

A Symbolic Study of the Religious Character in Modern Theatre: A Case Study of "Rosmersholm"

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Abstract:

The play Rosmersholm, one of the social plays aimed at the upper class of society, the clergy, simulates the Norwegian reality on a narrow level in conveying the situation surrounding Rosmersholm. The play begins with the loss of one of its pillars, which is the pastor's wife, Rosmer. The play consists of four chapters and is a social epic that conveys a state of salvation, socio-religious liberation and adherence resulting from family legacies that turn a person towards what he does not aspire to. This study aims to research the symbolism of the spiritual personality and its behaviours to present this type of class that remained closed for a long time and cannot be explored by the general public. It also provides an analytical study of free personalities, resulting in knowledge of the extent of the influence of religion and freedom on individuals. At that time, these two types of characters were considered incompatible and did not meet due to the nature of the religious symbol, closed in on itself, and its distance from religiosity and the church. Combining them together leads to one of the following results:

- Aversion.
- Convergence.

Keywords: *social plays, Rosmersholm, social liberation, legacies. Socio-religious.*

دراسة رمزية للشخصية الدينية في المسرح الحديث: دراسة حالة "روزمرشولم"

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الملخص:

مسرحية روزميرشولم، إحدى المسرحيات الاجتماعية التي تستهدف الطبقة العليا من المجتمع "رجال الدين" وتحاكي الواقع النرويي على مستوى ضيق في نقل الوضع المحيط بروزميرشولم (بيت ال روزمر). تبدأ المسرحية بفقدان أحد أعمدتها، وهي زوجة القس روزمر، وهي شخصية حاضرة دائماً في مخيلة المسرح، حيث تتواجد الشخصية منذ الفصل الأول وحتى الجزء الأخير من المسرحية. تتكون المسرحية من أربعة فصول وهي ملحمة اجتماعية تنقل حالة الخلاص والتحرر الاجتماعي والديني والتزمت الناتج عن الموروثات العائلية التي توجه الإنسان نحو ما لا يطمح إليه، لذلك نجد الصراع النفسي حاضراً وثابتاً في شخصية القس روزمر ومحاولاته إقناع الجميع بأنه يريد الخلاص والتحرر من القيود الدينية التي تحده من كافة احتياجاته وتحيط بكل سلوكياته. تهدف هذه الدراسة إلى البحث في رمزية الشخصية الدينية وسلوكياتها لتقديم هذا النوع من الطبقة الذي ظل مغلقاً لفترة طويلة ولا يمكن لعامة الناس استكشافه. كما يقدم دراسة تحليلية للشخصيات الحرة، مما يؤدي إلى معرفة مدى تأثير الدين والحرية على الأفراد. في ذلك الوقت، كان هذان النوعان من الشخصيات يعتبران غير متوافقين ولا يلتقيان بسبب طبيعة الرمزية الدينية المنطوية على نفسها، ورمزية الحرية، وبعدها عن الدين والكنيسة. لذا فإن دمجها معاً يؤدي إلى إحدى النتائج التالية: النفور - التقارب.

الكلمات الافتتاحية: المسرحيات الاجتماعية، روزميرشولم، التحرر الاجتماعي، الموروثات، الاجتماعي-

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Introduction:

Symbolism in drama, in fact, keys for understanding the meanings behind the strings of words. Since they are personally, conventionally, and archetypically idiosyncratic, their understanding and translating are not easy. The present descriptive research attempted to investigate the rendering of symbols in four of W.B. Yeats's plays. To this end, discourse, equivalent, and comparative analyses were used. According to the research findings, the translators were not completely successful in rend symbols from English into Farsi, and based on our observations, omission was the most frequently used strategy for translating symbolism in drama.

The results of the collected data analysis indicated that, due to cultural gaps and personal, ethnic, and national differences, symbols in Yeats's drama can, in many cases, be considered untranslatable. (Johnson, B., Stone, R., Nogueira, D., Semolini, K., Wu, D., & Ridjanović, M. 2013) And for Metaphor, the complex dynamic systems theory of Metaphor provides a theoretical framework of "discourse dynamics" to describe Metaphor in face-to-face conversation and, more generally, as a simultaneously linguistic, cognitive, emotional, social, and cultural phenomenon. (Cameron, L. 2007) On the other hand, Ibsen's view of symbolism and use of the symbolic setting provide focus and unity to the plays written between 1882 and 1892. His settings depict his major themes and the souls or psyches of the characters. Areas on and off the stage, props, furniture, and architectural details may be a stage projection of the protagonist's mind, intention, motivation, or suppression. Since the essential nature of drama is conflict, Ibsen often uses his settings as symbols of conflict. Varied settings, architectural details, placement of the furniture, and the character's positions and movements on the stage provide a visual symbolism for his themes in *An Enemy of the People*, *Rosmersholm*, *Lady From The Sea*, *Hedda Gabler*, and *The Master Builder*. (Thompson, J. L. 1986) Ibsen's talent for arousing controversy among his contemporaries is well known. Beginning with *Love's Comedy* as early as 1863 and reaching a climax with the challenging cluster of social reform plays *A Doll's House*, *Ghosts*, and *An Enemy of the People* in the years 1879-82, Ibsen's plays fulfilled as no other Scandinavian literature of the day Georg Brandes' dictum that literature should "put problems into debate." All literate Scandinavia in the late 1870s and early 1880s may be described as a gigantic debating society in which people of sharply opposing views on social, political, and religious subjects came to grips with each other. In such discussions, Ibsen's plays, more often than not, provided the point of departure for the clash of opinions. (Gustafson, A. 1956) In his various social plays, Ibsen repeatedly explored how far individual responses were shaped or fettered by social determinism and how far social existence could be seen to determine consciousness. However, beginning with *The Wild Duck* in 1884, Ibsen wrote a series of plays in the 1880s and 1890s in which there is a subtle but distinct shift of emphasis from the social to the personal. In *Rosmersholm* (1886), *The Master Builder* (1892), *Little Eyolf*

(1894) and *When We Dead Awaken* (1899), complex personal relationships are explored within an overall framework of symbolism or myth. In these symbolist plays, the various characters are still carefully located within a specific social environment that shapes their pattern of living and, to some extent, their attitudes. However, the author's major concern is no longer the relationship between the characters and their environment but rather the intensity and complexity of their interpersonal relationships. In these plays, the pain or suffering of the characters is not fully intelligible because it is seen in its social and historical context. (Thomas, D., & Thomas, D. 1983)

The play *Rosmersholm* is in the middle of production by the Norwegian writer Henrik Ibsen and is one of the greatest that Ibsen gave during his literary career. Ibsen wrote the play in 1886 in Danish. This play is one of his best literary works, according to the estimation of several critics and researchers, and it is always compared with his other successful play, "The Wild Duck." Influenced by the writing style of Eugene Scribe in his plays, this play belongs to the third stage of Ibsen's literary development and is placed alongside "The Pillars of Society," *A Doll's House*, and *The Wild Duck*." In this play, Ibsen deals with such social and psychological themes as the ill-treatment of a wife, perseverance for the existence of her family, social hypocrisy, false social traditions inherited from the outdated family tide, and adherence to the illusions of family customs, which many aristocratic families consider as part of their destiny and an inevitable existential condition. The play's main theme is the transformation of an aristocratic man from his conservative bourgeoisie characterized by religiosity and puritanical dogmatic adherence to liberal thought with a new personality different from the previous one, and this change comes with external motives represented by Rebecca.

The play deals with the issue of political, social and religious change that occurs to an important figure in her surroundings and has an excellent stability and impact at the city level because it derives this influence from the deep family history rooted religiously and balanced with the acceptability of the Norwegian city society, which at that time was dominated by the religious tendency and the legitimate authority of the priests, as stated by the main character Rosmer, when the traditional ruling class renounces its right to impose its ideals on the rest of society; but faith in this idea is limited to one character in the play, Rosmer, and Rebecca took upon herself the

responsibility of pushing him towards this desired change, which in modern data is considered freedom from religious adherence, social commitment and the stereotype taken from time immemorial on all members of the Rosmer known religiously, she is the one who has adopted a free thought that is hostile to the ideals and behaviours adopted by Rosmer and his long-standing family, and continually seeks to minimize Rosmer's religious and political beliefs and customs and strengthen his modern social

position marked by intellectual emancipation, social openness and psychological strengthening that has occurred to Rosmer. Henrik Ibsen's play "Rosmersholm" deals with the issue of replacing ideas with new ideas, namely, the replacement of radical thought with liberal thought and the self-knowledge of the dialectical character who raises the idea of the play and performs its climax to bring the surface to the level of emancipation. The repressive forces in the Play range from organized political parties to internal motives that ultimately distract one from self-realization. A battle occurs between those who want to change the course of future events and establish a new order and those who wish to maintain a comfortable status quo while crushing any attempt to disrupt that state. Sometimes, this fight takes place within one individual. Johannes Rosmer and Rebecca West represent the desire to change the current order of the universe and create a new society of Free Thought.

In this, they must fight against the representative of the old School of thought in the person of the school principal, "Kroll" Rosmer is the key to the fight against oppression, reactionary thinking, and inherited dogmas because he was once the figurehead of the traditional way of leading Norwegian society in that town. Rosmer grew up in a strict family atmosphere and tightly clung to the ideas on which he was born according to his family's religious-political teachings and methodology. He became a clergyman and adhered to the church's ideals like his predecessors from his family. The church can be considered the ultimate symbol of the conservative politics in which Kroll and his faction live. He not only wants to live under that policy but also insists that everyone should live under it in the old authoritarian way based on enslaving society and indoctrinating it with its behaviours and leadership in all forums of his life until he reaches the stage of indecision when society becomes surrendered to all its capabilities to a specific category of individuals who direct them on every small and large, namely the clergy and politicians. Among them, a more leadership and appropriating class is the political and religious class. Rosmer drifted away from the conservative point of view and thus finds himself in a battle against his former ally because Kroll wants Rosmer to follow in his old footsteps, the footsteps of parents and grandparents, not for the benefit of society and the town, but for his personal gains and orientations based on religious support. Rebecca West is a so-called "emancipated" woman and was instrumental in getting Rosmer to change his views. Thus, we conclude that the main characters who play an influential role in conveying the state of society began to appear through the four chapters of the play, so we conclude how strong each character is and their significant role in getting the state of society. In his works, Ibsen repeatedly weaves the plot of his theatrical works in a realistic social way that simulates the nature of society and its way of life and addresses one of the community members or a simple sample of it to make it a test model and convey the lived situation. In the play "Rosmersholm", we find that Ibsen codified the social Battle of Rosmer, Kroll and Rebecca and brought the forces controlling the life

of society and its details at that time. This can be seen in many places, such as in the Act one when Mrs. HELSETH tells on the extent to which clergy and the rich interfere in the life of society:

Mrs. HELSETH: "Good Lord, miss--because it is necessary, I suppose. Well, well!-- Still, I certainly do not think Mr. Rosmer has behaved well. There was some excuse in Mortensgaard's case, because the woman's husband was still alive; so that it was impossible for them to marry, however much they wished it. But Mr. Rosmer, he could--ahem!" (Act 1)

Religion and theatre in the concept of the play "Rosmersholm" Since Ibsen is the dean of realistic theatre, he is considered to inspire researchers, readers, and socialites, especially those who are looking for a religiously and politically led society, so in each such society, a small group can be revealed that controls the destinies of large groups of people through a weak point that seizes and influences society. Since society at that time was considered a religiously hypnotic society, this small group may choose the religious path to lead these vast crowds of society and their whims, so this small controlling group invents myths and unrealistic tales to control the minds of society and lead it however they want. The philosophy that Ibsen came up with reveals the hardness of society at his time and lifts the curtain on many behaviours and tricks that politicians, clerics, and partisans came up with, so we find Ibsen every time targeting in his works the focal points - the quintessential points in society that take over their behaviours and make them tools of leadership rather than free individuals. Many writers conveyed religion in their works, especially English writers in the middle ages and the dark period that swept Europe. Fake clerics proliferated and dominated the entire social and political life. Playwrights began targeting this pillar, which included all of Europe and transferred it to society. All these works came as warning messages to sensitize society to this fake religious tide, which reached the stage of enslavement and absolute control over the life and fate of society. Ibsen is considered one of the few theatrical figures who contributed significantly to the transfer of society from the stage and attacked artificial religion, deceptive politics, and fake democracy. Rosmersholm's play is based on the religious-political belief used to determine the destinies and orientations of people, and anyone who realises that this religion is fake and behind it, there are goals and returns, is one of the beneficiaries, like Kroll, who wants Rosmer to re-enter it after his liberation.

Ibsen depicts in his play Rosmersholm that the focus of social orientation comes from the clergy; they understand the controllers of the requirements of society and its details, so the circle of society revolves around the priests and their entourage, so politicians turn to the clergy to invite the believing community, absolute faith in the church, orientation towards politics adopted by the cleric motivated by the Statesman, society considers this to stem from a source of confidence. Organisations must abide by it as it has become a purely religious obligation; a recommendation from the cleric

brings the politician profits, power, and glory, through the conversation between Mr. Mortensgaard and Mr. Rosmer when he decided to free himself from the church:

MORTENSGAARD: Yes, you may be certain that there is not much that you would be able to do hereabouts. And besides, Mr. Rosmer, we have quite enough freethinkers already--indeed, I was going to say we have too many of those gentry. What the party needs is a Christian element--something that everyone must respect. That is what we want badly. And for that reason it is most advisable that you should hold your tongue about any matters that do not concern the public. That is my opinion.

ROSMER: I see. Then you would not risk having anything to do with me if I were to confess my apostasy openly?

MORTENSGAARD (*shaking his head*): I should not like to, Mr. Rosmer. Lately I have made it a rule never to support anybody or anything that is opposed to the interests of the Church. (Act II)

In turn, the Statesman remains indebted to the clergyman, and the Statesman hopes that God will extend the life of the clergyman who supports him. Still, Ibsen came this time with a different blow that upset the scales of the play and hit the audience's idea of the death of the clergyman. Still, he made the clergyman retreat from his religious way and move towards liberation, and Rebecca is the creator of the liberation project in the same Rosmer. She is the one who made him strip away the labels and inherited the ethics and ideology of the Rosmer family. On this basis, Ibsen and other writers deliberately targeted political religion, which has become a dependency on society and its progress, as they found that this fake religion, wielding power, robs Society of many times what it gives and captures all its capabilities, so Ibsen worked to convey this social angle on a theatrical basis through his realistic theatre, which did not hesitate to raise controversial issues that arouse the anger of religious, politicians and those in the dark.

Questions of the Study:

- 1- Is there a direct influence of the clergy and the church on the life of European society?
- 2- Is there rapprochement or repulsion between the religious personality and the non-religious personality?

Objectives of the Study:

- 1- Studying the religious personality and the extent of its isolation into itself.
- 2- Study the case of a personality free from religiosity.

Problem the Study:

The research studies the religious personality after leaving the church and its politics, the diversity of the method of liberation from illegal and sincere religious restrictions, and the social conditions that occur to this personality after that. Research into this problem has benefits for researchers and students and is also a social situation capable of empowerment.

Previous Studies:

Van Laan's study focused mainly on the structure of Ibsenian plays. A significant idea of this concept was formed and matured, so the researcher considers it to be one of the most critical aspects of this more poetic mode is Ibsen's attainment of ambiguity, which frees the great poet from "taking sides" from employing his art merely to instruct, to indoctrinate, to convince. The simply defined characters of the problem plays become the "bundles of opposite qualities", which John Northam saw as Ibsen's basic conception of his characters. "Inner complexity" of character extends, as in Rosmersholm, to greater complexity of meaning in the whole action, and Ibsen focuses upon "the multiplicity of forces and demands to which all individuals are subject." (Van Laan, T. 1963).

According to John Chamberlain in his study (1974) "Tragic Heroism in Rosmersholm" In The Interpretation of Rosmersholm, considerable emphasis has been placed upon the ideas of expiation and atonement and upon the complementary theme of a conflict between pagan and Christian forces in the play reminiscent of that in Emperor and Galilean." In terms of mood, the work has been long and generally regarded as exalted and tragic. (Chamberlain, J. 1974).

Thompson, J.L., in his study 'Ibsen's Stagecraft: the symbolic setting' (1986), takes up Peter Tenant's Ibsen's Dramatic Technique and discusses the settings and stage directions of his significant plays as they relate to the plot and theme. In Patterns of Ibsen's Middle Plays, Richard Hornby only studies the settings and scenic background for An Enemy of the People. In Ibsen's The Man and His Work, Edward Beyer focuses on the plays' symbols as they relate to the theme. Finally, David Thomas presents an excellent study of stage space in The Lady From the Sea. These authors and others have touched upon the genius of Ibsen's stagecraft. More can and should be said because understanding Ibsen's symbolic settings will lead to a deeper reading and appreciation of his plays. (Thompson, J. L. 1986)

According to Stanton-Ife, A. M. (2006), in research (2006) entitled: "Happiness as End: A Reading of Rosmersholm", he takes more than one part, and he explores Rosmersholm as:

1. [It is] a morality with a single, coherent basis. Acts should be judged right or wrong according to their consequences. Happiness is the only thing that is good in itself.

Unhappiness is the only thing that is bad in itself. Everything else is judged good or bad according to its tendency to produce happiness or unhappiness.

2. [It offers a morality apart from religion,] a human creation serving human ends . . . [T]he myth of commands and prohibitions is to be replaced by rational calculation of the consequences of different courses of action.
3. [It is a consequentialist philosophy, its] emphasis on the future rather than the past.
4. [It insists on] equality . . . [E]ach person's interests are to be weighed equally: everyone is to count for one and no one for more than one. (Stanton-Ife, A. M. 2006)

According to Leon, C. (2011): Conceptual Correspondences between Henrik Ibsen's "Rosmersholm" and Friedrich Nietzsche's "Thus Spoke Zarathustra". Conceptual Correspondences between Henrik Ibsen's "Rosmersholm" and Friedrich Nietzsche's "Thus Spoke Zarathustra" he analyse the correspondence of some concepts characteristic of Nietzsche's philosophy from Thus Spoke Zarathustra in Ibsen's play Rosmersholm. Although they worked in different cultural spheres (literature and philosophy) and had little to say about each other, Henrik Ibsen and Friedrich Nietzsche produced the most radical criticism of the traditionalism of the age through their virulent works. Assume that beyond the apparent interferences between the two pieces, Nietzsche's philosophy also influenced Ibsen's play. (Leon, C. 2011)

According to Errol Durbach (1982) he asks: are Ibsen's principal works to be interpreted primarily as a sum of destructions aimed at scourging the lies and idolatries of an errant civilization, or do they in fact embody a positive philosophy at their core? Or, to rephrase Rolf Fjelde's crucial inquiry, is Ibsen no more than a black satirist of Romanticism, a negative visionary for whom freedom and joy — the central, life-affirming values of the Romantic are mere delusions of a neurotic society hell-bent on evading commitment, sexual love, and the fleeting pleasures destined for the grave? The most stringent critics of Ibsen's vision, it seems to me, are not those whose dissenting views call into question his genius but those genuine admirers for whom that genius is expressed most characteristically in destruction, ironic subversion of values, harsh judgments upon man's frailty, and an inability to place sexuality creatively in human experience. Acts performed in joy and impelled by love lead to the millrace. The free self-proclaims its autonomy in suicide. Life seeks its apotheosis in the Ice Church of the Romantic imagination, where death alone confirms the impossibility of the quest. (Durbach, E. 1982). This is an indication that Ibsen's critics are not considered critics of his works, but rather are targeting his giant theatrical personality. He does not tend to exploit the religious situation and criticize it falsely in order to make the theatrical work successful, but rather deals with the matter in an impartial manner.

The Characters of The Play in the Sociological Study:

Ibsen is always skilled in the way of building his theatrical characters so that they make a pivotal window along the parts of the play, so we find Rosmer a radiant personality on the stage throughout the chapters of the space, and immediately the level of the glow of the character decreases, the theatrical activity that illuminates that glow with which the character was launched, as well as when we look at Rebecca, Kroll and the rest of the characters, each character appears to us with great strength capable of changing the face of events as Rebecca did in the last part of the play, as well as Kroll, who makes him a central character rooted on the stage. Ibsen's literary skill is shown not only in the living characters who are actually on stage, but the existence of fictional characters and the extent of their influence on the plot's fate has been proven. Beata is the character who never appeared on stage, but she is one of the elements that turn the story in a different direction and is the one who determines the inevitable fate at the end of the play. Here, Ibsen's greatness is shown in shaping the character and keeping a steady pace that continues throughout the space.

The Main Characters of the Play:

- **Rosmer:** A religious pastor with a reputation that appeals to the memory of the community of the Norwegian town. and he is from a long-established family in the Christian religion; his family did not give up supporting politics, interfering in the affairs of the press and controlling the joints of society and its events through their constant support for a group of politicians, but Rosmer the personality that created the difference to take her path and pass through the passage of others.
- **Rebecca:** She is considered the most crucial axis in conveying the play's state through manipulating the play's psychological atmosphere, as she is the one who changed Rosmer's orientation towards liberation, getting rid of social restriction and being drawn behind family inheritances. She is the character who proves the importance of personal change by one force on habits and traditions rooted in a personality. Rebecca was not taking advantage of her presence as a woman in the house to gain Rosmer's sympathy or feelings, but rather for the strength of her personality and mentality that crystallized in one direction to save Rosmer from his circle. Of course, Rebecca aimed to get a special place in the House of Rosmer, especially since she was alone and had no one, but she is considered a symbol of liberation and salvation in the play. However, she was suffering from Rosmer's behaviours and legacies and repeatedly tried to skin him from these orientations and restrictions until she succeeded. Perhaps what attracted Rosmer the most was his love for her, but she proved her lack of greed by Rosmer proposing marriage to her more than once, but she refused and refrained. Rebecca is the saving free pole of the chained pole "Rosmer", which distinguishes her liberated personality on the one hand and Rosmer's chained-shackled personality on the other.

- **Kroll:** He is the wavering character in the play who is the beneficiary of the clergy's recommendations. Kroll is the character who constantly appears throughout the parts of the space; we find him to have a fluctuating nature. Decisions are urgent on one side, which is the side of personal interests. In turn, he urges Rosmer to retreat from his opinion of liberation and that he is committing a sin and moving away from the March of parents and grandparents, which in this urgency tries to quit Rosmer from his idea of liberation and depart from the framework of family traditions and legacies that captivate him and restrict his customary human freedom. Kroll is a magnet for Rosmer for his customs and traditions, unlike Rebecca, who is an attraction towards Rosmer's intellectual emancipation.

The Role of Symbolism in the Formation of Characters:

As a school of literature, Symbolism refers to three phases of a vital part of the development of literary modernism: first to an artistic movement in France and Belgium during the last decade and a half of the nineteenth century; then, retrospectively and most importantly, to its immediate sources in French poetry beginning in the 1850s; and finally to the influence that both of these had on European and American literature throughout the first half of the twentieth century. The designation had its original and official application to the second, and it must be owned, from a literary point of view, the least significant of these phases. The perceived failure of the Symbolist movement to generate major works drew attention to the writers from whom it drew inspiration. So by the 1920s, the especially suggestive term Symbolist had come to be associated primarily with the movement's four great predecessors, who remain among the most influential concerning France's poetry and across national boundaries and genres. (Olds, M. C. 2006)

- **Beata:** The character of Beta is considered to be a significant influence in the events of the play, as she was present throughout the space and directly impacted the plot. The suicidal Beata has never been seen on stage but has made her mark in work and has taken on a dimension more than just a fictional character. Beata is considered guilty for Rosmer and shows the suffering of women at that time, where childbearing was a focal point in family life at that time and a woman who is unable to have children does not deserve life, a message conveyed by Ibsen very professionally about the suffering of women in that society, when Beta committed suicide, she was sufficiently aware of the opinion of humanity about her and her existence, she became ashamed of her inability to reproduce, and this shows us the size of women in that society and the methodology that determines whether a woman survives or not, on the other hand, Beata proved her influence on the main characters in the play through her attitude, which caused the end of Rosmer and Rebecca, she became the inspiration of their future and an element of attraction in the direction of suicide when the livelihoods of

the two stopped social pressure requires that they be banished from life because they collided with customs, traditions and customs, so the businesses of society have become more significant than their lives, and Beata discovered that the outdated companies of the community are more influential than their existence.

- **Mrs Helseth:** The permanent witness to the events of the play and the character who is always present in the House of Rosmer, a character who represents the element of acceptance and surrender and takes the role of the viewer for the mistakes and problems that revolve around him, so the nature of Helseth remained a stagnant character who did not develop at all despite the many vicissitudes of events and the transfer of characters and their development. Still, she remained a constant character who witnessed all the changes in Rosmer's house.

- **Peter Mortensgaard:** The character of the teacher, which represents the element of Rosmer's distant past, being an educator and teacher for him, Peter is the most stagnant character of Mrs Helseth through what we see of the unity of nature throughout the play, so his character remained simple, we do not see the noticeable change on it. Still, it is described as a reminder of Rosmer's past, which is like a signal or an alarm clock for Rosmer's previous life.

Conclusion and Results

Rosmersholm takes the religious view on one side and the moral and social view on the other, so why did Ibsen take up the spiritual aspect with such cruelty?

Ibsen was imitating the Norwegian and British reality, as the religious factors of the two societies had a very significant impact. Its existence became apparent in the two societies in a way that can be distinguished even modern society, in which there is something of the ancient effect that leads to a purely religious character, as the two clubs above have a long history with spiritual processes and religious ideology unipolar, so Ibsen, like the rest of community, was influenced by this religious aspect, it is an integral part of Norwegian society.

On the other hand, we find Rosmer's drift from his old behaviours and his leave of the family's methodology in its religious orientation and what society has defined mainly for him, so there were two critical poles in the self-analysis of the body of the play, we find the religious side and the non-religious side. I mean here, by the non-religious side that is a free society that focuses on its own worldly life only deliberately personal freedom. Still, the religious side is the one that has power and control over all humanity and its capabilities, and the nature of his life is restricted and does not have freedom. We find closeness appears on the one hand and opposites on the other. Rosmer is a religious man who allowed himself to fall in love and take away his religious behaviours that dominated the way of life of society became permissible for him, so when he took away his spiritual nature, there was a contradiction in terms of his religious community

and his family, so we find the disclaimer appears by society towards Rosmer. Convergence occurs in Rosmer himself when he enters modern society (socially free) and abandons his old club (socially restricted). Hence, we find that closeness and contrast get Rosmer's personality, especially from a social point of view.

From this point of view, we explore a social situation generated as a result of the principles of modern realistic theatre, as this theatre depends mainly on a set of principles and constants; when we talk about Rosmer, we do not mean Rosmer himself, but we suggest the clergy class. When we talk about his beloved, we do not tell her personality itself, but what is intended is the abstract class of ancient religiosity and its methodology. Modern theatre takes care of this, which refers to an individual as a sample of a segment of society. This contradiction, which gets one personality, is deliberately designed by Ibsen to create a state of religious aversion and announce the extent of the impact of this fake spiritual nature on his society to produce these results, which allows Rosmer what is not available to other ordinary people from his community, so we find convergence and opposition to Rosmer himself in terms of the change that his condition gets from getting out of religiosity and entering a society devoid of religion.

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