

Exploration of the Psychological Uncertainty in Ibsen's Rosmersholm

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Abstract

Ibsen exposed life to be so complex in its patterns and mysterious in its paths. Life has a distressing way of hunts with its own reason, in spite of man's well-made tactics to control it. Ibsen observed life in the society and revealed out the struggling issues of humans who fights with life to maintain a decent existence and try to manage his survival in the world. Johannes Rosmer, Beata and Rebecca West, the central figures in Rosmersholm, are the victims of such a struggle which we come upon in Ibsen's later dramas. Ibsen's Rosmersholm reveals the challenging hidden motives that make an individual embrace death so eagerly. In Ibsen's plays such circumstances usually ascend due to unharmonious marriages and it led the way to disappointment. Rosmer in Rosmersholm lacked conjugal contentment which guarantees a peaceful communal existence. The three characters in the play try to discover each other by constructing and ruining. The characters are powerless in the face of an impulsive happening that twists into a matter of control and denial, possession and failure. All the characters in the drama are opposed and distinct by their relationship with the past and the tensions caused by the inherent existent. The incoherence between time and space describes the text and records the tragic consequence of the main characters. Rosmersholm deals with the disastrous fall of two characters and of a world around them, with the female protagonists. The play utilizes symbolism and imaginative jargons to indicate the substance of the gloomy kind of drama. The mystic force around them brings the gloom of the past on the scene. The progression of distressing guiltiness and the past actions start tormenting the characters. Rebecca West is a character who hides her past just like Nora, Hedda Gabler, Grengers Werle, Mrs Alving and Osvold.

KEYWORDS: symbols, psychic abnormality, gloomy, tragic atmosphere, despair, disappointment, vicious fatalities, etc.

Henrik Ibsen, Norway's dominant dramatist, a realist, deals with the problems reflecting the frustration of every people. He looks at these problems without the distortions of romanticism. Many of Ibsen's plays were written during a period of nearly 30 years when he lived and worked in Italy and Germany. His long acquaintance to different European cultures inspire his work with a logic of the worldwide focus. Ibsen being the father of modern drama attacks social questions from the role of women to the destructive role of social bonds to social divisions. Ibsen acknowledged the influence of psychological tension, within a single character as well as between two characters.

Henrik Ibsen has been identified as a pioneer in the theatre of Modern realism because of his realistic problem plays that attacks the contemporary social issues. He portrays the troubles of the individual within the restraining society. Ibsen exposed life to be complex in its patterns and mysterious in its paths. Life has a distressing way of hunts with its own reason, in spite of man's well-made tactics to control it. Ibsen observed life in the society and revealed out the struggling issues of humans who fights with life to maintain a decent existence and try to manage his survival in the world. To the mature Ibsen this struggle is always a tragic one. Johannes Rosmer, Beata and Rebecca West, the central figures in Rosmersholm, are the victims of such a struggle which we come upon in Ibsen's later dramas.

Rosmersholm is a play with the theme of social and political change. The action is secluded and highlights the corrupt, or unethical, heroine, Rebecca, who sets herself to undermine Rosmer's religious and political attitudes because of his prominent place in the community. Rebecca has forsaken the whole ethical system of Christianity. The locale and setting of the play has uncertainty of meaning. The Rosmers live in a manor house called 'Rosmersholm', located on a fjord, an innate corral away from the mainstream society. The center of the house is spacious, old fashioned and comfortable with fresh birch branches and wild flowers. On the walls there are old and recent portraits of clergyman, officers and government officials in uniform. (Act-I, P- 1). It highlighted a union of the dead with the symbols of life, joy and rebirth that suggest the gloomy and tragic atmosphere. The plants, birch branches and flowers signify life, joy, merriment and freedom that are surrounded all over by the portraits of clergymen and officials in uniform reflect a discipline, strictness, oppression and constriction which becomes the hall-marks of Patriarchal society. The portraits show the supremacy of the patriarchal symbols. Rosmersholm is usually looked upon as the ancestors who pervaded the conventional, honourary and reserved male members who never let the women and their children pander to any kind of gaiety and enjoyment of life. In this type of environment Beata, Rosmer's former wife, found herself secluded and displaced, finally ends her life by committing suicide in despair and disappointment.

Rosmersholm deals with the disastrous fall of two characters and of a world around them, with the female protagonists. The play utilizes symbolism and imaginative jargons to indicate the substance of the gloomy kind of drama. The drama is a story of illegal desires, offensive actions in the appellation of love, and frustrated hallucinations of idealism, which leads to the ultimate breakdown thus results in tragic fall of the mortal couple. The play opens with the conversation between the housekeeper Mrs. Helseth and Rebecca alluding to the thoughts about the real presence, which troubles the Rosmersholm manor and the dead clings to the living. The fabulous law of the manor that suppresses the territory of Rosmersholm, with its frightening atmosphere, is heightened by the illuminating forces of the Rosmers' and his fear in crossing the footbridge.

The play opens one year after the suicide of Rosmer's wife, Beata. Rebecca had previously moved into the family home, Rosmersholm and she lives there. It becomes clear that she and Rosmer are in love, but throughout the play he claims that their relationship is entirely platonic. This leads to the final collapse in the play where neither Rosmer nor Rebecca can shed off the moral guilt: she has recognized her part in the ruin

of Beata. Her doubt is confirmed by Kroll when he attempts to come between her and Rosmer; they can now no longer trust each other, or even themselves. Rosmer then asks Rebecca to confirm her loyalty to him by committing suicide in the same way his former wife did by jumping into the mill-race. As Rebecca accepts, he gave guidelines about the recovery of her body, Rosmer says he will also join her. He is still in love with her but because of his ethical principles he cannot imagine a way in which they can live together. Thus he plans to die together. The play concludes with both the characters jumping into the mill-race and the housekeeper, Mrs. Helseth, screaming in terror.

John Rosmer is the last member of the decent Rosmer family who provides the native municipal with clerics and armed generals. The dignified members of the Rosmer family followed a traditional way of life, associated with their philosophical moral belief. His fear of crossing the footbridge in the opening scene can be interpreted as his proposed craving to fight the withdrawal of the past and its vicious fatalities, which embraces the present, and thus death grasps upon life. Beata has bounded into the churning waters under the mill bridge. Rosmer and Rebecca have had a year of silent mourning, and Rosmer finds disturbed to walk over the bridge, and not liable to displease himself with the guilt for his wife's suicide. As the play moves on we come to know about Beata's life and death gradually. The state of Beata's psyche that led to self-destruction is progressively exposed. They comprises of the struggle over ideas, faith, and political beliefs. Her agony had been extremely challenging, made up of jealousy, authentic love for her husband and a deadening sense of defeat and exposure in the dispute with Rebecca. Beata had become so nervous and hysterical. Both Rosmer and Rebecca determined that she is suffering from psychic abnormality.

By a secret suicide letter by Beata, it is revealed that she had forgiven Rosmer and Rebecca of all the blame for her self-destruction. This added the argument against Rosmer both in the political and theological side in the town. Rosmer is compelled to connect Beata's sufferings with his actions. The psychological depth of the play can be seen in the alteration of emotions, the grief of the love triangle begins to disintegrate the relationship between Rosmer and Rebecca. She recognizes her merciless embarrassment as a wife.

Rebecca's determination and commitment compressed Beata. Rosmer, and the possession of him, had become the possession of a life-enhancing inspection. At the opening of the play, we see Rebecca placing flowers in the drawing room, but Beata never cared much for it. Rosmer is changing from the traditional to the liberal side on local issues. Beata's character and her dilemma make her a reasonable chance for suicide. Rebecca's heartlessness and Rosmer's gloominess are an overpowering force. When Rosmer faces his wife's envy, her agony over his love for Rebecca, have the most unusual consequence upon him. He is caught up in a charm; a type of dominant admiration of his wife's suffering. With an impulsive flood of creative understanding he puts himself in her place, goes through every step of her agony.

ROSMER: No, no—that is obvious. What a fight she must have fought—and fought alone, Rebecca! In despair, and all alone. And then, in the end, the poignant misery of her

Victory—which was also her accusation of us—in the millrace! (Act -II, P.49)

He is deeply overwhelmed by the final reputation of her love, by the greatness of her sacrifice of her own life. Rebecca urges him to forget the dead, to live, to move away from the past. Rosmer now declares himself captivated by destruction and not by life. He and Rebecca have moved into darkness. They began to doubt and hate each other. Rosmer is frightened of Rebecca and thus asks her to equate with Beata's love. Together they throw themselves into the mill stream. They never die from guiltiness, but from the futility of it all, from the emptiness and from self-hatred.

Rosmer is left with the agent of the suicide, Rebecca West. Beata's memory hang around about them and the dead wife is the strange center of a cruel and corrupting power thrash about them. "It was like a fight to the death between Beata and me," Rebecca finally confesses. (Act IV, P. 81). When Rebecca agrees to kill herself in the mill stream it is not a compensation but a furious dissatisfaction in Rosmer. Rosmer is prepared for death as he has fallen back in love with Beata, or with her love for him. The triangular struggle between the two women has been so furious and primordial results in useless and emptiness. Rebecca discloses that she motivated Mrs. Rosmer into the depths of insanity, and even encouraged her suicide because she was in love with Rosmer and wanted to become the mistress of Rosmersholm.

Rosmer is an esteemed member of society. He is a former vicar and a respected landowner. However, he is guilt-ridden over the death of his wife, Beata. She drowned herself and she had been mentally ill through the grief at being childless. Meanwhile Rebecca West entered in to Rosmersholm, Rosmer's estate. She leads Rosmer to trust that she can help him to realize his dream of creating a world of happy, noble people. (Act-II, P. 50). Rosmer is a fastidious Parson and wavering in his grip on possessions. To the contrary Rebecca West has the forces of the essential and willpower, qualities that never easily lend them to the suicidal resolution. Rebecca has a strange self-understanding and it ruins her success.

The heroine, Rebecca West, is swayed apart by high motives and low passions, by repulsive requirement and fabulous hopes. In a means of the most dramatic and psychological concern. The play has an atmosphere of a insignificant social restriction. A competitive struggle lies in the character of both the women. Rebecca has come down from the North. This freezing land of roughness and deprivation leaves its stain on the spirit. Rebecca is in her thirties. She is intellectually sharp, uncontrolled and impractical. Her youth has both flawed and hardened her. She is the illegitimate daughter of the Dr. West who adopted her but did not offer her any individual care and kindness. Rebecca is in an uncertain state. Because of her free aimless nature, she is greatly in need, looking to a great extent for some place to land, to survive. The Rosmer family is a firm one and Rebecca joins herself to it. Mrs. Rosmer, Beata, becomes affectionate with her and encourages her to be an occupant in their estate. The lazy life at Rosmersholm motivated her to have a change in her liveliness and thus everyone met with the risk.

Rebecca soon sees little corners and cracks where inspiration creeps in. She sets about to put an end to what she fix in her mind, as in Shaw's words, "the extinguishing effect" of Mrs. Rosmer. During her dwelling she peacefully works at varying and free up the outlooks of Rosmer, once been a parson, now struggles with deviation. Rebecca never tried to brighten up the conventional manners of Mrs. Rosmer.

The rational stimulation becomes an actual part of Rebecca's temperament stimulates the cheerful outcome on Parson Rosmer.

Ibsen's creative technique of introduction the manor in a pale sunset light, Mrs. Helseth's psychological role in turning down the lamp (Act-IV, P-76) upturns the atmosphere of gloominess, uncertainty and terror. Rosmer's entire world is traumatized when he hears from Kroll that Beata knew all about his close relationship with her live-in companion and that she drowned herself in her depression, hence Rebecca may perhaps take her place. Rosmer even doubts his late wife's psychological uncertainty, when he reveals that Beata is in eager to protect her husband and appealed to Mortensgaard. She requested him not to hurt her husband by revealing his rivals' about his infidelity to her in their marriage. The letter Mortensgaard discloses Beata on the stage in order to dropout an undesirable and suspicious light upon the beautiful and pure friendship (Act-II, P-46) between Rosmer and Rebecca. The mystic force around them brings the gloom of the past on the scene. The progression of distressing guiltiness and the past actions start tormenting the characters. Both Kroll and Mortensgaard lead to the occurrences of justice, which force Rosmer to contract with the ghosts of the past, with his guilt tormented ethics. The thought of Beata and the voice of the sense of right and wrong accumulate vigorously and change into guilty occasions of the past haunting the present. The terrible feeling of anxiety in Rosmer's senses worsens when he distinguishes that he cannot compensate anymore with his past. The feeling of self-control renovates into a terrible vision where the borders between the past and the present become uncertain:

ROSMER: How can I account for Beata's horrible accusation?

REBECCA: Oh, stop talking about Beata! Don't think about Beata anymore! Here
You've finally been freeing yourself from her. Because she's dead!

ROSMER: Since I've heard these things, I have the eerie sense that she's come alive again.

REBECCA: Oh, no- you mustn't John! You mustn't!

ROSMER: I can't help it Rebecca. I can't ignore this rankling doubt, no matter how much I'd

like to (Act-II,P-48).

Rebecca tempts Beata to commit suicide by rebuking her that she could not have children. Beata's distressed movements were later described that both Rosmer and the public outlook considered her insane. In Rosmersholm, Rosmer is extremely passionate and kind and leans as long as he sticks on friendship and innocence. Rebecca craved to liberate Rosmer from Beata and make him to have a true life. Rebecca represents life while Beata represents death and it was a struggle for life against death between these two heroines who both loved Rosmer.

Rebecca's existence at Rosmersholm after Beata's death contributes to Rosmer's apostasy and transforms the political outlooks. It is perceived as inappropriate and criticised by Kroll who advocates a marriage between Rosmer and Rebecca. Rosmer is a man of ethics who wishes to marry Rebecca because he considers that both of them

trust in companionship, that a man and a woman can live together as friends. Rosmer: “I was thinking of what brought us together from the first, what links us so closely to one another – our common belief in the possibility of a man and woman living together in chastity.” (Act-II, P-51)

John Rosmer is a decent, idealistic man whose life until now has been spotlessly clean and unsuccessful. He has lived in bad belief and never had the courage to live his own life, but has allowed himself to be mold by his family and the society embodied by the house Rosmersholm. Rebecca is on the side of existence and liberty, the expectations and against the ghosts of past Rosmers, Dr. Kroll and his reactionary associates and the false notion about white horses.

It is also Rebecca’s responsibility for the death of Beata. It is revealed out Rebecca’s confession to Rosmer after Kroll’s firm elucidation about her birth and his enquiry about her past .Rebecca confesses to Rosmer and Kroll about her guilt appealing that it is wholly her responsibility, not Rosmer’s and that she is a different woman, who repents for what she had done in the past. Rebecca tells Rosmer: “It was not you, John. You are innocent. It was I that lured – that ended by luring Beata into the tortuous path.” (Act-IV, P-72) “I thought there were lives to choose between, John”. And I believe two different kinds of will can exist at the same time in one person. (Act-IV, P- 74)

There is a strong link between Rebecca’s present and the past. Rebecca West is a character who hides her past just like Nora, Hedda Gabler, Grengers Werle, Mrs Alving and Osvald. The final scene in Rosmersholm is uncertain, multifaceted and full of symbols. In the end of the play, Rebecca describes why she cannot marry Rosmer and her transformation in behaviour after coming to Rosmersholm. Rebecca says: “It is the Rosmer attitude towards life or your attitude towards life, at any rate – that has infected my will.” (Act-IV, P- 83)

Finally Rosmer’s hopelessness, hindrance and frustration led the discussion towards his internal calamity. Thus Rosmer loses his belief in everyone and in everything. Rebecca states that she is capable of making him to trust her, Rosmer asks her to offer him an evidence of renunciation: that she should go the same way that Beata went. (Act-IV, P- 90). Rebecca approves her ultimate challenge thus renovating his faith in her. She redeems her sin for driving Beata to commit suicide. Rebecca wants Rosmer to recover his confidence in her. Her heroic and memorable gesture of self-sacrifice is made in the name of love. At the end of the play, as Rosmer requested Rebecca to prove her love in the form of self-sacrifice and he is swayed by the concept that man and wife should go together (Act-IV, P- 92). Before they undergo the same manner through which Beata went, Rebecca is very interested to solve the problem: “Yes, but first tell me this – is it you that go with me, or I that go with you?” (Act-IV, P- 94) Rosmer’s answer is concise, obvious and it is thus built on a confession of love: “We shall never get to the bottom of that”. “We two go with each other, Rebecca. I with you, and you with me”. (Act-IV, P- 93)

Rebecca’s efforts of liberation are not fruitful owing to her sensitivity of guilt regarding her past. She does not want to marry Rosmer and expenses her life at

the end of the play. According to Kittang, Rebecca and Rosmer's suicide can be interpreted in a Christian way as a line of atonement that could be done through another sacrifice. Rosmersholm is one of the supreme pessimistic plays by Ibsen where all the challenges to create a happy and better life flop. The play deals with a woman's challenges for liberation that destroy others and herself.

Rosmer has married an ordinary woman, affectionate but with no desire for him or herself. Into this household, the courageous and free-thinking Rebecca West enters. Rebecca falls passionately in love with Rosmer and he quite naturally yields to the spell of the woman who recognizes him. Rebecca sees that Beata is a source of unhappiness to Rosmer and an obstruction to her own happiness. She gains Beata's love by interminable consideration. Beata longs over her own barrenness. Rebecca point out that Rosmer has lost the belief of his lineages. After this blow, Beata is psychologically equipped to believe Rebecca when she reveals that "Rosmer and she will marry immediately. Beata now feels she is in between them and kills herself. The play unties after this tragedy take place.

Rebecca lures Rosmer to her own enlightened ways so that Rosmersholm, from an esteemed seat of moral living becomes the prey of the extremists. The conventional opponent blames Rosmer and Rebecca of illegal relationships. They even indicate that Rosmer's love for Rebecca has motivated Beata towards death. Such comments open Rosmer's eyes to the condition that previously acquired in his own home. He tries to quit off his guilty and save Rebecca's integrity by proposing marriage. Rebecca refuses because of her guilty. Rosmer's embodiment of up righting the world, his life's aim starts crumbling because of his own guilt. Rebecca recognizes it and thus confesses him about her involvement in Beata's death. Thus she tried to restore his virtue and blames herself for the desire.

Rosmer sees the motivation that inter relates the action and the confession of Rebecca. She pours her love showing Rosmer that his companionship has changed her from an adoring exploration to a soothing lover. Since Rebecca has trapped him before Rosmer needs a proof. He asks her life in the mill-race, so that he can trust her and mend his faith in himself with emotional power to achieve an ethical valve. Rosmer realizes that he has claimed a murder, with a will stained by the misconception of the penance by self-sacrifice.

Ibsen's Rosmersholm reveals those challenging hidden motives that make an individual to embrace death so eagerly. A person attempts suicide because of suicidal thoughts or feelings due to the symptom indicating that they are unable to cope with something extremely traumatic that has happened in the past and becomes a source of their guilt in the present. Due to the pressures of the past, a person is haunted by deep into the depths of depression and experiences a void in his life. In order to make this emptiness to be meaningful, he commits suicide.

In Ibsen's plays such circumstances usually ascend due to unharmonious marriages and it led the way to disappointment. Rosmer in Rosmersholm lacked conjugal contentment which guarantees a peaceful communal existence. For Rosmer his marriage becomes a cause of his unhappiness (Act-II, P-37) and forces him to ail and languishes in its gloom (Act-III, P- 72). It motivates him towards a desire for an

attachment with another human being that confirms fulfillment, without the feeling of guiltiness and horror of loss. He desires a close fascination with Rubecca's longing for an understanding companion. But their human limits won't let them the thoughtful of pleasant survival which they are seeking. Rosmer unable to enjoy such a relationship with his wife and later with Rebecca, becomes a prey to conflicting pressures results in the demands of sexuality and the necessity to free from its demands. He tries to overcome his guilty conscience by dedicating his powers to set up a true democracy in the country. It concerns the task of making all fellow-countrymen into men of nobility by emancipating their ideas and purifying their aspirations.

ROSMER: The task of making all our fellow-countrymen into men of nobility.

Kroll: All our fellow-countrymen—!

ROSMER: As many as possible, at all events.

Kroll: By what means?

ROSMER: By emancipating their ideas and purifying their aspirations, it seems to me.

Kroll: You are a dreamer, Rosmer. Are you going to emancipate them? Are you going to purify

them?

ROSMER: No, my dear fellow—I can only try to awake the desire for it in them. The doing of it

rests with themselves.

Kroll: And do you think they are capable of it?

ROSMER: Yes. (Act-I, P-23, 24)

Rosmer possesses a guilty conscience that hurdles his way to achieve his moral ethics. He is guilty over his share in the suicide of his wife. Hence he is troubled by white horses in his mind. In the first act, Rosmer pictures himself as a guiltless person by saying that

ROSMER: I? Nothing to reproach myself with? It is true enough that I thought so until to-day.

But now, now, Rebecca—

REBECCA: Yes? Now?

ROSMER: How am I to account to myself for Beata's horrible accusation?

REBECCA (impetuously): Oh, don't talk about Beata! Don't think about Beata anymore! She is

dead, and you seemed at last to have been able to get away from the thought of her.

ROSMER: I cannot do otherwise, Rebecca. I cannot let this doubt go on gnawing at my heart,

however unwilling I may be to face it.

REBECCA: But it may become a real danger to you to be perpetually dwelling on this one

lugubrious topic.

ROSMER: (walking about restlessly and absorbed in the idea). I must have betrayed myself in

some way or other. She must have noticed how happy I began to feel from the day

you came to us (Act-II, P-48,49).

With the deterioration in Rebecca's image as a blameless and virtuous woman, Rosmer also becomes aware of his own sexuality. The existence of both Rosmer and Rebecca are described by a reverse force through which they reveal it from the beginning to the end of the play. After Beata's death Rebecca succeeds in limiting her wild desire for Rosmer, but Rosmer believed in purity in relation and thus submits himself to his erotic motivational love for Rebecca.

When Rosmer finds the truth, he is unable to isolate himself from Rebecca. Undeniably her guiltiness is shared with his life. To eliminate her long inhibited relationship; he stresses an expense from her to his share with him as an equal partner,

ROSMER: And it was this life of intimacy, with one another and for one another that we took

to be friendship. No, dear—the tie between us has been a spiritual marriage—

perhaps from the very first day. That is why I am guilty. I had no right to it—no

right to it for Beata's sake. (Act-III, P- 61)

ROSMER: Rebecca—now I lay my hand on your head. (Does as he says.) And I take you for

my true and lawful wife.

REBECCA: Thank you, John. (Lets him go.) And now I am going—gladly.

ROSMER: Man and wife should go together.

REBECCA: Only as far as the bridge, John. (Act-IV, P- 87)

Both of them obtain their individual identities through one another: Rosmer by ensuing Rebecca's uncompromising visions and Rebecca by accepting the Rosmerholm law of existing. The act of suicide becomes a complete surrender to the nature of the other character by essential pairing of self-killing and struggle. Rebecca has failed to imagine with the behaviour which differentiate Rosmer from his ancestors. In Rosmer she identifies the traits that made him the last of his race: frankness, childlike submissiveness and feebleness. These rouse a deep love in her and strained her instinctively to give way to everything what Rosmer says.

REBECCA: Rosmersholm has broken me.

ROSMER (more attentively): What is that?

REBECCA: Broken me utterly. I had a will of my own, and some courage, when I came here.

Now I am crushed under the law of strangers. I do not think I shall have the

courage to begin anything else in the world after this.

ROSMER: How do you explain what has taken place in you?

REBECCA: It is the Rosmer attitude towards life-or your attitude towards life, at any rate—

that has infected my will.

ROSMER: Infected?

REBECCA: Yes, and made it sickly—bound it captive under laws that formerly had no meaning

for me. You—my life together with you—have ennobled my soul—(Act-IV, P- 79)

In Rosmersholm, Ibsen features the doctrine of self-awareness is scrutinized harmfully ending by the pathetic suffering and thus ruined by the will chained to traditional ethics. The whole action of the play takes place in the living- room which is described in the first stage direction as large, old-fashioned, and comfortable (Act-I, P- 1).

The central image of the play is the White Horse of Rosmersholm, the family ghost (Act-I, P- 27) in Rebecca's phrase. It is seen, or supposed to be seen, by the characters after the suicide of Beata. The horse symbolizes the past that hovers around Rosmer's dead wife, and disturbs the survivors. The occurrence of the horse at their death stands for their inability to cope with the memories that troubles them. The white horse is comparable to the "ghosts" that Mrs. Alving refers to in Ibsen's play Ghost 1881. Rosmer troubled by guilt and regret, the white horse reminds him of Beata, renovate themselves in occurrences that obstruct his will in his task to ennoble people. He loses faith in his own notions, dogmas, and he loses his harmonizes. In his agitated gloom, Rosmer thinks he can find his way out of the disorder by requesting Rebecca to marry him in order to take Beata's place, and the rejection is dreadful.

Rosmer's marriage to Beata symbolises a life which he supposes that he has fail to recall. He intends to marry Rebecca in order to escape from the unchangeable past, while Rebecca imagines him to act and submit himself totally towards her as he was beginning to master. The dramatic ending of Rebecca's life is in her awareness that she has become trapped by Rosmer's reality in her turn:

ROSMER: Things can never be at an end between us two. You shall never leave Rosmersholm.

REBECCA: No, I dare say I shall not. But, all the same, if you question me again, it will mean

the end of everything.

ROSMER: The end of everything, all the same? How—?

REBECCA: Because then I shall go the way Beata went. Now you know, John. (Act-II, P- 53,54) broo

The image of the white horses is a metaphor concerning the dead Beata and the guilt involved to her death, which haunts the guilty occupants of the manor. It also mirrors the dead beliefs, the old doctrines about honour, responsibility and subjective established tenets regarding traditional thought which Rosmer cannot completely free himself from. As a symbolic of the Rosmersholm ancestral dogmas and religious order, Rosmersholm and its successors are related by custom, because Rosmersholm lures influences and authorizes its occupants by the very monotonous appearance of "the white horse".

The notion Mrs. Helseth refers to, that at Rosmersholm they cling to their dead (Act-I, P- 4) disseminates in the text the idea of the past and past beliefs having a central role in the unfolding of the play, like the metaphor of "the white horse" that hunts the estate in order to claim the life of its inhabitants. The dead are foreshadowed by the white horses (Act-I, P- 35) disturb the existing characters at Rosmersholm. John Rosmer

experiences a feeling of terror while crossing the millrace is a repetitive act, related with psychic aberration. The symbol of the night is related with the anonymity and unknown darkness, with the moon as its singular eye. It is the symbol of ignorance, the unconscious and hidden potential.

The old mill-path suggests the endless process of falling attached to the fate of the mortal couple. Rosmer's unwillingness to cross the mill-path by the bridge specifies that the heritor of the land does not recollect the ability to oppose his past. Rosmer and Rebecca move toward the mill-race and die together. Rosmer is renowned neither by ability or intellectual talent. Rosmer's life embodies the struggle of the intellect to overcome the strongly rooted moral instincts of integrity. Rosmer unintentionally ignores the traditional belief of penance by sacrificing through jumping from the bridge from which Beata dived to her death. To this misconception Rebecca comments that they stick on to their dead by here at Rosmersholm. Hatred, uselessness and the final failure of Rosmer are the distressing powers.

The white horse is a recurring image in Ibsen's version. The white horse of Rosmersholm is recurrently seen by the characters after Beata's suicide. The horse represents the unclear past and the haunting of the characters by traditional dogmas about gender and ethical principles. The horse appears before the pair's death, symbolizing the pair's inability to overcome past negligence. They are the symbols of his sickening conscience and combined with their imaginative existence. For Rebecca's these white horses stand for disgrace and guiltiness over her foundation and the ethical flaws she has been existing through. The Gothic elements and symbols form a repetitive effect with the opening scene. The terror condensed by the mythological inferences linked to John's name is heightened by Mrs. Helseth's last words in a terrifying tone: No. No help here. The dead woman has taken them.(Act-IV, P- 93). The structure of the play is rounded by the housekeepers terrifying conclusion which contributes to the logic of power-over conveyed by the mystic element.

In the last act of the drama, Rebecca expresses her wish to leave North by the steamboat, to escape the strange law of Rosmersholm which has made her to barren her power. Her last allegation about Rosmersholm is that its law cripples the will and makes people unhappy. While she evaluates the innocence she has lost here. Rosmer confesses that he lost his faith in her and hence he has no purpose to live any longer. Brendel, who is Rosmer's eerie twin, comes at the ending of the play, as an explanatory witness of their suicidal act and utters his incomprehensible blessing over the couple. Ulrik Brendel is an archaic Gothic-like figure in the text, which concluded his departure into the night at the end of the play, sarcastically and ironically leaves the protagonists to their fate, in his far-sighted vision of their identical double suicide. Rebecca and Rosmer's determine to find its end in going together the same way Beata went.

Rebekka's dark beauty is barren in comparison to Rosmer's fair hair, his light skin and his delicate good looks. The North-South physical contrast between Rebekka and Rosmer parallels the cultural, ethical and communal dissimilarities which make their unification so passionate but it is unfulfilled. Because Rosmer is unshakable in the ministerial post which his father has obtained for him. He has achieved

in hiding from the dictatorial dictates of custom. As a result, he is rather immature about the outside world, innocent of the ways in which people are forced to survive. The word 'ros' in Norwegian means praise, the word 'mer' means more. The selection of the name Rosmer, 'more praise' point out that Ibsen wanted his audience to recognize the expectations imposed on Rosmer.

All the three characters in the play try to discover each other by constructing and ruining. The characters are powerless in the face of an impulsive happening that twists into a matter of control and denial, possession and failure. All the characters in the drama are opposed and distinct by their relationship with the past and the tensions caused by the inherent existent. The incoherence between time and space describes the text and records the tragic consequence of the main characters.

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