

5th Lecture

- **Hialmar forgets to bring food for his dog – what light does it throw on his character as a father?**
- **Why does not grandfather want anybody to come to his room?**
- **How important is the dinner party for Ekdal's family?**
- **What is Old Ekdal proud of?**
- **Why does.... wish to have been a dog?**

Setting of act I is a luxurious house where there is a party. The guests are from the high class. In act II, the setting is in a complete contrast with act I. in both acts , the time is night. In the first act the night is well-lighted. The new setting in act II is in sharp contrast of the luxurious house that is well-lighted in act I. in act II, there is less light in this house. It reflects ignorance of the family. There are certain facts that Ekdal had discovered but Hialmar does not know. He is ignorance of the reality. Dim light means he cannot see clearly.

There is a big house belonging to one man. Only old Ekdal, the housekeeper and the servant are living there.

In act II, there are three owners of the house. The family consists of three people. Too many people are living in a small place. The place is congested. There is an attic. On the roof, there is Sometimes a room, it is sometimes complete, sometimes half complete, not properly constructed. It is an attic that people usually store things. An attic, where there is dim light.

Hialmar and Gina are photographers. There is a studio

Act II begins with the daughter and the mother having conversation. They are discussing matter of money- an important concern for middle class family- how much spent- how much earned. The mother and the daughter are calculating how much they spend. There is a room that they want to rent for someone else to get more money. These are domestic cares.

Modern Drama- Dr. Batool

Father promised good care of food.

In act I, when Old Ekdal passed through the room, the housekeeper whispered something to the servant- “ give him something nice” it is not disclosed whether it is food or drink.

Now, old man enters.

Gina. Yes; and if only we could tell him that we'd got the room let --

Hedvig. But we don't need that this evening.

Gina. Oh, we'd be none the worst of it, I can tell you. It's no use to us as it is.

Hedvig. I mean we don't need it this evening, for father will be in a good humour at any rate. It is best to keep the letting of the room for another time.

Gina [*looks across at her.*]

You like having some good news to tell father when he comes home in the evening?

Hedvig. Yes; for then things are pleasanter somehow.

Gina [*thinking to herself.*] Yes, yes, there's something in that

We get information that the room has been rented. This is good news for Hialmar. It puts some light on Hialmar mood. He is not always in a good mood. This news about money and financial welfare makes him cheerful. If they tell him that the room is rented, he will be cheerful- happy. He has already come from the party and he is in a good mood. They want to spare the news for sometimes later when he does not feel cheerful.

OLD EKDAL comes in again and is going out by the foremost door to the left.

Gina [*half turning in her chair.*] Do you want something out of the kitchen, grandfather?

Ekdal. Yes, yes, I do. Don't you trouble. [*Goes out.*]

Gina. He's not poking away at the fire, is he? [*Waits a moment.*] Hedvig, go and see what he's about.

[*EKDAL* comes in again with a small jug of steaming hot water.

Hedvig. Have you been getting some hot water, grandfather?

Ekdal. Yes, hot water. Want it for something. Want to write, and the ink has got as thick as porridge -- h'm.

Gina. But you'd best have your supper, first, grandfather. It's laid in there.

Modern Drama- Dr. Batool

Ekdal. Can't be bothered with supper, Gina. Very busy, I tell you. No one's to come to my room. No one -- h'm.

[*He goes into his room; GINA and HEDVIG look at each other.*]

Gina [*softly*].] **Can you imagine where he's got money from?**

They looked at each other because his behavior is strange. He refuses to take supper. Both of them had reached some meaning- what he is up to.

He has brought something. They do not ask what he brought, they ask where he has got the money from. When they saw that he brought something that he is hiding, Their mind immediately go to the money how he got it.

Hedvig. From Graberg, perhaps.

Gina. Not a bit of it. Graberg always sends the money to me.

Hedvig. **Then he must have got a bottle on credit somewhere.**

Gina. Poor grandfather, who'd give him credit?

Graberg is the clerk. He did not pay the old man directly the money for copying. He sends it to Gina.

He had forbidden anybody to come to his room. Whatever food he brings, he has it for himself. He eats alone. He does not want to share it.

HIALMAR EKDAL, in an overcoat and grey felt hat, comes in from the right.

Gina [*(throws down her sewing and rises)*].] Why, Ekdal, Is that you already?

Hedvig [*(at the same time jumping up)*].] Fancy your coming so soon, father!

Hialmar [*(taking off his hat)*].] Yes, most of the people were coming away.

Hedvig [*(caressingly)*].] **How nice it is to see you in a dress-coat! It suits you so well, father.**

Hialmar. Yes, don't you think so? **And this one really sits to perfection. It fits almost as if it had been made for me; -- a little tight in the arm-holes perhaps;** -- help me, Hedvig [*(takes off the coat)*].

I think I'll put on my jacket. Where is my jacket, Gina?

Modern Drama- Dr. Batool

This is a very poor family. It is a matter of honor, good luck that someone from a poor family is invited to a big house. It is a matter of honor for the family. So, it is not only Hialmar who was invited, but all members of the family are excited. It was a great occasion for them to be invited to a big house. For that, Hialmar was especially dressed. They ask him about the food, what the people were talking about. He made a lot of effort to look suitable for that party- to look like the guests. At the same time, he has a sense of right. He does not feel so humble. He is proud of himself. He tells his family that he is no way below that. That is why he has the courage to refuse the request.

All the family is excited. The girl expects that he has brought some food as he promised her . He says that he forgot. He did not remember his promise. He is a man who cannot fulfill his promise, or promise more than he can do, or he is not much concerned about his family affairs and expectations.

He has borrowed the coat to go to the party. It fits him as if it has been made for him. He behaves as a romantic hero but he becomes a comic hero. There is a sharp contrast between what he wants to achieve and what he really does. He becomes a source of comic. He contradicts his speech. He says that the coat is a little tight.

Hialmar. **That's it! Don't forget to send the coat back to Molvik first thing to-morrow morning.**

Hedvig [*after a pause, twitching his jacket*]. Father!

Hialmar. Well, what is it?

Hedvig. Oh, you know very well.

Hialmar. No, really I don't --

Hedvig [*half laughing, half whispering*]. **Oh, yes, father; now don't tease me any longer!**

Hialmar. Why, what do you mean?

Hedvig[*shaking him*]. Oh what nonsense; come, **where are they, father? All the good things you promised me, you know?**

Hialmar. Oh -- **if I haven't forgotten all about them!**

Hedvig. Now **you're only teasing me, father! Oh, it's too bad of you! Where have you put them?**

Hialmar. No, I positively forgot to get anything. **But wait a little! I have something else for you,** Hedvig.
[*Goes and searches in the pockets of the coat.*]

Modern Drama- Dr. Batool

She does not have straightforward courage to ask him about her things that he had promised her. She gets it as if her father is teasing her.

Hedvig [*skipping and clapping her hands*.] Oh mother, mother!

Gina. There, you see; if you only give him time --

Hjalmar [*with a paper*.] Look, here it is.

Hedvig. That? **Why, that's only a paper.**

Hjalmar. That is the bill of fare, my dear; the whole bill of fare. Here you see: "Menu" -- that means bill of fare.

Hedvig. **Haven't you anything else?**

Hjalmar. **I forgot the other things, I tell you. But you may take my word for it, these dainties are very unsatisfying. Sit down at the table and read the bill of fare, and then I'll describe to you how the dishes taste. Here you are, Hedvig.**

She is very happy that her father brought her something. She jumps and claps. She wants her mother to share her happiness. The mother wants to prepare the girls for the bad news. He only gives her the menu. He tells her that he can describe to her how the dishes taste.

Hedvig [*gulping down her tears*.] Thank you.

(She seats herself, but does not read; GINA makes signs to her; HJALMAR notices it.)

Hjalmar [*pacing up and down the room*.] **It's monstrous what absurd things the father of a family is expected to think of; and if he forgets the smallest trifle, he is treated to sour faces at once. Well, well, one gets used to that too. [(Stops near the stove, by the old man's chair.)] Have you peeped in there this evening, father?**

The mother makes signs for her daughter not to bother her father.

He says that the family expects too many things from the father. They expect him to remember everything he has to do. They are not satisfied by him. If he forgets the smallest trivial things, he is treated badly. He has great responsibilities. He has to do happy things for every one of the family. After doing everything, if he forgets little invaluable things, then all the family wear sad faces and proves to him that he has not done his duty. It is too much for him.

He is not a man who regrets easily. He is not a man who regrets his mistakes.

This is psychological realism. Ibsen does not describe the character but goes into his mind and analyze how he behaves.

6th Lecture

- **Who is the real bread winner (the one who provides money for the family) of Hialmar's family?**
- **Who does this job most of the time with responsibility- who takes it as a blessing?**
- **This person is really the bread winner of the family.**
- **Who take it as a punishment or a tiring work?**

They talked about domestic affairs. They talked about renting their room. They decided to save this good news when Hialmar is not in a good mood. Today he will be already in a good mood after attending the party.

Hialmar comes back from the party. The mother and the daughter are excited. They asked about details of the party- who was there? what did they talk about? What did they eat?

They asked him what they talked about. He said that the rich people asked him to read something. They asked him to join conversation with other rich people.

Hialmar was a little shy. Actually he was not exposed to that kind of parties. He did not know what usually they talk about. He was afraid of saying something stupid. They asked him about singing or reading something. He declined- refused. When they talked about kinds of wine, he said something which showed his ignorance. They smiled at his ignorance.

When he came back home, the mother and the daughter asked him about what happened he said that they asked him to read something but he refused because he is not a person who takes orders from others, he is not a servant. He said that they are rich people. They usually have dinner parties. They set the tables and fill their stomach. He asked him to entertain them but he refused to do that. He said that he should not do the same to them.

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He is showing himself as a brave person in front of his family. He said that he did not say no them. He said that he shared them a piece of his mind= put them in the place. He used them very diplomatic general word. He answered them that they could not speak.

Gina's approach is very logical even though she is uneducated. Sometimes she says words with wrong pronunciation. Otherwise, she seems to be very confident, having logical approach, reasonable behavior and good management.

This incident throws light on Hialmar's character.

Ekdal. Do you hear that, Gina? **He said it right in the very teeth of all the Chamberlains.**

Gina. Fancy -- ! Right in their teeth!

Hialmar. **Yes, but I don't want it talked about. One doesn't speak of such things. The whole affair passed off quite amicably of course. They were nice, genial fellows; I didn't want to wound them -- not I!**

He said something that made the rich people stuck in their place. He did not want people to talk about it. He is not asking his wife to be cautious. He did not want people to talk about his act of generosity. He wanted to prove himself as a very good person who does not want to make his favor known. It is a very minor thing. He did not want people to talk about it. He did not want people to mention it.

His daughter praised him that he looks very nice in the coat that is not his. He said that it suits him as if it was his.

He is talking like a romantic hero-

- **What are the characteristics of a romantic hero?**
- **Does Hialmar conform to these characteristics of a romantic hero or not?**

The daughter asked the father about the food he promised to bring her from the party.

The daughter was about to cry when he gave her just a paper- the menu of the food and told her that he will tell her what the food tasted like.

He tried to cover up his mistake with anger. He said that the father of a family has to do a lot. If he forgets something that is minor, he will be blamed.

Modern Drama- Dr. Batool

Hialmar.

Hialmar. Yes, **let us have a talk about the improvements, father. Come**, let us sit on the sofa.

Ekdal. All right. H'm -- think I'll just fill my pipe first. Must clean it out, too. H'm.

[*He goes into his room.*]

Gina [*(smiling to HIALMAR).*] His pipe!

Oh yes yes, Gina; let him alone -- the poor shipwrecked old man. -- Yes, these improvements -- we had better get them out of hand to-morrow.

Gina. You'll hardly have time to-morrow, Ekdal.

Hedvig [*(interposing).*] Oh yes he will, mother!

He speaks of his father in a very sentimental language. He is full of emotions.

He promises to do some changes in the attic tomorrow. His wife reminds him that tomorrow, he has a lot of work to do.

Hedvig [*(interposing).*] Oh yes he will, mother!

Gina. -- **for remember them prints that has to be retouched**; they've sent for them time after time.

Hialmar. **There now! those prints again! I shall get them finished all right!** Have any new orders come in?

Gina. **No, worse luck**; to-morrow I have nothing but those two sittings, you know.

Hialmar. Nothing else? Oh no, if people won't set about things with a will --

Gina. **But what more can I do? Don't I advertise in the papers as much as we can afford?**

Hialmar. Yes, the papers, the papers; you see how much good they do. **And I suppose no one has been to look at the room either?**

Gina. No, not yet.

Hialmar. That was only to be expected. If people won't keep their eyes open -- . Nothing can be done without a real effort, Gina!

He has pictures- photos that have to be retouched- to make them better. The people whom these pictures belong to , wanted them, sent for them many times. They wanted their pictures back. He talks about it as a burden.

Gina takes it as a bad luck not to get more orders for photos. Gina cares a lot about getting work. She sends for advertisement in the papers.

Hedvig[*(going towards him).*] Shall I fetch you the flute, father?

Hialmar. No; no flute for me; **I want no pleasures in** this world. [*(Pacing about.)*]

Yes, **indeed I will work to-morrow**; you shall see if I don't. **You may be sure I shall work as long as my strength holds out.**

Modern Drama- Dr. Batool

The daughter offers to bring the flute a musical instrument. She thought that her father is in a bad mood. She wants him to remain in a good mood.

He is a man who clings to be a hero. When he is reminded that he has to finish it tomorrow, he said that as long as he can, he will do it tomorrow. It shows two things, either before he has been promising for work and he did not, or he finds that it is a burden on him and there is no escape so he promises to do it tomorrow.

Gina realizes his despair

Gina. But my dear good Ekdal, **I didn't mean it in that way.**

Hedvig. Father, **mayn't I bring in a bottle of beer?**

Hialmar. **No, certainly not. I require nothing, nothing** -- [(Comes to a standstill.)]

Beer? Was it beer you were talking about?

Hedvig [cheerfully.] Yes, father; beautiful fresh beer.

Hialmar. Well **-- since you insist upon it, you may bring in a bottle.**

He is consumed with self pity- he feels that he is wrong- people are cruel to him- that his life is hard- that it is everyone's duty to take pity on him. He thinks that he deserves pity and kindness.

Now because he is not in a good mood, he will not take anything. It is formal etiquette- when he is sad he cannot take anything. His daughter offers to bring him a bottle of beer. He requires nothing.

It becomes very comical. This is a source of humor. The dramatist creates either farcical humor or humor through dialogue. This is one technique of humor that we are shown a person with grand mission, and then he falls and agrees to do something very little.

This is a congruity -clash- not matching between claims and achievement.

He is in a bad mood. He rejects everything. He is offered something that he likes most, so he forgets all formality and accepts it. The girl is cheerful that her father has accepted something.

Gina. Yes, do; and we'll be nice and cosy.

[*HEDVIG runs towards the kitchen door.*]

Hialmar [by the stove, stops her, looks at her, puts his arm round her neck and presses her to him).]

Modern Drama- Dr. Batool

Hedvig, Hedvig!

Hedvig [with tears of joy.] **My dear, kind father!**

Hialmar. **No, don't call me that. Here have I been feasting at the rich man's table, -- battenning at the groaning board -- ! And I couldn't even -- !**

Gina [sitting at the table.] Oh, nonsense, nonsense, Ekdal.

Hialmar. **It's not nonsense! And yet you mustn't be too hard upon me. You know that I love you for all that.**

Hedvig [throwing her arms round him.] **And we love you, oh, so dearly, father!**

Hialmar. **And if I am unreasonable once in a while, -- why then -- you must remember that I am a man beset by a host of cares.** There, there! [Dries his eyes.] No beer at such a moment as this. Give me the flute. [HEDVIG runs to the bookcase and fetches it.]

Now, he is overcome by emotions. He forgot all about his sad mood. This excessive of emotions makes him admit his faults- forgetting the food. When he was reminded of his promise, he got angry. Then he cries of joy, and then he admits his faults. He has been feasting at a rich man's table and he forgot to bring something for his daughter.

He is shifting mood. He is about to confess his faults. Then, he starts taking a turn and he protects himself. He is consumed with self pity. His self pity overcomes his confession.

He is a man under the pressure of so many worries. His main concern is self defense and self pity.

The daughter takes the flute, plays it, moves forward in a kind of slow dance.

Hialmar. Thanks! That's right. With my flute in my hand and you two at my side -- ah -- !
[HEDVIG seats herself at the table near GINA; HIALMAR paces backwards and forwards, pipes up vigorously, and plays a Bohemian peasant-dance, but in a slow plaintive tempo, and with sentimental expression.]

Hialmar [breaking off the melody, holds out his left hand to GINA, and says with emotion:]

Our roof may be poor and humble, Gina; but it is home. And with all my heart I say: here dwells my happiness. [He begins to play again; almost immediately after, a knocking is heard at the entrance door.]

He is proud of his family. He feels the blessing of life with his family, his house, his father well protected. He says that he is living the best life.

Someone knocks at the door.

Gregers Werle [in the passage.] Excuse me --

Gina [starting back slightly.] Oh!

Modern Drama- Dr. Batool

Gregers. -- does not Mr. Ekdal, the photographer, live here?

Gregers come to disturb the happiness of the house. Hialmar is surprised.

Hialmar [*going towards the door.*]

Gregers! You here after all? Well, come in then.

Gregers [*coming in.*] I told you I would come and look you up.

Hialmar. But this evening -- ? Have you left the party?

Gregers. I have left both the party and my father's house. -- Good evening, Mrs. Ekdal. I don't know whether you recognise me?

Hialmar. **Left your father's house, did you say?**

Gregers. Yes, I have gone to a hotel.

Hialmar. Indeed. Well, since you're here, take off your coat and sit down.

Gregers. Thanks.

[*He takes off his overcoat. He is now dressed in a plain grey suit of a countrified cut.*]

Hialmar. Here, on the sofa. **Make yourself comfortable.**

[*GREGERS seats himself on the sofa; HIALMAR takes a chair at the table.*]

Gregers [*looking around him.*]

So these are your quarters, Hialmar -- this is your home.

Hialmar. This is the studio, as you see --

Gina. But it's the largest of our rooms, so we generally sit here.

Hialmar. We used to live in a better place; but this flat has one great advantage: there are such capital outer rooms

Gregers. **So that is your daughter?**

Hialmar. Yes, that is Hedvig.

Gregers. **And she is your only child?**

Hialmar. **Yes, the only one. She is the joy of our lives, and -- [(lowering his voice)]**

-- at the same time our deepest sorrow, Gregers.

Gregers. What do you mean?

Hialmar. **She is in serious danger of losing her eyesight.**

Gregers. **Becoming blind?**

Hialmar. Yes. Only the first symptoms have appeared as yet, and she may not feel it much for some time.

But the doctor has warned us. It is coming, inexorably.

Gregers. **What a terrible misfortune! How do you account for it?**

Hialmar [*sighs.*] **Hereditary,** no doubt. *Gregers*

[*starting.*] Hereditary?

His daughter is threatened to be blind. Gregers asks about the reason. It is heredity.

This is the influence of Freud.

Gina. **Ekdal's mother had weak eyes**

Ekdal : **Yes, so my father says; I can't remember her.**

Gregers. Poor child! And how does she take it?

Modern Drama- Dr. Batool

Hialmar. Oh, you can imagine we haven't the heart to tell her of it. She dreams of no danger. Gay and careless and chirping like a little bird, she flutters onward into a life of endless night. [*(Overcome.)*] Oh, it is cruelly hard on me, Gregers.

Edkal's mother had weak eyesight. She did not go blind.

His language is full of metaphor. He compares his daughter to a bird who is happy because he is ignorant of the coming danger but he is doomed to that end- blindness. She does not know that she will go blind.

This line shows us foreshadowing- giving a clue to what will happen next.

HEDVIG puts her arm round his neck and whispers in his ear.

HALMAR. No, no bread and butter just now. [*(Looks up.)*] But perhaps you would like some, Gregers.

Gregers [*(with a gesture of refusal.)*] No, no thank you.

Hialmar

[*(still melancholy.)*] Well, you can bring in a little all the same. **If you have a crust, that is all I want. And plenty of butter on it, mind.**

She offers to bring them bread and butter. First he refuses. He offers Gregers but he refuses.

Then he asks his daughter to bring him some.

Gregers. She promises to be very like you, Mrs. Ekdal. **How old is she now?**

Gina. **Hedvig is close on fourteen;** her birthday is the day after to-morrow.

Gregers. She is pretty tall for her age, then.

Gina. Yes, she's shot up wonderful this last year.

Gregers. It makes one realize one's own age to see these young people growing up. -- How long is it now since you were married?

Gregers asks Gina how much he has been married. The information that he gets matches his suspicion. He grows more and more conformed that Hedvig is his father's daughter.

Hialmar [*(going towards him.)*] **Father, we have a visitor here -- Gregers Werle. -- I don't know if you remember him.**

Ekdal. Oh, up there. **Yes, I knew all those places well in the old days.**

Gregers. **You were a great sportsman then.**

Ekdal. **So I was, I don't deny it. You're looking at my uniform cap. I don't ask anybody's leave to wear it in the house. So long as I don't go out in the streets with it --**

Modern Drama- Dr. Batool

Since Old Ekdal was imprisoned, he was not allowed to wear the army uniform. But sometimes at home, he wears uniform to satisfy himself. This time he is wearing the cap. He suddenly remembers that he is wearing the cap in front of a stranger which he is not supposed to wear it. But he shows his confidence. He tells him that he wears it at home. He does not need any one's permission.

HEDVIG brings a plate of bread and butter, which she puts upon the table.]

Hialmar. Sit down, father, and have a glass of beer. Help yourself, Gregers

EKDAL mutters and stumbles over to the sofa. GREGERS seats himself on the chair nearest to him, HIALMAR on the other side of GREGERS. GINA sits a little way from the table, sewing; HEDVIG stands beside her father.

Gregers. **Can you remember, Lieutenant Ekdal, how Hialmar and I used to come up and visit you in the summer and at Christmas?**

Ekdal. Did you? No, no, no; I don't remember it. But sure enough I've been a tidy bit of a sportsman in my day. I've shot bears too. I've shot nine of 'em, no less.

Gregers. **But don't you miss all the things that used to be a part of your very being -- the cool sweeping breezes, the free life in the woods and on the uplands, among beasts and birds -- ?**

Ekdal [(smiling).] **Hialmar, shall we let him see it?**

He asks him if he does not miss the life of the old days. Ekdal's smile shows that he knows more than Gregers knows. He will show him something that he does not know. he wants to clarify his misunderstanding.

Hialmar [(hastily and a little embarrassed).] Oh, no no, father; not this evening.

Gregers. **What does he want to show me?**

Hialmar. Oh, it's only something -- you can see it another time.

Gregers [(continues, to the old man).] You see I have been thinking, Lieutenant Ekdal, that you should come up with me to the works; I am sure to be going back soon. No doubt you could get some copying there too. And here, you have nothing on earth to interest you -- nothing to liven you up.

Ekdal [(thumps the table).] Hialmar, he shall see it!

Hialmar. Oh, do you think it's worth while, father? It's all dark.

Ekdal. Nonsense; it's moonlight. [*(Rises).*]

He shall see it, I tell you. Let me pass! Come and help me, Hialmar.

Gina. Oh, nothing so very wonderful, after all.

[EKDAL and HIALMAR have gone to the back wall and are each pushing back a side of the sliding door; HEDVIG helps the old man; GREGERS remains standing by the sofa; GINA sits still and sews. Through the open doorway a large, deep irregular garret is seen with odd nooks and corners; a couple of stove-pipes

Modern Drama- Dr. Batool

running through it, from rooms below. There are skylights through which clear moonbeams shine in on some parts of the great room; others lie in deep shadow.

Ekdal [*to GREGERS*.] You may come close up if you like.

Gregers [*going over to them*.] Why, what is it?

Ekdal. Look for yourself. H'm.

Hialmar [*somewhat embarrassed*.] This belongs to father, you understand

Gregers [*at the door, looks into the garret*.] Why, you keep poultry, Lieutenant Ekdal.

Ekdal. Should think we did keep poultry. They've gone to roost now. But you should just see our fowls by daylight, sir!

They went to the attic. He showed him what imitation of forest they had created. Hialmar's life is all based on imitation- allusion- borrowing of reality.

They had an imitation of forest there. They showed Gregers it proudly. They kept it as a show. They made themselves busy as doing great job. Even the father's gun does not work.

They keep it. They make themselves busy with things that are only imitations.

There are pigeons- rabbits- hens-

Gregers. Dear me; so you have rabbits too?

Ekdal. **Yes, you may take my word for it, we have rabbits! He wants to know if we have rabbits, Hialmar! H'm! But now comes the thing, let me tell you! Here we have it! Move away, Hedvig. Stand here; that's right, -- and now look down there. -- Don't you see a basket with straw in it?**

As if it is a drama. He is making very dramatic arrangement to disclose something very important for him. With dramatic commands he brings him to the region of a basket.

Gregers's response is not equal to the surprise Ekdal had expected.

Gregers. Yes. And I can see a fowl lying in the basket.

Ekdal. H'm -- "a fowl"

Gregers. Isn't it a duck?

Ekdal [*hurt*.] Why, of course it's a duck.

Hialmar. But what kind of duck, do you think?

Hedvig. It's not just a common duck --

Ekdal. Sh! *Gregers*. **And it's not a Muscovy duck either.**

Ekdal. No, Mr. -- Werle; **it's not a Muscovy duck; for it's a wild duck!**

Gregers. Is it really? A wild duck?

Modern Drama- Dr. Batool

He is surprised at his ignorance. Wild duck lives in the wild. Domestic ducks live in the houses. To have a wild duck and domesticate it, it is a matter of pride. He is proud to create that wild environment here.

Ekdal. Yes, that's what it is. That "fowl" as you call it -- is the wild duck. **It's our wild duck, sir.**

Hedvig. My wild duck. It belongs to me.

They have possessed this wilderness in the house.

Gregers. How did you manage to catch it, Lieutenant Ekdal?

Ekdal. I didn't catch it. There's a certain man in this town whom we have to thank for it.

Gregers [*starts slightly*].] That man was not my father, was he?

Ekdal. You've hit it. Your father and no one else. H'm.

How did they bring the duck?

They were in a hunting trip. Werle shot the wild duck. He shot it in the wing. It fell down.

Hialmar. Strange that you should guess that, Gregers.

Gregers. You were telling me that you owed so many things to my father; and so I thought perhaps --

Gina. But we didn't get the duck from Mr. Werle himself --

Ekdal. It's Hakon Werle we have to thank for her, all

Gregers. Ah! She got a couple of slugs in her body, I suppose.

Hialmar. Yes, two or three.

Hedvig. She was hit under the wing, so that she couldn't fly.

Gregers. And I suppose she dived to the bottom, eh?

the same, Gina. [(To GREGERS.)]

He was shooting from a boat, you see, and he brought her down. But your father's sight is not very good now.

H'm; she was only wounded

Ekdal [*(sleepily, in a thick voice)*].] Of course. **Always do that, wild ducks do. They shoot to the bottom as deep as they can get, sir -- and bite themselves fast in the tangle and seaweed -- and all the devil's own mess that grows down there. And they never come up again.**

Gregers. **But your wild duck came up again,** Lieutenant Ekdal.

Ekdal. He had such an amazingly clever dog, your father had. And that dog -- **he dived in after the duck and fetched her up again.**

Gregers [*(who has turned to HIALMAR)*].] **And then she was sent to you here?**

Hialmar. Not at once; at first your father took her home. But she wouldn't thrive there; so Pettersen was told to put an end to her --

Hialmar [*(speaking more softly)*].] That was how we got her, you see; for father knows Pettersen a little; and when he heard about the wild duck he got him to hand her over to us.

Gregers. And now she thrives as well as possible in the garret there?

Hialmar. Yes, wonderfully well. She has got fat. You see, she has lived in there so long now that she has forgotten her natural wild life; and it all depends on

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The duck did not want to come .usually wild duck when they are hit, hurt, they dive deep. If there are bushes and weeds at the bottom, they do not want to come up again. Then Mr. Werle's dog dived and brought the duck. He took the duck home but it became slim and slim. Their servant gave it to Ekdal . They kept is here, took care of it. It got weight and became healthy.

Always do that, wild ducks do. They shoot to the bottom as deep as they can get, sir -- and bite themselves fast in the tangle and seaweed -- and all the devil's own mess that grows down there. And they never come up again.

These words echo words page 20- in act I when he was talking to his son about Old Ekdal that some people do not have the courage. When they are hurt, they lose all the hope and they hide themselves. This is what happened to Ekdal. Once he was put in prison, he lost his honor, he never recovered. He is a man, he could survive. He talked the same thing about the wild duck. There is similarity. The wild duck is a symbol that stands for Old Ekdal. It is Werle who shot the duck. Also Old Ekdal is a victim of Werle.

Then they tell the story how the wild duck come up again.

Gregers asks for the room and he takes it. Gina is very reluctant. She does not want it. She tells him that their house is very different from his.

Gregers. May I have the room? If so, I'll take possession first thing to-morrow morning.

Hialmar. Yes, with the greatest pleasure --

Gina. But, Mr. Werle, **I'm sure it's not at all the sort of room for you.**

Hialmar. Why, Gina! how can you say that?

Gina. Why, because **the room's neither large enough nor light enough, and --**

Gregers. **That really doesn't matter**, Mrs. Ekdal.

Hialmar. I call it quite a nice room, and not at all badly furnished either.

Gregers. One soon gets used to that sort of thing. I **daresay I shall be like the wild duck --**

Gina. H'm; I think you ought to sleep upon it first, anyway.

Gregers is compared to the wild duck. The wild duck who used to live in the wild has adapted to live in such an imitated environment.

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Gregers. Ah, if I only knew that, Hialmar, I shouldn't be so badly off! But when one has the misfortune to be called Gregers -- ! "Gregers" -- and then "Werle" after it; did you ever hear anything so hideous?

Hialmar. Oh, I don't think so at all.

Gregers. Ugh! Bah! **I feel I should like to spit upon the fellow that answers to such a name. But when a man is once for all doomed to be Gregers -- Werle in this world, as I am --**

He is sorry for carrying his father's name- to be the son of his father- because he is ashamed of his father.

Hialmar [*laughs*.] Ha, ha! If you weren't Gregers Werle, what would you like to be?

Gregers. If I should choose, **I should like best to be a clever dog.**

Gina. A dog!

Hedvig [*involuntarily*.] Oh, no!

Gregers. **Yes, an amazingly clever dog; one that goes to the bottom after wild ducks when they dive and bite themselves fast in tangle and sea-weed, down among the ooze.**

Hialmar. Upon my word now, Gregers -- I don't in the least know what you're driving at.

Gregers. Oh, well, you might not be much the wiser if you did. It's understood, then, that I move in early to-morrow morning. [*To GINA.*]

I won't give you any trouble; I do everything for myself. [*To HIALMAR.*]

We can talk about the rest to-morrow. -- Good-night, Mrs. Ekdal. [*Nods to HEDVIG.*]

Good-night.

He wants to be a clever dog, not to shoot but to recover what is wounded. He compares himself to his father's dog because he has come here in a mission that is to bring light to Hialmar, to bring him truth. According to him this lie, illusion is the depth of the sea. It is dark. Hialmar does not know what is the reality. So, as a clever dog, Gregers wants to save Hialmar, to bring him to the surface of the life. He wants him to base his life on the truth. It is full of symbols.

Gregers and Hialmar go out. Gina gets alone. She sits looking into the air- thinking.

GREGERS and HIALMAR go out by the passage door.

Gina [*looking straight before her, with her sewing in her lap*.] Wasn't that queer-like talk about wanting to be a dog?

Hedvig. **Do you know, mother -- I believe he meant something quite different by that.**

Gina. Why, what should he mean?

Hedvig. **Oh, I don't know; but it seemed to me he meant something different from what he said -- all the time.**

Gina. Do you think so? Yes, it was sort of queer.

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The daughter understands the mother. She is an extra clever girl. She is able to understand the other meaning of words. If she is a simple girl, she would not get to the other meaning of words. Her fate is decided by her ability to understand the second meaning.

Hialmar [*comes back*].] The lamp was still burning. [*(Puts out the candle and sets it down)*.]

Ah, now one can get a mouthful of food at last. [*(Begins to eat the bread and butter.)*]

Well, you see, Gina -- if only you keep your eyes open --

Gina. How, keep your eyes open -- ?

Hialmar. Why, haven't we at last had the luck to get the room let? And just think -- to a person like Gregers -- a good old friend.

Gina. **Well, I don't know what to say about it.**

Hedvig. Oh, mother, you'll see; it'll be such fun!

Hialmar. You're very strange. You were so bent upon getting the room let before; and now you don't like it.

Gina. Yes I do, Ekdal; if it had only been to some one else -- But what do you suppose Mr. Werle will say?

Hialmar. Old Werle? It doesn't concern him.

Gina. But surely you can see that there's something **amiss between them again, or the young man wouldn't be leaving home. You know very well those two can't get on with each other.**

Hialmar. Very likely not, but --

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