

# CRITICAL REVIEW OF HEDDA GABLER AS A DEMON OR MONSTER FEMINIST

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**Abstract-** The focus of our research is to italicize the debate in Ibsen's Hedda Gabler subsistence a feminist character. Even though Ibsen is illustrious as feminist dramatists .Still Hedda Gabler is impecunious of the accurate feature of woman suffrage, and we found integer impression maximize in her character. Our intension in this research is to italicize Ibsen's female character Hedda Gabler as a supreme, controlling or overriding dictative personality who has command atop others. She has not possessed a wife and mother like feelings, so she appears man like character instead of loving mother and obedient wife.

Aim of our research is to clear up that Hedda is not suitable for the role of maternal in this play, while her tactic of committing murder (self killing) at the closure of the play was drastically sadistic for her unborn child. Scaffolding of our research is Snarky rhetoric audit. By using CDA we will show of secret credo of Hedda Gabler's personality and by using text we demonstrate that she is demon and monster feminist character.

**Key words:** Dominant, Feminist, Demon, Monster, Hedda Garbler, Suicide.

## I. INTRODUCTION

Feminism is miscellanea of breakthrough and credo engaged to define, establishment, protection and equivalent of political, economic and social privilege for women. But feminist should be advocate just if it supplies advantages to some extent. This ostensible feminism is simply crushing plus devastating many domestic vitality. Strategy and consanguinity of family have been declining due to becoming the prey of feminism.

Women are deteriorating their conjugal relationship by strenuous the string of feminism. Impecunious their child of motherly love and signing out after their homeworks. This is increasing the merit of separation in Europe. Females are fore fronting the movement of feminism at massive level.

In to be seen agenda of research somehow, Hedda Garbler while portraying feminist eccentric is realistically indigent of the feminist attributes that women normally have. Ibsen the illustrious feminist dramatist has flopped to manage her into a real feminist personality, and still she is no respect competent of being call up a woman.

## II. SUMMARY

Hedda Gabler just had return from her 6 month honeymoon. She is daughter of aristocratic general Gabler. She marries with George Tesman, an optimistic, youthful, relentless scholar, who has compound research with their honeymoon trip. Hedda does not love her husband; she has wedded him just for social protection. There is also indicated in the play that she may be expectant.

The reappearing of Eilert Lovborg, ties their lives into delirium. Lovborg has wasted his time and talent because of edict of alcoholic, but now he is recovered due to a relationship with Thea Elvsted, who is Hedda's old class fellow. And after coming back in his life he has recently finalized a bestseller in the same field as Tesman. Consequently Lovborg befits a rival of Tesman. But after meeting Lovborg, Hedda and Tesman find out that Lovborg has not any plan to compete with Tesman for the University professorship .Hedda is envious and jealous of Thea's superiority above Lovborg, and there for pushes or insist him to join Tesman and his affiliate Judge Brack in a get together. When Tesman returned from a party he has masterwork Script of Lovborg which he had lost because of excessive use of alcoholic. After that Lovborg admitted to Hedda that script had been misplaced by him. Here rather Hedda told him that script is secure, she motivated him to commit suicide "Beautifully" and gave him her father's pistol. She burned his manuscript out of grudge and jealousy, and satisfied Tesman by saying that she did so to save their future. After getting the news of Lovborg's death Thea and Tesman decided to renovate the manuscript from Lovborg's notes. Judge Brack was aware that pistols belong to Hedda .He told Hedda that if he discloses the reality, Hedda would take in a great disrepute .Hedda cannot bear up anybody to show strength upon her. She killed herself by shooting in the head. Thea and Brack found her body at the closer of the play.

## III. OBJECTIVES

The objective of our research is

- To analyze the character of Hedda
- To prove is Hedda really a monster or Demon type of feminist
- To view different critic's thought about Hedda.

## IV. LIMITATION

The result of our research topic is specific for Hedda's being demon or monster feminist character. It cannot be generalize over other literary characters.

## V. LITERATURE REVIEW

The play Hedda Gabler was first dramatized in London in 1891, the reaction from the viewers was not good at all and they walked out. First Norwegian critic wrote "Hedda is a horrid miscarriage of the imagination, a monster in a female form to whom no parallel can be found in real life."

And English critics echoed her

“Hedda Gabler is manifestly a lunatic”

And

“Hedda’s soul is a crawl with the foulest passions of humanity”

Modern critic Caroline Mayerson concludes

“Her colossal egotism, her lack of self-knowledge, her cowardice, renders her search for fulfillment but a succession of futile blunders which culminate in the supreme futility of death. Like Peer Gynt she is fit only for the ladle of the button-moulder; she fails to realize a capacity either for great good or for great evil. Her mirror-image wears the mask of tragedy, but Ibsen makes certain that we see the horns and pointed ears of the satyr protruding from behind it.”

Chekhov made the remarks after watching the rehearsal in 1899

“Ibsen is no playwright!”

Hedda is wedded to George Tesman, but rather of having her husband’s name with her name as women commonly have after their wedlock, She still have her father name with her name. Which obviously show up absence of feminine maternal love and affection for her husband. The use of her virgin name represents her freedom from her husband and wedding. Unlike dutiful and loving wives Hedda wants no more to carry this marital blessing.

“My intention in giving it this name was to indicate that Hedda as a personality is to be regarded rather as her father's daughter than her husband's wife.”

Ibsen, Letter 217 (Dec 4, 1890)

In the Merriam Webster Encyclopedia of Literature portray of Hedda Gabler is given as:

“Hedda Gabler is a selfish cynical woman bored by her marriage to the Scholar George Tesman.”

(The Merriam Webster Encyclopedia of Literature)

Joseph Wood thought that:

“Hedda was an evil woman”

Joseph Wood, (1953)

Hedda has exponential passion to manipulate others. She is drastically jealous and wants to have command and power over others. Women should be sheepish, submissive and affectionate to their family, while Hedda is distracted from these attributes. She is wretch and constantly finds different modes to torment and harass others.

Caroline Mayerson gave the following views:

“...she [Hedda] may be held accountable for her behavior. But she is spiritually sterile. Her yearning for self realization through exercise of her natural endowments is in conflict with her enslavement to a narrow standard of conduct.”

Caroline Mayerson (p. 131-138, 1965)

F.L.Lucas claims Hedda to be a twentieth century New Woman,

"...the idle, emancipated woman--and what she is to do with her emancipation, the devil only knows."

F.L. Lucas (1962)

Elizabeth Robins claimed that a relationship does exist

“...between Hedda's inarticulate rage at her inability to control her own destiny and the suffragists' indignation at not having their rights recognized.” Penny (March, 1996)

Hedda wished fluctuate the fate of others. She wanted the fate of other beings in her control. She is totally indulged in evilness. Ibsen says

## VI. ANALYSIS

Feminism is miscellanea of breakthrough and credo engaged to define, establishment, protection and equivalent of political, economic and social privilege for women. But feminist should be advocate just if it supplies advantages to some extent. This ostensible feminism is simply crushing plus devastating many domestic vitality. Strategy and consanguinity of family have been declining due to becoming the prey of feminism.

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She is more than that. In Ibsen’s play of Hedda Gabler, Hedda goes beyond the limittes. In disguise of Feminism she wants to rule over the world. But never ever permit anybody to neither rule over her nor even her husband

HEDDA: Then life would perhaps be live able, after all. [With a sudden change of tone.] But now, my dearest Thea, you really must have a glass of cold punch.

MRS. ELVSTED: No, thanks--I never take anything of that kind.

HEDDA: Well then, you, Mr. Lovborg.

LOVBORG: Nor I, thank you.

MRS. ELVSTED: No, he doesn't either.

HEDDA: [Looks fixedly at him.] But if I say you shall?

LOVBORG: It would be of no use.

HEDDA: [Laughing.] Then I, poor creature, have no sort of power over you?

Ibsen, H. Act 2(1926)

She not only wants to rule others, but also has great desire to finalize their destiny as we check it in the play that how she act upon the waving and destroying the lives of people but she cannot bear to be in hold of someone else. She appears to us as an evil spirit in form of a woman, who always indulges in doing evil and destructive acts. She also admits that she wants a power to make or break the destiny of people.

MRS. ELVSTED: You have some hidden motive in this, Hedda!

HEDDA: Yes, I have. I want for once in my life to have power to mould a human destiny.

Ibsen, H. Act 2(1926)

She is free in her deeds and fulfilling her personal Desires and ideologies, which became the cause of disintegration not only in her life but also in the life of other people.

The Norwegian Critics reused to agree Hedda as a woman overall. She portrays such monstrous attributes that are impossible and cannot be found in real life. The Norwegian view holds:

“Hedda to be a horrid miscarriage of the imagination, She is a monster female form to whom no parallel can be found in real life”

In 1891 when the play was performed in London, the general view that it raised was that:

“Hedda Gabler is manifestly a lunatic”

Also, a Norwegian critic called her:

“...Monster created by the author in the form of a woman who has no counterpart in the real world.

Hedda herself says,

“I want a power to shape a man’s life”

She wants Eilert Lovborg to come back with vine leaves in his hair. But Hedda does not like the restrictions draw on her by society .She is quite a highly authoritative character by how she orders and complains that housemaid has

“Left the French Window open ..... And room’s flooded with sun”.

Showing her power over her husband she demands to pull the arras and George Tesman did smugly. After that she saw an ancient hat on the chair and she got anguish that if anyone else may have seen it then how much that moment shameful for her.

HEDDA: [Interrupting.] We shall never get on with this servant, Tesman.

MISS TESMAN: Not get on with Berta?

TESMAN: Why, dear, what puts that in your head? Eh?

HEDDA: [Pointing.] Look there! She has left her old bonnet lying about on a chair.

TESMAN: [In consternation, drops the slippers on the floor.] Why, Hedda--

HEDDA: Just fancy, if any one should come in and see it!

TESMAN: But Hedda--that's Aunt Julia's bonnet.

HEDDA: Is it!”

Ibsen, H. Act 1(1926)

But when she realized that hat belongs to Aunt Julia, she did not apologize for her remarks .Instead she satirically depicts the hat as

“Really smart”

This shows her inclination to put down others, whether they are very intimate .Even later we come to know that she intestinally did so, when she reveals that she knew about the hat’s belonging

BRACK: What bonnet were you talking about?

HEDDA: Oh, it was a little episode with Miss Tesman this morning. She had laid down her bonnet on the chair there-- [Looks at him and smiles.]-- and I pretended to think it was the servant's.

BRACK: [Shaking his head.] Now my dear Mrs. Hedda, how could you do such a thing? To the excellent old lady, too!

HEDDA: [Nervously crossing the room.] Well, you see--these impulses come over me all of a sudden; and I cannot resist

## VII. AUTHORS

Maratab Ali is an active contributor to this research. He is working as assistant professor in University of Lahore Sargodha Campus Pakistan. He is an M.phil supervisor and have ensured publication of a few papers in the field if English Linguistics and Literature.

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