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The Study of Modern Theatre: Literarily - Psychologically- Socially Through Little "Eyolf Play"

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دراسة المسرح الحديث: أدبي - نفسي - اجتماعي من خلال مسرحية "Little Eyolf" لهنريك إبسن

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ABSTRACT

Little Eyolf is a play that simulates an objective reality in a very narrow episode, which makes it a more classic psychological play than others. This dialogue extends into three chapters and takes into its aspects a model of a simple Norwegian family through which the reality lived in other families, and their way of life is transmitted, because Ibsen is the great modern realistic theater, this author deliberately catches up with the exact details through which he can point out the scale of the realism of the work, the consistency of the characters and the exact realistic details all in order to create a realistic work reflecting the social nature in which this child lives and suffers from these many social overlaps.

Little Eyolf plays the reason for existence and departure; Ibsen conveys prosperity and tragedy in one house at close Times. He draws a plan for the future family dramatically and realistically that abstracts from those temporary passions and moves everyone to reality in its clear form, making the place of reality higher than imagination and emotions. That Eyolf is the result of a set of causes, the most important of which was his parents' neglect of his own psychological and social needs, and this is what caused the end that Eyolf and the whole family faced. In the end, little Eyolf is a psychological treatment and social simulation of the lived reality, which leads to a set of results at the end of the play represented by tragedy and social-family torment.

Keywords: Eyolf, tragedy, realism, family, fantasy.

المخلص

"Little Eyolf" هي مسرحية تحاكي واقعا موضوعيا في حلقة ضيقة جداً، مما يجعلها أكثر تصنيفاً كمسرحية نفسية كلاسيكية من غيرها. تمتد هذه الحوارات عبر ثلاث فصول وتأخذ في اعتبارها نموذجاً لعائلة نرويجية بسيطة تعكس الواقع الذي يعيشه الأسر الأخرى، ويتم نقل أسلوب حياتهم، لأن إيسن هو الكاتب الكبير للمسرح الواقعي الحديث، ويعتمد هذا المؤلف بشكل متعمد على التفاصيل الدقيقة التي يمكنه من خلالها التأكيد على مدى واقعية العمل، واتساق الشخصيات، والتفاصيل الواقعية الدقيقة كل ذلك من أجل خلق عمل واقعي يعكس الطبيعة الاجتماعية التي يعيش فيها هذا الطفل ويعاني من هذه التداخلات الاجتماعية الكثيرة. مسرحية Little Eyolf تلعب السبب في الوجود والرحيل؛ إيسن ينقل الازدهار والمأساة في منزل واحد في أوقات قريبة. إنه يرسم خطة للعائلة المستقبلية بشكل درامي وواقعي ينأى بنفسه عن تلك العواطف الزائلة وينقل الجميع إلى الواقع بشكله الواضح، مما يجعل مكان الواقع أعلى من الخيال والعواطف. إن ذلك أن Eyolf هو نتيجة مجموعة من الأسباب، أهمها كان إهمال والديه لاحتياجاته النفسية والاجتماعية الخاصة، وهذا ما تسبب في النهاية التي واجهها Eyolf والعائلة بأكملها. في النهاية، يعد Little Eyolf علاجاً نفسياً ومحاكاة اجتماعية للواقع المعيش، مما يؤدي إلى مجموعة من النتائج في نهاية المسرحية تمثلت في المأساة والعذاب الاجتماعي العائلي.

الكلمات الرئيسية : Eyolf ، مأساة، واقعية، عائلة، خيال.

Introduction

Ibsen is known as "the father of modern drama." Ibsen's plays pioneered realistic dialogue and characters with psychological depth on stage and created the modern dramatic movement. Ibsen has also been proclaimed the most excellent Norwegian author of all time and is considered the most prolific playwright in the world after Shakespeare. Ibsen's depth of personality, natural dialogue, and use of subtext changed the way modern drama is produced, and his social themes are still relevant when his plays are made today.

The play was published for the first time in Copenhagen, and its first performance was at the Lessing Theater in central Berlin. The play is one of his best works. It is often placed within the third period of artistic development of Ibsen, along with his recent works such as "*Little Eyolf*," "John Gabriel Burkman," "when we wake up the dead," and "Hedda Gabler" after and symbolism mixed together. This play represents a phenomenon that dominated his recent works where he moved away from The play begins with a realistic presentation of the characters. Still, it soon moves to the inner mind of the main characters within Ibsen theatrical elements of his autobiography, where he quotes the character "Hilda" from an eighteen-year-old girl from Vienna whom he met during his stay in a Mountain Resort and entered a short relationship with her. (Faris, 2021)

Although *Eyolf* appears to be a little eventful, it is considered one of Ibsen's best plays in terms of theatrical construction. Except for the catastrophe that occurred at the end of the first chapter, there are no events in the understandable sense, but discussions, conversations, struggles of emotions and ideas, and the use of the retrospective method of the past, its roots, the present, and its tragedies. Overall, this did not prevent the play from being rich in content, ideas, or deep psychological analysis. Ibsen also made the subject of human responsibility the focus of the play and arranged its elements in a way that made it express more firmly the nature of the transformation that occurred to Alfred and Rita Allmers after the loss of her only son. (Abdul Hafez, 1990)

Little Eyolf (1894) is one of Henrik Ibsen's most challenging plays. In this new full-scale reading, Toril Moi shows that, formally and thematically, the play is preoccupied with the conflict between fantasy and reality. (Moi, 2014) The action rests on the accelerating disintegration of the marriage of Rita and Alfred Allmers. They are already haunted by a sense of responsibility for the physical disability of their nine-year-old son, Eyolf, who suffered an accident while in the ecstasy of passion. (Billington, 2015) That this transformation that Ibsen created in the family's life quickly conveys the reality of temporary prosperity and puts the intended characters in the face of tragedy to deal with the situation that takes in the departure of a family member. Eyolf was alone with his father and mother. Still, he did not receive genuine care, as it appears to us in the first chapter that Eyolf's father's interest in his personal life and his departure towards the mountains made most of his attention in his book, which he intends to write on the part of Allmers father, as for Rita, the mother, we find her wrestling herself in Most of the events of the play, she is selfish in her love and jealous and can't balance her social relationships, she is jealous of Allmers from his son Eyolf and his sister Asta and everything and this is what made things more challenging on Eyolf.

Eyolf begins to lose his foot due to his mother's neglect of him, so Allmers focuses on his son Eyolf after feeling the extent of his shortcomings and dedicates his whole life to caring for this child. Eyolf, the dreamer, begins with a real childhood by singing about his awaited future, and here we find that Eyolf is the element of dead dreams that do not come true. We see him wishing to live an everyday life, but reality is bitter, and no one can change reality except with temporary imagination, and this matter is useless in any case.

Ibsen conveys an image of real life in a home in the midst of a simple family, through which he conveys ambition and delusion in the love of life and belonging to human beings. But with the beginning of the second chapter, Ibsen destroys all this lived ideology to create a new ideology on which the simple family lives, where the ideology of tragedy and sadness begins and through this ideology, the reality of feelings begins to appear and realism begins to establish its existence above imagination and emotions. Allmers

on Rita, because of her jealousy and neglect of him, began to threaten him with inclination to others. Either Allmers showed his immersion in the past. His love for him and his happiness in it and how much he wished to return to him not for anything but for the love of his beautiful half-sister "Asta," so you notice that those intense feelings that came at the beginning of the play They are only temporary feelings or human instinctive motives, and that most of these motives come in an uncontrollable manner, which makes them questionable in terms of their truth and credibility.

But before concluding, Ibsen puts realism as the final word in the whole plot. When the events escalated, and the climax intensified in the second chapter and at the beginning of the third chapter, Ibsen decided to put realism at the top, as he used to do. At the beginning of the third chapter and with the departure of Asta, Allmers and Rita decide to live realistically, which is to live on their belonging to the land and to their human nature by including their poor villagers, caring for them, embracing them and exposing them to their poverty.

The Importance of Study:

- 1- Studying the psycho-social dimension of personalities.
- 2- Study the purposes of the characters.
- 3- Criticism of Little Eyolf Play: Literary - Psychological - Social criticism to bring students closer to each other's viewpoints.

Also, the importance of this study lies in the understanding and analysis of Eyolf's young play and the psychological complexity it bears, which makes the students tend to analyze the material taken psychologically rather than literary. Therefore, this study facilitates all researchers' and critics' social and scholarly presentations.

Statement of Problems:

This study presents the family aspect and entering into a more private world of society to combat internal phenomena that arise in the foundation of society to liberate the community from the methodology of unified living and to create a kind of change in education and feelings.

Revealing The Purposes of The Play Through Its Characters:

- Allmers, the Paradoxical Dreamer:

Throughout the play, Allmers appears as a weak character who is not firm in his decisions. He is in love with the mountains to be alone and asks Asta to always stay with him. He dreams that he will finish writing his long-awaited book, leaves him behind and abandons him in the first situation he encounters. Outwardly, he loves Rita and is even more in love with Asta. He intends to go to faraway places and search for the slightest reason to stay at home. Through these contradictions, we find Almers, the always hesitant personality, who cannot easily live in reality, and this is what made him make many decisions, diffuse and distracted.

- Rita The Feuding Personality:

Rita conveys the internally feuding character due to her lack of control over her emotions and excessive selfishness. Throughout the play, Ibsen portrays her as a loser because she does not live with realism, so Rita becomes a tragic character because of her unattainable fantasy.

Rita believes that taking possession of the partner and invading all aspects of his life is the actual way of family life and that exploiting those intense emotions is the correct way to grow and perpetuate family relationships. Still, family life, as Ibsen conveys it, is the freedom of the individual as if he were within society, so it remains a social condition inside and outside. Rita's character fluctuates between bitter reality and emotional fantasy, which she desires and does not agree to belong to someone to build her personality on his model. She is also an unstable character until Almers decides to leave after the shock of Eulf's death. Selfish to a motherly motive too late, at the end of the play, after Eulf's death and Almers' loss of feelings for her and Asta's departure, Rita said to Almers:

Almers: All right? Tell me.

Rita: When you leave me, I'll go over there and bring all these neglected children into this house.

Almers: For what do you want them here?

Rita: I want to make them mine.

Almers: Yours!

Rita: Yes. From the day you left, they will live here like my children. (Ibsen. 1895)

Rita and Almers emerged from selfish desires and cast her into the ranks of human sacrifice. This transformation is evidence of the depth of the maternal instinct in the character of Rina and its transformation into taking care of other children. Then Almers discovered that he was just a dreamer and confined to himself. Sublimation occurred in which he found enough solace for his wrongdoing. As Ibsen puts it in one of his letters, Almers is no longer what he was before, "that weak, irrational person." Almers did not see his motives clearly, as he lived on theories and good intentions. But now, he has purified himself and opened his eyes to the responsibility of serving humanity in word and deed. (Abdul Hafez, 1990)

- **Eyolf Losing The Dream For The Sake of Reality:**

Eyolf does not get entirely physiological needs since his father, Mr. Allmers, loves traveling over town, and his mother, Mrs. Rita, does not care for Eyolf at home, even though he does not feel welcome at home. (Sujarwo, 2012) Eyolf is considered the icon of peace amid the crowds of this family, the conflicting ideas, and the way their personalities fluctuate. Eyolf is a simple, not complex character like Allmers and Rita. Eyolf is the character who represents the lesson for his father and mother; Allmers was preoccupied with his own affairs as well as Rita, so the death of young Eyolf came as a lesson or a warning to return them to the course of their lives and realize their reality on the one hand and on the other hand Ibsen gives a lesson to society about human behavior and the way they deal with the blessings that are between Hands, these blessings are subject to disappearance if we preserve them properly.

On the other hand, Eyolf is a warning to parents and a lesson in upbringing, as Allmers was planning for Eyolf's future on goals he did not achieve, so he wants to fill the lack of his lost goals with their child Eyolf and throughout Eyolf's existence he was pushing him to do everything he could not reach.

- Asta Reality Character

Asta embodies the reality surrounding the family, so she appears in all chapters of the play as a stable, realistic and serious character who does not go after feelings and does not give space to imagination in her character, unlike Allmers, who is considered a character influenced by feelings extensively.

Therefore, Asta is regarded as the most realistic character in the play despite being a character Not altogether complex and not completely simple, as the change that occurred to her was simple and unattractive, but her appearance remained soft and light on the recipient and had a radical impact on the play.

On the other hand, Asta considers freedom, breaking restrictions and the future. She rejected the conditions that Allmers and Rita wanted to restrict her with, but she chose the spear and broke those social restrictions that Allmers wished to create; Allmers is a model of a natural reality that he lives in the midst of a society through which Ibsen penetrates into the Norwegian family and transmits the nature of those families and the methodology of their lives.

In the end, Asta succeeds in being the more realistic character when she tells Allmers that she is not his sister once and again when she overcomes social restrictions and goes with Borghejm for the rest of her life.

- Borghejm Perseverance Character:

Despite the function of Borghejm in the play is less clear and mainly connected to Asta. When Borghejm first enters, he has just finished building a road and has a new contract to make the next one. He proposes to stroll with Asta, who first tries to refuse (Lysell, R. 2015). But Eng. Borghejm represents struggle, success and determination, as he shows us his ambitious personality from a series of his accomplishments in his projects and the clarity of his unique mentality that is not devoid of vigor and perseverance.

Borghejm's personality remained simple and unified, which did not fluctuate or undergo a radical change, but he embodied the determination and perseverance to achieve what he wanted. The third "last," but the only difference to Asta's character, was the approval of the association with Borghejm, despite her categorical refusal.

Conclusion and Results:

This play is considered a psychological debate more than it is literary or social, but it is not devoid of a social character, except that Ibsen created a complex psychological atmosphere in this play, which makes it a philosophical play that targets the psychological depth of each character. The case of play is a treatment of an infinitesimal social phenomenon as it enters into minute details in the corridors of homes and what roams in the minds of the narrow family, and this is what distinguishes the play as having a philosophical, psychological nature.

In his play, Ibsen moves between the characters in a way that simulates minds, not feelings, which makes it purely realistic, in which he raises some unusual behaviors according to his view, and in fact, it is unnatural. The study conveys the status of the characters and the purpose of each of them to decode the play because of the psychological complexity it carries.

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