

Peer Gynt and the Discourse on Identity, Place and Roots

Human Identity between Freedom and Dependence

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LOOKING FOR the answers to our ecological problems environmentalists talk about the holiness of nature and the importance of roots. In a world where myth of national, ethnic and territorial roots is hold to be the basis of individual identity and where people from different ethnic groups and nationalities have to share the same areas; hatred, ethnic wars and political instability is blooming.

To a certain extent human identity is dependent upon geography and the spatial dimension, but: to what extent and in what way the individual human identity is dependent on the spatial dimension is not easy to agree upon.

These questions play an important part in eco-philosophy, peace making, ecumenical relationship and dialogues between religious groups and religions, in the theories of place, architecture

In "Peer Gynt" Ibsen makes comments on the national romanticism discourse on roots and identity. With his deep knowledge of the dynamic energies of mind he may give us new understanding of identity. In his text we find what we will call the bonds of the roots and the relative freedom of the mind.

and identity and in the daily life of people world wide. As architects we may exaggerate the spatial aspects and the physical roots of human identity.^{1 2} The question: to what degree...? is almost forgotten, and thus the next: in what way...? is treated superficially. This may lead to a wrong understanding of architecture, landscape and nature as well as culture and the human self.

Reproducing over-simplified old national romantic myths of roots and identity may be disastrous. Identity is of course not strictly physical defined or natural given, and the nature is not holy in the way fanatic territorial claimers have proclaimed it to be. Identity is also bound to psychological, cultural and historical processes and development, and this is why an answer to our problem is difficult to find and why it can not be defined once and for ever. From a humanistic and democratic point of view the biologism and "Blot und Boden" philosophy are of course unacceptable. It seems relevant to stress that there is and must be a degree of freedom in the human relation to space and territories. We may formulate the problem in another way to put the attention on the specific human freedom. In humanistic tradi-

tion emancipation is a process of transcending barriers and a process of social, intellectual and ethical maturing. The question may then sound like this: In what degree and in which way is or may³ the identity of the human self be free and independent of the spatial dimension?

The phenomena that constitute the identity of the self are interrelated and do not exist as separate and autonomous elements and have to be treated as such. The strong relations between the more and the less spatial dependent and independent parts of human identity are obvious. This means that we may learn something about our relations to the spatial dimension even from the freer "areas" of mind. Since it is not a question of total freedom or dependence our problem may thus be formulated as a question of the relations between roots (the bonds to relationship, ethnicity, place, territories and nature), feet (the relative freedom of the feet) and wings (the relative freedom of the mind).⁴

The narratives of people seeking identity and the ideas and notions of political ideologies and religious movements play their parts in the ongoing historical process where we are seeking, defining and redefining our individual and collective identity. Through narratives man always has, more or less consciously, interpreted his relationships and understanding of nature, landscape, architecture, people and place. The way the narratives are open to all sides of the human life, culture and mind give them a richness that the strictly analytic thinking is lacking. Some of our best narratives may

therefore provide information about our subject. In the debate between the 18th and 19th century national romantics and their opponents many of the historical themes relevant to the understanding of human relations to territoriality and the spatial dimension may be found.⁵ Henrik Ibsen who was an anti-nationalist⁶ wrote the play: "Peer Gynt" in the late 18 hundred as a contribution to the political discussion in Norway. Ibsen was a declared Scandinavianist and cosmopolite. The message of his play has proved to go beyond political ideology, geographical borders and the historic setting in which it was written. In the text dreams, folk tales, religious beliefs, myths and imaginations play their important parts to create and indicate the relative physical and mental freedom of human mind (the wings). This gives us the opportunity to look inside the dreamers mind and study the inner subjective relations to the spatial dimension. Ibsen uses the freedom and the experiences of the journey (feet) as a contrast to the physical and cultural bonds of the home place. The sea, the woods and the mountains play an important part in the journey into the unconscious parts of the Gyntian mind as contrasts to the cultural defined physical and mental areas, and to establish a subjective distance and illuminate the suppressed parts of the consciousness (in these parts of the text we will recognise both roots and wings). The journey becomes the journey of life, a maturing process in which Peer is changing and developing his attitudes and ways of perceiving the world oscillating between roots,

feet and wings. Gradually the author puts him in positions where his aesthetic narcissism is attacked by the strong criticism of life. The narcissism is claimed to be a part of the modern and post modern culture.^{7,8} As it dominates Peer's perception and relations to the physical and social world, it also dominates the western self of today. Theories on aesthetic built on an ontology of common sense may thus easily contain some of the mistakes of understanding we may learn about in "Peer Gynt" and turn into the reductionism of aestheticism, which cuts the links between aesthetics, ethics and rational understanding. The inner relations of mind to the world becomes superficial and the physical definable roots become the dominating criteria of identity, or to put it in an other way, to have becomes more important then to be.⁹

Interpreting Ibsen

We may not find the opinions of Ibsen by listening to any of the specific characters of his dramas. The author's voice is to be found in the whole play, in the composition, in the relations between different parts, in the symbolism of the text and it's spatial dimensions, the physical places and in the Socratic irony.

Ibsen's texts contains the three layers of Ricoeur's hermeneutic¹⁰

1. Meeting the dramas of Ibsen is like meeting an archaeology of the human mind and nature. As a master of introspection he has inspired famous psychological researchers like Freud, Laing and Kohut. In his texts he reveals the archaic roots of human psyche. Analysis inspired by Jungian psycho-

logy has been used to interpret the play, but by making the play into a mere Jungian allegory it loses its realism. I think that Kohut concept of the human self and the process of narcissistic maturing fits better in the analysis of the process of the Gyntian self.¹¹

2. Ibsen studies of human existence goes by on the science of psychology. It also includes a phenomenology of mind looking forwards to the hopes, dreams and promises of the coming future where life gets its meaning from the unborn possibilities and like an onion life may become a flower. In this dimension we are oscillating between the hope for a material success and the process of inner maturing, between to be and to have, between freedom and imprisonment. This is the teleological dimension of life.

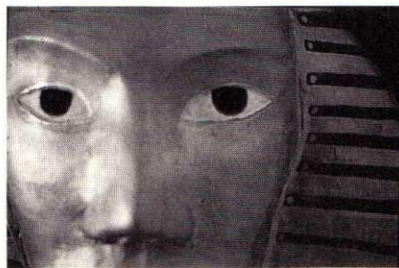
3. Ibsen does not stop here. In his drama there is both a horizontal and a vertical dimension representing the profane and the sacred, and these dimensions constitute his symbolism of space and landscape. He ends up with the questions of eschatology, the first and the last questions of existence, facing death and making up the status of life.

Consulting these three interrelated layers in an ongoing hermeneutic circling process interpreting life, an understanding of the qualities of life may gradually develop. The understanding of the roots, the feet and the wings is near connected to these three layers. Without an archaeology of mind the understanding of the teleological and sacred layers can not be understood. The interrelation of the layers calls for a holistic view of interpretation.

The understanding of this layers may help us to understand our problem of roots, feet and wings.

We do not intend to solve our problem here. The intention is to confront some of the ideas of the national romantics¹² with the ideas and critics we may find in Ibsen's text to make some comments on different parts of the play's themes and the ideas of the discourse relevant to our problem. First we will briefly place Peer Gynt in the historical discourse.

Wings, Feet and Roots – Identity, People and Narratives



The Emperor

Identity is both dependent upon individual autonomy and a relationship and belonging to a bigger wholeness both physically and mentally. The strongest mental feelings of wholeness, identity and belonging are in all cultures expressed in the narratives of the sacred. Human identity is dependent on the individual's relations to a collective we, to cultural codes (including human beliefs, moral and notions) and to places and things in the material world. The "trinity" of the old

testament's Israel contains the main elements in the construction of a cultural, religious and geographical defined nation: The people, the history (the narrative text of identity) and the (promised) land. The narrative history of origins in an Eden, Dilmun or Atlantis, a collective historic journey, the common customs, beliefs and collective destiny constitutes the feeling of collective identity and solidarity.

The promised land may be interpreted as the promise of a collective salvation in heaven or a collective condition in the material world. The soul opposite to the physical and deadly body is in religious traditions believed to be able to transcend the material world and to belong to eternity.¹³ In the bible there exists both an earthly and a heavenly Jerusalem representing a religious interpretation of these two aspects of human beliefs. The dream of a realisation of a holiness in life and of a heaven on earth is among the strongest archaic dreams of the human race. It is born by the wings of imagination and represents the vertical axis of life. In "Emperor and Galilean" Ibsen called this dream the third empire.^{14 15}

The promised land understood as a re-established Paradise or a new Golden Age is a dream all cultures, nations and ideologies are striving to fulfil, but the dream may lead to human arrogance and the desire for a total omnipotence. The possibility of a nemesis causes the fear for apocalypse. The problem of the good and the evil is strongly connected to this dimension of a hope of earthly salvation. In this fight between existential opposites man is making

narratives to interpret and develop his environment striving towards the freedom from suffering. But as we know, the striving may be blind.

In the identity creating narratives there is an underlying anthropology, understanding of culture, nature, ethics and politics. Our narrative texts and traditions give us collective cultural codes that make consensus, unity and communication possible. In today's Jerusalem three religious narrative traditions claims to represent the only real and holy idea of perceiving the holy city. This gives the people three contradictory systems of perceiving the physical and social environment and Jerusalem has become a modern version of Babel.¹⁶

The Historical Situation

The play is written in the dawn of modernisation. The pre modern "natural" agrarian culture bound to territories, relatives, their local area and the Volkgeist are meeting the gradually increasing pressure from the international movements of modernisation and the dawn of cultural modernism. The growing industrialism, urban culture, internationalisation, rationalism and secularisation of life caused a mixture of fear and hope, of individual and collective apocalypse and hope of salvation in the coming of a new golden age. In this situation parts of the romantic movement degenerates into a flight reaction, into sentimentalism, regressive collectivism and a flight back to the deep roots of obscure and bygone beliefs.¹⁷

Nationalromanticism

The romanticism was the era of strong feelings. National romanticism was born in the tension between pre modern and modern world. It was a time for the choice of historical regression or progression.

In 1770 Herder introduced the concept of Volkgeist. According to Herder no principles has a higher value than the principles of the collective Volkgeist. Universal and international values and international values, both ethical, juridical, aesthetic had lost their sovereignty. Herder states that there exists no universal truth, only the truth of the regional collectives which have their roots in the local surfaces of the earth where they are born.¹⁸ The identity of the people had to be found in the regional folk culture of the farming people. This was the beginning of ideologies of modern nationalism and tribalism.¹⁹ The in some ways pagan "Herderism" fused with Christianity. The nation as a state inspired by Rousseau's beliefs in the holiness of the common will of the national state²⁰ and the beliefs in cultural and territorial nation as the promised land became a religion.²¹ Using old narrative traditions of the Bible, folk tale and myths in a new way national romanticism invented new narratives to unify the peoples by territorial and cultural identification. Redefinition of identity by the idea of the roots as the dominating and most important factor of human identity made the territories and place important in a new way.

Norwegian National Romantic

The Norwegian landscape was discovered by the national romantics.²² The national identity was invented by them. Inspired by Rousseau's back to the nature and Herder's idea of a Volkgeist authors, painters and scientists began the aesthetic and moral construction of a national identity built on the studies of the landscapes, folk-tales, customs and language of rural Norway. The authors' interpretations of the Norwegian narrative traditions and the amalgamation of the Volkgeist and the landscape, played the main part in this creation of the Norwegian cultural and territorial We.²³ The farming people rooted in their own landscape were the ideal people, the people of the cultural nation.²⁴ Their rural landscape became The Norwegian Landscape. The national romantic Volkgeist bound to the landscape became the soul of the Norwegian people. This established the idea of roots as a main and dominating criteria for the feeling of identity and an authentic life. The national romantics constructed a new way thinking, feeling, perceiving and dreaming – a book of the nature of man, identity, culture, landscape and nature. By the journeys from their urban homes to the rural districts they also ignited the tourism. Through their work the Norwegian national culture, the way of thinking, dreaming and perceiving the world was born. We can still hear the echoes of the national romanticism in the debate on Norwegian architecture and landscape, the philosophy of place and identity and Norwegian eco-philosophy both in its positive and negative aspects.

The Gyntian Self and the Volkgeist



The king

Once there lived a Norwegian hunter. His name was Per Gynt. When he went out hunting in the mountains he often experienced strange things. He had power to fight against and control the evil supernatural creatures. His brave acts made him a hero in some of the Norwegian folk tales.²⁵ Ibsen's Peer is inspired by the imagina-

tive and fascinating omnipotence of the older Gynt created by the Volkgeist of Norway.

In Norwegian literature Ibsen's "Peer Gynt" has got a central position. It is one of the most famous Norwegian national poems. Peer Gynt is claimed to be a poetic manifestation of the soul and culture of the Norwegian people. The drama may be highly relevant for the study of the Norwegian understanding of human nature and our relations to the natural environment. It's rich and spatial language leads us both in to the heart of the Norwegian landscape, the depth of the soul of the mountain walkers and into the spatial dimension of the Norwegian language and culture.

Peer is not as brave as his forefather Per Gynt, but he is dreaming of his omnipotent powers. He is a dreamer. In his dreams the border between his inner subjective world and the outer world is dim. Peer's father was a drunkard wasting away his rich heritage. There is a stigma hanging over the little family: Peer and his mother. The "barbarian" local area is controlled by gossip, repression, taboos, unreflective collectivism and the right of the strongest.

Trying to forget the private apocalypse, the loss of "the golden age" and the gossip in the parish Peer and his mother flee into the world of the adventures and folk-tales. Through the adventures they build a world of inner exile founded on imagination.

His mind becomes full of ideas of mythological and religious origins, half Christian, half pagan, rooted in the landscape and the Volkgeist of national romantic Norway with its sacred and dreamlike dimension confused with a

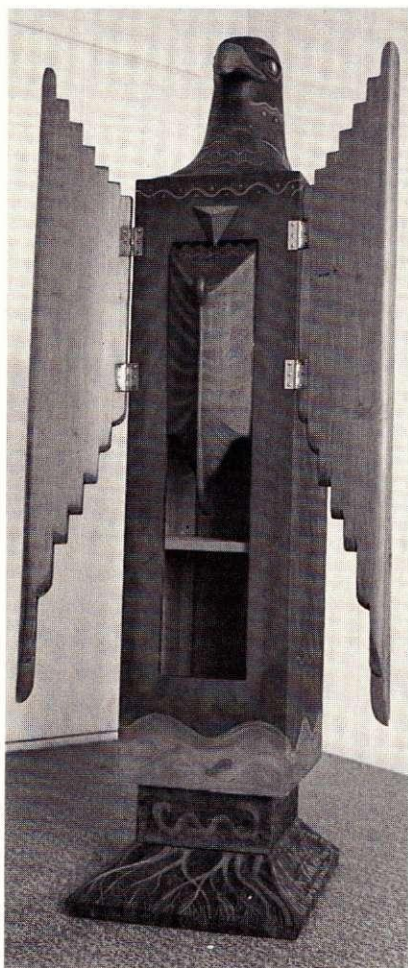
pagan and profane world. Peer's identity becomes a patchwork of elements from the pre modern culture and the modern world. He becomes a quarrelsome agitator for his own unrealistic feeling of omnipotence. In this state of mind he steals a bride and betrays her. After this he is an outlaw living his life far away from his homestead and the rest of the heritage of his grandfather get lost. Ibsen puts Peer in a tense position forced to seek a new identity. He becomes a refugee seeking his kingdom in the mountains where he builds a cottage, but soon he escapes from his rural district and the only human who loves him: Solveig.

Space in a Symbolic Perspective

Originally the drama is not written for theatric performance.²⁶ The landscapes and space in the play are parts of a narrative labyrinth where Peer is travelling back and forth in his mind seeking his own identity. To make all the imaginary movements and symbolic spaces, landscapes and creatures of the journey on a physical scene are impossible. Travelling in the world the landscapes becomes symbolic parts of his own journey of life loaded with Peer's subjective feelings and personal interpretations. The landscapes of the text are shaped more as the old symbolic perspectives where the spatial dimension is built on values and in this way is unlike the geometric correct perspective, time gets diachronic and separate places melt together. In this Gyntian perspective the main principles of organisation are his desires and greediness with an underlying hope to get free from the slavery of his strong nar-

cissism. Nearness and distance in this imaginative space are formed by emotional, aesthetic, religious, moral and rational distance and nearness.²⁷ The walls of the room and landscapes constitutes symbolic frames to put focus on the conflicting values of each textual scene (not to confuse with the physical scene), and the different spaces are symbolic interrelated and forms the labyrinth structures of his mind. This demonstrate the relative spatial freedom of mind.

Roots, Feet and Experiences



Rousseau wisely, didn't define barbarians by their language, but by their living on permanent home place for ever without knowing anything besides their own little part of the world, their neighbours, animals and nearest surroundings. They had an idea of a father, a son, a brother, but not of a human and of humanity. A stranger, an animal, a monster was for them the same.²⁸ This is a strong critic on the idea of the identity as roots, and this is the world of Peer Gynt. This is the starting point of his journey. But the freedom and experiences of the journey may change his perception and understanding of the other, the sacred, culture, nature, landscape and identity.

Travelling around in the world and the mind the journey becomes a labyrinth.

The Labyrinth

In the journey the mind is given the possibility to create a critical distance to one's own world. By experiencing the life in new perspectives critical and intellectual thinking becomes possible.

The journeys through the labyrinth of life have something in common. The journey is always a journey away from something seeking something else. There is an existential and geographical point where the story begins, a way to go with cross-roads, hinders and barriers, ways to escape, ways to get totally lost, fear and total isolation, turning points, places and moments of recognition and looking back to get a new view of life clearing mind and senses and recognise the goal you are heading for. There is a goal, an inner core of the labyrinth to be reached. But there is also a reason for travelling. The traveller feels

a shortage or a longing for something often not easy to define. The starting point as all places has shortages and the shortages causes the movements. It may be the lack of freedom and possibilities, a vocation, a need to fulfil dreams, the excitement for the world, a hunger for new experiences, recognition and wisdom.

The labyrinth may be felt like a prison with no way out or a way to the treasure in the core of the labyrinth. It is a fight between freedom and imprisonment. In the mythological, religious and philosophical labyrinths Eros, agape and wisdom may be the goal of the journey leading to freedom. The labyrinth of Minotaurus and of Kafka's Josef K were both prison. The journey is a process of breaking barriers, crossing borders, deconstructing old and building new identity, rational and emotional understanding and moral and cultural patterns. In this way the journey of Peer is a labyrinth.

In the labyrinth we have to find or construct a general view to be able to orientation. We may call it a place of reason, ethical understanding, a mature aesthetic sensitivity, a place of both analysis and interpretation and being aware of and caring for life, time and space. Peer's problem is: he does not even try to interpret his life until he gets old and arrives at the dramatic time and place for the existential reflection in his labyrinth (primarily the woods, sea and mountains). He is a superficial tourist of life experiencing people and places from the view of aesthete's solipsism.

Nearly drowning in the north sea Peer meets a mystical stranger scaring him with the following words:

My dear sir, ... I will open you up to the light of the day. I am mainly looking for the seat of dreams, but I will carefully probe every gust of you.

This is, I think, the analytic eyes of Ibsen facing Peer with his panic for the repressed parts of his self, constituting a *conditio humana*²⁹ and showing the way to the general view. It is this general view, the process of reflection and interpretation, or what we call the wings of mind, Ibsen wants him and the readers to develop through the process of confronting consciousness with the archaeology, teleology and eschatology. Developing and using the wings of mind is the only way to get free in or from the labyrinth. It is the way to free one self from a blind of destiny, suppression and manipulation.

Spatial Symbolism



In Ibsen narrative universe there is a symbolism of place built on the idea of the vertical axis.³⁰ The water is the element of the unconsciousness, the death and uncontrolled and suppressed sexual forces. The lowlands are connected with property, possessions, habits and low consciousness. The highest mountains are the world of freedom, poesy, imagination and the great views tran-

scending the tight border of the local culture. But there is an underground in the depth of the mountains. The world of the trolls, the echoes of the repressed and regressive elements of culture and the individual psyche. Here we meet the regression into narcissism and paranoia, the greedy self love and the fear of strangers and the unknown. As we know from reports the demonic creatures of the underground may be “seen” above the surface. When the explorers came to the borders of the known world they often fell into an alarming condition where they had to notice in their journals: “From this place there are barbarians, monsters, dragons, demons, trolls, dangerous animals...” Crossing the borders into the totally unknown parts of reality, losing the safety and self protecting habits and roots there may seem to be no way of escaping the terrifying demons of the unconsciousness. Subject and objects fuse. The outer world turns into an allegory of the underground of human consciousness. The narratives of the folk-tales may be used as a map of the inner energies coming up to the surface of mind where the wild and foreign nature is to frightening and overwhelming. In a symbolic language they are describing the archaeology of mind and ways to cross the borders of “demonic” imprisonment: using the senses, the reason, the empathy, conscience and moral sense transcending the borders of the aestheticism of fear and idiosyncrasy which an identity built on roots may develop.

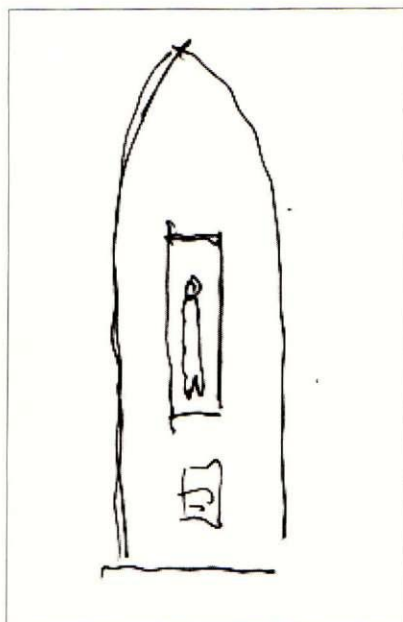
And over the mountains the air is raising into heaven where the sun sends its sacred light freeing us from the darkness. The freedom of the wings of mind

in the air is transcending the freedom of the earthly mountains.

The Sacred, the Wings and the Roots

Peer tells his mother Aase about the strange journey on the Gjendinsegg, a high mountain sharp as an axe, forced by a wild reindeer to ride on it's back just after it has been shot. Suddenly riding in the air with the sun straight ahead, Peer and the reindeer fall down into their own images mirrored by the ice water 1700 feet below. Of course his mother believes that he is lying. This scene is often claimed to be a true description of an ecstatic sacred feeling,³¹ an “*unio mystica*” which can be experienced in the loneliness and silence of the mountains. Such feelings are a well-known result of a total identification with the surroundings and a feeling of transcending the physical environment, a feeling of belonging to a sacred dimension in the high and mighty mountains nearly penetrating the clear blue sky and reaching the gateways of heaven. The mountains may give a strong feeling of identification with the wholeness and strengthen our identity. But this is not the enlightenment of consciousness and conscience. The natural forces represented by the reindeer is the controlling forces in this scene and the fall from the air and the light indicates that something holds him back. The wings and the roots are bound together in a strong Dionysic way. It is partly a feeling of bodily biologic omnipotence conquering the mighty mountains and an ecstatic descending³² into the bonds and the instinctive roots of his own nature.³³

Profane Dreamspace



This strange experience establish a dream of striving towards the enormous energy of the Dionysic dimension. Back near his home stead looking at the clouds Peer turns into the world of adventures and sees him self as a great emperor riding in the sky above the king of England with all the girls of England admiring him and with his mother behind shouting and screaming.

The sacred dream is changed, but some elements are still there: the feeling of omnipotence and of wings of the imagination both transcending and descending the forces of nature. His dream ends in a fall into the imprisonment of the narcissistic ego hunting for earthly omnipotence. Back in the horizontal world, he is not able to see the reality of human community, the reality of his own uncon-

sciousness, conscience and the reality of the other. He begins quarrelling with the whole neighbourhood looking for a girl, and with the frustrated erotic feelings he steals the bride and betrays her. He ends up in the wilderness paralysed by dreams of bodily and Dionysic origins. The sacred has degenerated and ends up in a materialistic and profan dream of a private golden age, an Eden he calls Gyntiana where the emperor Peer is the absolute and omnipotent centre. This is the dream of obscure romantic, an aestheticism where each person is enclosed in an allegoric dream world as its absolute centre representing their own "holy common will".

Roots in Territorial Tribalism

The castle of the king of Dovre is the antagonistic images of the ideal home place and homeland. The Dovre-master is a troll, the king of human primitivism in the deep of the mountains. The national socialist held him to be the god of the Nazism superman,³⁴ the Jungian Wotan³⁵ or Dionysos. Peer wants to marry his daughter and get his kingdom as a gift. By a ritual of initiation the trolls make him into a troll. He has to give some promises. We give the word to the Dovre-master:

If you even one of the contracts void you will never get out of here alive. First you must banish from your mind everything outside this kingdom...

Peer easily transforms like a post modern man looking for his identity in the marked: "With the throne in prospect that is no drawback."

He learns the difference between man and troll:

They say: "To thine own self be true. "But here in the world of the trolls, we say: "To thine own self be-all-sufficient!" ... And then you must learn to appreciate our homely way of living.

Peer suddenly sees the ugliness of the world of the beasts using his human eyes. However, the Dovre-master knows what to do:

I'll scratch your eye a little to help you see obliquely. But all that you see will be rich and strange. Then I will take the right one out completely.

This indicates the aesthetics' relation to the perspectives and understanding of life.

In the world of the Dionysic sacredness of the trolls we find: strong aesthetic idiosyncrasies, madness of purity, strict borders, barriers of mind, a "holy" common will, a "philosophy" of dehumanisation, an anti-cultural collectivism, a naturalised intellectual and ethical primitivism best described as the "philosophy" of *Blot und Boden*. This Wotan kingdom is the image of fundamentalistic nationalism where the roots in nature and place is the total dominating parameter of identity and the freedom of the feet and the wings of reason and the ethical strength is forbidden.

After this Peer lives his life in an obscure narcissistic aestheticism and a cultural particularism looking for his omnipotent self in the material world and not in the social world of the other. He becomes a famous and rich ship owner ruling his empire of capital from US.

The Home as a Sacred Place



Sleeping in the vertical axis

Before his flight to “the promised land” of America he meets Solveig. The meaning of her name is the way to the sun. She carries a hymn-book, here as a symbol of the sacred dimensions of life. She becomes the symbol of the possible enlightenment and humanising of the Gyntian self, his reason, feelings, will, conscience, religious beliefs and senses. She is not as much a symbol of Eros, but more a symbol of agape. And in the end she maybe offering him some gifts of wisdom? The author does not tell. He tells his readers to continue story. The cottage with Solveig waiting for Peer is a symbolic sacred centre of the labyrinth journey, the way to the understanding

of the existential qualities of life and a love (agape) transcending the love of relationship, ethnicity and territorial restriction. It is the earthly opposite of the centre in the underground and the place where the story ends. Here he may find the possibility of healing and developing the freedom of mind (the wings).

Gyntiana

We also find the aesthetic fundamentalism in a madhouse in Cairo where the reason just died at eleven: “It is apparent that at the afrosaid time the so-called intelligent started to rave.” Peer becomes a messiah and the emperor of exegesis of madness of the inhabitants who are in a condition of total “Von-sich-gehen.” They are not in an inner exile, but in an outer exile outside their own selves. One named Huhu³⁶ talks about the authentic malabars:

... long ago, That ... countryside was ruled by Orang-outangs. The woods Were theirs; and they could fight, Growl and snarl to heart's content-Live, in fact, as Nature made them; They could screech without permission And were lords of all the country. Then there came this horde of strangers ...

As Peer they have all learned the “To thine own self be-all-sufficient!” and become objects in a world of homelessness and *Entfremdung*.

Conclusion

The intention of this article was not to give a complete answer to our problem of roots, feet and wings, but to give some ideas of in which directions

we may search for the answers and to stress the importance of further studies. The near connection between philosophical anthropology, and cultural, political and religious perspectives in the interpretations of narratives, landscape and architecture have been emphasised.

In spite of Ibsen's hard critics of the romanticism we may conclude that it does not deny the all sides of the romantic dreams. After he has exercised them through his hermeneutic of suspicion the energies behind them have still not gone away. Behind them we find the dynamic principles of the human mind: the archaeological, the teleological and the eschatological layers of Ricoeur. Peer is travelling between these layers in a process of vertical circling. But this on going process does not guarantee that he will find his general view. The Dionysic corruption of the wings and the solipsism of the tourist feet is the result. In the end of the play he meets the uttermost limit of life, the death as a button moulder who will melt him down. Peer is afraid: “This ladle business – losing all The attributes that make a Gynt – That fills my inmost soul with horror!” To become a living person he have to change radically, meeting the deeper archaeological layers, the hopes and the uttermost questions of life. Kierkegaard description of aestheticism as a condition of consciousness is identic to what we would call narcissism. Ibsen studied Kierkegaard and was accused for plagiarism. If we interpret the process of melting down with the help from the philosopher Peer have to develop through the next Kierkegaardian phases (the first one is the aesthetic): the ethical and the reli-

religious to get the new form in which he becomes him self with a fully developed personality. This is according to the existentialist Kierkegaard how the identity of man should be developed. Behind the three phases we find Plato's triangle: the aesthetic, the ethic and the last one, the reason which Kierkegaard interpreted as a religious way of understanding. With the help from Martin Buber³⁷ we do better to divide the Platonic reason in two: the logic and analytic rationality and the religious reason. These four qualitative domains are interrelated and have to be treated as such in the analysis of the relations between roots, feet and wings and their qualities. With a relationistic method and view we have to balance and understand the dialectic between two of the most important oppositions in Ibsen's dramas: the opposition between the private and the public side of life. This is where the aesthetic, ethic and religious types of Kierkegaard fail, but though he overestimated the subject and was blind for the cultural and political sides of life his understanding of the subject still remain one of the deepest and most clearheaded in modern history. Using these four balancing "Platonic" elements and the Ricoeurian layers we may not easily

fall in to the pitfalls of aestheticism, moralism, reductionistic rationalism and (a hidden) religious romantic and fanaticism (we may find hidden religious fanaticism and moralism in the great ideologies of our time). And with all this in mind we may be some steps nearer to start the analysis leading us to a more qualified answer to our problems of roots, feet and wings.

The discourse on these problems indicates a need for more research on a broader professional basis taking the historical, political, cultural and anthropological aspects and implications into account. The problems of roots, feet and wings are of a broader interest. It is not only a problem for architectural researchers, but also for eco-philosophy, for people working on ecumenical questions, dialogues between religions, international politics and peacemaking and for the daily life of people world wide. To declare the national romantic mythology of roots and authenticity as universal truth is both dangerous, far-fetched and gives us a reductionistic perspective on culture and the human self. We prefer to end this article by an "awful" accusation without documentation and analysis: There is Gyntian tendency in the Norwegian debates on ecology³⁸, architecture, identity and place.

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Illustrations: sculptures by the author

Notes

1. Nordberg-Schulz article in NA 94-1.
2. Jan Bengtsson NA 94-1 criticis on Nordberg-Schulz article.
3. In humanistic tradition emanicipation is a process of transcending barriers and a process of social, intellectual and ethical maturing. Se von Wright on *padeia* (von Wright). In this article these concept can not be fully defined. We will just give some ideas about their importance these distinctions and gradually develop their meaning.
4. In this article these concept can not be fully defined. We will just give some ideas about their importance these distinctions and gradually develop their meaning.
5. Bjarne Hodne
6. Some of his first plays inspired by the national romantic before he became critical.
7. Christopher Lash
8. Ricard Sennett
9. Eric Fromm, also Kolstad, Langslet and Aarnes on *to bee and to have*.
10. Hans Aaraas
11. Literature on Heinz Kohut: Sigmund Karterud. Other theories on narcissism: Jens Frimodt.
12. By doing this we know that we do not do them full justice, and linking them to the later narzism is of cause both historical, political and ideological incorrect.
- 13 In European tradition the gnosticism and Plato where strong believers in this idea. see Platon's *Faidon*. Christian tradition the distinction between body and soul is so strong.
14. This must not be confused with the third Rich of Hitler.
15. Paulsen gives us the history of ideas of this dream and Ibsens "Emperor and the Galilean".

16. I recommend Bjørnebo on this item.
17. The same may be said about the post-modern New Age.
18. Alain Finkielkraut
19. These ideologies represents a deterioration of Herder's ideas.
20. Waage (se page 152 and following pages for critics on Rousseau)
21. Norbert Elias holds the nationalism to be one of the most powerfull systems of human believes Normann Waage (se page 90).
22. a) Östvedt. b) Helberg. c) Hodne.
23. Hodne
24. In 1800 70 % of the Norwegian people were farmers, fishermen and hunters. "Norge fra u-land til i-land".
25. Östvedt
26. Francis Bull: "Innledning til Peer Gynt" in Otto Hageberg.
27. Unconsciously and consciously this is a way of orginzing space in architecture and planning resulting in an aesthetic of purity and danger and social geographic segregation.
28. Stefan Jonsson (page 46)
29. A condition in which man meets his existential limits and recognise his existence.
30. Jörgen Haugan (page 71 and the following pages on symbols of the elements)
31. Refling Hagen.
32. This descanding may become important part in his development of the wings of mind.
33. Dionysic religious ecstasy is described by Euvripides in one of his tragedies.
34. Martha Nordheim NRK
35. C.G. Jung: "Wotan" (similar to Dionysos and Odin) (in Res Publica 21 page 101-123)
36. Huhu is claimed to be a caricature of the Norwegian nationalist Vinje (Nilsen's article in Hageberg)
37. Buber
38. eg: proclaiming nature as holy is a often an expression of a Gyntian religious aesthetic-ism leading away from deeper and more advanced understanding of both nature and holiness.

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