develops girlish infatuation towards a blue-eyed sailor. The sailor exerts such a powerful and paralyzing impact on her that she simply cannot resist the temptations to let the sea witness hermarriage to the sailor. Whenever the two meet, their conversation focuses upon "the storms and calms," "the dark nights at sea," and "the glitter of the sea on sunny days."[3]

The stranger feeds to Ellida's tendency to remain a child and to cling to the protection of parents. He stands before her as a power principle who will help her in self-enlargement, self-awareness, and maturity. When the stranger runs away from her a sense of fear, helplessness and uncertainty begin to engrip her and she begins to realize "how utterly mad and meaningless the whole thing had been" (*LS* 63).

These are two people who might help her overcome her infatuation for the sailor, Arnoholm and Dr. Wangel. She rejects Arnaholm, her childhood friend , because he does not appeal to her taste for mystery, But she accepts Dr. Wangel, a widower, despite her concern that his grown-up daughter and professional responsibilities might disturb her peace of mind.

In this context Erich Fromm gives us very illuminating insight into human predicament:

> Man cannot live statically because his inner contradictions drive him to seek for equilibrium, for a new harmony instead of the lost animal harmony with nature. After he has satisfied his animal needs, he is driven by his human needs. While his body tells him to eat and what to avoid—his conscience ought to tell him which needs to cultivate and satisfy, and which needs to let wither and starve out. But hunger and appetite are functions of the body with which man is born—conscience, while potentially present, acquires the guidance of men and principles which develop only during the growth and culture.[4]

At Dr. Wangel's house, she becomes a freak of nature. She cries, "The water here is never fresh. There is no zest, no sparkle. Ah! here in the fjords the water is sick"

(*LS* 39). In Rollo May's frame work, such a situation is bound to result in a state of confusion and bafflement. And the primary result is that she begins to feel empty from inside and isolated from Wangel and his daughters. The sense of powerlessness seem beyond her control. She is unable to direct her own life to influence others or to change the world around her. Ellida develops a deep sense of despair and futility. She sees that her actions make no difference. There appears a conflict in her mind. Alone and empty, she feels that there is a danger to her existence and her values she has identified. Such circumstances restrict her potential to grow as human being. In May's theory anxiety can be understood only as a threat to Dasein.[5] This anxiety engirdles her in the form of various abstractions. But when Lyngstrand acquaints her with her real predicament in terms of a story similar to hers, her anxiety becomes concretised and ontological. When he tells her about the sailor's resolution of getting his wife back, who had deserted him in his absence by marrying another man, her hands start trembling and a sense of being paralysed engirdles her. The stranger seems to exert a stronger and benumbing influence on her. She feels guilt as well as despair. In fact, the encounter with the stranger in absentia is the culmination of unfulfilled needs and aspirations desires, in the stifling and restricting environment of Dr. Wangel's house. This unfulfilment transports her to obsessive thinking, staring, wringing hands, and her asking for security. From now onwards, she becomes victim of the forces of regression and progression, which is externalized by her going into the sea and coming out of it regularly.

> To bring her out of her fixations, Dr. Wangel offers to take her away to some new and safer place for change. She rejects his proposal saying that she has no salvation. She stands obsessed with the idea that she can't get rid of the horror and the mystery of the sea, "I know only too well that . . . I shall never be rid of this thing, not even out there... I am afraid it will never be. Never in this world." (*LS* 65)

Despite the fact that it has been a considerably long time since she the stranger abandord her, she still fears of his reappearance. Therefore, under this obsessive phobia she refuses to live with Dr. Wangel as his wife and explains in categorical statement, "Because of the fear that man strikes into my heart and the fear is so terrible... such as I think only the sea could hold" (*LS* 66).

This fear had been influencing her for almost three years or even more when she was expecting the child. Slowly, the idea of the stranger begins to weigh large on her mind, and results in her Ellida having hallucinations: "Yes suddenly I find myself seeing him standing there quite clearly in front of me. Or rather a little to one side. He never looks at me. He is just there" (*LS* 67). And he looks like the one out at Brathamarren. The thing that she sees most clearly is his breast pin with a big bluish white pearl in it.

Thus, Ellida has been suffering this agony alone without telling Dr. Wangel. Sometimes this terrifying makes like a hysteric woman. She cries out, "Help me, if you can! I feel this thing closing in on me more and more" (*LS* 67).

Anxiety enfeebled and baffled her. Rollo May suggests an answer for the anxiety. He contends that when we do not know what we want or feel and when we stand in the midst of general upheaval and confusion, we sense danger and turn to people around us for answer. We may turn to them because we have been taught to rely on others in the time of crisis, yet paradoxically, the more we attempt to reach out to others to ease our feelings of loneliness, the more lonely and desperate we become. That is why after sharing her agony with Wangel, she feels somewhat calm, composed and serene. Although sharing her heart's burden does bring her a sense of relief and security, her relief will be temporary, because encounter with the reality has not yet taken place. So, when she really meets the blue-eyed stranger and hears the man declaring that he will remain her only lover, the fear overtakes her again. She confesses to Wamged that she cannot come out the obsession and start living as Wangol's Wife. But it is a psychological law that any person who is possessed with fear or some fixed notion, must come out of it. Neurosis and psychosis are only defense mechanisms to avoid confrontation with reality. And one can't be in the state for a long time. He or she has to come out of it. Moreover, when the danger of the stranger's imminent arrival comes near and nearer, Ellida's consciousness gets more and more restricted and therefore, severe anxiety overtakes her, which in turn compels her to think more and more both about her past and future. Before she confronts the reality, she has to ensure herself that she understands her situation in the proper perspective. This begins the emergence of the third stage, that is, the ordinary consciousness of the self. She attempts to view her relationship with these two men in terms of her future.

In her relationship with the stranger, she understands that he could meets her love and fascination for the mysterious, vast, wayward, open and variegated. His sudden appearance in her life, his eyes, his hectic schedule, his act of murder of a mate without any reason and running away to some unfixed destination, all go well with her love for the mystery. Above all, his strange, terrifying and yet enchanting style of marrying her by joining two rings together only to throw them into the wide sea, again helps her look at life and future with a sense of awe. His promise of coming back to take her along to an unfixed place at an uncertain time fascinates her love for the unknown. All these things feed her tendency to remain a child, who is psychologically dependent on the forces more powerful. All these experiences conflict in her unconsciousness with her decision to marry Dr. Wangel. Now that the stranger is about to come to take her away, she stands confronted with a choice—whether to continue her stay with Dr. Wangel or to go with the stranger. When she thinks about the marriage to the stranger, she feels nothing but confusion. She realizes, that everything in her life with the sranger has been based on compulsions. It could not be otherwise. The stranger did everything as if by force. Never did he seek for her consent. He perhaps could not make authentic decisions because they were never conscious ones. Had he been conscious, she would never have permitted him to leave her behind alone. She would have accompanied him through thick and thin. And the way the stranger was travelling the whole world, writing letters from different parts of the globe—China, Australia, California— would have satisfied her instinct of love for the new and the unknown. Had the decision been willful, she would not describe it

as "mad folly", "wildly idiotic" and "incomprehensible." Therefore it was a decision, if at all it can be called one, taken in a state of paralysed mind.

It is with this survey in her mind that she compares her marriage with Dr. Wangel. The comparison brings out many similarities. In the case of the stranger, she had no will of her own, while in case of Dr. Wangel, things were no different because Dr. Wangel too did not offer her any wilful choice. He offered to provide for her not because he loved her but becuse of his domestic needs. He only thought of his own needs. In retrospect, she feels that she sold herself. Both she and Dr. wangel entered a transation grounded on their needs.

It is solely up to her to make a choice and take action. Kierkegaard says that truth exists only as the individual himself produces in action. Ellida assumes god-like status in existential design. She feels the necessity of assigning a meaning to her existence and exercises her freedom and act authentically. To be authentic, she has to be what she is. If she lets others, the stranger or Dr. Wangel, define goals for her, it will again be an inauthentic act. However she makes a choice and that is, she may decide to follow moral dictates of the world, an easier way of coping with her problem. Such a decision is easier than facing responsibility because exercise of freedom is costly. But such a decision is not going to help her as it is bound to produce self-alienation, apathy and despair. And it is this despair which has engirded her already and she wants to come out of it. This anxiety, conflict and despair pose direct threat to her Dasein and the question of choosing between "being" and "non-being" begins to emerge. Now it is the time when she has the freedom to move backward or forward to cope with her anxiety, which Kierkegaard describes as 'dizziness of freedom'. There is a fundamental choice before her. If she decides to assume responsibility and question the person or persons, she will be using her experience of anxiety constructively. If she fails to ask pertinent questions, she will be denying her responsibility and blocking her freedom. In Rollo May's theory, she will be a victim of guilt, because anxiety is also an ontological characteristic of human existence. Guilt will occur out of the realisation that she can choose and yet she fails to choose. In case of her failure, guilt will overpower her. Therefore, to come out of this conflict, she will realise her freedom and potentialities only to the extent that she, in her own consciousness, plans and choose her goals. In May's theory, the more conscious we are, the more spontaneous and creative we will be. Ellida's objective then is to increase her consciousness. According to May, in such a situation, severe anxiety tends to restrict consciousness and we try to defend ourselves from pain through a variety of defense mechanisms. It is in this larger framework of mind that she prepares herself for confrontation with the stranger and Dr. Wangel.

The encounter with reality is always dreadful, there is always resistance and therefore she has to ensure that he will not harm her. Despite this assurance, when the stranger tells her that he has come to fetch her, she recoils in terror. Taking the first step is not so easy as she has been thinking in the past. Moreover, despite non-fulfillment of meta-needs at Dr. Wangel's house, she has never been a victim of any debauchery as in the case of Mrs. Alving in *Ghosts* nor as Helmer did to Nora. On the whole, Ellida is treated honourably enough at the house of Wangel. Therefore,

recoiling in terror is but a natural reaction, psychologically convincing. The stranger, too, on his part understands that, after a gap of so many years, she is no more the same enchanting being as she was when they joined the rings. Therefore, he has to act very carefully and tactfully. This reminds us of Adam's Eve who had lost her innocence after eating the forbidden fruit. The stranger cannot take Ellida away by force because she is now Mrs. Wangel, not Ellida. However, his interest and purpose are well served when he addresses her by her first name, Ellida, despite objections from Dr. Wangel. After all, Ellida has waited for him for a considerable span of time as a faithful over. There is a hell of difference between her present situation and past then. Therefore, she has to be treated differently. She has to be given an option, a choice to decide, "I am asking you whether you don't want to" (*LS* 45). In fact the tone and tenor of the stranger's pleadings before Ellida still sounds compulsive and binding on her. On the surface level, it seens that he wants to take her along out of her free will, but the reality is that he offers her no choice whatsoever.

With such dictatorial and authoritative directions to her, the stranger expects that Ellida should come out with her decision at once. He simply forgets that her state of mental anxiety requires rational understanding of the situation rather then a hasty decision. Therefore when the stranger wants to know her opinion, her reaction remains hysterical, "No, no, no ! I will not. Never, never, I will not. I tell you. I can't. I won't. (in a lower voice) Besides I daren't" (*LS* 77). She is no more composed, serene or peaceful and therefore her immediate refusal to go with the stranger has no firm basis and is not final. Had it been final, she herself would have left the scene, never to look back. On the contrary, she stands as if in a state of physical paralysis and cannot take even a step away from there. Despite having said no, she remains in a state of fear and clasps a tree by the pond for support. Even after knowing that the stranger cannot take her away by force, she gets panicky, "Don't touch me. Don't come near me. Keep away. Don't touch me. I tell you" (*LS* 78). The reaction, no doubt, is hysterically conditioned yet it is very significant because by now she has come to realize that the stranger should not be allowed to play any significant role in her decision making. She wants to maintain an equi-distance, at the same time, she clings tightly to Wangel's arms and cries, "Oh Wangel! Save me! Save me... if you can!" (*LS* 78)

It is apparent that she wants to have Wangel's protection to help her out of the stranges fear that she wants to have the cover of Wangel's protective umbrella but here again, it is to be noted that she does not want to be saved from the stranger, on the contrary, she wants to be saved from herself. She is only asking Wangel to stand nearby so that she is able to come out of stranger's fear and mysterious spell which his very presence causes. Wangel remains standing as another alternative choice. For Dr. Wangel, the stranger's claim over Ellida may have been childish nonsense but for the stranger "the rings bound us as solemnly as any church-wedding" (*LS* 80). Finding Dr. Wangel and Ellida before him, the stranger budges from his earlier style a little and declares, "If Ellida wants to come with me, it must be out of her free will" (*LS* 80). But for Ellida, exercise of this free will is not a quick affair. The deferment of the decision till tomorrow is to her advantage, the stranger and Dr. Wangel

seem to stand in a straight line before Ellida, and the choices before her are many.

The first choice is that by responding to her impulses, she slams the door of Dr. Wangel's house and goes with the stranger. But this choice is not easy as she is no more an inexperienced child whose inauthentic decisions will be exonerated. During her long stay at Dr. Wangel's house, she has begun to feel attracted to the life on land, although such an attraction has not found its expression yet. Moreover, going with the stranger out of sheer impulsiveness is not going to help her. She has become a fully grown adult, with full consciousness of her self as also her meta-needs. Life with the stranger is surely going to be full of uncertainties which have been troubling her for a long time. The second choice is that she sends the stranger back from where he had come with a firm refusal. That is, of course, very painful because human beings don't live by bread alone. After all the stranger's presence and the associations with him are such things to which her mind responds naturally . She considers herself a part and parcel of what the stranger stands for. Such a choice is again limiting because she will have to go to Dr. Wangel, in whose house she already feels like an old carp caught in shallow waters. It is out of this mental dilemma that she weighs the pros and cons of both these alternatives and such a debate in her mind helps her in realizing the consciousness of self and it is out of this consciousness that she shuttles between Wangel and the stranger.

The nearer she reaches the momentous decision, the more panicky she becomes. In order to hide her panic, the first thing she does is to escape the decision-making process by locking herself in her room, which further helps her in making circumspection. The entire sequence of events flash upon her psyche and she finds that her marriage with the stranger as well as with Dr. Wangel were both similar acts—one for the mind and the other for the body and were transactional in nature. That is why she asks Dr. Wangel to cancel the transaction and give her full freedom again (*LS* 100). She further tells him:

> There is absolutely nothing here to keep me. I have no roots in your house, Wangel. The children aren't mine. What I mean is, I don't have their affection. Nor ever have had. When I go—if I dare go—either tonight—with him or tomorrow to skyjoldviken-I haven't even so much a key to give up—or instructions to leave—anything at all—I am completely without roots in your house. I have been on the outside of everything, right from the very first moment (*LS* 107 – 08).

Her concern for freedom becomes so intense that she refuses to entertain any genuine or moral concern of Dr. Wangel for her secure future. She just does not worry about her future as long as she lacks her basic freedom. Given the force of her new ideal, she asserts that she must have her freedom because she wants to face the stranger as a completely free agent. She does not want to dodge the central issue by claiming to be another man's wife nor by claiming that she has no choice. It is with complete consciousness of the self that she explains her free will, "I must be free to choose. Choose one way or the other. I must be able to let him go away alone or go with him"

(*LS*101).

The argument she advances to Wangel is that when she married him, she knew not much about him. He too, was more or less, a stranger. For Wangel, this idea is morally horrible and unthinkable, but for Ellida, it is something terrifying and attractive. How deep is her desire to be free is well-spoken in her own words:

> That is why you must give me my freedom. Release me from all ties. I am not what you look me for. You can see that now yourself. Now that we understand. We can separate... freely. What is there to protect me against. There is no external power or force threatening me. The thing is more deeply seated, Wangel! The pull is within my own mind. And what can you do about that? (*LS* 102).

Now that she is on the threshold of the decisive moment that is going to influence her whole life, she stands utterly bewildered. Sometimes she thinks that by tomorrow she will have ruined any promise the future held and lost whole of her freedom, and at other times she strongly feels that she belongs to the stranger. Torn between two claims over her, she asks finally, "So how can you help me against this? What advice can you give me?"(*LS* 103). On her part, the advice she seeks is not going to be binding, yet Wangel may offer her something utterly new. No wonder, she finds Wangel a step ahead from his earlier stand and position, in that he does agree to give her freedom, not now, but tomorrow when the stranger go leaves. It is at this stage that Bolette, who makes an attempt to unlock the knot of her obsession by asking her if she has ever spoken a single loving word to Hilde :

> ELLIDA [half aloud to BOLETTE]. What's wrong with Hilde? She looked quite upset!
> BOLETTE. Have you never noticed what, day after day, Hilde has been yearning for?
> ELIDA. Yearning for?
> BOLETTE. Ever since you came to this house?
> ELLIDA. No. no! What?
> BOLETTE. One single loving word from you.
> ELLIDA. Ah! Could this be where I am needed! (*LS* 104).

This single thought of mothering Hilde's affections transports Ellida into the stage of creative consciousness, full of joyous moments because here in she can develop productive orientation towards life by entering into realm of motherhood. She is candid enough to tell Wangel that there has been nothing in his house to hold her, nothing to support her and nothing to help her, to draw her in.

For the first time, Ellida accuses Wangel of stifling her imagination by not allowing a kind of life she was made for. She blames Wangel of transporting her to a place which just could not allow her to have free play of her cravings. In Maslow's terms, Wangel never cared for her meta-needs. He, his daughters and the surround-

ings were such as did not let Ellida realize herself. As all existentialists blame society to a large extent for not allowing people to be true to their natures, so does Ellida. In Freudian scheme, society works through super-ego mechanisms to restrain the expression of uncivlised impulses. In existential design, society waylays individuals by inducing them to behave in inauthentic and self-alienating ways. While the stranger offered her an illusory world, Wangel's world came out to be no better. Therefore, all her struggle turns out to be an existential search to know and recognize who really she is. In both cases, Ellida feels she has lost not only her sense of identity but also sense of relatedness to nature. This is how she accuses Dr. Wangel of stifling her imagination. The moment Wangel finds her in such an accusing mood, he at once decides to free her from whatever grip he had over her but he does not free her out of fun or anger. Instead, he frees her out of total love. While giving her absolute freedom, he also frees himself from her responsibility. He tells Ellida that the freedom which she is seeking cannot be attained without responsibility. The two have to go together. From henceforth, she will be responsible for all her actions. While Ellida now, is free to choose, her eyes are opened to the fact that Wangel has acted so, out of immense love for her and she begins to see, "How blind I have been not to see it" (*LS* 121).

At once she understands the significance of Dr. Wangel's offer of freedom and responsibility together and therefore even when Dr. Wangel has freed her, she refuses to give any importance to the last warning given by the ship's last bell. She turns, looks intently at the stranger to tell in a firm voice, "Never can I go with you now" (*LS* 121). and clinging to Wangel, "Oh I will never leave you now"(*LS* 121). She closes the whole chapter with the stranger. With this consciousness of the self, she enters the final stage of creative consciousness, in which she actually attains maturity. She is able to see the truth without distortion. The moments of her insight into the significance of freedom which is inextricably linked with responsibility are joyous ones and she comes closer to self-realization because now she is able to make choices, confront her problems and take responsibility for all her actions. She reaches the stage in which she is not pushed along by deterministic forces. Now she finds herself not bound by the past, by her role training or by the standards taught by the others. She stands fully conscious of those forces and at the same time, capable of coping with them and freely choosing to act. As Rollo May puts it, "consciousness of the self gives power to stand outside the rigid chain of stimulus and response, to pause and by a pause to throw some weight on either side to cast some decision about what the response will be."[7] It is out of this creative consciousness of the self that she tells the stranger, "You will no longer have any power over me at all. To me, you are a dead man... one who came back from the sea and who now returns there. But I no longer fear you. Nor am I swayed by you" (*LS* 121 – 22). After all, he has left a vacuum which must be filled with. Ellida makes some serious attempt to explore some alternative. She has to understand her old decision in some new frame. Fromm sums up such a situation:

Man finds himself surrounded by many puzzling phenomena and having reason,

> he has to make sense of them in some context which he can understand and which permits him to deal with them in his thoughts. The further his reason develops, the more adequate becomes his system of orientation, that is, the more it approximates reality. But even if man's frame of orientation is utterly illusory, it satisfies his need for some picture which is meaningful to him. Whether ever he believes in the power of a totem animal or in a rain god or in the superiority or destiny of his race, his need for some frame of orientation is satisfied... the need for a frame of orientation exists on two levels, the first and the more fundamental need is to have some frame of orientation regardless of whether it is true or false. Unless man has such a subjectively satisfactory frame of orientation, he can not live sanely. On the second level, the need is to be in touch with reality by reason, to grasp the world objectively. But the necessity to develop his reason is not as immediate as that to develop some frame of orientation, since what is at stake for man in the latter case is his happiness and serenity, and not his sanity.[7]

She reaches the place where the stranger has asked her to wait with the million dollar question "To decide! To decide one's whole life! And no going back" (*LS* 119). In the presence of the stranger, Ellida speaks with increasing vehemence:

> Wangel, Let me say this and say it so that he hears it ! Of course, you can keep me here! You have both the power and means to do that. And that is also what you mean to do! But my mind... my thoughts... my desires and longings... these you can't bind! Then they will go roving, ranging... out in to the unknown... which I was made for... and which you have shut me away from! (*LS* 120).

And since Wangel has acquainted her with a new dimension of life that freedom cannot be realized and felt in a vacuum or void, she learns that it can be realized only through assuming responsibility. She feels the jerk, "Freedom... and responsibility too? That puts different aspect of things" (*LS* 121).

Now, as Bolette had suggested that she should at least have spoken a soft word to Hilde, Ellida's decision is actuated by her new productive orientation. As her decision comes out of her free will and choice, she at once becomes ready to devote herself to Wangel, with the hope that he too will reciprocate in the same way but there will be a third force of love also and that is devoting time to children. Ellida's declaration that "I shall win them" springs out of her realization that life just cannot be pushed or pulled along in a vacuum. Despite their mutual incompatibility, it is with this force of love and patience that Dr. Wangel is able to win her affections, bring her back from the point when she had become a wreck on the brink of nervous breakdown and that love cannot he allowed to stagnate. It, in turn, has to be transferred to. The mermaid in Ellida has to die and a mother in Ellida has to take birth. Such a state of mind can well be illustrated in the light of Erich Formm's "frame of orientation and devotion" concept. In Fromm's terms, we all need a perspective on reality, a frame

of orientation and devotion, if we are to live productively. Such orientations are necessary because we need to make good sense out of our many experiences. Productive individuals utilize reason as well as feelings in their attempts at adaptation. A very fine illustration of such an adaptation emerges when Ellida's previous conception that the biggest mistake of mankind is the choice to live on land rather than on sea, undergoes a metamorphosis. She tells Arnholm, that once a creature has settled on land, there is no point going back to the sea. Francis Ferguson sums up her realisation:

> The miraculous cure is proved when Ellida herself realizes that her cherished freedom which the doctor gives her at great cost to himself does not really consist in following her unregenerate passion, as she had assumed, but in power to choose her own course, according to her new clarified vision of her self of other people, and of the real world. [8]

From maintains that we need an object for devotion and that form and content of that object differs widely among people. For Fromm, freedom is not seen in traditional terms but in such ideals as love, truth and justice which we all struggle to attain. It is out of this productive orientation that Ellida begins to see her future in terms of her relatedness, first with children and then with Wangel. She develops a fundamental attitude, a mode of relatedness in all areas of human experience. Such an attitude encompasses her mental emotional and sensory responses to self, to others or things. It involves use of her powers and maximum realization of inherent potentialities. Fromm states that we can use our powers and capacities only when we are free and independent of control by others. Under these conditions, we can use our reason and imagination to penetrate to the essence of our experiences. We are capable of of understanding mature love, on an intellectual and emotional level. The fact that she develops an active concern for children Bolette and Hilde for their well-being and benefit is indicative of the realization of what F. L. Lucas describes as, "Lastly, though freedom is vital, the only real freedom is in the end, not political but personal and individual and freedom means responsibility. Only by accepting personal responsibility, one can become personally free."[9] Such a concern involves knowledge of others and an acceptance of other's weaknesses as well as strengths. By her decision to stay with Dr. Wangel, Ellida fulfills all her needs—the need for identity, with that she becomes aware of her own characteristics and capabilities; the need for relatedness, with that she feels the necessity to be in contact with and with one another; the need for rootedness, with that she visualises her role as mother and wife both in Dr. Wangel's house, and finally she satisfies the need for transcendence to resolve her conflict by acting in a creative manner. Such are the lineaments of her freedom.

The entire psycho analysis of Ellida's being can be encapsulated into a psycho synthesis in the light of the theory enunciated by Erich Berne that life is nothing but a gamut of relationships catagorised as child-child, child-parent or parent-child and adult-adult relationships. As long as Ellida was in child-child mode or child-parent mode, she remained in the grip of marine unconsciousness. The moment she was pushed by circumstances into developing and adult-adult relationship mode, she was

able to stand as an awakened being, fully free and fully responsible.

【Notes】

1. 6. May, *Man's Search For Himself* 193,161.
2. Michael Meyer, *Henrik Ibsen: The Lady From The Sea* 15. Michael Mayer tells us the significance and source of Mrs. Wangel's name as Ellida. He says that, in the Saga of Frithiof the Bold, there is a ship named Ellidi. Halvdan Koht points out in his biography of Ibsen, "there means something like 'the storm-goer'. Such a name gave a stronger suggestion of storm and mysterious troll powers; the ship Ellidi in the Saga was almost like a living person fighting its way against evil spirits that tried to drag it down."
3. James McFarlane, ed., *The Oxford Ibsen*, vol. VII (London: Oxford Uni. Press, 1996) 62. (All subsequent quotations from the text have been taken from this edition and marked as *LS* in parentheses).
4. Fromm, *The Sane Society* 28.
5. Dasein is a term used by existentialists to describe the unique character of human existence. Each of us can become aware of the fact that we exist in a particular place of a particular time. We cam then make our own decision in a responsible way.
7. Fromm, *The Sane Society* 63 – 65.
8. Francis Ferguson, "The Lady From The Sea," *Contemporary Approaches to Ibsen*, ed. Daniel Haakonson, 1966. Quoted from James McFarlane, ed., *Henrik Ibsen*, 412.
9. F. L. Lucas, *The Drama of Ibsen and Strindberg* (London: Casel and Co. Ltd., 1962) 210.

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